



Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise

By Cory Rogge, AIC Vice President and Program Chair

I should have been prepared to be surprised by what happened at this year's meeting given the theme of "Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise." However, this was my third year of organizing the annual meeting, and I landed in Salt Lake City with a rather blasé attitude. However, to deliberately mis-quote Kurt Vonnegut, "Annual Meetings are a series of surprises... they can only prepare us to be surprised yet again."

This year, the biggest surprise of all was how *happy* everyone seemed. The 2022 meeting in Los Angeles was our 50th Anniversary, and we were glad to celebrate and meet up with colleagues after a long period of lock-down, but we were still navigating the uncertain realities of post-COVID life, and the mood felt a little frantic and unsettled. The 2023 meeting in Jacksonville, Florida, was caught in a fraught political moment, and while good things came of it—such as supporting Norman Studios, meeting Ennis Davis, Ben Garcia, and Dr. Nicole Robinson, and launch of the first ever RATS drag queen party (a tradition I very much hope continues!), the mood was understandably subdued. So, what made Salt Lake City different? Were we all on a Wasatch and Oquirrh mountain high? Was it the much beloved conversation cards created by the Member Engagement Sub-committee, another new favorite tradition? Was it a less-frantic evening

social schedule that gave us more of a chance to catch up in meaningful ways with friends and colleagues? I don't know, but I really hope that this mood continues as it bodes well for us as individuals and AIC as an organization.

What other surprises did the meeting hold? For me, the Opening Session held many. I think most of us now secretly want to become filming conservators and that the number of us streaming Bridgerton has greatly increased (anonymous AIC board members included). We learned about the delightful surprise that the Utah Fine Arts Museum received during the treatment of their screen by Chiura Obata—surprises aren't always unwelcome, although their discovery of the hidden drawings did complicate treatment. Perhaps it is no surprise that our profession is complicated, but thanks to Madeline Hagerman and Vanessa Applebaum, we've learned that while it's fine to say that there isn't necessarily a single right treatment or approach, we can always systematically analyze a situation, treat and protect objects, and still provide access. We also acknowledged the necessary changes our field must still make; our organization is still non-representative of the US population, and Anya Dani shared how she and UCLA are working to collaborate with local artists and communities in the hopes of increasing diversity and equity. The presentations by Amy Barry and Carolina Nastri also emphasized the power of conservators to engage fruitfully with communities. Hearing



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From the Executive Director

Reflecting on Two Years with AIC

Dear Members,

As we reach the midpoint of the year, I find myself reflecting on the past two years with AIC. It has been a journey marked by community, and collective commitment to care— both for our profession and for each other.

Our annual meeting in Utah was a tremendous success, a testament to the hard work and dedication of our volunteers, staff and board, and participants! Thank you! It was inspiring to see our community come together, not only to share knowledge but to support each other and provide a sense of belonging.

For me, the summer months are a time for reflection and greater self-care. An essential time to take a step back, recharge, and an important time to reflect on the true value of our work and of AIC, our membership, and the services we provide.

AIC is important. Our community is important and how we communicate with each other whether online or in person is important. Guided by our strategic plan, it is important for us to remain focused on inclusivity, diversity, and respect, ensuring that our rapidly changing field and needs are supported and strengthened. I am filled with gratitude for everyone who has supported our work, stepped up this year, and will continue to do so in the future. Your contributions are vital to our success and to the advancement of our field.

In reflection, and as we look ahead, I ask you please share your stories with me. Why is AIC membership important to you? How has being part of our AIC community impacted your professional journey?

Please send me an email with your thoughts and experiences at lissa@culturalheritage.org. Together, we will continue to build a vibrant, inclusive, and supportive community.

With gratitude,

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



Lissa Rosenthal-Yoffe
Executive Director



A behind-the-scenes glimpse of most of the AIC and FAIC staff at the start of the 2024 AIC Annual Meeting.

Annual Meeting: Expect the Unexpected

Continued from cover

from Carolina's trans colleagues about how empowering it is for them to learn how to document, preserve and archive their past and current struggles was especially impactful. Many in the audience were in tears at hearing how these women's lives have been changed by the creation of El Archivo de la Memoria Trans. This talk was evidence that we comprise a field that can create positive change, particularly when collaborating with others.

The other all-attendee session was organized by ECPN on "Expectations and Realities: The State of Emerging Professionals in the Field;" it was particularly informative and provided me with food for thought about how our membership and their expectations of careers in conservation and AIC itself are changing. Those of us who have spent many years in the field need to appreciate the wisdom and insights of those entering the field; their lived experience is different from ours, and crucial changes will require that we make space to hear their voices. This session took an immense amount of time to organize, and it was incredibly well run and very well received by all who attended. For those who missed it, the full recording is available!

The all-attendee sessions were not the only impactful talks at the annual meeting; I managed to pop into different sessions and hear talks on a diverse variety of subjects and there wasn't a talk I walked away from without having learned something and being impressed with my friends and colleagues. I was overwhelmed by the sheer range of topics—just in my own wandering, I learned about Robert Rauschenberg's clocks, deliquescent sculptures made from human fat, current conservation efforts to restore the cupola of San Xavier del Bac, and the challenges

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The advertisement features several images of museum figures: a full-body white figure on the left, two seated white figures on the right, a figure in a racing suit on a bicycle in the bottom left, and four figures in various costumes (black, orange, grey, and black with fringe) in the bottom right.

facing communities around the Great Salt Lake. For me, seeing the breadth of our field, how we've grown over the past fifty years, and how we value our own expertise but also that of other individuals and professions, as well as the challenges we face collaboratively made me happy. I am so grateful to all who shared their ongoing work, whether in a talk or poster; this is what creates the vital, scholarly community we thrive on.

A veritable village is vital to creating an annual meeting, and we appreciate everyone who played a part in helping shape and host it. In addition to thanking those who presented, I want to also acknowledge all those who submitted an abstract that wasn't selected. We had enough submissions to hold a six-day meeting but no one would have the stamina for that, so we encourage you to try again next year. We also owe a debt of gratitude to the Concurrent General Session Selection Committee; all the specialty group and network program chairs, assistant program chairs, and selection committees; and the poster committee—reading so many abstracts is time consuming, and the selection process isn't easy when there are so many good submissions. Thank you to the Member Engagement Subcommittee for the innovative and fun ways they made the annual meeting a more personable and friendly experience. Thank you to the Health & Safety Network and Sustainability Committee for their informative booths; the former also held the very much appreciated respirator test fit session, and latter continues to encourage us to be more mindful of our environment impacts. Their talk on the Climate Action Toolbox and continuing advocacy for the Green Attendee program were greatly appreciated. Thank you to our sponsors and exhibitors, especially Bank of America who were so generous in helping to support this meeting and to Naoma Tate for

Share your Photos with Attendees

Take advantage of our Google Drive where you can share your photos of the annual meeting with other attendees! Staff who were taking photos around the various events will also share select photos in this folder for everyone to enjoy. <https://photos.app.goo.gl/beGiBJo42WCVyxy9>



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The ECPN Happy Hour featured a trivia game hosted by this year's officers.

funding the refreshments for the member wide ECPN session! We also owe a huge debt of gratitude to the AIC staff, especially Ruth Seyler. The hard work, long days, and sleepless nights staff endure to put into the annual meeting are truly a testament to how much they care about this organization and its members.

Finally, I, like many, consider myself a bit of an introvert (don't let my behavior on the podium or at Why Kiki fool you). So, a few days into the meeting when I realized that being immersed in a crowd of people was making me happy, I was shocked! Somehow, sitting in daylong AIC and FAIC board meetings, making new acquaintances with first-time attendees, and brokering introductions between valued colleagues all made me happy. This is the annual meeting experience I want for everyone; namely that everyone should be happy to be at the conference. Everyone should be valued, seen, heard, respected, and welcomed. We should all feel a sense of joy at arriving at the meeting site and inevitable sadness when we leave. I hope that the happiness people were experiencing in Salt Lake City is a sign that we're well on our way to creating such a sense of community, and that the upcoming meeting in Minneapolis will only continue to further this positive and necessary change.

—Cory Rogge, AIC Vice President, crogge@menil.org

Reflections on “Expectations and Realities: The State of Emerging Professionals in the Field”

Friday morning's General Session at the 2024 AIC Annual Meeting took a hard look at the current realities facing conservators. Organized by a group of past and present volunteers for the Emerging Conservation Professionals Network (ECPN), we presented both survey data and individual stories and organized three panels to cover a range of important topics to AIC members. We aimed to encourage widespread participation in the session while breaking down facts, sharing experiences described by professionals in the field, and leading discussions about how to address common obstacles and discouraging trends that permeate how we train, work, and live as conservators. We thank Naoma Tate for sponsoring this important session.

In the year leading up to the meeting, we circulated a series of three surveys through the AIC Online Community, asking questions about compensation, competency, support, and career trajectory. During this session, we presented

this survey data, interwoven with speakers and panelists from a range of training backgrounds, working conditions, and career levels to speak about major themes. All data and responses were kept anonymous, and the session organizers, speakers, and panelists were applicants and self-selecting volunteers who responded to the calls for participation.

To prepare for their panels, each group of speakers and panelists met with their moderators to discuss possible conversations and topics specific to individuals, but no conversation was scripted, and flexibility was prioritized.

- › The first panel focused on the issues affecting emerging conservators, which included compensation, mentorship, opportunities, training, equity, and access.
- › The second and third panels combined emerging, mid-career, and established conservators. Together they discussed a range of topics, including current training and internship practices in the US, reflections on successes and areas of growth in education and mentorship, compensation, benefits, career transitions or advancements, and work-life-balance.

We know that not every aspect of the conservator's experience was touched upon during the session, so further discussion is necessary to give the panelists and speakers a space to expand on topics covered and to answer audience questions that were not addressed.

These are not new conversations, nor are they new frustrations, and many said they've heard it all before. However, creating a general session that consents to community exploration of these issues, including a wide variety of voices, and soliciting responses and questions from audience members (both present and virtual) forces the conversation to progress. By bringing together conservators at all stages of their



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careers, our panelists and speakers could discuss and lay out actionable steps to improve the working and day-to-day lives of conservators. The data and shared experiences demonstrate a real need for solidarity and creative solutions for all conservators, present and future. This session showed that inequities and hardships we experience are a shared burden; acknowledging these issues helps us remember that we aren't alone, that others can offer advice and support, and that collaboration makes systemic change possible.

Data from our surveys demonstrate multiple common pain points and trends in our experiences. Close examination of the discussions and initial feedback makes it clear that many professionals want to know more about how to truly address:

- › Unstable work-life balance (both institutionally and in private practice)
- › Ideas for cross-pollination and extra-curricular access to traditional training programs
- › Continued improvement and learning about the differences in structure between mentor and supervisor relationships
- › Ways to encourage and support hiring and training locally

This is a short list, and many more themes will be laid out in a report from the surveys and the session. The presentation (in PDF form) teases a few of the survey results as well as the topics touched on by speakers and panelists.

Thank you to all who gave us their time for the session and who engaged with this content. It is meaningful and we look forward to continuing to work together to enact change.

—Michaela Paulson, mep518@gmail.com; Stephanie Guidera, steph.guidera@gmail.com; Caroline Shaver, caroline.shaver7@gmail.com; Caitlin Gozo Richeson, caitlin_richeson@moma.org; Ashley Stanford, stanford@udel.edu; and Kaeley Ferguson, kaeleyferguson2012@gmail.com

Health & Safety Network Luncheon: A Focus on Mental Health

AIC's Health & Safety Network's (H&SN) lunch session focused on the mental health challenges that conservators face working in the cultural heritage sector. This luncheon is only the beginning of the network's focus on mental health. We will use the results from this work to develop resources that meet the needs of the AIC community to promote total worker health in the workplace.

The first speaker was Dr. Stephanie Arel, who has conducted research on trauma in memorial museums around the world. Dr. Arel summarized the results of two 90-minute mental health focus groups she moderated which sought to evaluate the mental health concerns of conservators. The central concerns of the focus groups included:

- › Wanting to be recognized
- › Enduring high levels of responsibility
- › Being judged by other conservators
- › Having leadership that are not conservators
- › Moving frequently, not earning sufficient money
- › Needing skill sets beyond conservation

Dr. Arel presented an analysis of these findings in relationship to her previous research, deducing that to deal with these and similar issues, the following solutions would help address mental health challenges in the field:

- › Building community through mentoring programs and peer groups to support each other
- › Offering workshops on leadership, management, negotiation, and fundraising



Watch Again

The recording of this session is available until October 31st at <https://aicannual24.meetbreakout.com>.

- › Providing mental health and self-care resources

The second speaker was Stephanie Black, H&SN Chair. She summarized the results of a mental health survey developed using information from Dr. Arel's two focus groups. The survey was sent to AIC's membership and received a high response rate of 15%. Most respondents thought that AIC should advocate for mental health awareness; they agreed that the conservation field could benefit from addressing career-influenced mental health similarly to how AIC provides guidelines for physical health risks at work. In general, respondents were positive about conservation work, but had many negative responses to the work environment. Results indicated that twice the number of people have considered leaving the field due to their work environment versus their satisfaction with their conservation work. These results indicate the need for workplace training and development courses for conservators.

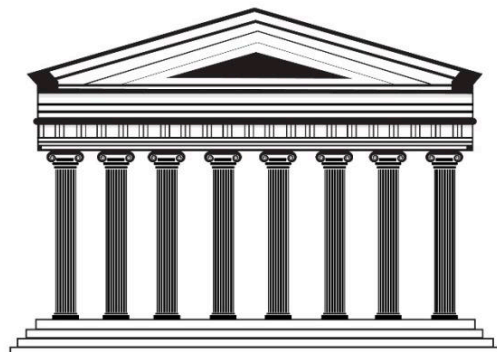
The final two speakers were Holly Cusack-McVeigh, professor of Anthropology and Museum Studies at Indiana University Indianapolis, and Mark Wilson, clinical assistant professor in the School of Health Sciences at Purdue University. They presented initial survey results from their National Institute for Occupational Safety and Health (NIOSH)-funded grant evaluating how museum workers are impacted by exposure to potentially traumatic material. The survey respondents included a wider range of museum and libraries staff (not just conservators). Situations considered to be most traumatic included:

- › Handling human remains
- › Viewing images of human suffering
- › Reading accounts of individuals who have been victims of crimes
- › Listening to descriptions of a death

Your input is needed!

A research team from Purdue University & Indiana University-Indianapolis wants to **understand challenges found in museum workers when working with disturbing objects and narratives**.

This research involves participation in an online survey. Please visit https://purdue.ca1.qualtrics.com/jfe/form/SV_9EIo0wwUtl1E3A more information and to join the study, "Stress and Psychological Trauma in Museum Workers" (Purdue University IRB Protocol #2023-1128). Principal Investigator: Mark Wilson (wilso774@purdue.edu).



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➤ Handling objects used to inflict harm to others

Most of the respondents have taken action to address the effects of job stress from traumatic objects including talking to a therapist, friend, or pet, relaxation techniques, and exercise. The results of the study will be used to develop interventive strategies to help improve the overall mental well-being and physical health of museum professionals.

—The Mental Health Team: Stephanie Arel, snarel@bu.edu; Stephanie Black, sblack@anchoragemuseum.org; Susan Costello, susan_costello@harvard.edu; Adrienne Gendron, adrienne_gendron@harvard.edu; and Kerith Koss Schrager, kerith.koss@gmail.com



Volunteers at work during the 2024 Community Partnership Project. (From left) Kacey Green, Michaela Paulson, and Annabelle Camp sewing new labels onto ski garments in the foreground, while Christina Nick, Gianna Puzzo, and Alison Castañeda condition check a ski suit on the table behind, and Heather Hodge, Leticia Gomez Franco, and Nicole Chausse assess another garment in the back.

