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## Education and Training Committee Introduces the Foundational Skills Workshop Series

*By Margaret Wessling, Eve Mayberger, Céline Wachsmuth, Jennifer McGough for the Education and Training Committee (ETC)*

The Education and Training Committee (ETC) is charged with reviewing and evaluating workshop proposals and has recently noticed an increase in proposals and requests for training focusing on foundational skills, or “soft” skills. Often these programs require bringing in professionals from outside the conservation field and can require larger budgets. In response to this, the Foundation for Advancement in Conservation (FAIC) has committed funding from its Professional Development Endowment to work with ETC to offer a Foundational Skills Workshop Series from 2025 to 2027 focusing on themes that support

AIC’s strategic goals and the areas of development identified in the Held in Trust initiative. In particular, the series will focus on:

- › Welcoming, valuing, and supporting members at all career stages;
- › Strengthening communication; and
- › Promoting and investing in diversity, equity, inclusion and access.

In envisioning the series, ETC seeks to strike a balance between offering live programs with an immediate impact and asynchronous digital resources that can be accessed widely. A key priority is to offer the programs and resources at no charge to AIC members.

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ARTICLE SPONSORED BY PMG

## History and Significance of the PMG Winter Meeting

*By Gary E. Albright and Thomas M. Edmondson for the Photographic Materials Group (PMG)*

The PMG Winter Meeting began in 1981 and, with the upcoming 2025 Winter Meeting, has been held 25 times. It was an annual event until 1987 when it shifted to a biennial schedule, with the next meeting in

1989. The authors attended most of these gatherings, missing no more than four. Their reflections on the purpose and significance of these meetings illustrate how these meetings shaped the field of photograph conservation. Recognizing this history is essential for guiding and sustaining its future.

**History of PMG Winter Meeting** continues on page 8



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727 15th Street, NW, Suite 500  
Washington, DC 20005  
Phone: 202.452.9545

[info@culturalheritage.org](mailto:info@culturalheritage.org)  
[www.culturalheritage.org](http://www.culturalheritage.org)

Send job and email changes to:  
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H&SN, PSG, PMG, PCN



# From the Executive Director

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## 2025: Embracing Change and Community

Dear AIC Members,

As we step into the New Year, I'm reminded of the incredible strength of our community and the unique stories that each of you contributes to our shared mission. This past year brought its share of challenges and uncertainty, but what shines through is the deep sense of purpose we share as we embrace change, new ideas—and the meaningful work we will accomplish together this year.

AIC is built through collaboration with every step forward as we rethink and re-envision, from meeting our financial needs and resources to how we collaborate and work together. This collaboration includes the dedication of our staff, who ensure our mission is supported and thrives, and the passion of our volunteers, including board members, chairs, *and* each of our 300+ members who volunteer so much time and talent to support AIC. To all who give so generously of their time and expertise, we thank you. And thank you to all our members, who are inspiring us with new ideas and guiding the way.

I am grateful to each of you. Your willingness to step up, share your perspectives, and work together has set us on a thoughtful and deliberate path toward greater sustainability and a stronger future together—and during a time of change and need for community.

Looking ahead, we will have much to celebrate and accomplish together:

- › Financial sustainability: making thoughtful decisions to secure our future while maintaining transparency and trust.
- › Feedback mechanisms: exploring new ways to gather your input to ensure we're meeting your needs and supporting your work.
- › Assessing where we are with our strategic planning: revitalizing programs and services to better meet your needs and address challenges in professional publications.
- › Upcoming events: member meetups to foster more collaboration and share ideas on outreach, sustainability, and community engagement.
- › Sharing our stories: connecting in Minneapolis
- › Volunteer recognition: honoring all our volunteers, whose contributions shape our future and drive our mission forward.

As we navigate this year together, what remains clear is the power of our community and the transformative impact we can have when we come together. This is a time to support one another and to lean into our shared commitment to preserve and protect arts and cultural heritage. Together, we will adapt our work to be more inclusive and sustainable in every aspect and way.

I'm looking forward to continuing this important work together and to celebrating you in May at our AIC Annual Meeting in Minneapolis. Our annual gathering allows us time to honor our collaborations, share our stories, and reflect on the difference we make as a powerful and stronger collective.

Thank you for your strength, your generosity, and the many ways you contribute to our shared work. It's a privilege to be part of this community and to work in service to you.

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



Lissa Rosenthal-Yoffe  
Executive Director

## ETC INTRODUCES FOUNDATIONAL SKILLS SERIES

*Continued from cover*

The first year of the Foundational Skills Workshop Series will focus on the topic of mentorship. The programs offered in 2025 will build on an excellent workshop hosted in Salt Lake City, Utah, during AIC's 2024 Annual Meeting, titled "Cultivating Competencies: Conceptualizing Inclusive Mentorships." This program was organized by Céline Wachsmuth, current Andrew W. Mellon Fellow in Objects Conservation at the National Museum of the American Indian, and taught by Alisha Andrews-Simmons, founder of WorkHype Consulting and specialist in helping organizations create inclusive environments and lasting systemic change. ETC is currently working to develop programs for 2026 and 2027.

### **"Cultivating Competencies: Conceptualizing Inclusive Mentorships" at the 2024 AIC Annual Meeting in Salt Lake City, Utah**

The "Cultivating Competencies" workshop was held as a pre-session to the annual meeting and was attended by 50 participants from a variety of backgrounds and career stages. Alisha opened with a brief presentation on the types of professional relationships before diving into the workshop discussion activities.

In conservation, the idea of "mentor" and "supervisor" have often been considered interchangeable. The expectation has been that a supervisor naturally takes on the role of a mentor; however, the first and most notable breakthrough of the workshop was Alisha's delineation between the roles of mentor, supervisor, and coach. While the responsibilities and expectations of these roles *may* overlap, there are as many, if not more, instances where they do not and should not.

Supervisors are defined by the formal managerial requirements of their positions, such as enforcing policies, setting deadlines, and monitoring performance. In contrast, mentors are defined by their informal relationship with the mentee and may offer advice, share experiences, and promote personal and professional growth. Coaches, a third option explored tangentially, focus primarily on formal training geared towards professional development. Emerging professionals may encounter any number of supervisors and coaches in their formal training but must choose to engage in a mentorship relationship.

The workshop highlighted the importance of approaching the relationship between mentor and mentee as just that: a relationship. Relationships require consent and trust on both sides, and the workshop urged participants to consider the roles from the perspective of emotional and mental bandwidths, professional standings, personal rapport, and conflicts of interest.

Workshop participants presented wide variance in how individuals currently interpreted these roles. Most agreed that a mentor was someone with whom they "clicked" while working in a junior role, defining this feeling as a balance of experience and respect with comfort and familiarity. When the discussion turned to how they now (in more senior roles) interact with those more junior to them, many expressed that they want to act as a mentor and supervisor but struggle with how to navigate situations



Alisha Andrews-Simmons, founder of WorkHype Consulting, leads the session "Cultivating Competencies: Conceptualizing Inclusive Mentorships" at the 52nd Annual Meeting in Salt Lake City.





Participants at the 2024 Annual Meeting "Cultivating Competencies" workshop, which was led by Alisha Andrews-Simmons (top left photo, person at the podium).

where their junior counterparts are hesitant to form a bond in that capacity. By clarifying expectations of the mentor-mentee relationship and the responsibilities encapsulated within each role, conservators can provide a more reliable framework of support for emerging professionals both for those seeking assistance and those looking to help. Throughout their formal training, emerging professionals will organically enter into any number of supervisor/coach-trainee relationships. Conversely, the number of mentor-mentee relationships is much lower, as this requires a conscious choice by both parties to partake in these roles.

Participants were then asked to take a constructive look at the field at large: exploring what level of knowledge is expected at different career stages (pre-program, interns, graduate students, and established conservators), while defining parameters that create a sense of belonging and safety and identifying the needs of a sustainable system of mentorship. Each activity had different breakout groups to promote animated and varied discussion. The discussions revealed significant overlaps in knowledge between stages with an overall emphasis on curiosity and hand skills as a foundation that is then built through more formal training and scientific research. With regards to creating environments of belonging and safety, the discussion revolved around the need for individual self-awareness, emotional maturity, and mutual trust and respect. The conversation also circled back to core differences between supervisors and mentors, in which a mentor-mentee relationship can create a feeling of safety and belonging on the individual level, while a supervisor creates a safe environment on a larger scale. Lastly,

discussions around creating sustainable support systems highlighted the importance of awareness, institutional- and field-level investment, and continued education and training. Participants acknowledged that institutional investment can be difficult to navigate and is dependent upon larger systems and power dynamics; continuing efforts to organize workshops like this and to disseminate accessible resources are an important step forward.

The topic of mentorship has been a key part of the conservation discourse for a long time and clearly the membership is ready for more. Céline and Alisha reported these outcomes to the ETC after the workshop, spurring discussion and brainstorming for further training opportunities.

## Foundational Skills Workshop Series

ETC is excited to continue this initial endeavor through the Foundational Skills Workshop Series, with three new, fully funded workshops led by Alisha Andrews-Simmons that will take place in 2025. The programs will be coordinated by Céline Wachsmuth and Jennifer McGough, project conservator at the Penn Museum. Two of these programs will take place online and one in-person. The workshops are open to all career stages to foster current and future inclusive mentorship. Registration will be limited to 50 people for each session, and attendance at all sessions is not required. The in-person workshop will be held during the 2025 AIC Annual Meeting and will build on this year's theme: "What's Your Story? The Power of Collaborations and Connections."

The first session will take place on February 26, 2025. In this 90-minute virtual workshop, participants will take part in interactive exercises to help them align their personal intentions as a mentor or mentee with the concrete needs of such a relationship. A self-study version of this content will be released later this spring which will include a recording and resources that can be utilized on your own time for those unable to participate in the workshop in February. Registration for the self-study program will be separate and open to a larger audience.

