

Solvent Disposal www.conservation-wiki.com/wiki/Sustainable_Solvent_Use#3.5_Disposal:_Evaporate.2C_Dump.2C_or_Dispose_as_Hazardous_Waste.3F_3.5 for more information). The environmental side effects of conservation materials like those discussed in this article require further research and analysis, and may be best accomplished in partnership with specialists outside the conservation field who also use or manufacture these materials. Additional information about the materials covered here can be found on the AIC wiki (www.conservation-wiki.com/wiki/Studio_and_Lab_Practices#2.6_Information_About_the_Sustainability_of_Conservation_Materials_2.6).

As conservators our primary responsibility is to protect and preserve artifacts in our care. All of the adhesives and paints mentioned in this article play an integral role in the preservation and conservation of art and historical artifacts, and discontinuing their use is not recommended here. Instead, the aim is to provide conservators with the resources they can use to investigate the environmental impacts of materials common to all of us, and to remind conservators and preservation professionals that we all have a role to play in making the overall environment a safe and healthy place.

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Health & Safety Committee

Respirator Fit Tests in YOUR Neighborhood: AIC Partners with Local Conservation and Industrial Hygiene Groups!

Your respirator is one of your most important pieces of personal protective equipment! Yet how many conservators know how to properly select the type that they really need for the work that they do? Or know the right filter or cartridge to match the chemical or material to which they are exposed?

As many of you know, you need re-fitting every time major changes occur to your facial structure and *at least* on an annual basis, according to OSHA.

Just because a respirator "feels tight" does not mean it truly seals well on your face and you may still be inhaling hazardous vapors. A fit-testing affords you the opportunity to try on several respirators made by different manufacturers and in different sizes and then verifies the fit by qualitative or quantitative means.

Many conservators have access to fit-testing by health and safety professionals through their workplace. Conservators in private practice or in smaller facilities and studios may not have

access, and this is not an easy independent service to find.

The AIC Health and Safety Committee has been providing this service to members at the AIC Annual Meeting for over 20 years. However, this limits the number of people we can reach. The Committee is now prepared to help organize Respirator Lecture and Fit-Test Sessions around the country, partnering local Guilds and Art Associations with local Sections of the American Industrial Hygiene Association (AIHA).

Two events have already been held this year:

- On February 19, 2015, the Washington Conservation Guild sponsored a Respirator Lecture given by Lee Foley, AIHA Potomac Section President. Medical qualification requirements were discussed and a list of local area clinics offering the respirator clearance exam was provided to attendees.
- On April 26, 2015, fit-test sessions conducted by the Potomac Section of AIHA industrial hygienists (who were volunteering their time) were held in Washington, DC.

Interested in arranging fit-testing in your area? We can initiate contacts with local AIHA groups, and provide you both with logistics, lecture suggestions—and can even ship the AIC Respirator Fit-Test Kit to your event!

Contact Kathy Makos, MPH CIH, Health & Safety Committee Chair, at kamakos@verizon.net to start the process!

Have a question about health and safety in your conservation work? Send it to us at [HealthandSafety \[at\] conservation-us.org](mailto:HealthandSafety@conservation-us.org).

Additional Health & Safety resources are available on the Health & Safety Committee webpage and wiki.

People

Lucian H. (Hugh) Shockey Jr. will join the Saint Louis Art Museum as head of conservation, supervising a team of conservators working in the museum's objects, painting, paper, and textiles labs. He starts his new position on Aug. 10, 2015.

Hugh hails most recently from the Smithsonian American Art Museum's Lunder Conservation Center, where he played a key role in large-scale institutional projects and served as a member of the Smithsonian's initial response team for the Haiti Cultural Recovery Project, which launched recovery efforts after the devastating earthquake of 2010. He previously served as an Andrew W. Mellon Fellow at the National Museum of the American Indian, and has worked with the collections of the Fine Arts Museums of San Francisco and Elvis Presley's Graceland.

Linda Ying-chun Lin has recently been appointed as the E. Rhodes and Leona B. Carpenter Foundation Conservator for Asian Art at the Newark Museum in Newark, NJ. She was previously an Andrew W. Mellon fellow in Objects Conservation at The Metropolitan Museum of Art, NY, where she conducted

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