Community Partnership Project

AIC's annual Community Partnership Project (CPP), now planned by the Emerging Conservation Professionals Network (ECPN), was reprised at the 52nd Annual Meeting in Salt Lake City in partnership with Utah Arts and Museums (UA&M). UA&M serves collections and institutions throughout the state, and through discussions with ECPN, UA&M settled on a perfect local recipient of volunteer hours: the Alf Engen Ski Museum. This project was designed to help with long term preservation of ski suits and accessories in the Barbara Alley Simon Collection. This collection, cherished by the local community, showcases the evolution of ski fashion and ski apparel technology from 1968–1998 and is a cornerstone of the Alf Engen Ski Museum's collections. Recognizing that this project would require textile care experience, ECPN asked the Textile Specialty Group (TSG) to partner with the network. An application for volunteers was sent to AIC members, asking for textile experts willing to train and ECPs looking for training opportunities.

Leadership from ECPN, TSG, UA&M, and Alf Engen joined together with a shared goal and vision that was realized through multiple planning meetings. With transportation and lunch provided by AIC and generous funding from UA&M, the CPP at Alf Engen was a huge success!

The morning of Tuesday, May 21, 17 conservation volunteers spanning from pre-

program to professional levels, fortified with electrolytes and enthusiasm, loaded onto a bus bound for Park City. After a tour of the Alf Engen Ski Museum, a presentation with an introduction to UA&M, and an overview of the day's plan, volunteers broke into production sections directed by our four expert textile conservators. Alison Castañeda and Heather Hodge led description and condition reporting, Annabelle Camp led preparing and attaching labels to each object, and Gail Niinimaa led creating custom garment bags for each ensemble. Alf Engen and UA&M staff floated between stations, engaging in conversation and learning with the groups. Additionally, volunteers with experience in objects, contemporary art, and natural history were able to answer questions the staff had about caring for accessories.

The lunch break, overlooking mountains from Alf Engen's terrace, offered an opportunity for participants to network across career stages, specialties, and regions. At the end of the day, more than 40 objects were assessed, labeled, and rehoused. The training and materials the Alf Engen staff received will allow them to finish the project, and the volunteers provided them with multiple contacts should questions arise in the future.



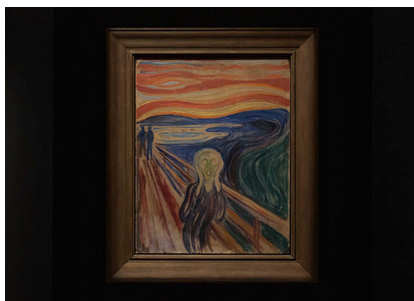
All the 2024 Community Partnership Program (CPP) volunteers, UA&M partners, and Alf Engen staff outside of the Alf Engen Ski Museum at the Joe Quinney Winter Sports Center in Park City, Utah. Front, left to right: Heather Hodge, Christy Ching, Kacey Green Gail Niinimaa, Alison Castañeda, Nicole Chausse; middle: Annie Bommer, Marie Desrochers, Gianna Puzzo, Michaela Paulson, Annabelle Camp, Jules Eckelkamp, Sabrina Sanders, Jamie Lehman; back: Emily Johnson, Stephanie Guidera, Reilly Jensen, Kaela Nurmi, Christina Nick, Adam Chin Blahnik, Katy O'Donnell, Leticia Gomez Franco, Annalise Gall.

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Funerary papi on display in *The Tomb* exhibition.
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Edvard Munch, *The Scream*. Tempera and oil on paper, 1910.
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Installation view, *Arts of Korea*, Brooklyn Museum, on view beginning September 15, 2017. (Photo: Brooklyn Museum)

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A huge thanks to all of our AIC volunteers: Adam Chin Blahnik, Annabelle Camp, Alison Castañeda, Nicole Chausse, Kristy Ching, Jules Eckelkamp, Leticia Gomez Franco, Kacey Green, Stephanie Guidera, Heather Hodge, Katya Madrid, Christina Nick, Gail Niinimaa, Kaela Nurmi, Katy W. O'Donnell, Michaela Paulson, Stephanie Guidera, and Gianna Puzzo; our UA&M partners: Marie Desrochers (also a member and AIC volunteer), Reilly Jensen, Emily Johnson, and Sabrina Sanders; and the Alf Engen staff for hosting us: Annie Bommer, Jamie Lehman, and Maddie Nunez. An extra thanks to Kaela (ECPN Vice Chair) for seamlessly managing day-of logistics, and Annalise (ECPN liaison for TSG) for expertly handling material estimates and priority lists!

Stephanie Guidera, ECPN Chair, 2023-2024, ecpn.aic.chair@gmail.com; and Kaela Nurmi, ECPN Vice Chair, 2023-2024, Chair 2024-2025, kaela.nurmi@gmail.com

Highlights of the Hub

This meeting debuted a brand-new option for connecting and engaging with fellow attendees and exhibitors as well as board members and the nominating committee. Taking advantage of our extra-large exhibit hall room, Meetings & Advocacy Director Ruth Seyler designed the space to include a stage for demonstrations, plenty of seating for impromptu meetings in addition to the poster display and vendor tables in the center of the space. The venue also provided a coffee and snack stand to allow attendees to purchase quick bites between sessions.

Several committees and groups found ways to connect in the Hub, including a meet-up to promote the new Microfading Testers User Discussion Group during the opening exhibit hall reception. The AIC Board and the nominating committee mingled with attendees to discuss leadership and volunteering. Paul Himmelstein and his wife, the former celebrating an unbroken streak of meeting attendance since AIC's very first meeting, connected with old and new friends and enjoyed the roundtable setting.

There were six demonstrations held during lunch hours in the exhibit hall on Wednesday and Thursday, giving attendees an alternate way to spend the break between sessions.

- › Claire Winfield with Conserv presented on "Active Environmental Monitoring for Proactive Preservation."
- › Tru Vue Inc. shared their "New Sustainable Glazing Product Research."
- › Getty Conservation Institute presented on "Acoustic Emission Monitoring Video."
- › Roberto Bianchin and Beatrice Beggato of ClickNetherfield presented a case study on "Anatomy of a Showcase."
- › Rui Mamede of EXPM discussed "Anoxia Disinfestation Systems."
- › Craig Huber of Veritas Editions displayed their volume *The Spirit Within Australia: The Land and The People*.

As in previous years, conversations and connections made with exhibitors truly brought the exhibit hall alive. We all appreciate the companies and organizations that choose to support the field by exhibiting and sharing their time and resources with us. Please take a minute to view the [list of exhibitors](#) and connect with them throughout the year.

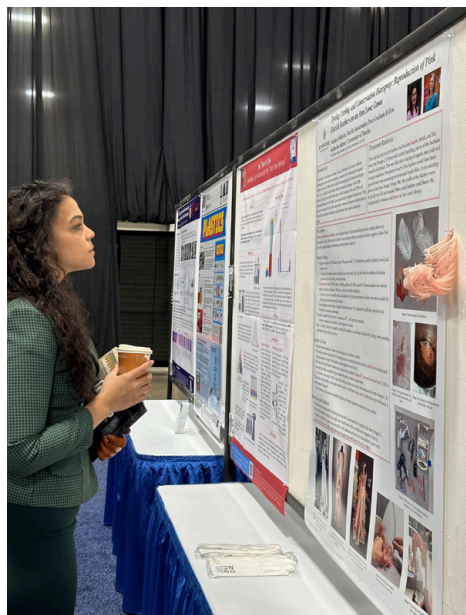
We enjoyed having several new exhibitors this year and welcomed our regular vendors, resulting in a mix of information and products that everyone could enjoy. Many of our exhibitors also sponsored key events, making it possible to host additional sessions, workshops, and support receptions in our gorgeous locations. Thank you to all exhibitors and sponsors who joined up and supported us in Salt Lake City!

Bonnie Naugle, bnaugle@culturalheritage.org, and Ruth Seyler, rseyler@culturalheritage.org



Big Cheese

Congratulations to Jenni Krchak for winning the RATS Big Cheese award for her poster on "Analysis and Assessment of the Degradative Properties of Strawboard as a Secondary Support." [Read the abstract on Sched.](#)



The Hub at this year's annual meeting was a hotspot for attendees. Clockwise from top left: The Health & Safety Network hosted Utah OSHA specialists at their booth, while sharing helpful resources; an attendee reads a poster; Abby Shaw talks about Hollinger Metal Edge products; RATS Chair Abed Haddad grants the Big Cheese poster award to Jenni Krchak; and colleagues meet for a chat. The FAIC and AIC boards also met in Salt Lake City (see individual captions for names).



AIC Board (from left): Samantha Springer, Beth Edelstein, Elmer Eusman, Cory Rogge, Sarah Reidell, Jennifer McGlinchey Sexton, Greg Bailey, Suzanne Davis, Lissa Rosenthal-Yoffe.



FAIC Board (from left): Elmer Eusman, Tom Claresson, Cory Rogge, Suzanne Davis, Debra Hess Norris, Lissa Rosenthal-Yoffe, Anita R. Saggurti, Danielle Amato-Milligan, Peter Trippi.





2024 honorees, from left: Tony Sigel, Molly Gleeson, Suzanne Davis, Martha Singer, Abed Haddad, Robin Hodgson, Donna Strahan, Debra Hess Norris, Abigail Quandt, and Michael Henry.

2024 AIC Award Honorees

Since 1974, AIC has awarded members and allied professionals for outstanding and distinguished contributions to the field of conservation. This year, we celebrated the following people in our awards ceremony on Tuesday, May 21, 2024.

- › Martha Singer, Chief Conservator, Material Whisperer, was awarded the David Magoon-University Products Conservation Advocacy Award, given to conservation professionals who have advanced the field of conservation and furthered the cause of conservation through substantial efforts in outreach and advocacy.
- › Robin Hodgson, Owner, RH Conservation Engineering, was awarded the Allied Professionals Special Recognition award, which recognizes the work and contributions from professionals in other fields to the advancement of the conservation profession.
- › Abed Haddad, Assistant Conservation Scientist, Museum of Modern Art, was awarded the Emerging Leader Award, which recognizes outstanding service to the organization by a member in the early stage of their career.
- › Abigail B. Quandt, Head of Book and Paper Conservation, The Walters Art Museum, and Donna K. Strahan, Head, Department of Conservation and Scientific Research, National Museum of Asian Art, Smithsonian Institution, were awarded the Robert L. Feller Lifetime Achievement Award for their exceptional contributions to the conservation profession throughout their careers.
- › Debra Hess Norris, FAIC Board Member, Chair of the Art Conservation Department at the University of Delaware, and Professor of Photograph Conservation, was presented with the Forbes Medal for her distinguished contributions to the field of conservation; the medal celebrates those whose work on a national or international platform has significantly advanced the preservation of cultural heritage.
- › Kerith Koss Schrager, Head of Conservation, National September 11 Memorial & Museum, and Molly C. Gleeson, Head Conservator, Penn Museum, University of Pennsylvania, were awarded the Rutherford John Gettens Award for their outstanding service to the organization.
- › Tony Sigel, conservator of objects and sculpture in private practice, was granted Honorary Membership for outstanding contributions to the conservation profession.

- › Michael C. Henry, Principal, Michael C. Henry, LLC / Watson & Henry Associates, and Ann Shaftel, Director, Treasure Caretaker Training, were given the Sheldon and Caroline Keck Award for excellence in the education and training of conservation professionals.
- › *Properties of Plastics: A Guide for Conservators* by Thea van Oosten and *Scientific Studies of Pigments in Chinese Paintings* by Dr. Blythe McCarthy and Dr. Jennifer Giaccai were honored with the Publication Award for excellence in an article or book on conservation.
- › Liane Na'auao, Paper Conservator, University of Hawaii at Manoa Library, and Malia Van Heukelem, Archivist, Librarian and Collections Manager, University of Hawaii at Manoa Library, were honored with the President's Award for exceptional work in helping collections caretakers in Maui, Hawaii, respond to damage from the devastating August 2023 wildfires.
- › Max Marmor, recently retired President, Samuel H. Kress Foundation, and Antoine "Ton" Wilmering, recently retired Senior Program Officer, Getty Foundation, were honored with the Foundation Service Award for outstanding service to the Foundation for Advancement in Conservation.
- › The Walters Art Gallery was selected for the Ross Merrill Award for their Outstanding Commitment to the Preservation and Care of Collections; this award honors institutions in North America that have shown an exemplary and sustained commitment to conservation and collections care through interpretation, research, scholarship, education, and/or public outreach.
- › Han Neevel and Birgit Reissland received the CAA/AIC Award for Distinction in Scholarship and Conservation this past spring at CAA.



Moments around the meeting, in the Hub, the conference center, and in a session. All photos in this article are by staff members Katelin Lee and Bonnie Naugle.

Meet the Exhibitors

See the [2024 Annual Meeting Program](#) for contact details.

Diamond

GETTY CONSERVATION INSTITUTE

Website: www.getty.edu/conservation
The Getty Conservation Institute works to advance conservation practice in the visual arts, broadly interpreted to include objects, collections, architecture, and sites. It serves the conservation community through scientific research, education and training, model field projects, and the broad dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the Conservation Institute focuses on the creation and dissemination of knowledge that will benefit the professionals and organizations responsible for the conservation of the world's cultural heritage. *Sponsoring: Emerging Conservation Professionals Network (ECPN) Happy Hour.*

HUNTINGTON T. BLOCK INSURANCE AGENCY, INC.

Website: www.huntingtontblock.com
This Conservators Property Insurance Program was arranged for members of the American Institute for Conservation of Historic and Artistic Works. Insurance is provided on property of others in your care, custody, and control which is accepted by you for conservation. If you purchase coverage on property of others, you will also have the option of obtaining insurance on two additional types of property: 1) Your studio contents and art library, and (2) your field equipment (such as camera, microscope, etc.). *Sponsoring: Opening General Session.*

UNIVERSITY PRODUCTS, INC.

Website: www.universityproducts.com
University Products is the leading supplier of conservation tools and equipment, as well as the largest manufacturer or archival quality storage products around the world. We will have plenty of both on display. *Sponsoring: University Product Award.*

Gold

CLICKNETHERFIELD

Website: www.clicknetherfield.com
We are ClickNetherfield, global museum showcase experts with over 50 years' experience working with institutions and communities, from Royal Families and National Institutions

to Independent Galleries & Private Collectors. With roots in Scottish soil, and North American operations based in New Jersey, we are very proud to serve the Conservation Community, especially in our work with the Materials Working Group. *Sponsoring: Dinner at the Utah Museum of Contemporary Art.*

CONSERV

Website: www.conserv.io
Conserv is not just a data logger company, we offer the first tailor-made system for collections care. Effortless data collection from purpose-built wireless sensors with intuitive data analysis made for preservation professionals including real-time alerts. Turn on Conserv environmental monitoring and it just works, but our expert support team is here to help should a problem arise. *Sponsoring: Objects Specialty Group (OSG)/Architecture Specialty Group (ASG)/Research and Technical Studies (RATS) Reception*

GUNNAR USA, INC.

Website: www.gunnar-usa.com
GUNNAR is a leading supplier of innovative computer-controlled single and low ply flatbed cutting systems. It globally offers localized technical and commercial support for both business units picture framing and décor as well as composites and advanced technical materials. *Sponsoring: Book and Paper Group (BPG)/Photographic Materials Group (PMG) Reception.*

KREMER PIGMENTS INC.