At the annual meeting in Minneapolis, the 3.5-hour in-person session on "Inclusive Mentorship: The Stories We Tell Ourselves" will provide a space for participants to engage with their own stories within the field. This workshop will explore what stories both mentors and mentees may be telling themselves about supporting and receiving support from those with different identities, how to interrupt those narratives, and how to co-create stories that develop impactful and inspiring relationships. The goal of the workshop is to help participants create psychological safety and dignity in mentor relationships to help usher into the field a more racially diverse group of people. If you plan on attending the in-person annual meeting, consider registering; the workshop will be held on Wednesday, May 28, at 9:00am-12:30pm CT.

Following the completion of the Minneapolis program, Alisha will provide a suite of digital resources that will be posted to the AIC learning platform with free access for all members. These resources will provide foundational information about inclusive mentorship and guidance for prospective mentors. The second online offering will take place on September 10, 2025; the topic will be announced closer to the date, as the intent is to build on the results of the previous programs.

Mentorship is an integral part of career growth, development, and retention. These inclusive mentorship programs aim to create foundational opportunities to develop and inspire inclusive mentors and culture change. Developing inclusive work cultures is a critical undertaking for organizations seeking to thrive in an ever-evolving world. ETC is grateful to FAIC for making this a priority and for the membership's expressed interest in this important topic. We look forward to an exciting year ahead and to continued positive change in our profession.



## Volunteer and Provide Feedback for ETC

Volunteering for ETC is a great way to learn more about AIC and FAIC and their different types of professional development opportunities. Open positions on the committee are posted each winter with the annual call for volunteer positions. Please watch the [AIC Member Community](#) for more information and please consider applying. The committee is strongest with representation from a variety of specialties, geographic locations, and career stages!

ETC would also like to hear from you about your experiences, your ideas, and your thoughts on the planned programming. Please email us at [etc@culturalheritage.org](mailto:etc@culturalheritage.org). You can read more about ETC on our [webpage](#).

## About the Education & Training Committee

The Education and Training Committee (ETC) is charged with guiding AIC in efforts to advance the membership's continuing education and professional development through workshops and grants. The committee comprises ten volunteer AIC members, the AIC Board Director of Professional Education, and an AIC staff liaison, who meet monthly to discuss projects and review proposals.

ETC reviews over one hundred applications each year for grants and workshops and makes recommendations for awards to the AIC staff member liaison and Board Director for Professional Education. Grants reviewed by ETC include the George Stout Scholarships, the Kress Conservation Fellowships, the Individual Professional Development Scholarships, the Holly Maxson Conservation Grants, the Tru Vue Conservation & Exhibition Grants, and the Outreach Grants. ETC also reviews all proposals for both the AIC Annual Meeting and FAIC workshops. ETC can also be included in larger AIC initiatives, such as its recent involvement in the Membership Designation Working Group. This spring ETC will be assisting with FAIC's biennial application for National Endowment for the Humanities funding.

ETC strives for its members to represent as many conservation specialties, regions, and backgrounds as possible.

## Current Members of the AIC Education and Training Committee

Name	Position	Specialty	Location (state)
Margaret Wessling	Chair	Photographs	DC
Evelyn (Eve) Mayberger	Vice Chair	Objects	MA
Claire Kenney	Secretary	Books & Paper	WA
Jessica Chasen	Member	Objects	CA
Alex Lim	Member	Architecture	NM
Garrett Sumner	Member	Books & Paper	MI
Kathy Gillis	Member	Furniture	DE
Morgan Browning	Member	Books & Paper	DC
Stephanie Gowler	Member	Books & Paper	IL
Emily Lynch	Member	Books & Paper	NY
Sarah Saetren	Staff Liaison	N/A	N/A
Beth Edelstein	Board Liaison	Objects	OH

—Margaret Wessling, ETC Chair, [margaret.m.wessling@gmail.com](mailto:margaret.m.wessling@gmail.com);  
Eve Mayberger, ETC Vice Chair, [emayberger@gmail.com](mailto:emayberger@gmail.com); Céline Wachsmuth, ETC Inclusive  
Mentorship Workshop Series Coordinator, [wachsmuth.c.e@gmail.com](mailto:wachsmuth.c.e@gmail.com); Jennifer McGough,  
ETC Inclusive Mentorship Workshop Series Coordinator, [mcjenny@upenn.edu](mailto:mcjenny@upenn.edu)

### The Significance of the PMG Winter Meeting

A review of an annotated PMG timeline reveals that the annual winter gathering was a defining factor in the evolution of the discipline of the conservation of photographs/ photographic materials. When compared to the other major disciplines that are represented in AIC, the conservation of photographic materials is quite young. In fact, the medium itself can be said to be forever young because what “photographic materials” means has been a technological shape-shifter. The accepted first form of photography was the emergence of the daguerreotype in 1839, which is an image consisting of particles on the surface of a silver coated copper plate. Some will argue that a daguerreotype is actually a complex metal object that just happens to have a picture on it; this is commentary on the unique art of photography, and subsequently the uniqueness of the conservation of photographic materials.

One of the first important impacts of the Winter Meeting was that the first meeting held at the now Harry Ransom Center (HRC) in Austin, TX, led directly to the formation of and hiring of the position of Photograph Conservator at that institution. The significance of this can't be overstated because HRC is internationally considered the repository of one of the most important and extensive collections of historic and artistic photographic materials (and works on paper). This includes what is considered the first photograph, or the earliest known photograph, taken by Joseph Nicéphore Niépce in France in 1826. The intimacy of that small gathering likely allowed the potential for the conservation of photographs and its related science to be clearly understood by the HRC administration. Furthermore, during PMG's first decade in existence, the small size of the group was pivotal in solidifying not just its identity, but the trajectory of the discipline. Attendance at the early meetings was usually less than 50 conservators, and as the word about the winter venue spread, more curators, collectors, photographers, and scientists began to submit their registrations and attend.

The desirability of the meeting was enhanced because locations were chosen based on the existence of specific photograph collections, the affordability of lodging, eateries, and social receptions. The locations were offered by PMG members, and the

### Editors' Note

We congratulate PMG on their 25th Winter Meeting happening early next month! This article is a welcome history of this event, and we appreciate the authors for providing background and context in light of this anniversary.

—Lissa and Lisa

### Photographic Materials Group Timeline

- 1979:** Formation of the Photographic Materials Group (PMG) within AIC on August 20, at Old College, University of Delaware. PMG was the first specialty group in AIC. The founding members were Gary Albright, David Kolody, José Orraca, Mary Kay Porter, James Reilly, Siegfried Rempel, Henry Wilhelm, and Chris Young. The group was initially called “The Fellowship of Professional Photographic Conservators and Conservation Scientists.” José Orraca and Gary Albright became the first Chairman and Secretary-Treasurer.
- 1980:** PMG presented a half-day session at the AIC Annual Meeting, thus introducing themselves to the AIC membership. This resulted in six articles in the AIC Preprints.
- 1981:** First PMG Winter Meeting was held at the Harry Ransom Center, Austin, TX, with 13 attendees; PMG had 13 members.
- 1982:** PMG Winter Meeting held at the George Eastman House (GEH) in Rochester, NY. Receptions were held in members' homes, including Jim Reilly's (1982) and Doug Severson's (1983).
- 1983:** PMG Winter Meeting was held at the Art Institute of Chicago with the theme “The Preparation of Materials for Display.” Early methods for densitometer site relocation and light fading of color materials were presented. Henry Wilhelm's insights into color photograph stability were highlighted. According to Tom Edmondson, this is where Gary Albright introduced the idea of “acceptable loss” during mass treatments. José Orraca spoke about remounting photographs by first backing them with thin Japanese paper and then drymounting to an archival matboard.



meetings were organized by its officers and a volunteer local arrangements committee. The cost of registration was based on the costs of the meeting venue and receptions, which were frequently supported by the host institution. In addition to private practice conservators and those employed at smaller institutions with limited budgets, the lower registration fees made it possible for students and international colleagues to attend. Furthermore, the 2-day format left time for students and established conservators to mingle and interview for internships or actual positions. It also encouraged active participation in the proceedings by providing an opportunity to present a paper that might never have been accepted at an AIC Annual Meeting. This last point had nothing to do with the quality of the information being presented but rather was about the specificity of the topic. Occasionally a speaker's lack of presentation experience led them to choose the winter meeting because it always had the reputation of being a venue that was less intimidating than the much larger AIC Annual Meetings. In fact, the reputation of the winter meetings' high level of professionalism and collegiality combined with a comparatively casual atmosphere frequently made it the preferred venue to present new research information, and occasionally a new and possibly controversial treatment option.

As the timeline of the history of the PMG Winter Meeting illustrates, initially the gatherings took place annually; winter was deliberately chosen so as not to encroach upon the AIC Annual Meeting. As it turned out, this was also convenient for many would-be attendees since their respective professional gatherings also took place during the spring-autumn months. Winter timing for these meetings was rather risky because frequently the meeting site was in the northern half of the continental US and winter storms often impeded travel. Nevertheless, PMG persisted in having its meeting in or around February, and because of this reliably consistent pattern coupled with the known quality of the meetings, 2007 saw the first joint meeting with members of ICOM-CC in Rochester, NY, home of famed snowstorms rivalled only by those in Buffalo.

After that first decade of annual meetings, the AIC administrative staff began to complain that the Winter Meeting was siphoning attendance from the AIC Annual Meeting, although it was clear that many attendees at the Winter Meeting rarely, if ever, attended AIC's Annual Meetings, as the two serve very different purposes. As a compromise, PMG decided to hold its winter meeting every other year. Another complicating factor in this discussion was that PMG and AIC both had grown in membership, and the AIC Annual Meeting had evolved into concurrent

**1984:** PMG Winter Meeting in Louisville, KY, with the theme "Gelatin Materials: Deterioration and Conservation," had 48 attendees. David Horvath presented on the topic of deteriorated acetate negatives. Connie McCabe and James Reilly introduced a system for identifying 19th century photographic prints. The *19th Century Photographic Processes Reference Set* was introduced to aid in identifying historical photographic processes. PMG had 115 members.