Website: www.kremerpigments.com
Kremer Pigments provides a wide array of raw materials catering to art and conservation needs, including historic and contemporary pigments, mediums, binders, dyes, vegetable-based color paints, oils, brushes, tools, linen, books, and much more. Discover a spectrum of possibilities as you unearth the forgotten treasures of the old masters with Kremer Pigments. *Sponsoring: Paintings Specialty Group (PSG) Reception.*

NEDCC | NORTHEAST DOCUMENT CONSERVATION CENTER

Website: www.nedcc.org
Founded in 1973, NEDCC is the first independent conservation laboratory in the United States to specialize exclusively in treating collections made of paper or parchment, such as works of art, photographs, books, maps, manuscripts, etc. NEDCC is incorporated as a nonprofit in order to provide affordable conservation and preservation services to collecting institutions. *Sponsoring: Leather Use Luncheon.*

OTEGO

Website: www.otegotextile.com
OTEGO is a leading manufacturer of protective technical textiles with over 70 years of experience. We are proud to introduce Fireguard, the art's ultimate shield against fire! Protect your artworks with Fireguard - the revolutionary passive protective cover designed to withstand heat, water, and smoke. Plus, it's incredibly lightweight for quick and easy installation. Join prestigious institutions like the Louvre Museum, the Swiss National Museum, in fortifying their emergency plans with Fireguard. *Sponsoring: Paintings Specialty Group (PSG)/Textile Specialty Group (TSG) Session.*

T&D US, LLC.

Website: www.tandd.com
T&D Corporation manufactures a complete line of network connected and stand-alone Data Loggers that are optimized for automated, error free data collection, remote monitoring and warning notification. T&D's products offer an extensive array of connectivity options including loggers with built-in network interfaces, wireless handheld data shuttles, network and cellular gateways, and even Bluetooth interfaces for direct connection to smart phones and tablets. Developed specifically for Museum and Archive applications, T&D produces 4 in 1 loggers that record Temperature, Humidity, Illuminance, and Ultra Violet light, that also maintain internal running exposure totals. T&D offers an exceptional value proposition to its customers through its completely free WebStorage Service. T&D Corporation, the world's leading supplier of wireless data loggers, is headquartered in Matsumoto Japan, and has been engaged in the design, development and manufacture of high reliability, high quality electronic measurement systems since 1986. *Sponsoring: Research and Technical Studies Group (RATS) session.*

TRU VUE, INC

Website: tru-vue.com/exhibition-collections
For over 50 years, Tru Vue fine art acrylic & glass solutions, including Optium Museum Acrylic®, Conservation Clear® Acrylic, & UltraVue® Laminated Glass, have been trusted by conservation & fine art professionals worldwide to protect & display artworks & cultural heritage. We work closely with the museum community to develop products that meet superior aesthetic and conservation standards. For more information or samples visit our website or email fineart@tru-vue.com. *Sponsoring: Preventive Care Idea Session.*

SILVER

COLLECTION CARE SERVICES

Website: www.collectioncareservices.com
Collection Care Services delivers personalized consultation solutions for fine art storage and transit. Our services include detailed packing plans, diagrams, comprehensive designs, and research reports. Our educational outreach extends to workshops designed for schools and presentations catered to museum staff and professionals. Whether your focus is on storage, transportation, or a combination of both, we can help you achieve the highest level of care and security for your collection objects.

CREATIVE VISION LIFE COACHING, LLC

Website: www.creativevisionlifecoaching.com
Cynthia Kuniej Berry is Owner and Founder of Creative Vision Life Coaching,® LLC specializing in transformational coaching for conservators and anyone seeking support in creating a life you love living. Cynthia is a certified DBC, LMC (2022) by Brave Thinking® Institute; Professional Associate, Member in AIC/FAIC (1982) and professional conservator, trained in Cooperstown, graduate of Buffalo Art Conservation Program, MA, CAS (1988). She lives in Las Vegas, NV, with her husband.

CRYSTALIZATIONS SYSTEMS, INC.

Website: www.csistorage.com
Our innovative PerfectFit™ Storage Systems and Transporter are changing the way collections are organized, stored and moved. Now on GSA. Our Signature Moving Painting Storage and Rolled Textile Storage Systems can be floor, ceiling supported or free-standing installations. Aisles are always Track-Free. All CSI systems incorporate aluminum materials and aerospace engineering design and manufacturing techniques. We also provide full layout, budgeting and grant support. Visit our website. *Sponsoring: Preventive Care Idea Fair.*

EL.EN. S.P.A.

Website: www.lightforart.com
El.En. is the parent company of an international group of companies developing and producing laser systems for medicine, industry, and conservation of artworks. El.En. offers in Italy and abroad the widest range of solutions dedicated to laser cleaning of Cultural Heritage: El.En.'s lasers are continuously optimized, in collaboration with the most important National Research Centers, to offer restorers handy and reliable laser systems for their daily conservation practice. *Sponsoring: Lasers in Conservation: Nd-YAG and Er-YAG Workshop.*

HOLLINGER METAL EDGE, INC.

Website: www.hollingermetaledge.com
Hollinger Metal Edge, Inc. has been the leading supplier of archival storage products for Conservators, Museums, Government and Institutional Archives, Historical Societies, Libraries, Universities, Galleries and Private Collectors for over 65 years. Famous for The Hollinger Box – the metal edged gray document cases that fill the shelves of thousands of organizations, we offer a wide variety of box styles made with various appropriate materials to store any collectible. We also supply conservation materials, inert polyester, polypropylene and Tyvek products, archival folders, buffered and unbuffered envelopes, Permalife bond papers, and buffered and unbuffered tissue paper. Hollinger Metal Edge manufactures custom orders on a daily basis and is committed to educational support for preservation workshops. Please contact us regarding your workshop, and we will provide free catalogs and samples as required.

MIDDLETON SPECTRAL VISION

Website: www.middletonspectral.com
Middleton Spectral Vision stands as an established provider of cutting-edge spectral imaging systems. Our unwavering commitment to excellence has solidified our position in the industry, making us a trusted partner for clients seeking high-performance solutions. Our focus extends across diverse sectors, including Cultural Heritage, Fluorescence (Life Sciences), Geology and Minerals, Enhanced Machine Vision (AI), Plant Science, Pharmaceutical, and beyond.

NCPTT | NATIONAL CENTER FOR PRESERVATION TECHNOLOGY & TRAINING

Website: www.nps.gov/ncptt
The National Park Service's National Center for Preservation Technology and Training protects America's historic legacy by equipping professionals in the field of historic preservation with progressive technology-based research and training. Since its founding in 1994, NCPTT has awarded over \$7 million in grants for research that fulfills its mission of advancing the use of science and technology in the fields of archaeology, architecture, landscape architecture and materials conservation. *Sponsoring: Lasers in Conservation Workshop*

SMALLCORP

Website: www.smallcorp.com
SmallCorp manufactures products for the display, conservation and storage of works of art, textiles and objects. Our frames and microclimate

display cases figure prominently in museum and corporate collections. SmallCorp customers include picture framers, galleries, art conservators, and related institutions and professionals.

STANDARD

AMERICAN ACADEMY OF BOOKBINDING

Website: www.bookbindingacademy.org
The American Academy of Bookbinding is an internationally known diploma-oriented bookbinding school where students of all levels can initiate and improve their skills and training. AAB conducts intensive courses in fine leather binding, book repair, paper conservation, historic structures, and other related subjects. Peter Geraty, Renate Mesmer, and Anne Hillam teach the Comprehensive Bookbinding Program courses for conservators.

ARCHIVAL PRODUCTS

Website: www.archival.com
Since 1986, the most prestigious academic libraries, museums, and archives have trusted Archival Products materials for their most valuable collections. We offer a large variety of archival storage solutions in standard and custom sizes to help you preserve books, pamphlets, music scores, manuscripts, photographs, documents, textiles, and countless other items.

BEV/ART

Website: www.bev.art
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Bruker is one of the world's leading analytical instrumentation companies. We cover a broad spectrum of advanced solutions in all fields of research and development. Bruker's innovative methods and non-destructive analytical techniques help to protect and preserve artifacts and historical monuments all over the world.

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Website: www.deltadesignsltd.com
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Our products meet the highest standards of conservation practice for historical artifacts, art objects, textiles, scientific specimens and archival materials.

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Website: www.museumfigures.com
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Website: www.expm.com.pt
EXPM offers innovative collection care solutions, that empower museums, archives, and libraries to safeguard the treasures of our collective history and ensure they remain accessible for current and future generations. We offer an extensive range of services, including the setting-up of conservation labs and the provision of specialized equipment such as anoxia chambers. Our work is a testament to our passion for preserving the legacy of humanity, one artifact, one document, and one story at a time.

GEOSONICS/VIBRA-TECH

Website: www.geosonicsvibratechinc.com
GeoSonics/Vibra-Tech has the tools and experience to help you manage your construction risk. Our team of consultants is experienced at developing vibration criteria for museums and can predict vibration impacts from various equipment that may be used during excavation, demolition and construction activities – helping you protect your structure, artifacts and project timeline. Measurements are recorded continuously and results are posted to a customized project website. Project personnel are notified if measurements near the set criteria.

GETTY PUBLICATIONS

Website: www.getty.edu/publications
Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. This wide variety of books covers the fields of art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

HIROMI PAPER, INC.

Website: www.hiromipaper.com
Hiromi Paper, Inc. is devoted to the creation of a greater rapport between Japanese papermakers, conservators, printers, artists, designers and bookmakers, while developing new directions and a deeper understanding of Japanese papers or “WASHI.” We have very close working relationships with many papermakers in Japan and are therefore in the unique position to offer custom made papers suitable for the individual project needs of our customers.

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Website: www.macgroupus.com
This year at AIC, we proudly highlight brands perfectly suited for the Cultural Heritage field, including broncolor lighting, Kaiser copy equipment, Calibrite color management tools. MAC Group is dedicated to supplying photographers, filmmakers, content creators, students and educators with the world's finest image-making tools, content and inspiration. We are fully committed to the ever-growing numbers of working professionals and passionate amateurs who are dedicated to mastering the art and craft of photo, video, audio, and content creation. As well as the resellers and institutions that support them.

MEGAVISION, INC.

Website: www.megavision.com
MegaVision's multispectral imaging systems are used to image, measure and monitor cultural heritage treasures in museums, libraries, and other institutions around the world. MegaVision introduced the first professional quality digital camera over 30 years ago and the first LED narrow-band multispectral light source for imaging cultural heritage treasures 15 years ago. MegaVision continues its legacy of imaging excellence providing the highest quality camera and multispectral lighting systems for the scientific, cultural heritage and medical industry.

NEH | NATIONAL ENDOWMENT FOR THE HUMANITIES

Website: www.neh.gov
The National Endowment for the Humanities (NEH) is an independent federal agency created in 1965. It is one of the largest funders of humanities programs in the United States. Because democracy demands wisdom, NEH serves and strengthens our republic by promoting excellence in the humanities and conveying the lessons of history to all Americans. The Endowment accomplishes this mission by awarding grants for top-rated proposals examined by panels of independent, external

reviewers. NEH grants typically go to cultural institutions, such as museums, archives, libraries, colleges, universities, public television, and radio stations, and to individual scholars. The grants: -strengthen teaching and learning in schools and colleges -facilitate research and original scholarship -provide opportunities for lifelong learning -preserve and provide access to cultural and educational resources -strengthen the institutional base of the humanities.

OPUS INSTRUMENTS (ATIK CAMERAS)

Website: www.opusinstruments.com
Opus Instruments is the world leading specialist in infrared reflectography, used in the fields of art conservation, restoration and provenance research. IRR is a non-invasive method of studying a painting by looking beneath the visible layers of paint. If you are looking to create detailed, high-quality, high-resolution infrared images, Apollo is the camera for you. Weighing at just 12 kilograms, the Apollo is both portable and accessible, ready to follow wherever the research takes you. *Sponsoring: Concurrent General Session Conservation Imaging in the Age of Change.*

POLYGON US CORPORATION

Website: www.polygongroup.us
Polygon supports universities, museums, government institutions and others by providing emergency response and restoration services for archives and special collections. We are available 24/7 to respond to emergencies and our experts can engineer a solution to address the specific needs of your materials. In addition to disaster recovery, Polygon can help your organization with real-time monitoring of your interior conditions, empowering stakeholders to be proactive and mitigate risks to their materials.

RH CONSERVATION ENGINEERING

Website: www.rhconservationeng.com
Established in 1991 by conservator Robin Hodgson, RH Conservation Engineering is a research-driven supplier of the most innovative, technically advanced and aesthetically pleasing equipment available, providing consistent quality results in the conservation of human artistic and cultural heritage. Many of the materials and manufacturing techniques used in our equipment come from the aerospace, electronics, and advanced manufacturing industries.

TALAS

Website: www.talasonline.com
Bookbinding, Conservation and Archival supplies. Visit our website to see our most recent catalogs and featured new products.

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Turtle North America is a sustainable crating solution with a 30-year track record of flawless service with superior climate and vibration protection. Turtle North America is a division of Masterpiece, the leading logistics provider to the US fine art industry. Masterpiece services include international fine art freight forwarding, domestic fine art transportation and handling, customs brokerage, security services at airports and overland, insurance and project management.

VAISALA

Website: www.vaisala.com
Preserving priceless artifacts demands

meticulous monitoring of humidity and temperature to counteract environmental shifts that may endanger delicate pieces. Elevated levels of these parameters can cause degradation, emphasizing the need for reliable monitoring solutions. Vaisala's Jade Smart Cloud offers a robust monitoring system, providing access to accurate measurements. Safely stored in the cloud, measurement data is accessible via web browsers on various devices, enabling prompt insights for informed decision-making.

VERITAS EDITIONS

Website: www.veritaseditions.com
Veritas Editions is dedicated to the truth in beauty, and the beauty in truth. Formed in 2014 by photographic artist Craig Alan Huber, Veritas Editions' goal is to communicate the message of truth and beauty through the publication of premium limited editions of combined image and narrative. As we live in an increasingly digital, texture-starved world, Veritas Editions brings that texture back into our lives with fine

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ZONE DISPLAY CASES

Website: www.zonedisplaycases.com
Zone Display Cases is a distinguished designer and manufacturer of exquisite museum-quality glass display cases. Headquartered in Canada, we are committed to delivering and installing our premier display cases throughout North America. Our unwavering dedication to exceptional customer service is evident in the fully customizable turnkey solutions we offer, which are tailored to meet even the most exacting conservation requirements and overcome intricate design and constructability obstacles. Our primary objective is to present, preserve, and protect your precious and delicate artifacts in an aesthetically pleasing and unobtrusive manner, reflecting our ultimate goal of preserving your legacy for generations to come.



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CRR helps cultural institutions and heritage sites prepare for and mitigate climate-related environmental hazards. Build climate resilience and develop your strategy to protect cultural heritage at resilience.culturalheritage.org.

An Overview of Common Lead Removal Products

Introduction

Conservators and allied professionals may be exposed to lead through countless avenues, such as working with lead objects, lead-based products, or contaminated materials. Safe practices that minimize the health risks associated with lead exposure include reducing contamination by cleaning surfaces, tools, and skin.

Lowering exposure by minimizing handling and utilizing appropriate PPE, such as disposable gloves, are crucial steps in safe lead practices. Conservators may be exposed to lead as a routine part of treatment, especially working with stained glass, lead-alloy sculptures, and lead-based paints. Lead-contaminated surfaces and objects may not be visibly discernible, but hazardous quantities can still be transferred and may result in ingestion and inhalation.

Lead Exposure

Workspaces may contain lead, as lead-based paint was not banned in the United States until 1978. Exposure to lead can lead to chronic health problems including cardiovascular issues, decreased kidney function, reproductive concerns, and cancer. The primary routes of exposure for lead include inhalation and ingestion. While dermal absorption is a known route and concern for organic lead exposure, epidemiological studies assessing the skin absorption of inorganic lead are limited, though it is generally considered to be a less concerning route of exposure (Niemeier 2022; ASTDR 2020).

Conservators with known exposure have turned to heavy metal and lead-targeted products such as wipes, soaps, and laundry detergents that are marketed as having a high efficacy in removing lead from contaminated areas. There are several companies that produce cleaning products targeting lead with multiple product options.

Lead Removal Recommendations

The National Institute for Occupational Safety and Health (NIOSH), a federal agency within the Centers for Disease Control (CDC) that advocates for workers' health including lead safety, states that washing hands with standard soap and water is not an adequate method of lead contamination removal (NIOSH 2024).

Rather, they suggest utilizing commercially available lead-targeting products formulated to decontaminate skin prior to eating, drinking, or smoking to reduce the risk of ingestion. NIOSH cites a 2006 paper published in the *Journal of Occupational and Environmental Medicine* that compared the effects of two cleaners on skin absorption upon exposure to lead oxide: a sodium lauryl sulfate-based soap and a cleanser product developed by NIOSH (Filon 2006). This study demonstrated that sodium lauryl sulfate-based soap can actually increase the rate of dermal absorption of inorganic lead. A later study published in the *Journal of ASTM International* investigated the effectiveness of select brands' heavy metal-targeted cleansers compared to commercially available industrial hand soap and determined that soap and water alone are not sufficient for removing lead contamination from skin (Esswein 2011). The findings of both articles support the guidance to utilize a cleanser designed to

target toxic metals that can more efficiently and thoroughly mitigate lead contamination of the skin.

Presently, the Occupational Safety and Health Administration (OSHA) has not administered guidance regarding the use of cleansers formulated to remove lead from surfaces. Instead, OSHA continues to recommend the use of water, soap, and clean towels to remove lead from hand/skin surfaces (OSHA 2004).

Product Overviews

Based on commercially available products and the results of an AIC survey conducted earlier this year, frequently used brands of lead removal products by members of AIC include Hygenall LeadOff, D-Lead, D-Wipe, and Fiberlock Lead-Safe, with D-Lead being respondents' most favored product by far. Although the formulation for many of these brands' products are proprietary, studies, advertising, patents and other publicly available sources that can account for product ingredients have been referenced for the purpose of this article. Additional products and brands with lead-targeting products exist but are not explored within this article.

Products targeting lead for the purpose of decontamination can be either designed for cleaning of objects and surfaces or for cleaning of skin. These products may come in the form of pre-moistened wipes or as a liquid cleaner. Each product should be used according to its intended purpose and usage instructions should be followed to allow for its maximum effectiveness.

Hygenall LeadOff

A lead-targeting formulation developed by NIOSH was licensed to the Hygenall Corporation in 2008, which led to the production of the Hygenall LeadOff product line (Esswein 2013). The product line includes a foaming hand soap, surface cleaner, and wipes. According to Guth, the reported primary cleaning agents in LeadOff products include:

- › Isostearamidopropyl morpholine lactate (ISML), a cationic surfactant
- › Citric acid, a weak acid that adjusts the pH and acts as a chelator

Cationic surfactants will lower the surface tension of a product solution, which explains why ISML is commonly used in hair products as an anti-static agent.

Hygenall LeadOff Foaming Hand Soap formulation was tested by NIOSH on lead powder-contaminated hands and proved to reduce the amount of lead present by 85%. When the Hygenall LeadOff soap formulation was combined with the wipe, it tested to have a 99% efficiency at removing lead from hands (Esswein 2011; Guth 2020).

The NIOSH formulation was compared to six other cleansers, including D-Lead abrasive and non-abrasive hand soaps, in the study "Wipes and Methods for Removing Lead from Skin." (Esswein 2011). Both the NIOSH formulation and the D-Lead products outperformed standard soap and water to remove lead from hands, however the NIOSH formulation proved to be the statistically better lead cleanser than both the D-Lead products.

D-Lead

By far the brand with the largest product line, D-Lead products include lead-removing surface wipes, abrasive and non-abrasive hand soap, body wash, surface cleaners, all-purpose cleaners, as well as respirator



Hygenall LeadOff canister of 45 wipes. Images courtesy of Lorna Brundett.

cleaners and laundry detergent options. ESCA Tech Inc., the company that produces D-Lead products, has not published any papers in the public domain regarding the efficiency of their products; however, according to their website, ESCA Tech, Inc. has an internal quality control standard that requires all their lead cleaning products to achieve a 99% lead removal efficiency.

Esswein's 2011 study compares the abrasive and non-abrasive hand soap. The addition of "scrubbers" (silica powder) or abrasive agents significantly increases the lead-removing capabilities of the cleanser. Although there are a wide range of available products, only the cleaning agents in the abrasive and non-abrasive hand soaps are indicated below because of their frequent use, as per the survey of AIC members. The reported common primary cleaning agents of the D-Lead Abrasive Hand Soap and the D-Lead Hand Soap are:

- › Sodium laureth sulfate (SLES) and sodium dodecylbenzene sulfonate, both anionic surfactants
- › Cocamidopropyl betaine, a detergent
- › Pentasodium aminotrimethylene phosphonate, a chelator

As their names suggest, D-Lead Abrasive Hand Soap and the D-Lead Hand Soap are intended for removing heavy metals from contaminated hands. Sodium laureth sulfate (SLES) is a surfactant related to sodium lauryl sulfate (SLS), however according to the SDS it is not considered to be a potential skin irritant, unlike SLS.

D-Wipe

D-Wipe Towels are another product produced by ESCA Tech, Inc. and are intended for use on the face, arms, hands, and body. These wipes became commercially available in 1996 and the reported lead-removing agents include:

- › Benzalkonium chloride (BAC), a cationic surfactant
- › Sodium ethylenediaminetetraacetic acid (EDTA), a chelator
- › Sorbic acid, a weak acid

EDTA is a good chelating agent and is used in chelation therapy to treat severe cases of lead poisoning, however it can be a potential skin irritant and environmental pollutant (Esswein 2011). As with other ESCA Tech, Inc. products, it goes through the same internal quality control standards as the D-Lead products and requires a 99% lead removal efficiency (ESCA 2022).

Fiberlock LeadSafe

Fiberlock Technologies produces two products designed to remove lead from surfaces: LeadSafe cleaner and lead dust wipes. The primary lead-removing agents for each product are:

Wipes

- › an unknown proprietary surfactant
- › Trisodium phosphate (TSP), an inorganic detergent
- › Sodium metasilicate pentahydrate, pH adjuster



D-Lead Abrasive Hand Soap in a 1-gallon container.

Cleaner

- › Sodium octanesulfonate, an anionic surfactant
- › Alkyl polyglucosides, a non-ionic surfactant
- › Tetrasodium iminodisuccinate, a chelator
- › Citric acid, a weak acid that acts as the sequestrant

TSP (an ingredient in D-Wipes but not in the cleaner) is an inorganic detergent that has long been recommended by the United States Environmental Protection Agency (EPA) to clean surfaces contaminated with lead dust (EPA 1997). The EPA's guidelines on lead dust cleaning as well as those of the Department of Housing and Urban Development (HUD) acknowledge the negative environmental impact of phosphate cleaners such as TSP (HUD 2012).

Both the wipes and cleaner are recommended for areas that have collected lead dust such as walls, trim, baseboards, sills, doors, and other hard surfaces. These products are not intended for the removal of lead from skin; prolonged or repeated exposure to FiberLock LeadSafe Cleaner may irritate skin. Also, the TSP found in the LeadSafe Wipes is a well-known eye and skin irritant. The SDS for both products recommends washing skin with soap and water and to flush the eyes with plenty of water should contact occur.

Conclusions

When working with lead, lead-based products, and lead-contaminated materials, minimized handling and the appropriate use of PPE remain the most important lines of defense for conservators and allied professionals. Effectively cleaning contaminated hands, tools, and surfaces can help to minimize inhalation and ingestion risks. The available data on the ineffectiveness of soap and water for lead removal supports the use of products formulated to remove lead so as to sufficiently mitigate lead contamination for risk mitigation.

Determining which product is adequate for a project or routine use can start with applying the product as directed to achieve the greatest amount of lead mitigation; this includes using the product on the intended surfaces.

- › For exposed skin, particularly hands: Hygenall LeadOff Wipes and Foaming Hand Soap, D-Lead Abrasive Hand Soap and D-Lead Hand Soap, and D-Wipe Towels.
- › For surfaces: recommended products include Hygenall LeadOff Surface Cleaner, D-Lead Surface Wipes, Surface Cleaners, and All-Purpose Cleaners, and the Fiberlock LeadSafe Technologies Lead Dust Cleaner and Lead Dust Wipes.
- › For clothing and respirators: use D-Wipe Respirator Laundry Detergent.

It is important to note that lead removal products from different companies comprise a wide range of lead-removing agents. Additionally, product lines produced by the same companies do not necessarily utilize the same lead-targeted formulations. D-Lead and D-Wipe products, for instance, are both produced by ESCA Tech but utilize different chelators, among other ingredient variances. Finally, products within the same product line, such as the Fiberlock LeadSafe products, can also employ different lead-targeted formulations.

Due to limitations in published literature and information, we need to keep abreast of additional studies that compare product types, formulations, intended applications for specific products, mechanical actions, as well as environmental impacts to better understand what products are most effective for conservation use.

—Lorna Brundrett, Conservator based in Rochester, NY, lornabrundrett@gmail.com

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Acknowledgements

Thank you to the members of the AIC community who contributed to the survey about professional use of lead removal products. Thank you also to the AIC Health & Safety Network for suggesting this article topic.

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In Memoriam

Dr. John Asmus (1937 – 2024)

From its inception, the field of conservation has flourished through collaboration with colleagues in other professions. Material scientists, chemists, physicists, engineers, seismologists, and others have brought expertise that has led to a better understanding and documentation of cultural heritage, ultimately contributing to its preservation and management. Although each of these contributions is important, some stand out for the breadth of their vision and the duration of their influence. Such were the life-long contributions of Dr. John Asmus who, surrounded by family, passed away March 31, 2024, in La Jolla, California.

Dr. John Asmus was born in Chicago, Illinois, and spent most of his childhood in southern California. He received his undergraduate degree and PhD (physics and quantum electronics) from the California Institute of Technology (Caltech). He was first recruited by the Institute for Defense Analyses (IDA) in Washington, DC, in 1969, and then by Science Applications International Corporation (SAIC) in Albuquerque, New Mexico, in 1971. During this time, he was introduced to Walter Munk of the Scripps Institute of Oceanography, ultimately leading to a collaboration in the application of laser technology to heritage conservation.

John became a research physicist with the Institute for Pure and Applied Physical Sciences at the University of California, San Diego in 1974. The same year, he co-founded the Center for Art/Science Studies at UCSD, an act of foresight and a call for collaboration. He was a prolific author, publishing some 125 articles in professional journals on laser and pinch plasma technology, and on the application of lasers to heritage conservation. He held 25 patents.

John held adjunct positions with the Universities of Liverpool and Crete and was on advisory boards for the G-7, EU, and the Acropolis. He served on editorial boards for the publishers Springer-Verlag and Elsevier. In 1990, John was awarded the Rolex Laureate for Enterprise.

He first noted the possible use of laser energy to clean a column in the Church of St. Gregory in Venice in 1972, while making holograms of various sculptures at risk from the large Acqua Alta flooding events in previous years. He then extended his work to Florence where he conducted numerous collaborations with Giancarlo Calcagno. In 1990, John helped organized the first International Conference on Lasers in Art Conservation, renamed LACONA 1, in Crete, chaired by his friend and colleague Dr. Kostas Fotakis of The Foundation for Research and Technology – Hellas (FORTH).

John contributed to laser development, from early flash lamp-pumped neodymium glass designs and ruby lasers in the early 1970s to Neodymium YAG lasers and beyond. This vision for laser applications in conservation was well ahead of its time in the early 1970s, when support and interest were often limited. The Victoria and Albert Museum (V&A) was one of the pioneers in exploring the use of lasers in conservation; Kenneth Hempel, chief sculpture conservator, invited



John Fredrich Asmus (1937-2024), courtesy University of California, San Diego.

John to give a laser-cleaning demonstration in 1972. There he test-cleaned numerous stone surfaces in addition to showing that he could remove foxing from prints on paper without apparent damage to the substrate material. As experience with the cleaning potential of photonic energy expanded and variants in its mode of application came to be recognized, John explored the use of pretreatments, wavelength, and pulse duration variables. Recognizing the potential of flash lamp energy alone to divest or modify surfaces, he introduced the idea of non-coherent light sources as environmentally friendly alternatives to sandblasting, including in the removal of marine fouling.

John's persistent efforts to promote the application of lasers and scientific investigations in conservation have left marks in the field that are as indelible as they are ubiquitous. His influence came with an astonishing breath of knowledge, creative insight, curiosity, and humor. In one case, he arrived at the Getty Villa with a new generation of flash lamps, eager to discuss their application. The prototypes included an old vacuum cleaner, the hose of which was duct-taped to the lamp units serving as their exhaust mechanism. Noting surprise on the faces of the conservators, John looked at the group with his signature mischievous grin and remarked that he hoped the Hoover wouldn't be missed at home.

John's generosity with equipment loans and idea promulgation created numerous opportunities for younger people in the field. He delivered loaned lasers and provided labor to one of the first major laser application projects in the field of conservation, working in collaboration with the conservation team managed by Calcagno at the Cathedral of Cremona. This project included cleaning sections of the 12th century sculptures of the Four Major Prophets located in the portico facing the main square.

Over a period of forty years, John worked tirelessly to introduce the use of holography, lasers, ultrasonic imaging, digital image processing, and nuclear magnetic resonance to the world of cultural heritage preservation. His vision extended from the cleaning of historic buildings, monuments, artifacts, and works of art to holographic documentation of sculpture and numerous industrial applications that shared related needs. He applied these tools to a wide range of problems including cleaning, analysis, and interpretation required for both preservation and collaborative art historical research projects which, today, would be called "technical art history." Among the more notable projects were a search for Leonardo's version of the Battle of Anghiari, cleaning of segments of Wells Cathedral (in collaboration with Kenneth Hempel), the Qin-Dynasty Terra Cotta Warriors of Xi'an, the Ice-Age paintings of Lascaux, the discovery of likely underpainting on the Mona Lisa, and a possible, previously unrecognized, autograph version of the Mona Lisa. He was a pioneer in the use of imaging techniques designed to digitally remove colors, a technique that foreshadowed current nondestructive color analysis.

Perhaps his greatest gift was his sense of humor and ability to make every recounting of research in conservation into an adventure. He was always a welcome keynote speaker at any conference where he regaled audiences with his tales of travels in support of science and conservation. Dr. John Asmus will be missed, but his legacy as an exceptional contributor and visionary in the conservation field, and beyond, will continue to influence generations to come.

*Dr. Meg Abraham, Jerry Podany, jerrypodany@gmail.com, and
John Twilley, jtwillley@sprynet.com*

Conservation Graduate Programs

ANAGPIC Welcomes Big Changes

The Association of North American Graduate Programs in Conservation (ANAGPIC) is welcoming some big changes.