**1985:** PMG Winter Meeting in Philadelphia, PA, focused on photo albums with 96 in attendance. Presentations on the intensification of photographs and chemical treatments and enzymes in gels were discussed. Electro-cleaning of daguerreotypes was introduced by Tom Edmondson and Susan Barger. The Association of International Photography Art Dealers (AIPAD) opposed intensification techniques, marking a significant ethical shift. PMG had 167 members.

**1986:** PMG Winter Meeting in Charleston, SC, with 60 in attendance. Two presentations on the chemical restoration of faded/ stained photographs, and a method of stripping and duplicating deteriorated safety film were presented. PMG had 168 members.

**1987:** PMG Winter Meeting in New Orleans, LA, included 74 attendees. The first report of using light bleaching for removing stains in photographs was presented along with an acetate negative survey by David Horvath. Instability of color photography was presented. PMG had 201 members.

**1989:** PMG Winter Meeting in Kansas City, MO. The first presentation focused on crayon enlargements. PMG had 191 members.

**1990:** Publication of the first volume of *Topics in Photographic Preservation*. PMG starts producing the *Conservation Catalog for Photographic Materials*. PMG had 218 members.

**1991:** PMG Winter Meeting held at the National Gallery of Canada with 73 attendees. José Orraca delivered a pivotal talk on the philosophy of photograph conservation. The first PMG Award for "Extraordinary Achievement in Photographic Preservation" was awarded to Klaus B. Hendriks. PMG had 245 members.

**1993:** PMG Winter Meeting at the Harry Ransom Center in Austin, TX, with 82 in attendance. The meeting included a full-day session on color photography organized by Henry Wilhelm. An identification chart with guidelines for preservation for negative film materials was introduced. PMG had 321 members.

sessions for all its specialty groups, which often left PMG, EMG, and BPG with conflicting concurrent sessions while PMG was frequently placed in a room some distance from the others.

Concurrent sessions at AIC's Annual Meetings helped compact the meetings into a tighter schedule, and scheduling in recent years has attempted to prevent overlap between related specialty groups. Yet the meetings remain a very busy time with much overlap between talks of interest to the PMG audience. The Winter Meeting is now even more essential; the smaller, more focused venue offers a time when major projects can be proposed and discussed. These biennial meetings have resulted in two major publications, *Coatings on Photographs: Materials, Techniques, and Conservation*, and *Platinum and Palladium Photographs: Technical History, Connoisseurship, Preservation*. Also, over these years several reference sets of photographic processes were compiled and made available to the members and related professionals, all valuable and essential aids in the identification of the numerous photographic processes, including the digital versions that dominate the field of photography during the latter part of the 20th and the now present 21st century. Any one of these major contributions to the conservation, scientific understanding, and connoisseurship of photographic materials would have been extremely difficult to accomplish without the existence of the Winter Meeting. The first Winter Meeting was held one and a half years after the formation of the Photographic Materials Group, and it can be easily argued that the Winter Meeting is part of the PMG identity; it helped to define the group in the past and remains a defining factor to this day.

—Gary E. Albright and Thomas M. Edmondson,  
[tom@heugh-edmondson.com](mailto:tom@heugh-edmondson.com)

## Further Reading

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**1995:** PMG Winter Meeting at the National Gallery of Art, Washington, DC, included 186 attendees. A simple method for freezing color photographs was advanced. PMG had 311 members.

**1997:** PMG Winter Meeting at the San Francisco Museum of Modern Art, San Francisco CA. Collaborative Workshops in Photograph Conservation were established by Nora Kennedy and Debbie Hess Norris, with Andrew W. Mellon Foundation funding.

**1999:** PMG Winter Meeting at the Museum of Fine Arts, Boston, MA, with 89 in attendance. Tom Edmondson made his memorable statement regarding treatment: "We presume that because we've been lucky that we are also skilled."

**2001:** PMG Winter Meeting at the Museum of Fine Arts, Houston, TX, including 74 attendees.

**2003:** PMG Winter Meeting in San Juan, Puerto Rico. Presentations were captured in part in *Topics Vol 10*.

**2005:** PMG Winter Meeting at the City of Vancouver Archives, Vancouver, Canada. *Coatings on Photographs: Materials, Techniques, and Conservation*, edited by Constance McCabe, was published. Several studies related to gelatin silver research: baryta layer, optical brighteners, and other notable topics were presented. PMG had 348 members.

**2006:** *Digital Sample Reference Set* was released. PMG had 372 members.

**2007:** PMG Winter Meeting at George Eastman House, Rochester, NY, held jointly with ICOM-CC. This first joint meeting established a lasting tradition. The meeting included several contributions about surface mounted photographs and on nitrate film.

**2009:** PMG Winter Meeting at the Contemporary Museum of Photography, Tucson, AZ. Notable presentations included using fiber analysis results for characterizing gelatin silver photographs. Collaborative Workshops transitioned into FAIC's professional development program with Mellon endowment funding. PMG had 367 members.

**2011:** PMG Winter Meeting in Ottawa, National Archives and Library of Canada. Notable presentations included surface characteristics of 20th century gelatin prints and a tribute to José Orraca's contribution to chemical treatment of photographs. PMG had 391 members.

**2013:** PMG Winter Meeting at the National Library of New Zealand, Wellington, NZ, jointly with ICOM-CC. PMG had 388 members.



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— **2014:** *Gelatin Reference Sample Set* was released. PMG had 436 members.

— **2015:** PMG Winter Meeting in Cambridge, MA. PMG had 362 members.

— **2017:** PMG Winter Meeting at The Nelson-Atkins Museum of Art, Kansas City, MO. *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, edited by Constance McCabe, was published. PMG had 313 members.

— **2018:** *Analog Reference Sample Set* was released. PMG had 309 members.

— **2019:** PMG Winter Meeting at the New York Public Library, in New York, NY, held jointly with ICOM-CC. PMG celebrated its 40th anniversary and had 332 members.

— **2023:** PMG Winter Meeting at the Harry Ransom Center, University of Texas at Austin had 70 in-person attendees and 81 virtual attendees. PMG had 377 members.

— **2024:** PMG has 374 individual members and 90 institutional members.

— **2025:** The 25th PMG Winter Meeting will take place in Santa Fe, NM, February 6-7 with tours and a workshop before and after the meeting.



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Dorfman Conservation Forms created exclusively with Ethafoam® brand inert polyethylene foam.

The advertisement features a blue background with white text. On the left, there are two white museum figures: a standing male figure and a seated female figure. In the center, there is a photograph of a museum display case containing several small, light-colored objects. To the right of the photograph is a white museum figure of a person in a racing suit. The text 'DORFMAN MUSEUM FIGURES, INC.' is prominently displayed in the upper center, with 'since 1957' below it. The website 'www.museumfigures.com' and phone number '410-284-3248' are listed below the company name. A small caption 'exhibit & photo by Roto' is visible below the photograph of the display case. At the bottom, a line of text states 'Dorfman Conservation Forms created exclusively with Ethafoam® brand inert polyethylene foam.'

# AIC Updates

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## AIC-AIHA Create Memorandum of Understanding

The Health & Safety Network (H&SN) has collaborated with American Industrial Hygiene Association (AIHA) and its Museum & Cultural Heritage Industry Working Group since 2017. This collaboration brings together occupational/environmental health and safety (OEHS) professionals with conservators and collection care specialists to effectively address safety risk management and provide guidance for all aspects of our work. To cement what is already a fruitful alliance, AIC and AIHA have formed a Memorandum of Understanding (MOU). The MOU is a formal, non-binding agreement stating AIC and AIHA's commitment to work together to achieve common health and safety goals.

AIC and its H&S Network in partnership with AIHA and its Museum-WG will develop feasible deliverables for 2025. Items that are in progress are the creation of a conservation specific Lab Health and Safety Training Webinar and further incorporating AIHA Museum-WG into H&S Network Publications. For example, Kelsey Babik's (MPH CIH) article in this issue on solvent risk assessments with a focus on benzyl alcohol is the first in a series on practical health and safety for conservators.

H&SN also wants to hear from you, AIC's membership, about what your health and safety needs. Members of the AIC-AIHA Museum & Cultural Heritage Industry Working Group are ready to help improve safety in your workplace!

—Stephanie Black, H&SN Chair, [sblack@anchorage-museum.org](mailto:sblack@anchorage-museum.org)

## ECPN Releases Survey Report, Meeting Summary

ECPN is proud to announce that "Expectations and Realities: A 2024 Condition Report of Conservators," a deep dive into systemic issues impacting conservators at all career stages, including actionable recommendations for change is now available at: <https://bit.ly/40AS7GU>

The report is essential reading for anyone seeking to understand the current challenges facing the field and practitioners within it. Data within is already being used to advocate for and support colleagues in institutions and we hope to see spinoff research and continued improvements and change.

We'd like to thank everyone involved in the writing and editing of the report, as well as all who contributed to the #AICmtg24 session.

—Michaela Paulson, [mep518@gmail.com](mailto:mep518@gmail.com), Stephanie Guidera, [steph.guidera@gmail.com](mailto:steph.guidera@gmail.com), Kaeley Ferguson, [kaeleyferguson2012@gmail.com](mailto:kaeleyferguson2012@gmail.com)



## Chemicals in Context: Benzyl Alcohol

Benzyl alcohol is an effective cleaning agent that was introduced to the field of conservation primarily for use in cleaning oil paintings (Liu, et al. 2024; Stulik et al. 2004). When used in cleaning gel, for example, it can protect the underlying artwork by restricting the physical penetration of other solvents into painted surfaces (Ewing 2018). Due to its low vapor pressure and slow evaporation rate, benzyl alcohol also increases the working time of the cleaning solution, allowing more control over the cleaning process (Ewing 2018) and requiring smaller amounts of the cleaning gel. This reduces the overall exposure a conservator would experience (by volume of the cleaning gel) (Dunn 2015).