ANAGPIC evolved out of a series of meetings and, in 1974, began to enable resource sharing and exchange of ideas between students and faculty from North American graduate programs in conservation of art and cultural heritage. Since 1976, meetings have been held at each of the member programs' cities, and have included lab tours, student presentations, and time for socializing. From 1997 through 2007, host programs printed the student paper abstracts; rare copies of these can be located on Worldcat. Since 2005, student papers and posters have been made publicly available to researchers on the website: <https://resources.culturalheritage.org/anagpic-student-papers/>, originally hosted by the University of Texas, and now supported by member programs and maintained by AIC.

As ANAGPIC has grown, so have the meetings, with close to 200 attendees each year. While we all love to meet in person, tour labs, and hug our new and old friends, these meetings are both time-consuming and expensive for the graduate programs. In addition to costs for students, faculty, and hosts, ANAGPIC members were also paying annual dues to support keynote speakers, website maintenance, and occasional program-wide enrichments. While these, too, have been valued parts of our shared culture, meeting costs limit the ability of ANAGPIC to be inclusive, and even the collection of dues and making payments for services require resources. Recent changes are designed to meet these evolving needs.

Starting in 2025 and continuing until further notice, ANAGPIC annual meetings will be held virtually, and member organizational dues are being suspended. Passed with overwhelming support by ANAGPIC leadership, we all believe that COVID has made us smarter about the potential for virtual meetings, including break-out rooms for networking, keynote speakers from anywhere in the world, and even interactive virtual lab tours. Virtual meetings will allow other programs from across North America to participate more easily and will allow each university to utilize local resources to support hosting this significant educational opportunity.

ANAGPIC Members and Join Dates

- › Buffalo State University (Patricia H. and Richard E. Garman Art Conservation Department), founder
- › Columbia University (Historic Preservation Program), 2013
- › Fashion and Textile Studies: History, Theory, Museum Practice MA at the Fashion Institute of Technology in NYC (FIT), 2024
- › Harvard Art Museums (Straus Center for Conservation and Technical Studies), founder
- › National School of Conservation, Restoration, and Museography — Manuel del Castillo Negrete (ENCRyM), 2024
- › New York University IFA (Conservation Center), founder
- › Queen's University (Art Conservation, Canada), founder
- › University of California, Los Angeles/Getty (UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage), 2007
- › University of Delaware/Winterthur (Winterthur/University of Delaware Program in Art Conservation), founder
- › University of Pennsylvania, Weitzman School of Design (Historic Preservation), 2013

The leadership of ANAGPIC, including chairs and faculty from each of the member programs, has long sought to be more representative of all graduate conservation education in North America. In this spirit of increased participation, ANAGPIC recently welcomed two new participating programs:

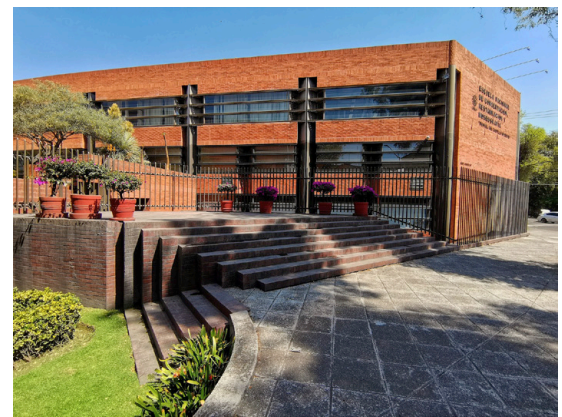
- › The Escuela Nacional de Conservación Restauración y Museografía — Manuel del Castillo Negrete (National School of Conservation, Restoration, and Museography - ENCRyM) in Mexico City.
- › The Fashion and Textile Studies: History, Theory, Museum Practice MA at the Fashion Institute of Technology in NYC (FIT).

This brings our membership up to ten programs!

As ANAGPIC membership increases and our meetings become virtual, each host will develop their own methods of hosting virtual conferences. We are embracing these challenges, and the new format will be launched in 2025, hosted by Queen's University.

It has been a pleasure to work with beloved colleagues and students over the years as President of ANAGPIC. Effective July 1, 2024, ANAGPIC welcomes Associate Professor Patricia Smithen from Queen's University into this role.

—Professor Ellen Pearlstein, Outgoing ANAGPIC President, Professor, UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage



Left: Polychrome Sculpture Restoration Workshop of the ENCRyM. Above: Façade of the ENCRyM. Courtesy of José Ricardo Guzmán Sánchez

National Institute of Anthropology and History (INAH)

Escuela Nacional de Conservación, Restauración y Museografía

Escuela Nacional de Conservación, Restauración y Museografía — Manuel del Castillo Negrete / National School of Conservation, Restoration, and Museography (ENCRyM), a conservation education program in Mexico City, recently joined the ANAGPIC group. The program consists of:

- › A bachelor's degree in restoration of cultural assets with a scientific, theoretical-methodological and practical approach (conservation/restoration with original objects), where 12 different workshops are taught: pre-Hispanic ceramics, ethnographic materials, textiles, documents and books, easel painting, mural painting,

polychrome sculpture, metals, photography, musical instruments, modern and contemporary work

- › A specialty in museography
- › A master's degree in Museum Studies and Practices (museology)
- › A master's degree in Conservation and Restoration of Immovable Cultural Property (Historical Monuments)
- › A master's degree in Documentary Archives Conservation

ENCryM is 56 years old and is part of the National Institute of Anthropology and History (INAH). The INAH is 85 years old and is the most important institution in Mexico to research, conserve, restore, and disseminate Mexico's cultural heritage.

We publish 2 journals:

- › *Revista Intervención* (conservation and restoration magazine) is a digital, free access, and bilingual publication that readers can consult to glean more current news about the program. www.revistaintervencion.inah.gob.mx
- › A junior journal in Spanish only: *Archivo Churbusco* <https://archivochurbusco.encrym.edu.mx/>

Both publications are open access and contain excellent material applicable to students and teachers from other conservation education programs.

—Geraldo Ramos Olvera, ENCryM Director, gerardo_ramos_o@encrym.edu.mx

Buffalo State University

Patricia H. & Richard E. Garman Art Conservation Department

The Garman Art Conservation Department at Buffalo State is now within a university. The formal name change from Buffalo State College to SUNY Buffalo State University took place in January 2023, following the updated New York State Board of Regents guidelines.

We have been working to integrate our curriculum more with our newly created dual MA/MS degree, a Master of Arts in Conservation of Art and Cultural Heritage and Master of Science in Conservation Science and Imaging. Courses have been streamlined, the curriculum has been improved, and students are better-prepared conservation professionals.

Our objects and paintings labs were recently updated with new lighting, seating, and tables with additional workspace for our students.

This fall, the department will add new scientific and analytical equipment to our labs, including a Hirox Ultra High-Resolution Digital Microscope. In addition, we will welcome a new Mellon Conservation Scientist to teach inorganic materials which will be announced shortly.

New exciting changes are happening!

—Meredeth Lavelle, LAVELMA@BuffaloState.edu

New York University

Conservation Center of the Institute of Fine Arts

Following an international search to replace emerita professor Margaret "Peggy" Ellis, we have appointed Lisa Conte as our new Professor of Paper Conservation. Lisa is currently in a visiting position at the Conservation Center

and will start as assistant professor in the fall semester of 2024. She brings great expertise in the conservation of modern and contemporary art on paper and in engagement with culturally sensitive objects, concerns which inform her broad-ranging scholarship. Dr. Glennis Rayermann continued with us as visiting assistant professor for Conservation Science in 2023-24. We also hired a wonderful new Grants Administrator, Myong Jin, who joins our Academic Advisor, Kevin Martin, and Laboratory and Collections Manager, Lauren Klein.

Through a generous anonymous donation, we were again able to welcome additional colleagues as Judith Praska Visiting Professors. Pamela Hatchfield, Head of Objects Conservation Emerita from the Museum of Fine Arts, Boston, taught on transferrable skills in the treatment of objects and sculpture in the fall of 2023. The Museum of Chinese in America generously lent objects to the Conservation Center for the course. Jen Munch, of Jen Munch Art Conservation, developed and taught a new course on conservation imaging in the spring of 2024.

We remain deeply indebted to the institutional and individual donors who financially support our program and can highlight two recent examples.

- › A generous gift from IFA board member Graeme Whitelaw will endow funding for book- and paper-based art conservation education.
- › We were awarded a matching grant from the National Endowment for the Humanities to support the project Preserving Living Traditions: Strengthening Conservation Education at NYU, which will support guest lecturers and student stipends.

From a pool of seventy-six impressive applicants, we selected an incoming class of six aspiring conservators who will begin their studies in a range of specialties this fall. Our seven fourth-year students completed their internships and graduated in May. They continue onwards to fellowships and jobs!

Twelve Conservation Center students presented papers and posters at national and international conferences. These included:

- › The annual conservation student conference of ANAGPIC, hosted this year by Columbia University's Historic Preservation program with assistance from NYU
- › The 2024 AIC Annual Meeting in Salt Lake City
- › Comité International d'Histoire de l'Art (CIHA 2024) in Lyon, France

This is the last year that Michele Marincola will serve as chair or co-chair of the Conservation Center; after a fall 2024 sabbatical, she will return to full-time teaching in the spring semester of 2025. Beginning in the fall of 2024, Lisa Conte and Matt Hayes will serve as co-chairs of our program.

—Matt Hayes, mah272@nyu.edu; and Michele Marincola, mm71@nyu.edu,
Conservation Center Co-Chairs, 2023-2024

UCLA/Getty Interdepartmental Program in the Conservation of Cultural Heritage

Honoring Professor Ellen Pearlstein

On May 10-11, we celebrated the career of Professor Ellen Pearlstein with a sold-out symposium at the Getty Center titled "The Art & Science of Feathers: Biology, Persistence, and Meaning." Recordings from the sessions will be posted on our [website](#). Ellen retires this summer but has many plans for ongoing research. Among her ongoing initiatives is the Mellon Opportunity for Diversity in Conservation workshops, which was recently renewed for three additional years.

She will work with Nicole Passerotti, Bianca Martinez, and an educational evaluator to measure the impact of the Mellon Opportunity on conservation demographics and ideas, and to plan next steps for expanding inclusion in our program as she continues to impact our field at large.

New Appointments

We welcomed a new faculty member this spring, Assistant Professor Caitlin O'Grady, with a joint appointment in Anthropology. Caitlin comes to UCLA with a rich history of research, practice, and teaching in archaeological conservation and conservation science. Her most recent research is on the co-development of archaeology and conservation as disciplines, with particular focus on how these processes influence the social construction of expertise in these fields. She is particularly interested in the identity of historical actors in the development of archaeology and cultural heritage conservation.

During the academic year 2023-24, Professor Ioanna Kakoulli was appointed Acting Director of the UCLA Stavros Niarchos Foundation Center for the study of Hellenic culture, where she organized scholarly and community outreach events including the international panel "Heritage at High Tide" focusing on the climate crisis and its effects on cultural heritage. An international panel discussed topics such as the effects of climate change on heritage, as well as mitigation strategies, citizen science, and education.

Faculty News

Assistant Professor Thiago Puglieri accepted a Getty Research Institute Fellowship for the 2024-25 academic year, where he will continue his community-based and scientific research on plant-based dyes and paints used by Indigenous cultures in the Brazilian Amazon Forest.

Among other projects, Professor Glenn Wharton continues his research with colleagues from the Netherlands on parallels between ecological restoration and cultural heritage conservation.

Lecturer Alice Paterakis is researching the consolidation of adobe using samples from two historic structures in southern California. She is testing the effectiveness of green alternatives to ethyl silicate, including nopal cactus abstract, gum Arabic, and funori marine algae.

Anya Dani, Director of Community Engagement and Inclusive Practice, works with various community-based organizations, including a survey for the Noah Purifoy Foundation sculpture with conservator Jennifer Kim, community members, and our students. She is working with the AIC Black Art Conservators group and others to create a series of podcasts on the Black art conservator experience. In addition, she routinely develops programs for our students, staff, and faculty on topics such as cultural competency and DEIA concerns.

Our faculty, staff, and students continue many grant-funded initiatives, including research on embedding sustainability in cultural heritage conservation education, and developing models for community-based conservation. Justine Wuebold serves as Research Facilitator to better understand the barriers that conservators, students, and educators face in implementing sustainability in their work, and how they overcome these barriers.

Congratulations to our PhD Graduate

This summer Dr. Elizabeth Salmon becomes our first student to graduate from our PhD program, founded in 2019. She has already started her new position as Preventive Conservator at the Balboa Art Conservation Center.

—Glenn Wharton, glennwharton@ucla.edu

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

One of the most exciting changes for WUDPAC in 2023/24 was the addition of six new faculty members who have brought breadth and depth to our faculty complement. Three joined the team in roles as conservators at Winterthur Museum, Garden & Library; two as assistant professors; and one as a post-doctoral researcher in the Department of Art Conservation (ARTC) at the University of Delaware. We are thrilled to be working with them and we hope you have an opportunity to do the same. They are, in alphabetical order:

Dr. Liora Mael (she/her) joined the Department of Art Conservation as a post-doctoral researcher centered in the Winterthur Museum Scientific Research and Analysis Lab. She contributes to the conservation science curriculum at both the undergraduate and graduate levels. Liora received a PhD from the University of California, San Diego in Analytical Chemistry. Her research interests include indoor air quality and chemistry as well as the sustainability of environmental controls in cultural heritage spaces.

Crystal Maitland (she/her) has taken on the role of Senior Conservator of Paper at Winterthur Museum, and Affiliated Assistant Professor at WUDPAC. Prior to joining Winterthur, Crystal was the Senior Conservator for Works of Art on Paper at the Canadian Conservation Institute. Her ongoing research interests include stain reduction techniques for art on paper, innovations in aqueous treatments for paper objects, as well as exploring treatment possibilities for iron- and copper-containing media on paper. Crystal has a Master of Art Conservation (Paper) from Queen's University.

Karissa Muratore (she/her) is the Assistant Library Materials Conservator at Winterthur Museum and Affiliated Assistant Professor at WUDPAC. Before joining Winterthur, she helped establish the Preventive Conservation Librarian role at the University of Pennsylvania Libraries, where she updated and executed their environmental monitoring program, developed and piloted their Collection Care Program, liaised with departmental libraries, and treated distinctive collection materials. Karissa attained an MS in Library and Archives Conservation from the Winterthur/University of Delaware Program in Art Conservation (2020).

Mina Porell (she/her) is the Associate Paintings Conservator at Winterthur Museum and Affiliated Assistant Professor at WUDPAC. Prior to joining the conservation department at Winterthur, she was the Assistant Conservator of Paintings at the Barnes Foundation, where she studied and treated paintings by Henri Rousseau and participated in the international technical research project on Amedeo Modigliani. Mina holds an MS from WUDPAC (2018) and an MA in Art History from the University of Georgia.

Dr. Roxanne Radpour (she/her) holds a joint appointment with ARTC and the Department of Electrical and Computer Engineering. She contributes to the imaging and documentation curriculum in ARTC and develops innovative approaches to studying cultural heritage. Roxanne is a conservation scientist and received her PhD in Materials Science and Engineering from the University of California, Los Angeles (UCLA) in the Archaeomaterials Research Group. Her research utilized imaging and spectroscopic techniques to study the materials of paintings and other decorated cultural heritage objects.

Dr. Melissa Tedone (she/her) is an assistant professor in ARTC and the Associate Director of WUDPAC. Melissa teaches library materials conservation and bookbinding. She is the lead conservator of the Poison Book Project and researches the use of heavy metals in mass-produced, nineteenth-century Euro-American bookbinding. Melissa earned a doctorate in Slavic literary history at Yale University and an MSIS/CAS in Conservation of Library and Archives Materials at the University of Texas at Austin's School of Information.