Yet the use of benzyl alcohol, like any chemical, is not without risk. Like most materials that cross over into conservation, its continued use and proven effectiveness means that chemicals such as benzyl alcohol are picked up by other conservation disciplines and incorporated into different methods of application. As a solvent's use becomes more widespread and its application methods expand, this inevitably will impact overall risk exposure. For example, multiple conservators have anecdotally reported dizziness and headaches after having worked a full day (approx. 8 hours) with a 10% benzyl alcohol gel. While benzyl alcohol does not possess the inherent properties that make other solvents like benzene carcinogenic (NCBI 2024), the risk of experiencing any health effect is determined by how the chemical is used—that is the frequency and amount of it. The dose makes the poison and under the right conditions, even the most benign and in some cases biologically necessary substances can be harmful.

For benzyl alcohol, like all chemicals, the critical distinction between a hazard (the intrinsic property of something being harmful) and its actual risk (the probability of exposure that will have adverse effects) to the worker is that not all conservators are using it in the same way or in the same workplace circumstances or even with the same exposure controls (see Box 1). What might be a safe work practice for one conservator could pose serious health implications for another based on individual characteristics such as health conditions, other chemical exposures, age, sex, genetics, and so on.

### Box 1. Hazard vs Actual Risk for Solvent Use

- › **How is it used:** undiluted or diluted? in a gel or poultice?
- › **Workplace circumstances:** type of lab, such as university conservation lab? private lab? at-home studio?
- › **Exposure Controls:** chemical fume hood? box fan? open window?
- › **Worker characteristics:** age? sex? genetics? pre-existing health conditions?

When a conservator is worried about their workplace exposure to a specific chemical, their likely first step would be to consult the chemical's safety data sheets (SDSs). These are the detailed fact sheets summarizing information about a chemical's hazardous ingredients; health, physical, and fire hazards; along with emergency procedures and first aid.

Unfortunately, SDSs are not the best form of safety or *risk* communication for the worker. They use very technical and often complex language based on available toxicological data presented without interpretation. They can be



### Health & Safety Resources

**Have questions about health and safety in the workplace?**

Join the Health & Safety Network Forum, and reach out to colleagues in allied fields to let them know they can join!

challenging for even the most educated member of the public to understand. This is because SDSs are written with the safety professional in mind. They report all known health hazards and present the worst-case scenarios for the safety professional to use as part of the risk assessment process to decide what exposure controls are most appropriate for the specific use situation.

## Box 2. Benzyl Alcohol


CAS No.	100-51-6
Other Names	benzene carbinol; benzene methanol; benzoyl alcohol; phenyl carbinol; phenyl methanol; $\alpha$ -hydroxytoluene
Safety Labeling	Harmful if swallowed or if inhaled. Causes serious eye irritation. Warning 
Exposure	workplace environmental exposure level
Control	(WEEL) measured as an 8-hr time - weighted
Parameters	average (TWA): 10 ppm
WEEL: Air concentration values serving as health-based guidelines to protect most workers from adverse health effects related to occupational chemical exposures; developed by AIHA.	
TWA: Maximum average airborne concentration of a hazardous material that healthy workers can be exposed to over an 8-hour workday. (Dear 1995; NCBI 2024).	

Figure adapted from Sigma Aldrich benzyl alcohol safety and data sheet (accessed December 2024: [https://www.sigmaaldrich.com/US/en/product/sigald/402834?srltid=AfmBOoqrYzaM3a\\_zVlqCezXeymMsbb131knpS4nU34IIlKcYWmyzeEf](https://www.sigmaaldrich.com/US/en/product/sigald/402834?srltid=AfmBOoqrYzaM3a_zVlqCezXeymMsbb131knpS4nU34IIlKcYWmyzeEf)).

Since SDSs lack descriptions of specific use and exposure scenarios, simply reporting what an SDS says about a chemical will not provide the necessary nuance for a worker to understand their exposure/health risk when working with it nor give them the guidance needed to manage that risk.

Users may find the toxicological information presented in the SDS for benzyl alcohol alarming (see Box 2), without understanding the appropriate use of that information (Koss Schrager et al. 2023). In fact, standard conservation practice to safely handle any of the hazardous chemicals used by conservators (ventilation, PPE, etc.) effectively reduces the exposure and associated risk. SDSs are particularly informative for when these protocols are not in place, such as in the event of spills. For conservation scientists and others interested in a deeper exploration of exposure modeling, Box 3 provides a discussion on predictive exposure modeling.

Conservators should also be cautious about the use of chemicals in commercial products as an indicator of their safety. Benzyl alcohol is often marketed as a “safer” solvent in paint stripper than the now-banned methylene chloride (AIC H&SN 2019). Health information on chemicals in commercial products gets updated as more data is collected. Yet, swapping one chemical for another does not mean the replacement chemical is inherently “safer,” prompting the need to periodically review these chemicals. These updates are particularly important as much of the toxicology data for benzyl alcohol, especially inhalation studies, are limited.



### Box 3. Predictive Models for Risk Assessment

Recently there has been interest in the use of *predictive* mathematical models for risk assessment. Predictive exposure models are just that – predictions.

While these models can be helpful in the initial stages of a risk assessment, there are significant limitations to modeling that must be considered before implementing work practices based entirely on arithmetic.

- A predictive model is only as reliable as the data that went into it. The “well-mixed room” (WMR) model is an example. This model includes room dimensions, ventilation/HVAC characteristics (fan speed/power, filter type, air changes per hour, etc.), and design of exposure controls. Without known measurements of these for a given space, any exposure modeling result obtained will be inaccurate.
- Predictive models struggle to account for variability and uncertainty. They typically use deterministic point estimates rather than probabilistic ranges for the variables that go into the models, thereby not accounting for how each element of the model can change at any given time.
- These models also lack the ability to account for worker characteristics and behavior. Each person is physically and physiologically different and therefore would have different exposures. A 6’ tall conservator using benzyl alcohol in a dabbing motion will have a different exposure profile than a pregnant, 5’2” tall conservator using it in a gel application.

Safety recommendations cannot rely solely on theoretical modeling. They must also address accidental exposures and exposures for susceptible populations, including appropriate urgent response in the case of an uncontrolled exposure such as a spill. Contacting an Occupational and Environmental Health and Safety (OEHS) professional provides the most technically valid control needs assessment.

OEHS professionals are available through your employer, in a campus setting, or via OEHS Consultants Listings such as [AIHA.org](https://www.alh.org/).

The best way for a conservator (or anyone working with chemicals) to evaluate the risk associated with working with chemicals is to consult with an industrial hygienist (IH). An experienced industrial hygienist knows that risk is determined by the chemical and how it is being used. A robust exposure assessment involves a series of steps to identify probable risk exposures and establish a sampling strategy that prioritizes highest to lowest probable risks (Johnson et al. 2024). Initial steps involve professional judgement, observations of work tasks, practices, and available controls, plus screening tools such as direct instrumentation and – when appropriate – generic math modeling. However, a limitation here is that IHs cannot make health and safety recommendations for an entire workforce (i.e., all conservation tasks using benzyl alcohol) based on one exposure sample, one specific exposure scenario, or generic predictive model. To do so would be statistically inaccurate and a possibly dangerous assumption.

### Conclusions

Although benzyl alcohol offers significant benefits as a cleaning agent in art conservation, its safe use hinges on a nuanced understanding of exposure risks and workplace conditions. By consulting industrial hygienists and adopting tailored safety practices, conservators can effectively balance the advantages of this solvent with protection of their health and integrity of the artworks they preserve. Watch for our next article in our *Chemicals in Context Series: Developing and Writing Standard Operating Procedures for Solvents*.

The Health & Safety Network actively works with a collective of safety professionals and industrial hygienists available to help address specific concerns.

Questions can be posted on the Health & Safety Network Forum or sent privately to the Network at [health-safety@culturalheritage.org](mailto:health-safety@culturalheritage.org).

—Kelsey R. Babik, MPH, CIH; and AIC Health & Safety Network,  
[health-safety@culturalheritage.org](mailto:health-safety@culturalheritage.org)

## Acknowledgements

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## Giving CRediT Where Credit is Due

All through school many of us were assigned group projects—where multiple classmates had to work collaboratively together to create a final project, which would then be evaluated, often with all group members receiving the same grade. For many a chance to work with others is thrilling because of the exchange of ideas and energy that comes from building something new together (teamwork makes the dream work!). However, for some, this is stressful and leads to confusion and frustration over lack of recognition of individual contributions and fairness.

In our professional lives, we are still involved in group projects, including collaborative research and the writing of scholarly papers. Credit for participating in these efforts is denoted through acknowledgements and authorship (see JAIC News in *AIC News* 2020 45 (4): 23-24). Authorship of a paper indicates that someone has made a substantive scholarly input to the work, bears responsibility for the accuracy of the work, and has contributed to the writing of the paper. Depending upon the field, academic conventions surrounding order of authorship in a multi-author paper exist. The “first author” is generally the one who has contributed the most in terms of research, data collection and interpretation, and writing. The “corresponding author” is the individual in charge of managing pre- and post-publication responsibilities and may or may not be the first author. However, this convention cannot address questions surrounding how much any given author has contributed; the individual efforts of authors usually go unrecognized, leading to issues surrounding transparency and equity. Every author gets authorship, but like in a school project, is this fair? When a job candidate lists a scholarly paper on their resume, how can their actual contributions to it be evaluated?

The 2020 JAIC News column cited above shares how there can be a darker side to authorship, too. Academic publishing has, in recent decades, evolved terminology for controversial and unethical practices such as ghost authorship (where an author or contributor is not listed or omitted), gifted authorship (where authorship is part of a reciprocal arrangement), and honorary authorship (where an author is listed without their having contributed to the work and perhaps without their knowledge).

The quest for transparency and equity in authorship is a current struggle in many fields. To help address this, the National Information Standards Organization (NISO), developed the contributor role taxonomy or CRediT. The

### The 14 Key Roles in CRediT Taxonomy

- a. **Conceptualization** – Ideas; formulation or evolution of overarching research goals and aims.
- b. **Data curation** – Management activities to annotate (produce metadata), scrub data and maintain research data (including software code, where it is necessary for interpreting the data itself) for initial use and later re-use.
- c. **Formal analysis** – Application of statistical, mathematical, computational, or other formal techniques to analyze or synthesize study data.
- d. **Funding acquisition** – Acquisition of the financial support for the project leading to this publication.
- e. **Investigation** – Conducting a research and investigation process, specifically performing the experiments, or data/evidence collection.
- f. **Methodology** – Development or design of methodology; creation of models.
- g. **Project administration** – Management and coordination responsibility for the research activity planning and execution.
- h. **Resources** – Provision of study materials, reagents, materials, patients, laboratory samples, animals, instrumentation, computing resources, or other analysis tools.



CRedit taxonomy ([ANSI/NISO Z39.104-2022 “CRedit, Contributor Roles Taxonomy” standard](#)) outlines fourteen key roles that are common to the creation and publication of scholarly work; it is a simple method of indicating who did what using defined terminology. These roles are listed in the box to the right.

Not every research project or paper will necessarily have a person acting in each of these roles and any author may engage in multiple roles. These definitions must be broad to be widely applicable but carefully considering them shows how well they capture the types of activities described in conservation literature.

The CRedit taxonomy has currently been widely adopted by publishers including Elsevier, Wiley VHC, Sage Publications, Ltd., ACS Publications, Oxford University Press, and Springer. Taylor & Francis, the publisher of both the *Journal of the American Institute for Conservation (JAIC)* and *Studies in Conservation*, will be offering its journals the opportunity to begin including CRedit statements in 2025. JAIC editors will be able to see the statement in the manuscript submission system and thus how authors have assigned the CRedit roles when they submit articles. Authors, in turn, will be able to edit CRedit roles throughout the revision process to reflect any possible changes or expansion of roles that may come up.

A recently published article in *The Journal of Archaeological Science* (2024, volume 163, p. 105936) provides a good example of the clarity that the use of CRedit taxonomy brings. The paper, titled “A Safely Green Treatment of Bio-deteriorated Painted Archaeological Papyri by Wasabi” has seven authors: Hanadi Saada, Moamen Othman, Nour Attia, Maha Salah, Hanan Mohalha, Yasunori Matsuda, and Mona Khaleil. Hanadi Saada is listed as both the first and corresponding author, but who did what? Reading the CRedit statement makes each author’s contribution clearer:

**Hanadi Saada:** Writing – review & editing, Writing – original draft, Visualization, Validation, Resources, Methodology, Data curation, Conceptualization. **Moamen Othman:** Visualization, Validation, Supervision, Resources, Methodology, Conceptualization. **Nour Attia:** Writing – review & editing, Writing – original draft, Formal analysis, Data curation. **Maha Salah:** Investigation, Data curation. **Hanan Mohalha:** Resources, Methodology, Data curation. **Yasunori Matsuda:** Supervision, Resources, Conceptualization. **Mona Khaleil:** Writing – review & editing, Writing – original draft, Visualization, Resources, Methodology, Data curation.

- i. **Software** – Programming, software development; designing computer programs; implementation of the computer code and supporting algorithms; testing of existing code components.
- j. **Supervision** – Oversight and leadership responsibility for the research activity planning and execution, including mentorship external to the core team.
- k. **Validation** – Verification, whether as a part of the activity or separate, of the overall replication/reproducibility of results/experiments and other research outputs.
- l. **Visualization** – Preparation, creation and/or presentation of the published work, specifically visualization/data presentation.
- m. **Writing – original draft** – Preparation, creation and/or presentation of the published work, specifically writing the initial draft (including substantive translation).
- n. **Writing – review & editing** – Preparation, creation and/or presentation of the published work by those from the original research group, specifically critical review, commentary or revision—including pre- or post-publication stages.

The AIC Board feels that adopting the CRediT standard among AIC publications, conference abstracts, and postprints will support AIC strategic efforts and that it aligns with our core values to sustain community, enhance equity, and value accountability. Conferring authorship and clarifying contributorship in research has important academic, social, and financial implications; it documents the division of research labor, and it also implies responsibility and accountability for the content of the published work.

Therefore, we are very pleased to announce that *JAIC* will be amongst the early CRediT adopters in the Taylor & Francis stable of journals, and that our organization can help lead the way in giving credit where credit is due.

—Sarah Reidell, AIC Board Director of Communications,  
[sarah.reidell@gmail.com](mailto:sarah.reidell@gmail.com); and Cory Rogge, AIC Vice President,  
[crogge@menil.org](mailto:crogge@menil.org)

Author contributions for this article are **Sarah Reidell** (conceptualization, writing – review & editing) and **Cory Rogge** (conceptualization, writing – original draft, writing – review and editing, resources)

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# New Publications

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Berrie, Barbara H., Karin Leonhard, Caroline Fowler, and Ittai Weinryb. *Pigments*. Princeton, NJ; Oxford: Princeton University Press, 2024. ISBN: 9780691223711. This book, consisting of essays and case studies by art historians and conservators, explores the history of the materials used to create color, and their invention across diverse cultures and time periods. It is the latest volume in the *Art/Work* series.

Brain, Miranda, Alexandra Gent, Amy Griffin, Lucy Odlin, Caroline Rae, and Claire Shepherd. *Hand in Hand: Collaboration in Art and Conservation*. London: Archetype Publications, Ltd. in association with BAPCR (the British Association of Paintings Conservator-Restorers), 2024. ISBN: 9781916642027. This volume publishes papers presented at the BAPCR conference in June 2023 at the National Maritime Museum. Through a focus on working together, the contributions explore a wide range of questions addressing practical treatments, technical investigations, ethical questions, and public engagement in relation to paintings dating from the fifteenth to the twenty-first century.

Fekrsanati, Farideh, and Gabriel Schimmeroth. *From Conservation to Conversation: Rethinking Collections Care*. Hamburg: Museum am Rothenbaum, 2023. ISBN: 9783944193236. This book summarizes papers and discussions that emerged from the online conference held in September 2021. The conference served as a forum to reflect on the ongoing evolution of changing conservation and collections care practices, particularly within the context of world culture collections. Download the pdf here: [https://markk-hamburg.de/files/media/2023/05/MARKK\\_CtoC\\_230504\\_1\\_web-3.pdf](https://markk-hamburg.de/files/media/2023/05/MARKK_CtoC_230504_1_web-3.pdf)

Semes, Steven W., Francesco Siravo, Jeff Cody. *New Building in Old Cities: Writings by Gustavo Giovannoni on Architectural and Urban Conservation*. Los Angeles: Getty Conservation Institute, 2024. ISBN: 9781606068755. This illustrated critical anthology presents in English translation selected writings by the Italian architect, historian, and restorer Gustavo Giovannoni (1873-1947). Translations are by Steven W. Semes.

Kaner, Jake, and Clive Edwards. *Conservation of Twentieth-Century Furniture*. Abingdon, Oxon; New York, NY: Routledge, Taylor & Francis Group, 2025. ISBN: 9780750656023. In addition to an A-Z of materials, divided into 12 chapters, this book includes brief case studies that illustrate some examples of twentieth-century furniture conservation, with a focus on metal, plastic, and wood. It is a volume in the Routledge series in conservation and museology.

Patigny, Géraldine. *Une odyssée baroque: Les du Quesnoy et la sculpture à Bruxelles au XVII<sup>e</sup> siècle*. Bruxelles: Institut royal du patrimoine artistique, 2024. ISBN: 9782930054452. The du Quesnoy dynasty consists of Jérôme le Vieux (1570-1650) and his two sons: François (1597-1643) and Jérôme le Jeune (1602-1654). François enjoyed a successful career in Rome. This study of the output of his more obscure father and brother reveals unrecognized contributions to the development of the Flemish baroque. This book also incorporates the first catalogue raisonné of Jérôme le Vieux and Jérôme le Jeune. It is volume 20 in the series *Scientia artis*.



Schofield, John. *Wicked Problems for Archaeologists: Heritage as Transformative Practice*. Oxford: Oxford University Press, 2024. ISBN: 9780192844880. The author argues that, by adopting a novel framework (characterized by “small wins”), archaeology can contribute to helping resolve global challenges such as climate change, conflict, and social injustice, and that doing so will reinforce the relevance of the field.

Townsend, Joyce H. *An Introduction to Materials and Chemistry*. 3<sup>rd</sup> edition. Milton Park, Abingdon, Oxon; New York, NY: Routledge, 2024. ISBN: 9781032200101. The first volume in the updated *Science for Conservators* series, this book provides conservators and conservators-in-training with an introduction to the language of chemistry and to the scientific approach.

Vall, Renée van de and Vivian van Saaze, eds. *Conservation of Contemporary Art: Bridging the Gap Between Theory and Practice*. Cham, Switzerland: Springer, 2024. ISBN: 9783031423567. This edited collection of papers is divided into five parts: Theorizing conservation as a reflective practice (I); The identity of the art object (II); Professional roles and identities: conservators, curators, and artists (III); Documentation and decision-making in theory and practice (IV); The role of research in the art museum (V). This open access book is the ninth volume in the *Studies in Art, Heritage, Law and the Market* series. <https://directory.doabooks.org/handle/20.500.12854/135627>

Wei, W. (Bill). *Innovative Technology in Art Conservation: Original Appearance and Viewer Perception*. Abingdon, Oxon; New York, NY: Routledge, Taylor & Francis Group, 2024. ISBN: 9781032109374. Wei, a senior conservation scientist in the Cultural Heritage Agency of the Netherlands, Amsterdam, provides a critical assessment of innovation in conservation science—represented, for example, by advanced technologies—and questions what role it should play in conservation and conservation ethics. The book is a volume in the *Conservation in Focus* series.