—Joelle Wickens, jwickens@udel.edu

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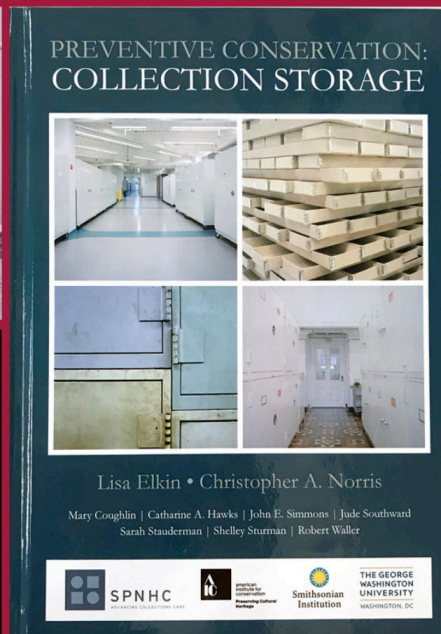
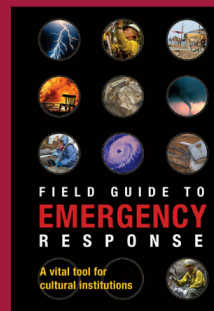
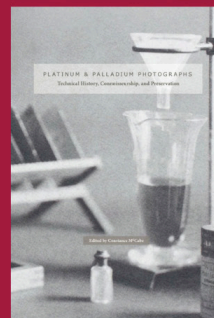
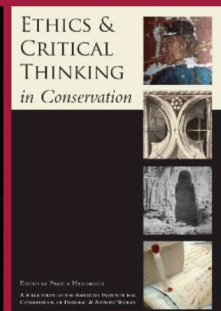
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Specialty Group & Network Updates

Archaeological Heritage Network (AHN)

2024 AIC Annual Meeting

AHN is excited to announce that we held the first Archaeological Heritage Session at the Salt Lake City meeting. This session and the joint AHN & Preventive Care Session were both great successes. We hope to see more joint and solo AHN sessions at future conferences. The recordings of these sessions can be viewed at <https://aicannual24.meetbreakout.com>. Registration and login required.

AHN Leadership

Our current officers for the new season are:

- › Chair: Skyler Jenkins
- › Co-chair: Alexis North
- › Editor: Julie Unruh
- › Program Chair: Morgan Burgess
- › Assistant Program Chair: Alyssa Rina
- › Communications Officer: Laurie King
- › Network Officer, Social Media: Melina Edic

We bid a fond farewell and send huge thanks to Gina Watkinson as AHN Chair and Meg Wang as Secretary/Treasurer.

Gina began volunteering for the AIC Archaeological Discussion Group (ADG) under the Objects Specialty Group (OSG) in 2018. With Skyler Jenkins, they transitioned ADG from a group to a network to provide more networking and educational opportunities for the archaeological conservation community. We wish all the best for Gina and hope she remains involved in the AHN community!

Meg Wang served as Secretary/Treasurer for AHN since 2022, when AHN transitioned into Network status. We thank her for her service and wish her well!

For information on all the AHN Officers, you can check out the Archaeological Heritage Network Online Community.

—Laurie King, lking@marinersmuseum.org



AHN Online

Find AHN information at www.culturalheritage.org/archaeological-heritage-network

Architecture Specialty Group (ASG)

Hello Architectural Specialty Group Members!

My name is Héctor J. Berdecía-Hernández, and I will serve as the new ASG Chair. I am an Architectural Conservator, and I currently serve as the founding Director-General of the new regional conservation center “Centro de Conservación y Restauración de Puerto Rico” (CENCOR). My specialties are masonry materials, mortars, and concrete.

ASG Leadership

I would like to thank Brooke Russell, our new Chair Emerita, and previous Chair Amy Elizabeth Uebel who served as Chair 2022-2023 and Chair Emerita in 2023-



ASG Online

Find ASG information at www.culturalheritage.org/architecture-group

2024. We also welcome Ali Wysopal who will serve as Program Chair this year.

Our new officers are:

- › Chair Emerita: Brooke Russell
- › Chair: Héctor J. Berdecía-Hernández
- › Program Chair: Ali Wysopal
- › Assistant Program Chair: Tania Alam
- › ASG ECPN Liaison: Meagan Timmons

ASG is currently seeking someone to fill the Secretary/Treasurer roles. If you are interested in collaborating with ASG and AIC, please feel free to reach out to me at berdeciah@gmail.com.

2024 AIC Annual Meeting

ASG held three sessions: an architecture-focused session, a joint session with the Preventive Care Network (PCN), and a longer panel discussion about plaster treatments that was held jointly with the Association of Preservation Technology (APTi). This is the second time ASG has collaborated with APTi at an AIC meeting, and we are already planning for next year's conference. We are excited about the potential for many future collaborations!

The recordings of these sessions can be viewed at <https://aicannual24.meet-breakout.com>. Registration and login required.

ASG Business Meeting

The 2024 ASG Business Meeting was held online on Wednesday, June 5. We welcomed AIC Board President Susanne Davis and our Board Representative Greg Bailey to our meeting.

During the meeting, we had a great discussion on several topics, including:

- › Incoming ASG initiatives
- › Professional Membership designation applications for ASG members
- › 2025 prospective ASG events at the AIC Annual Meeting
- › Increased sponsorship from companies that can support ASG initiatives and give us more presence within the AIC community
- › Continued efforts to increase ASG membership and participation from current members

The business meeting was recorded and is available to watch with your login here: https://learning.culturalheritage.org/products/asg-2024-business-meeting#tab-product_tab_contents__1

ASG seeks more volunteers to support our initiatives and ideas for future programming, collaborations, etc. We want to hear from you! Please let us know your thoughts, suggestions, ideas, and feedback. My email is berdeciah@gmail.com, and I look forward to hearing from you.

—Héctor J. Berdecía-Hernández, ASG Chair, berdeciah@gmail.com

Book and Paper Group (BPG)

As I transition from BPG Chair to Chair Emeritus and Nominating Committee Chair, I find much to be grateful for. I am thankful to the BPG membership for the opportunity to serve—I especially enjoyed getting to know more of you and



BPG Online

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

learning more about our community and the communities we serve. Thank you for your membership, which helps create programming, resources, and other opportunities that serve the membership and advance the profession. I hope you will consider volunteering according to your interests and ability. For information about current opportunities check out the [AIC website volunteer page](#), the BPG online community, and as you have ideas for improving the work of the BPG, and/or how you might help, please reach out to any officer or volunteer and share your thoughts.

2024 AIC Annual Meeting

By all counts, Salt Lake City was awash in connections and inspiration this May. Many thanks to the organizers, presenters, and everyone who participated in person and virtually to create such a vibrant annual meeting!

The recordings of these sessions can be viewed at <https://aicannual24.meetbreakout.com>. Registration and login required.

BPG Leadership

Thanks so much to 2023-2024 BPG officers and volunteers!

- › Officers: Program Chair Amy Hughes; Assistant Program Chair Morgan Adams; and Secretary Treasurer Tessa Gadomski.
- › Publications Committee: Co-Chairs Lydia Aikenhead and Annie Wilker; BPG Annual Editor Roger Williams; Assistant BPG Annual Editor Amy Crist; Wiki Coordinator (for book content) Michelle Smith; Wiki Coordinator (for paper content) Sandrine Blais; and Website Coordinator Bailey Hughes.
- › Education & Programs Committee: Chair Jennifer Hain Teper, and members Dawn Mankowski and Gillian Marcus.
- › Library & Archives Discussion Group (LCDG): Co-Chairs Kim Norman and Heather Hamilton.
- › Art on Paper Discussion Group: Co-Chairs Jodie Utter and Meredith French
- › Nominating Committee: Chair Melissa Tedone, and members Morgan Browning and Marieka Kaye.

And welcome new BPG officers and volunteers!

- › BPG Chair: Valinda Carroll
- › Assistant Program Chair: Anita Dey
- › Wiki Co-Coordinator, Books: Mitchel Gundrum
- › Library and Archives Conservation Discussion Group Co-Chair: Genevieve Pierce Kyle
- › Nominating Committee: Sue Donovan and Kim Norman

BPG Business Meeting

BPG's 2024 Business Meeting was held virtually on June 5th. For those members who were unable to attend, a recording is available here: <https://learning.culturalheritage.org/products/bpg-2024-business-meeting>.

—Liz Dube, BPG Chair, ldube@nd.edu

Conservators in Private Practice (CIPP)



CIPP Online

Find CIPP information at
[www.culturalheritage.org/
private-practice](http://www.culturalheritage.org/private-practice)

2024 AIC Annual Meeting

It was wonderful to gather this year at the foot of the Wasatch Mountains in Salt Lake City, Utah, for AIC's 52nd Annual Meeting. This year's theme, *Expect the Unexpected: Embracing and Managing Change, Uncertainty, and Surprise* was particularly fitting for conservators working in private practice! We were inspired and recharged by the presentations given and the discussions had over the course of the meeting. There were four CIPP events associated with the meeting this year:

CIPP Happy Hour

CIPP held a happy hour following the AIC Awards Ceremony and General Opening Reception. Members had an opportunity to connect/reconnect over drinks, heavy hors d'oeuvres, and lively banter. We all enjoyed hearing about what colleagues from all over have been working on during the past year, and to see photographs from day trips to Robert Smithson's Spiral Jetty and The Golden Spike National Historic Park!

CIPP & CAN! Joint Session

A specialty group joint session was held in partnership with CAN!. This session, entitled "A Contemporary Lens on Conservation Partnerships within Private Practice," focused on the myriads of relationships and partnerships conservators in private practice must build to preserve contemporary cultural heritage while successfully running a business. We are grateful to CAN!, to Joy Bloser (CAN! 2023-2024 Program Chair), and Ellen Moody (Assistant Program Chair) for their collaboration and hard work, and to the six amazing presenters who made this session a success. For attendees of the 52nd annual meeting, either in person or virtually, this session is available to view on the AIC website until October 31, 2024, or by visiting: <https://aicannual24.meetbreakout.com> – registration and login required.

Lunch Session

As a follow up to a 2023 poll conducted by CIPP and a subsequent article, "Opportunities and Obstacles: Pre-Program and Graduate Internships in Private Practice Studios," (AIC News, November 2023), CIPP hosted a lunch session and Q&A with a panel that included seven emerging conservation professionals (ECPs). During this lunch session, attendees heard first-hand about ECP experiences working in private conservation studios and gained a better understanding of what emerging conservators are looking for in private practice placements. Panelists shared how these experiences in private practice continue to inform and influence their career goals. A takeaway from this lively discussion was a need/opportunity for CIPP to work with ECPN and the graduate programs to develop better ways of matching members with those looking for internships.

CIPP Business Meeting

The CIPP Annual Business Meeting was held virtually on June 10th. For those members who were unable to attend, a recording is available on the AIC website. To access the recording, go to <https://learning.culturalheritage.org/products/cipp-2024-business-meeting> and log in. Once you register, you will also find it in your Dashboard after you've logged in.

CIPP Leadership 2024-2025

We'd like to extend a heartfelt thank you to our outgoing Chair, Lauren Fly, who will continue to serve CIPP membership as Chair Emerita, Carolyn Frisa who has served as Secretary/Treasurer, and outgoing nominating officers Jeanne Goodman and Lucia Bay. We thank them all for their hard work and dedication over the past few years.

The CIPP officers for 2024-2025 are:

- › Chair: Jennifer Bullock
- › Chair Emerita: Lauren Fly
- › Program Chair: Linnaea Saunders
- › Assistant Program Chair: Johanna Pinney
- › Secretary/Treasurer: Emily Min-Mander
- › Nominating Officers: Jayne Girod Holt and Rachel Freer-Waters

CIPP is continually seeking volunteers! We would love to have as many colleagues as possible to help support our members through our various initiatives.

CIPP Purpose and Mission

The purpose of the CIPP group is to provide a forum for members to exchange information, suggestions, and tips on the exigencies, challenges, and rewards of running private practice conservation businesses. Its mission is to:

- › Improve and support the business practices of members, disseminate business and professional information, and encourage business education, study, and research by and for its members.
- › Provide a forum for the interests of conservators in private practice within AIC and promote the interests of conservators in private practice to allied professional organizations and in the open marketplace.
- › Support the AIC Code of Ethics and Guidelines for Practice and oppose any influence which would lower such standards and ethics.
- › Support just and equitable business practices within the conservation profession.

With our specialty group's purpose and mission in mind, we look forward to the year ahead! We welcome your ideas for future initiatives, programming, collaborations, etc. We want to hear from you! Please let us know your thoughts, suggestions, ideas, feedback. My email is jennifer@theconservationlabs.com. We look forward to hearing from you.

—Jennifer Bullock, CIPP Chair 2024-2026, jennifer@theconservationlabs.com

Contemporary Art Network (CAN!)

2024 Annual Meeting

CAN! held four sessions during the annual meeting in Salt Lake City, including joint collaborations with EMG, CIPP, and WAG. The recordings of these sessions can be viewed at <https://aicannual24.meetbreakout.com>. Registration and login required.



CAN! Online

Find CAN! information at
[www.culturalheritage.org/
contemporary-art
-network](http://www.culturalheritage.org/contemporary-art-network)

CAN! Leadership

CAN! is excited to welcome several new members to our board:

- › Chair: Samantha Owens
- › Vice Chair: Basia Nosek
- › Assistant Program Chair: Megan Randall
- › Co-Editor of the Contemporary Art Review: Austin Anderson
- › Co-Liaisons for ECPN/CAN!: Caroline Longo and Daisy Diamond

We are thrilled that several officers are continuing to serve on the board:

- › Program Chair: Ellen Moody
- › Secretary/Treasurer: Olivia Schoenfeld
- › Communications Chair: Kaela Nurmi
- › CAN! Conversations Coordinator: Martha Singer
- › Co-Editors of the Contemporary Art Review: Gabrielle Crowther and Jessica Walthew

We would like to extend appreciation and thanks to our outgoing officers: Jen Munch, Joy Bloser, Delia Müller-Wüsten, Andy Wolf, Taylor Healy, and Kaelyn Garcia.

CAN! Business Meeting

CAN!'s annual Business Meeting was held virtually on June 6th. For those members who were unable to attend, a recording is available here: <https://learning.culturalheritage.org/products/can-2024-business-meeting>.

CAN! Initiatives

Reflecting on the past few months, I want to highlight the many recent CAN! initiatives. In April, we held a CAN! Conversation on the topic of stakeholders, and in May we had a multitude of events at the 2024 AIC Annual Meeting. These included a pre-meeting workshop on the care of neon art, a joint reception, an INCCA/CAN! Speed Mentoring session, and CAN! talks on all three days of the conference. In addition to the dedicated CAN! session of talks, there were joint sessions with CIPP, WAG, and EMG, with over 20 talks related to contemporary art in total.

Organizationally within CAN!, we focused on refining our board documents, updating our charter, and developing our positions.

In closing, I'd like to note that CAN! is now over five years old, and we are so appreciative of how this network has grown to include over 400 members. To our members, and to all current and prior volunteers to the group, thank you!

—Samantha Owens, CAN! Chair, 2024-25, networkchair.can@gmail.com

Chair Emeritus Comments

As I look back on my time volunteering with CAN! since 2019, I am so impressed by the momentum that CAN!'s volunteers and members has kept up. As many of you know, CAN! was founded in 2018 by a group of energetic conservators who were motivated to create a community for those of us working with contemporary art. Joy Bloser and I started in 2019 as co-liaisons to CAN! with the Emerging Conservation Professionals Network (ECPN). In 2022, I took on the chair role when Luca Ackerman cycled off.