Wolf, Sophie, Laura Hindelang, Francine Giese, and Anne Krauter, eds. *Glass in Architecture: From the Pre- to the Post-Industrial Era: Production, Use and Conservation*. Berlin: De Gruyter, 2024. ISBN: 9783110793406. The papers included in this open access book represent a variety of disciplines. The book aims to bridge the divide between natural sciences, humanities, and the preservation and restoration of cultural heritage. It is volume 2 in the series *Glass Art: New Research* by Vitrocentre Romont. <https://www.degruyter.com/document/doi/10.1515/9783110793468/html>

Wood, Janet. *Creating the Perfect Form: How to Interpret and Display Historical Dress*. London; New York: Bloomsbury Visual Arts, 2024. ISBN: 9781350328655. This guide to the handling and display of historic garments focuses on Western women's wear from 1750–1950.

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

## Bizot Green Protocol: AIC Endorsement and Update

The Sustainability Committee is starting the new year off by celebrating the AIC Board's recent endorsement of the most recent 2023 version of the [Bizot Green Protocol](#):

The American Institute for Conservation (AIC) recognizes that the climate crisis is an increasing threat to cultural heritage and the world. Evidence has irrefutably shown that carbon emissions play a significant role in causing the crisis. With this urgency in mind, AIC recognizes the value of The Bizot Green Protocol and supports collective adoption and implementation efforts to improve sustainability and reduce the environmental impact of cultural heritage preservation and conservation. The protocol and associated guidelines offer science-based principles, call for proactive and strategic engagement, and lay the groundwork for holistic change.

—AIC Board Statement, November 19, 2024

The Bizot Group, which was also known as the "International Group of Organizers of Major Exhibitions" originated in the early 1990s. Named after its founding organizer Irene Bizot, former head of France's national museum organization *Réunion des Musées Nationaux*, this informal group of leaders from major institutions around the world began gathering yearly to address mutual concerns. Costs associated with loans were on this list, which has led to a re-evaluation of required environmental parameters in loan agreements. The first protocol by the group with recommendations to expand environmental set points was published in 2014, and they committed to re-assessing and publishing revised recommendations every five years with increasing collaboration from scientific leaders in the art conservation community. For a review of the various iterations of the protocol, check out our March 2024 issue of [Sustainability Now](#).

The newest iteration is a call to consider the most sustainable option first in all aspects of conservation work and practice. Some of these efforts include the need to:

- › Reconsider requiring blanket narrow environmental set points for *all objects* in collections
- › Look at increasing the use of microclimates for sensitive collections
- › Reassess how we weigh risks, moving towards incorporating a better understanding of materials and their sensitivity to environmental parameters
- › Question the value of maintaining illusion in facilities reports, instead valuing full transparency about facilities conditions

We are also asking the entire AIC community to collaborate across departments and rethink:

- › Shorter exhibition schedules as a desirable option
- › Borrow and lend fewer items to reduce transport costs and impact
- › Re-think one-off exhibit design materials and bespoke applications

## A Timeline for Change in Environmental Control

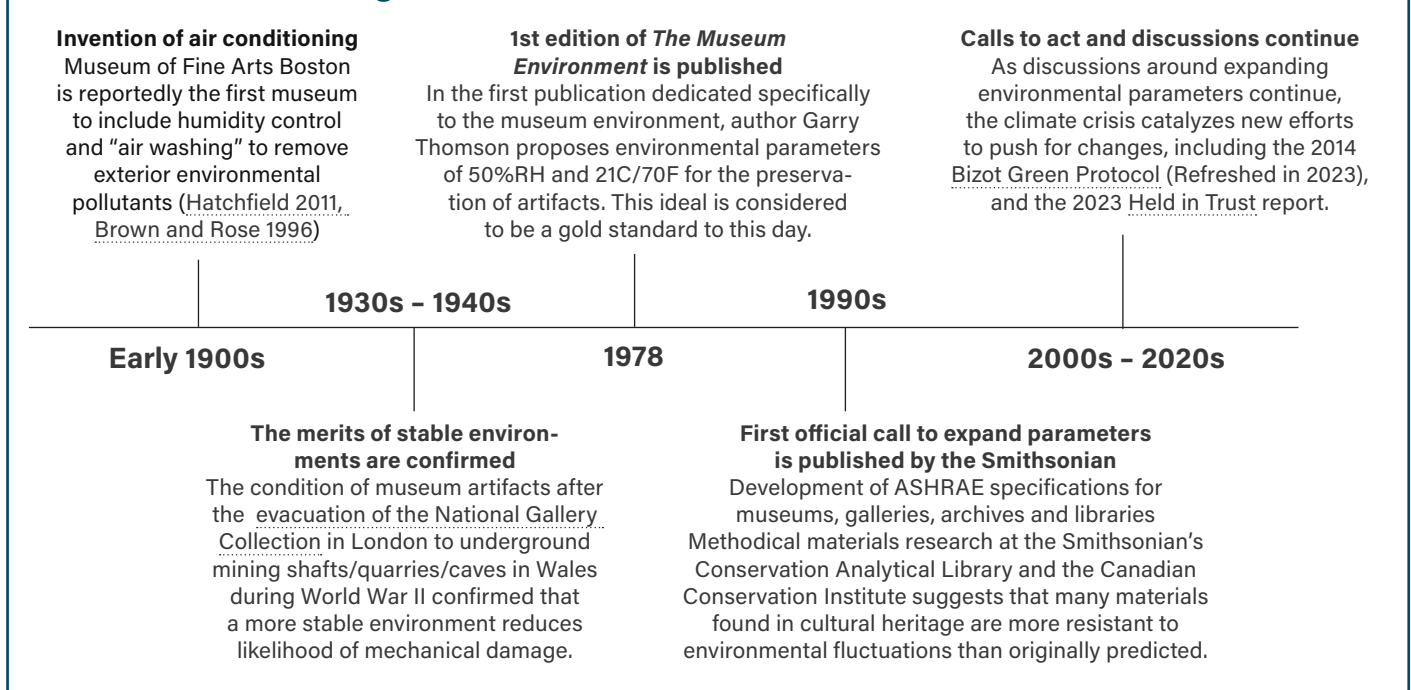


Fig. 1. The timeline above shows a brief snapshot of how museum climate parameters evolved among preservation professionals. For a more detailed history, check out the [Environmental Guidelines on the AIC Wiki](#).

Valid concerns around the risks involved when expanding environmental parameters have been voiced since the topic first arose in the early 1990s. A significant amount of research since then indicates that many artifacts can tolerate larger fluctuations than previously thought, but this is not to say that climate control should be thrown out the window:

*That most museum objects can tolerate, without mechanical damage, larger fluctuations than previously thought is not an excuse to abandon climate control. To the contrary, there always will be some materials and objects that require conditions different from or more tightly controlled than the main collection. Standard approaches like the use of microclimates and buffered cases are appropriate for such exceptions. If anything, the relaxation of the allowable RH fluctuations for the general environment requires more thought and a better knowledge of the materials, history, and requirements of the collection.* Erhardt, D. et al 1995

The lack of transparency in facilities reports during loan negotiations appear to be a large hurdle in relaxing environmental parameters. This not only reflects on our ethical standards but also has "hard and fast" pragmatic consequences. We encourage you to read Jonathan Ashley-Smith's call for transparency from 1994. And as Stefan Michalsky pointed out in 2007:

*"The value of proofed fluctuation makes it clear that denial of any past poor climate control in a museum is extremely counterproductive during risk assessment, since the more optimistic (small) are the stated fluctuations of the past, the higher the estimate of future risk."*

The Bizot Green Protocol is a call to shift our lens. This is a call to zoom out and incorporate the direct impact our decisions have on energy consumption and carbon emissions, and in turn on climate change. As Dr. Joelle Wickens



astutely points out in her recent *JAIC* article "Preventive Conservation: Continuously Defining Itself at the Crossroads of Theory and Practice" :

*"...we discover together that we find "best practice" solutions at the intersection of environmental, social, and economic concerns. If our goal is to make an object last as long as possible then we must consider the preservation of the earth. If we focus on taking care of an object in a way that shortens the life of the earth, then it doesn't seem like we are making the object last as long as possible."*

So we look to our colleagues and across disciplines for guidance on how to navigate our new climate crisis-induced realities. We reassess our current paradigms and reevaluate if there is a better way. Guidelines such as the recently refreshed Bizot Green Protocol can help us reflect upon how we can pilot more sustainable choices. Viewed as a work in progress, the protocol and associated handbooks are re-visited every 5 years and are adjusted according to current realities.

As conservation practitioners it is our responsibility to both our planet and the collections we serve to actively participate in drawing down our energy consumption and carbon emissions. Please join us in collaborating with all other stakeholders involved as we navigate through this process ethically and responsibly.

—Yadin Larochette, Co-Chair, Sustainability Committee, [yadinl@gmail.com](mailto:yadinl@gmail.com)



## Bizot Protocol Review

For a review of the protocol and associated handbooks, check out our March 2024 issue of *Sustainability Now*

# Give Back to FAIC!

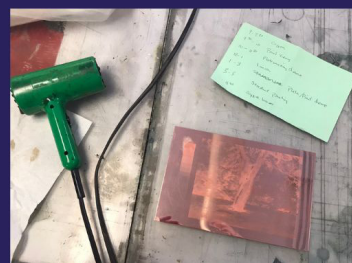
Have you volunteered for FAIC? Attended a workshop?

Did you know that FAIC offered 18 in-person and online workshops for conservation professionals and 14 online events for collections care professionals at small and mid-sized institutions, reaching thousands last year?

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

***We try to offer all these programs as inexpensively as we can, but we simply can't do them for free.***

If you believe in the power of conservation knowledge for all (and we're sure you do), consider making it your new year's resolution to support FAIC this year with a monthly or one-time donation. Visit [culturalheritage.org/donate](https://culturalheritage.org/donate) for more info.



# New Materials, Research, and Resources

## New Pesticides in Database on MuseumPests.net

A new Pesticide Database is available on MuseumPests.net, compiled by conservator Marilen Pool and presented in an interactive Airtable relational database format. This resource includes information about 108 pesticide chemicals found to be historically used in museums and collections for pest control, as documented in the literature and from other archival sources.

The data includes chemical nomenclature, examples of trade names, dates of historical use, legislative history and status, physical characteristics, uses, persistence, chemical properties, toxicity, health hazards, effects of pesticides on collections, and example images of a US EPA label, as well as containers or other images for each chemical.

Detailed information about toxicity, carcinogenicity, health hazards, and exposure limits may also be found on the Health & Safety for Prevention page as a link to historic pesticide health and safety information.

Much of the information in this Pesticides Database was updated in 2024; it was originally published in the book *Old Poisons, New Problems: A Museum Resource for Managing Contaminated Cultural Material*, Altamira Press, 2005, and in *Health and Safety for Museum Professionals*, Society for the Preservation of Natural History Collections, 2012. The new database provides new information, including the effects of pesticides on materials and links to resources with information about health effects.

The database provides access to searchable information on pesticides used in museums to facilitate research on pesticide use history and for use in navigating pesticide analyses choices. It can also inform about health and safety concerns for collections treated with pesticides and may be helpful to those performing research for museum repatriation projects.

—Marilen Pool, [sonoranartconservation@gmail.com](mailto:sonoranartconservation@gmail.com)



### Visit the Database

Explore the new pesticide database at <https://museumpests.net/resources-2/pesticide-database/>

**MuseumPests.net**  
Integrated Pest Management for Cultural Heritage

# Specialty Groups and Networks

## Archaeological Heritage Network (AHN)

Hello from the Archaeological Heritage Network (AHN). Here's hoping you're having a wonderful New Year!

AHN is preparing to contribute to the FAIC Oral History Project; we plan to interview archaeological conservators who have significantly contributed to the field. As leaders in our field look back on their careers, we are sure to learn a lot about how the community has changed, and where it might be headed. If you would like to help with this project, or nominate someone to be interviewed, please contact Network Chair Skyler Jenkins ([skylerjenkins01@gmail.com](mailto:skylerjenkins01@gmail.com)) or Communications Officer Laurie King ([lking@marinersmuseum.org](mailto:lking@marinersmuseum.org)).

If you are attending the 53th AIC Annual Meeting in Minneapolis, you'll be excited to hear that AHN will be hosting a session of talks on Saturday, May 31, from 10:30am to 4:00pm. The presentations are tied to the meeting theme "What's Your Story? The Power of Collaborations and Connections." We look forward to seeing you in attendance!

—Laurie King, AHN Chair, [lking@marinersmuseum.org](mailto:lking@marinersmuseum.org)



### AHN Online

Find AHN information at [www.culturalheritage.org/archaeological-heritage-network](http://www.culturalheritage.org/archaeological-heritage-network)

## Architecture Specialty Group (ASG)

We're excited to share the latest updates from ASG leadership. Here's what's happening:

### Open ASG Leadership Positions

The ASG is currently seeking a new officer to fill the **Secretary/Treasurer** role. This is a fantastic opportunity to collaborate with both ASG and AIC. If you're interested, please don't hesitate to contact us at [asgchair@gmail.com](mailto:asgchair@gmail.com).



### ASG Online

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

## 2025 AIC Annual Meeting

Mark your calendars! The **2025 AIC Annual Meeting** will take place in **Minneapolis, MN**. ASG will host three engaging sessions:

- › A paper session
- › A joint session with the **Preventive Care Network (PCN)**
- › A panel discussion on **laser cleaning of masonry materials**

Stay tuned for more details as we finalize the program.

## Call for AIC Awards Nominations

Do you know someone who has made a significant impact in the field of architectural conservation? Consider nominating them for an **AIC Award**! These prestigious awards honor individuals and groups for their outstanding contributions to the profession.

Nominations are due **February 1, 2025**. Let's ensure the incredible work in architectural conservation is recognized. Visit the [AIC Awards page](#) for details and submission guidelines.



## Pending Business

Looking ahead to early 2025:

- › The ASG leadership will release a draft of our **Strategic Plan** for member feedback.
- › Discussion sessions will be organized to gather input on the proposed updates to the **AIC Code of Ethics and Guidelines for Practice**.

We look forward to hearing your insights.

## ASG Town Halls

A heartfelt thank-you to everyone who participated in our fall **Town Hall**. Your ideas and feedback were inspiring. If you missed it, the recording is available here: [ASG Member Meeting Recording](#).

Our winter **ASG Town Hall Meeting** was held on Thursday, January 16, 2025. Thanks to all those who participated.

## New Officer Email Accounts

To ensure continuity and preserve ASG's institutional memory, we've created official email accounts for our officers:

- › **Chair:** [asgchair@gmail.com](mailto:asgchair@gmail.com)
- › **Program Chair:** [asgprogramchair@gmail.com](mailto:asgprogramchair@gmail.com)
- › **Assistant Program Chair:** [asgviceprogramchair@gmail.com](mailto:asgviceprogramchair@gmail.com)

These accounts will be passed along to incoming officers for future ASG business.

## Get Involved

We're looking for more volunteers to support our initiatives and help shape the future of ASG. Your ideas for programming, collaborations, and other activities are invaluable to us! Share your suggestions or feedback by emailing [asgchair@gmail.com](mailto:asgchair@gmail.com). I look forward to hearing from you.

—Héctor J. Berdecía Hernández (He/Him), ASG Chair, [asgchair@gmail.com](mailto:asgchair@gmail.com)

## Book and Paper Group (BPG)

### BPG Finances

The Book and Paper Group is facing significant financial challenges that have forced us to dip into our reserves; with \$69,835 in reserves, we are not in danger of dropping below the recommended level of \$50K in reserves. However, this means that we are not able to provide travel support or speaker honoraria at levels that may have been possible in the past. BPG elected officers are looking at ways to maximize the value of membership, and we welcome suggestions from our members. We have an unwavering commitment to paying \$1,200 (each) into the Gaehde, Horton, and Stout funds every year, as long as we have sufficient reserves to do so.

After the *BPG Annual* ceased printing a physical edition, BPG sought to pass the cost savings on to our members by decreasing BPG membership fees. Ending the print publication of the *BPG Annual* resulted in increased environmental sustainability, and the electronic version is more accessible than the print version. However, this decreased income for BPG comes at the same



### BPG Online

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

time as we were subsidizing an increasing number of free memberships for students and emerging conservation professionals. Ultimately, we will be asking our regular members to vote to restore their membership fees from \$25 to the former level of \$35 so that we can stabilize our budget.

## 2025 AIC Annual Meeting

For the 2025 AIC Annual Meeting in Minneapolis, we are planning a joint multispectral/hyperspectral imaging session with IWG, PMG, and RATS. We are also expanding the presentation options talks in the BPG session, with six 5-minute tips and three 10-minute short talks, in addition to the traditional 20-minute presentations. The Art on Paper Discussion Group has put out a call for presenters on the topic of "Citrates in Paper Conservation." The Library and Archives Conservation Discussion Group has put out a call for presenters on the topic of "Managing Mold."

The BPG reception is scheduled for May 29, 2025, at 6:30 p.m.; the venue has not been finalized, but we anticipate partnership with another specialty group to bring down catering, rental, and transportation costs. We are planning to use tiered ticket prices to encourage early-bird registration for the reception. Bundling the reception ticket with the registration may be easier for members who register for the conference through their employers.

## Other News

The second "Treatment Works in Progress" session will be March 7, 2025; we hope that this will become an ongoing series.

The editing process for the *BPG Annual Volume 43* (2024) is underway. A special supplement to the *BPG Annual* will be published with papers from the Varnished Wall Map Symposium.

—Valinda Carroll, BPG Chair, [legacy.conservation@gmail.com](mailto:legacy.conservation@gmail.com)

## Contemporary Art Network (CAN!)

### CAN! Publications

Volume 2 of the *Contemporary Art Review* is now out, featuring six articles from the Contemporary Art Network Sessions, and the Contemporary Art Network and Electronic Media Group joint sessions from the 50th AIC Annual Meeting (May 13-18, 2022). The full volume is available on AIC's e-store and individual articles are available through CAN!'s *Contemporary Art Review* website; both sites offer access free of charge. CAN members will find the volume in their digital libraries (Member portal > Dashboard / digital bookshelf).



### CAN! Online

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

## 2025 AIC Annual Meeting

CAN! and VoCA (Voices in Contemporary Art) are co-hosting a panel at this year's AIC Annual Meeting. Titled *Evolving Dialogues: Revisiting the Artist Interview*, the session will explore how our approach to and use of conversations with artists, fabricators, and other stakeholders has changed over the years. With over two decades of critical reflection and refinement in this practice, conservators and artists working in a variety of contexts will share their experiences and lessons learned from engaging in artist interviews, and how these have informed conservation strategies while highlighting the intersection of art production and preservation. Topics include how translation—both literal and conceptual—can

influence the outcomes of interviews, the evolution of long-term relationships with artists, the ethical complexities of balancing different stakeholders' views, and how interviews help anchor conceptual or ephemeral works in the material world.

## CAN Leadership

Are you interested in joining the CAN! Leadership? In 2025 we will be looking for new members in the positions of Vice Chair, Assistant Program Chair, Communications Chair, and Postprint Co-Editor. Feel free to email [networkchair.can@gmail.com](mailto:networkchair.can@gmail.com) with any questions about the positions.

—Kaela Nurmi, CAN! Communications Chair, [commcomm.can@gmail.com](mailto:commcomm.can@gmail.com)

## Emerging Conservation Professionals Network (ECPN)

### ECPN Liaison Program

The Emerging Conservation Professionals Network (ECPN) is excited to offer a new funding opportunity to support programming within the ECPN Liaison Network, thanks to a generous donation from the Winterthur/University of Delaware Program in Art Conservation. All liaisons will have the opportunity to apply for a small stipend and projects will be evaluated for funding based on ability to engage the ECPN community (locally, nationally, or internationally) and availability of funds. We also encourage collaboration among liaisons, so please also reach out to the wider Liaison Network for event planning in anticipation of applying. The first round of applications will be posted in early 2025 with notices sent to liaisons by March 1, 2025.