Since its founding, the group has evolved along with our field to foster more online opportunities for professional development and collaboration. This is especially



Past and present CAN! officers at the Annual Meeting. From left: Kaela Nurmi, Austin Anderson, Samantha Owens, Jen Munch, Jessica Walthew, Joy Bloser, and Erin Stephenson.

evident in CAN!'s programming, especially for programs like the CAN! Conversations series that was started and run by Martha Singer. One element I want to highlight is Martha's steadfast commitment to including our Spanish-speaking colleagues via live, simultaneous English-Spanish interpretation of speakers. This approach really broadens the accessibility of the live events and enables more people to connect. CAN!'s first issue of its free online publication, the *Contemporary Art Review* (CAR), is also partly bilingual Spanish-English (titles, abstracts and keywords are in both languages while the full texts are currently English-only). This was achieved through collaboration by CAR's wonderful editors, reviewers, and translators.

During the spring 2020 when many of us felt unmoored and uncertain during early-COVID times, CAN! collaborated with Tom Learner and Rachel Rivenc of the International Network for the Conservation of Contemporary Art (INCCA) to host a speed-mentoring event online for the first time. Luca Ackerman was the primary coordinator from CAN!. For later (virtual and in-person) editions of the speed-mentoring event, I got involved, as did Tamia Anaya, who influenced the planning significantly through the assertion that anyone at any level can be a mentor to someone else. In 2022, Andy Wolf and Liv Schoenfeld took over the CAN! coordination of these INCCA-CAN! speed-mentoring events, and even co-hosted a version with Fabiola Rocca that was developed for emerging conservators in East & Southeast Asia.

Although I've stepped down as chair, I'll still be involved in CAN! projects. This autumn, Jessica Walthew and I plan to re-start the CAN! Reading Group, which was begun by Gabrielle Crowther in 2021 as an online group forum to discuss recent publications pertinent to contemporary art conservation. I'll also be involved in the planning of a collaborative event between CAN! and another organization, the International Council of Museums Committee for Conservation's Modern Materials and Contemporary Art (ICOM-CC MMCA). Stay tuned for more info on that event!

CAN! has grown so much and will continue to grow, as members come up with new ideas for programming and volunteer their effort towards this community. Thanks to everyone I've had the pleasure of working with over the past 5 years. Cheers to each of you!

—Jen Munch, CAN! Chair Emeritus 2022-24, jen@jenmunch.com

Emerging Conservation Professionals Network (ECPN)



ECPN Online

Find ECPN information at
[www.culturalheritage.org/
emerging](http://www.culturalheritage.org/emerging)

ECPN Leadership

As I enthusiastically look forward to my next term as the ECPN chair, I am inspired by my fellow officers' energy, passion, and commitment in serving this amazing network. Thanks especially to the outgoing volunteers:

- › Chair: Stephanie Guidera ()
- › Professional Education and Training (PET): Caroline Shaver
- › Outreach: Josephine Ren
- › Communications: Kacey Green

I am excited to welcome back former ECPN Outreach Officer, Ashley Stanford, to join as ECPN Vice Chair. A huge welcome to our new officers:

- › PET: Ella Andrews
- › Outreach: Caitlin Green
- › Communications: Amelia Hammond

Our full board comprises:

- › Chair, Kaela Nurmi: ecpn.chair@culturalheritage.org
- › Vice Chair, Ashley Stanford: ecpn.vicechair@culturalheritage.org
- › Outreach, Susan Enterline and Caitlin Green: ecpn.outreach@culturalheritage.org
- › Communications, Christy Ching and Amelia Hammond: ecpn.communications@culturalheritage.org
- › PET, Hannah Stahulak and Ella Andrews: ecpn.pet@culturalheritage.org

ECPN Programming and Resources

During this term, ECPN officers and liaisons have been busy planning programming and resources for our network, including:

- › A successful interview/portfolio event
- › Organizing an introduction to woodworking course
- › Compiling a Fellowship Compensation Resource
- › Organizing a joint event with the Canadian Association for Conservation's Emerging Conservators Committee
- › Hosting graduate program informational sessions
- › Planning local conservation lab tours
- › Continuing with the Humans of Conservation Instagram.

2024 AIC Annual Meeting

Unsurprisingly, ECPN was actively involved at the 2024 AIC Annual Meeting in Salt Lake City, including:

- › A fulfilling day of volunteering for the Community Partnership Project (co-hosted with the Textile Specialty Group) at Alf Engen. See page 10 in this issue for more information about this event.
- › A successful INCCA/CAN! Speed Mentoring event
- › An extremely well attended ECPN happy hour

- › A highly impactful General Session. See page 1 in this issue for more information about this event.

Thank you to all the ECPN officers, liaisons, and members who contributed to these amazing events!

I encourage all ECPs to visit our subsite (www.culturalheritage.org/emerging) where you can find useful information about our free programming, liaison contact lists, tip sheets, compensation resources, and so much more. Additionally, please join the ECPN Facebook group (<https://www.facebook.com/groups/ECPNetwork/>) and our free Emerging Conservation Professionals Community (<http://community.culturalheritage.org>) for current job postings, upcoming webinars, and up-to-date news relevant to ECPs.

The ECPN leadership is looking forward to a short summer break, and we'll be back in your inboxes in the fall! If you have ideas for programming, want to volunteer as a liaison, or just want to learn more about ECPN, please don't hesitate to reach out to me or any of the 2024-2025 ECPN Officers:

—Kaela Nurmi, ECPN Chair 2024-2025, ecpn.chair@culturalheritage.org

Health & Safety Network (H&SN)

2024 AIC Annual Meeting

Joint Session with RATS and Sustainability

The Health & Safety Network was pleased to partner with RATS and the Sustainability Committee for a joint session that featured three fantastic talks, including an update on the [Greener Solvents Project](#).

The handbook, *Greener Solvents in Conservation: An Introductory Guide*, edited by G.R. Fife and published by Archetype Publications in 2021, is freely accessible on Sustainability in Conservation's website, as are project updates.

A Focus on Mental Health Luncheon

H&SN's Mental Health Luncheon included 50 participants, highlighting the need for continued discussion and work in this area. The luncheon reported initial results for a survey sent out in spring 2024 that saw over 400 responses. A summary of this session can be found on page 8 of this issue.

Future steps include continuing to work with Dr. Stephanie Arel, who presented on her findings from two focus groups held in January 2024 during the luncheon presentations.

Health & Safety Network Booth

We were pleased to welcome Evelyn Partner and Kellie Cordova from the Utah Occupational Safety and Health Division to H&SN's exhibit hall booth. In addition to offering general health and safety advice, they introduced conservators to the OSHA On-Site program, which offers free, confidential occupational health and safety services.

Respirator Fit Testing Workshop

HS&N also held the annual respirator fit testing workshop for members. The workshop included an online lecture on respirator selection, care, and use, and a



H&SN Online

Find H&SN information at
www.culturalheritage.org/health

20-minute individual fit test appointment with a certified industrial hygienist. The individual appointment ensures an acceptable, face-to-facepiece seal/fit of the respirator and provides an opportunity to examine and/or try on various half-mask, air-purifying respirators from the H&S network's selection of samples. Before the workshop, participants completed an OSHA Respirator Medical Clearance Approval with their physician. Medical clearance was also offered by phone or online from OHS Health and Safety Services Inc. at a low price for participants. The fit test workshop is offered at a discounted rate of \$39 for AIC members, free for members of CIPP. Fit testing this year was conducted by Amber Carlberg, CIH Smithsonian Institution.

Leadership

H&SN is pleased to welcome Margaret Canfield as the new student member. Lorna Brundrett moves into Vice Chair, and Stephanie Black to Chair. We'd like to extend a huge thank you to Susan Costello for her fantastic leadership as Chair and are thrilled to have her continue as Chair Emeritus.

Special thanks to Jo Anne Martinez-Kilgore for her work as Fit Test Coordinator and to Tara Kennedy, who for many years has provided steady and energetic leadership.

We are currently looking for an applicant who is passionate about health and safety and wants to join our leadership team as our new Fit Test Coordinator! Find out more on the [AIC Volunteer Opportunities](#) page.

—Courtney VonStein Murray, cmurray@preserveart.org

Paintings Specialty Group (PSG)

PSG Leadership

This summer is a transition time for leadership roles in our specialty group:

Incoming Officers

- › Treasurer & Secretary: Beth Nunan. Beth is the owner and lead conservator at Flux Art Conservation Corp., a private studio in Philadelphia, PA, specializing in the care of contemporary art. Beth is the former President of Alliance for Response New York City.
- › Wiki Chief Editor: Caroline Hoover. Caroline is an Assistant Paintings Conservator at Whitten & Proctor Fine Art Conservation in Houston, Texas.
- › PSG-ECPN Liaison: Laura Richter Le. Laura is presently completing her fourth-year internship at the Museum of Modern Art. This fall, she will work as an Assistant Paintings Conservator at Modern Art Conservation in New York City.

Rotating Officers

- › Chair: Cristiana Acerbi Ginatta (formerly Treasurer and Secretary)
- › Program Chair: Sydney Nikolaus, 2025 AIC Annual Meeting (formerly Assistant Program Chair)
- › Assistant Program Chair: Magdalena Solano, 2025 AIC Annual Meeting (formerly PSG-ECPN Liaison)



PSG Online

Find PSG information at www.culturalheritage.org/paintings-group

Outgoing Officers

- › Chair: Laura Hartman (continues as Chair Emerita 2024-25)
- › Program Chair: Julianna Ly, for the 2024 AIC Annual Meeting
- › Nominating Committee: Emily Phillips
- › Wiki Chief Editor: Elizabeth Robson

We want to thank our outgoing officers for all their incredible work with PSG!

2024 AIC Annual Meeting

The PSG sessions were a big success, covering a broad range of topics from technical analysis of Hard-Edge contemporary works by Leon Polk Smith and Barnett Newman to structural treatments of Old Master canvas paintings. This year, we hosted our first-ever joint session with the Textile Specialty Group (TSG). These talks highlighted the rich overlapping treatment issues and differences in conservation approaches between our groups by showcasing examples such as tear mending in colonial Latin American painting and the treatment of a series of Henri Matisse silkscreens on linen.

The PSG also hosted “Easel Exchange,” a lunch session where participants were divided into groups to discuss specific conservation challenges, such as cleaning considerations and structural treatments. We plan to share the information gathered from these lively discussions, and we’ll explore iterations of “Easel Exchange” at future meetings.

Recordings of the PSG sessions can be found at <https://aicannual24.meet-breakout.com>. Registration and login required.

PSG Business Meeting

Held online on June 7, the PSG Business Meeting covered a range of topics:

- › Michael Duffy was announced as the 2024 PSG Award Recipient, in acknowledgement of the mentorship he’s provided to emerging conservators and his significant contributions to the field.
- › PSG leadership has set in motion a plan to change the progression of the chair position, so that a volunteer will start as the Assistant Program Chair (1 year), then move to the Program Chair position (1 year), and then become the Chair (1 year). This change, which will be put to a vote, will help provide more continuity. We’ve also added more volunteer positions to lighten the time commitment for each officer.

The Business Meeting was recorded, so get caught up [here](#) on updates from the AIC board and PSG officers.

Incoming Chair: A Membership Message

I had the honor to serve as PSG Treasurer and Secretary for the past two years, which began with my reply to a post looking for volunteers: “if you don’t have anybody else, I’ll volunteer” (a sentiment that also started my candidacy for PSG Chair). I’ve had a wonderful experience working with other PSG officers on many projects, from annual meeting programming to the questionnaire for members, and planning for webinars and workshops.

Last year’s questionnaire revealed that our membership wants continued development in examination and treatment skills. My focus as chair will support this, by

offering educational opportunities with new content, as well as the repetition of successful webinars and workshops that were previously offered. I strongly believe that if we share our experiences and enhance our knowledge through continuing education, the conservation field will advance to the great benefit of our cultural heritage.

I would like to invite you to consider being actively involved in our community. From sharing your expertise for workshops, webinars, and talks, to volunteering as a PSG officer or in a committee. Any volunteered hour makes our community richer and better prepared.

—Cristiana Acerbi Ginatta, PSG incoming Chair 2024-25, cristiana.ginatta@gmail.com

What Are We Listening To?

- › [Death of an Artist](#) is back! Season 2 of the podcast tells the remarkable and revealing story of Lee Krasner as she navigated establishing Jackson Pollock's legacy. If you haven't yet, make sure to check out Season 1 on the life and death of Cuban American artist Ana Mendieta.
- › The audiobook [The Palace Papers](#), by Tina Brown, dives into the juicy and jaw dropping tales of the current British Royal family.
- › The podcast [Still Processing](#) is hosted by two *New York Times* culture writers, J Wortham and Wesley Morris. Listen in on their incisive, funny, and often moving discussions on television, film, books, and music — but also the culture of work, dating, the internet and how those fit together.

—Fiona Rutka, PSG Publications Chair 2023-24, fiona.rutka@pch.gc.ca

Photographic Materials Group (PMG)

2024 AIC Annual Meeting

The PMG session consisted of 13 presentations, a Tips session, and a PMG Wiki event. The recordings of some of these sessions can be viewed at <https://aicannual24.meetbreakout.com>. Registration and login required.

PMG Carbon Literacy for Conservation and Collections Care

PMG organized and sponsored the workshop Carbon Literacy for Conservation and Collections Care, and it was taught online on June 20-21 of this year, by Lorraine Finch, ACR. This training, taught by a photograph conservator, emerged from discussions at the sustainability panel in the 2023 PMG Winter Meeting in Austin, Texas. The workshop is sold out and offered a certificate in Carbon Literacy.

PMG Winter Meeting 2025

The PMG Winter Meeting will be held at the Muñoz Waxman Gallery of the Center for Contemporary Arts in Santa Fe, New Mexico, on February 6-7, 2025. Additionally, on February 5, Zach Long, a photograph conservator at Yale University Library, will lead a pre-session workshop on the history, characterization, and treatment of resin-coated photographs. This workshop will be hosted at the New Mexico Museum of Art Vadem Contemporary.



PMG Online

Find PMG information at www.culturalheritage.org/photographic-materials-group

PMG Leadership: New Appointments and Nominations

Current officers include:

- › Chair: Luisa Casella
- › Secretary: Elsa Thyss
- › Program Chair: Sarah Casto
- › Assistant Program Chair: Laura Wahl
- › Chair Emerita: Monique Fischer

The PMG Communications Committee includes:

- › Chair: Barbara Brown
- › Topics and Postprints: Marie-Lou Beauchamp
- › Website: Lisa Duncan
- › Social media and ECPN Liaison: Emily Mercer
- › PMG Wiki: Natasha Kung and Tess Hamilton

We are grateful to the nominating committee for their work in filling our slate. Those who are continuing their terms ensure PMG's continuity and in sustaining group initiatives.

We thank and acknowledge the work of Karina Beeman, outgoing Program Chair, and Ashley Sanford, outgoing ECPN Liaison.

Business Meeting

PMG's 2024 Business Meeting was held on June 6. If you weren't able to attend or would like to see the recording of the meeting, visit: <https://learning.culturalheritage.org/products/pmg-2024-business-meeting>.

PMG Google Calendar

For members' convenience, PMG created a Linktree list with relevant links including a shared Google calendar to track event dates and AIC/FAIC application deadlines. The list is available at: linktr.ee/photographicmaterialsgroup.