ECPN depends on emerging conservation professionals to volunteer as liaisons. Check out the [Liaison Program website](http://Liaison Program website) for links to regional, graduate, specialty group, community, and network liaison positions. Reach out to us at [ecpn.aic.outreach@gmail.com](mailto:ecpn.aic.outreach@gmail.com) to learn more about a liaison role in your region or area of interest!

### ECPN Communications

The ECPN Communications Officers have been working on reinitiating the Humans of Conservation Instagram account ([@humans\\_of\\_conservation](https://www.instagram.com/humans_of_conservation)). They are also continuing with our translation initiative and are currently working on getting ECPN materials translated to Portuguese.

—Kaela Nurmi, ECPN Chair, [ecpn.aic.chair@gmail.com](mailto:ecpn.aic.chair@gmail.com)

## Health & Safety Network (H&SN)

Happy New Year from the Health & Safety Network!

### C2C Care Webinars with a Health & Safety Focus

The Mental Health Working Group presented *The State of Mental Health for Workers*, a Connecting to Collections Care Webinar in October 2024. Check it out on YouTube: <https://youtu.be/Prvvz-bKQIM>.

Also of note is the now ongoing C2C Care Course: Investigating Contamination and Pesticides in Cultural Heritage Collections: January 21-February 18. Register [here](#).



### ECPN Online

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



### H&SN Online

Find H&SN information at [www.culturalheritage.org/health](http://www.culturalheritage.org/health)



## 2025 AIC Annual Meeting Events

The Respirator Fit Test program will be available at AIC Annual Meeting on Saturday, May 30. This workshop will provide each participant with access to an online lecture on respirator selection, care, and use, as well as a 20-minute individual appointment for a personal respirator fit test to ensure an acceptable, face-to-face piece seal/fit of their respirator. The individual appointment provides an opportunity for participants to ask any specific questions of the industrial hygienists and to examine and/or try on various half-mask, air-purifying respirators from the network's selection of samples. Please note that you **MUST** bring your personal respirator for the fit test and bring a signed copy of the OSHA medical form.

The AIC Fit Test Program is specifically designed for conservators, particularly those who are self-employed or who do not have a respiratory protection program provided through their employer. However, it is open to all interested parties. This workshop is in accordance with the US OSHA Standard (29CFR1910.134 - Respiratory Protection). If you are a member of the Conservators in Private Practice (CIPP) Specialty Group, then your fit test is FREE. Many thanks to the generosity of CIPP for covering the cost of these fit tests. Registration for the fit tests will be available on the Annual Meeting portal by the end of January.

The Health & Safety Network will also have a booth set up in the Exhibition Hall. Feel free to drop by with any health and safety questions or concerns you have!

## Network Leadership and Volunteer Openings

H&SN is excited to welcome Kacey Green to the leadership team. Kacey will serve as the Fit Test Coordinator for the annual meeting. H&SN is also in the early stages of refreshing and expanding content on the Health & Safety Wiki. If you're interested in contributing, we'd love to hear from you. Please reach out to Chair Stephanie Black at [sblack@anchorage-museum.org](mailto:sblack@anchorage-museum.org) to learn more.

—Courtney VonStein Murray, H&SN Communications, [cmurray@preserveart.org](mailto:cmurray@preserveart.org)

## Paintings Specialty Group (PSG)

### PSG Webinars in 2025

The PSG leadership committee has been hard at work developing webinars, and we're thrilled to share news of two of them with our membership. Members from all specialties are invited to participate. Registration is free for PSG and ECPN members, \$15 for AIC members, and \$20 for the public. Adding PSG to your membership is just \$25. Register at <https://members.culturalheritage.org/certifications/training/browse> or review the calendar of events at <https://learning.culturalheritage.org/calendar>.

### Virtual Panel on MS3 Varnish

The Virtual Panel on MS3 Varnish will take place on Tuesday, February 4, 2025, at 1:00 p.m. EST. The panelists include:

- › Carl Villis, Senior Conservator of Paintings, National Gallery of Victoria, Melbourne, Australia, who was involved in the development of MS3.
- › Jill Whitten & Robert Proctor, Whitten & Proctor Fine Art Conservation, Houston, TX.
- › Peter Van de Moortel, Chief Conservator, and Shan Kuang, Conservator of Paintings, Kimbell Art Museum, Fort Worth, TX.
- › Michael Swicklik, Senior Conservator of Paintings, National Gallery of Art, Washington, DC.



### PSG Online

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

The panelists will share their experiences and preferred solvents, solutions, and techniques for using MS3 varnish. They'll discuss their decision-making processes when choosing to use MS3 and other varnishes available.

Questions can be sent to [psgpubchair@gmail.com](mailto:psgpubchair@gmail.com) with the subject line "MS3 Virtual Panel Questions." and there will be the opportunity to ask questions at the end. We hope this virtual panel will offer a collegial setting to share and compare experiences, with a focus on practical application, in the context of analytical information.

### ***Virtual Update on the Reformulating Beva 371 Project***

This Virtual Panel, to be held on February 24, 2025, at 1:00 p.m. EST, will share results from the multi-year *Reformulating Beva 371 Project*, headed by Chris McGlinchey and supported by the Getty Foundation via their Conserving Canvas initiative. The Project is focused on working with [Conservator's Products Company](#) in the U.S. and [Centro Trattamento Superfici](#) (aka CTS) in Europe to make the optimized formulation commercially available.

The panelists will review the studies conducted on the traditional solvent-based version of the optimized formula, in comparison to the original and current blend. They will also introduce two solvent-free forms: pre-blended pellets and an open-weave non-woven fabric of (at least) two different densities. They hope to have sufficient time for questions. Participants can submit questions to Chris ([cwm1@nyu.edu](mailto:cwm1@nyu.edu)) in advance of the webinar.

Note: The panelists are not receiving remuneration from the companies that commercialize Beva. The purpose of this virtual presentation is to provide information on the new formulation and answer related questions to aid conservators in their decisions-making.

Keep an eye out for information on both events via the AIC Member Community and AIC's [Conservators](#) Instagram page. We also hope to share news of more webinars soon.

## **2025 AIC Annual Meeting**

We're already looking forward to the annual meeting and the fantastic programming we have planned. PSG leadership is eagerly anticipating the joint session with the Wooden Artifacts Group as well as sessions on the new Beva project and hydrogels.

Easels Exchange will be back! For more on this thought-provoking event, one of the lead articles in the [October 2024 issue of AIC News, Vol. 49](#) gives a deep dive into participants' experience of the session. For the AIC 2025 Annual Meeting, Easels Exchange will be a pre-session afternoon event so we can facilitate longer and richer conversations.

## **PSG Leadership**

Thank you to everyone who voted for the change in the Rules of Order. We're delighted to announce that the proposed change was approved by members. To recap: Every year, a new assistant program chair will be elected. This individual will rotate annually into the program chair, followed by the chair position. This progression will improve continuity, as the future chair becomes familiar with the system during the first year, then implements new ideas and programs in subsequent years. We are also reducing the number of elected positions, because it is becoming increasingly difficult to find volunteers. By appointing positions, we can be flexible on their duration and accommodate potential volunteers who are unable to commit for two years at a time.

## **What Are We Listening To?**

In the audiobook of Mariah Carey's memoir, *The Meaning of Mariah Carey*, the global superstar retells her fascinating and tumultuous life, including the stories that led to her hit songs. Carey performs the reading with gravitas, humor, and snippets of songs.

This one is for all the elder millennials in our midst who were captivated by *Free Willy* (and their parents who were along for the ride). In *The Good Whale*, Daniel Alarcón tells the story of the ambitious science experiment to re-wild the captive orca, Keiko (a.k.a. Willy), as the world watched.

The *Last Seen* podcast series is a collection of mysteries about unexpected people, places, and things that have all gone missing. Based out of Boston's WBUR station, the first season tells the story of the *Isabella Stewart Gardner Museum* heist, and the latest season, *Postmortem*, is about the stolen bodies of Harvard and the gray market for human remains.

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

## Photographic Materials Group (PMG)

### PMG Winter Meeting 2025

Registration is open to attend the PMG Winter Meeting at the Muñoz Waxman Gallery of the Center for Contemporary Arts, Santa Fe, NM, Feb. 6-7, 2025. For more details and to register, visit: [www.culturalheritage.org/events/pmg-winter-meeting](http://www.culturalheritage.org/events/pmg-winter-meeting).

- › On February 5, Zach Long will lead a half-day workshop on the history and treatment of resin-coated photographs, covering practical techniques like hinging, flattening, and separating blocked prints. This workshop is sold out.
- › There will be a PMG Business Meeting on February 6th.

The program is being prepared by Program Chair Sarah Casto and Assistant Program Chair Laura Wahl, with the great help of Susan Barger and Lisa Duncan.

Stay up to date with PMG-relevant activities and links by visiting [linktr.ee/photographicmaterialsgroup](http://linktr.ee/photographicmaterialsgroup).

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



### PMG Online

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

## Preventive Care Network (PCN)

### 2025 AIC Annual Meeting: PCN Events

Planning is well under way for PCN's participation in this year's AIC Annual Meeting. Sessions we have been planning include two Concurrent General Sessions focusing on preventive care, a session co-sponsored with the Research and Technical Studies (RATS) Specialty Group, two joint sessions and a luncheon with the Architecture Specialty Group (ASG), and a session we are co-sponsoring with the Objects Specialty Group (OSG). We are also co-hosting a workshop with the Sustainability Committee, and we are hosting the Idea Fair which will provide attendees opportunities to network with representatives from several allied professional groups (and win some great prizes!) We hope that our sessions draws attendees from every area of collections care—not only conservators but collections managers, curators, facilities management specialists, registrars, and more!

### PCN Website Redesign Coming Soon in 2025

Our officers have been hard at work redesigning PCN's website as part of the AIC's broader website overhaul. The changes we are implementing will make the site more user-friendly, ensuring that people visiting the site can more easily find the preventive care resources they need. Stay tuned for more details – the new website should be ready by summer 2025!

—Wendi Field Murray, *PCN Editor*, [wmurray01@wesleyan.edu](mailto:wmurray01@wesleyan.edu)



### PCN Online

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