—Luisa Casella, PMG Chair, 2023-2025, luisa.casella@gmail.com

Preventive Care Network (PCN)

2024 AIC Annual Meeting: Partnerships Define PCN Participation

PCN participation highlighted its AIC professional partnerships in the conference program this year. We held joint sessions with the Objects Specialty Groups (Arsenic: A Collection Component), the Archaeological Heritage Network, and the Architecture Specialty Group. We also joined forces with the Sustainability Committee and the Utah Museum of Fine Arts to hold a sustainability workshop on "Applying Sustainability Principles Cross-Departmentally at Collecting Institutions," and we welcomed the participation of several allied professional groups in PCN-sponsored Ideas Fair! PCN session recordings can be found at <https://aicannual24.meetbreakout.com>; registration and login required.

Many thanks to all who attended our sessions and to all our meeting partners for such rich and generative collaborations!



PCN Online

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

New PCN Leadership Position: Project Support Specialist Position

We are excited to announce that we are piloting a new volunteer position between 2023-2025, a Project Support Specialist. Though not restricted to emerging professionals, preference is given to these applicants. The position is designed to give emerging professionals a wide range of experience across all of PCN's initiatives and to maximize opportunities for networking and developing professional skills. The Project Support Specialist assists with PCN's outreach and virtual programming, annual meeting planning, collaborations with other networks/groups, and development of content for newsletter columns, AIC Wiki, the webpage and social media. They also serve as a point of contact for engaging students and early-career professionals in PCN activities.

In this spirit, the PCN welcomes our inaugural Project Support Specialist, Sarah Freshnock, to the team! Sarah is a Preventive Conservator at the Walters Art Museum in Baltimore, Maryland. She has already been in this position for one year and we recently interviewed her about her experiences; you can find the full interview [here](#).

PCN Leadership for 2024

As of May 2024, Laura Gaylord Resch took over as PCN's new Chair. Laura will build on the excellent work of outgoing Chair Kelly Krish, who expertly guided us ever closer to fulfilling our role as a true "network" and resource for AIC members.

We also want to thank Gillian Marcus for her wonderful work over the last several years as our Outreach Coordinator; the connections she forged with allied professional groups have set us up for many productive collaborations going forward.

Wendi Field Murray was approved for a second three-year term as PCN's Editor, and she will also be taking over some of the Outreach Coordinator duties, as needed.

Many thanks to all outgoing officers for their commitment, good humor, innovative ideas—you will be missed!

Calling All Preventive Care Specialists: Put Yourself on the Map!

Joelle Wickens (Assistant Professor of Preventive Conservation and Interim Director of the Winterthur/University of Delaware Program in Art Conservation) is working to create a list of preventive conservation specialists currently working anywhere in the world. She hopes to create a map of everyone working in a preventive conservation role. No matter your title, if you are working in this capacity and would like to be included, please add your information to the list: https://docs.google.com/spreadsheets/d/1-KxdKVvS-YmHE42EVINXJ_GXDz6nJZp0pc7YiDiLNsA/edit?gid=0#gid=0

—Wendi Field Murray, PCN Editor, wmurray01@wesleyan.edu; with contributions from Laura Gaylord Resch, PCN Chair

Research and Technical Studies Group (RATS)

RATS Business Meeting

RATS leadership met online alongside members of the AIC Board and RATS members to discuss ongoing plans and recap the 2023-24 year at our recent



RATS Online

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

meeting. The Treasurer's report was presented, outlining RATS's financial health along with projected income and expenditure numbers. A presentation by Publication Chair Kirsten Moffitt on recent activities and progress related to the RATS Postprints followed. Some topics discussed for future issues included the authorship of alt text for images, slide limits for post-print submissions, and standardizing author information. Incoming Chair Anikó Bezur also provided updates about the annual meeting.

We also discussed larger goals, including:

- › Improving the transition between officers by developing a new RATS Handbook.
- › The need for a storage solution and collaborative online working space.
- › Holding workshops during annual meetings to connect RATS with its membership by fostering interactions between conservators and scientists.
- › Mentoring and connecting with early career colleagues through an updated wiki page and improvements to our annual meeting presence.

The Imaging Working Group (IWG), represented by Chair Adam Neese, summarized its slate of talks during one of the Concurrent General Sessions in Salt Lake City and discussed the future of IWG, with a particular focus on sustainable leadership, collaborative projects, and the annual meeting sessions. RATS ECPN Liaison Leah Humenuck proposed updates to the IWG Wiki illustrations and diagrams.

The recording of the RATS 2024 Business Meeting can be found here: <https://learning.culturalheritage.org/products/rats-2024-business-meeting>.

AIC Board Outlook, Comments from the AIC Member Meeting

Despite a stable income for AIC, rising expenses have necessitated a discussion for a regular increase in dues to better support students, post-graduates, and retirees. A new AIC website, which promises fewer passwords and more straightforward navigation, will be launched later this summer. The AIC Board also encourages all members who are considering proposing new courses and workshops to apply for support through an FAIC Workshop proposal, which is due by July 1st. Lastly, changes to the Professional Member applications are underway, with a new application portal set to debut soon. A new slate of Board officers was announced, and the election cycle for the 2025-2027 officers was also outlined, emphasizing the importance of reaching out to potential candidates, particularly younger members.

2024 AIC Annual Meeting

The 2024 AIC Annual meeting was buzzing with 16 regular length talks and 3 shorter poster presentations, all presented in-person and well-received by engaged audience members. RATS partnered with the Health and Safety Network (H&SN) and the Sustainability Committee (SC) to offer a joint specialty group session focusing on research on materials and practices that are safer for human health and have lower lifetime environmental impact. Other themes included:

- › analytical approaches for characterizing materials of biological origin
- › degradation phenomena and their mitigation
- › plenty of case studies with elements of surprise.

The recordings of these sessions are available here: <https://aicannual24.meet-breakout.com>. Registration and login required.

2025 AIC Annual Meeting

RATS is especially excited about the 2025 meeting theme, “What’s your Story? The Power of Collaborations and Connections,” as it underscores the vital role that interdisciplinary collaborations play in the advancement of conservation and preservation practice and research. In this spirit, we look forward to partnering with other specialty and working groups to offer programming and joint calls for submissions.

RATS Leadership

RATS extended gratitude to outgoing Chair Emerita Jane Klinger for all her tireless work over the past four years.

The 2024-25 slate of RATS leaders also includes:

- › Chair Emeritus: Abed Haddad
- › Chair: Anikó Bezur
- › Program Chair: Mina Porell
- › Assistant Program Chair: Annette S. Ortiz Miranda
- › Publications Chair: Kirsten Moffitt
- › Treasurer and Secretary: Ashley Freeman

Please consider running for a leadership position in RATS in the upcoming election year!

—Abed Haddad, abed_haddad@moma.org and Anikó Bezur, aniko.bezur@yale.edu

Textile Specialty Group (TSG)

2024 AIC Annual Meeting

The TSG was very busy this year at the annual meeting! Our activities began with the pre-conference Community Partnership Project to Alf Engen Museum in Park City, Utah in collaboration with ECPN (See page 10 in this issue for more information). In our sessions, we had a full roster of TSG presentations, as well as a full joint session with the Paintings Specialty Group (PSG). Thanks to PSG leadership for their collaboration and to all our speakers who came from across the world to present in this year’s sessions. All presenters are invited to submit papers for the TSG Postprints; the lead editor is Ally Barlow, and she can be reached at tsgpostprints1@gmail.com.

Congratulations to Patricia Ewer, the 2024 recipient of the TSG Achievement Award!

The recordings of these sessions are available at <https://aicannual24.meetbreakout.com>. Registration and login required.

TSG Leadership

We would like to thank our outgoing leadership for their amazing service:

- › Alison Castaneda, Chair
- › Amanda Holden, Nominating Committee
- › Sarah Scaturro, Achievement Award Committee
- › Kate Clive-Powell, Wiki Co-editor



TSG Online

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

Alison, who will now become Chair Emerita, would like to thank TSG membership for the opportunity to serve as chair and to extend additional thanks to our outgoing leadership!

We would also like to welcome to our new officers and committee members:

- › Annabelle Camp, Chair
- › Callie O'Connor, Program Chair
- › Kris Crossen, Nominating Committee
- › Janet Lee and Abby Cottier, Wiki coordinators

Business Meeting

TSG's 2024 Business Meeting was held on June 3. If you weren't able to attend or would like to see the recording of the meeting, visit: <https://learning.culturalheritage.org/products/tsg-2024-business-meeting>.

TSG Online

Please consider volunteering and/or contributing to the AIC Wiki; it is a wonderful way to get to know colleagues and to give back to the TSG community. If you are interested in getting involved with TSG in other capacities, please be in touch with any questions or concerns.

—Annabelle Camp, TSG Chair (2024-2025), annabellefcamp@gmail.com

Wooden Artifacts Group (WAG)

This has been a busy year for WAG, with the launch of monthly e-newsletter *The WAG Rag* and the WAG online events program, the first WAG-sponsored Making Space program, and funding secured for WAG's "Craft in Conservation" program (happening next year), all in addition to the WAG program at the 2024 AIC Annual Meeting!



WAG Online

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

2024 AIC Annual Meeting

Many congratulations to our 2023-2024 Program Chair Sarah Towers and Assistant Program Chair Caroline Shaver, who organized two fantastic, well-attended WAG sessions – one co-hosted with CAN! We also hosted a sold-out WAG reception. [Recordings of all sessions](#) are available until October 31 to anyone who registered online or in-person. Postprints will be published next year.

WAG Leadership: The WAG Team

WAG is a relatively small group (but over 100 new members this year!) and our programming depends on the hard work of a handful of dedicated volunteers, many of whom serve multiple roles. If you would like to volunteer for WAG, there are plenty of things to get stuck to, from online events, contributing to the Wiki, helping organize workshops, and fundraising. The more people involved, the more we can get done! Contact me at catherine.silverman@yale.edu.

A huge thank you to outgoing Program Chair, Sarah Towers, and Genevieve Bioniosek and Elly Davis who rotate off the advisory committee. Thanks also to all WAG members who serve on the Furniture in Sweden, Making Space and Craft in Conservation teams.



Left: Participants in the Making Space workshop were supported in part by WAG. Above: Members enjoy the WAG reception in Salt Lake City.

Here is this year's WAG line-up:

- › Chair: Cathy Silverman
- › Secretary/Treasurer: Liz Peirce
- › Program Chair: Caroline Shaver
- › Assistant Program Chair and Online Events Coordinator: Elly Davis
- › Advisory Committee: Trevor Boyd (Chair Emeritus), Sarah Towers, and Ella Andrews (ECP member)
- › Communications Officer: Olav Bjornerud
- › WAG Postprints Editor: Rian Duerenberg-Wilkinson
- › WAG representative on the AIC Education and Training Committee: Kathy Gillis

Online Events

WAG has hosted its first two online events.

- › In April, esteemed furniture historian, Dr. Adam Bowett spoke on "Exotic Woods and Growth of Empire."
- › In early June, Dr. Geoffrey Killen gave a fascinating presentation on "Ancient Egyptian Woodworking Techniques."

Around 50-60 people attended each event in person, with 30+ more signed up to get the recordings. For now, we are offering these events free to all AIC members and \$10 for non-members.

Our next event, on July 19th at 12:00 p.m. EST, aimed at emerging conservators will feature Kathy Gillis; she will present a range of short case studies focused on practical treatment methods—the sort of every day, unglitzy stuff we all need to know that doesn't make it into the journals. More details coming to your inbox soon.

WAG Members Business Meeting

At the business meeting on June 5, updates were given by Board Representative Corina Rogge, Chair, Catherine Silverman, Treasurer Liz Peirce, outgoing Program Chair Sarah Towers, Kathy Gillis from the Furniture in Sweden committee, and Sarah Towers (again!) from the Making Space team. Watch the recording [here](#).

—Cathy Silverman, WAG Chair, catherine.silverman@yale.edu

Groups not publishing

OSG and EMG are not publishing in this issue.

The Back Page

Thanks to our 2023-2024 Volunteers!

AIC has a very active membership! Depending on the initiatives each year, we may have more than 300 volunteers in any given cycle.

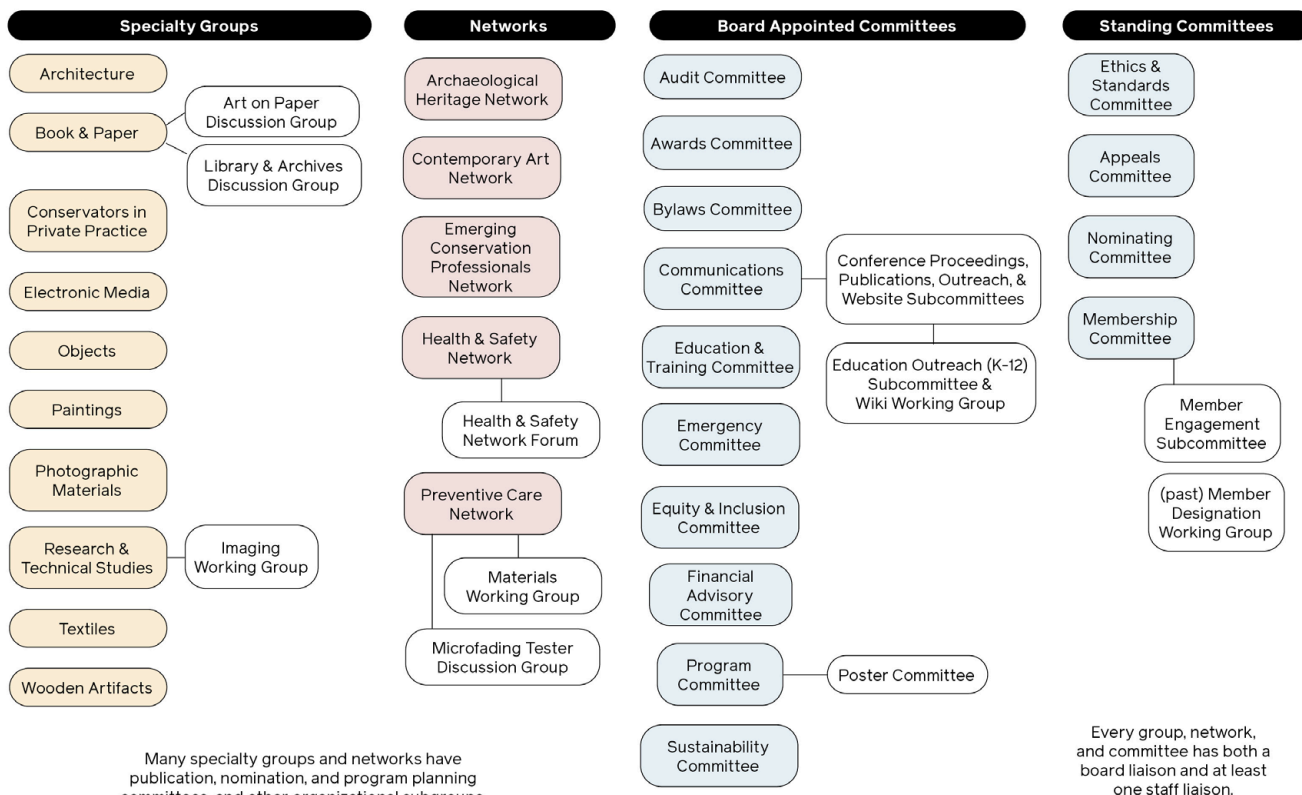
We currently have 268 members serving as volunteers, and we expect another 30-40 people to join as we populate the various program selection committees and expand and create other groups, such as the recently announced task force.

We will list all the 2023-24 volunteers in our 2024 annual report.

You can see the full list of our AIC committees, specialty groups, networks, and task forces in the chart below.



Group, Network, and Committee Organizational Chart



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