

Issue 77, APRIL-MAY 2020



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



The Poison Book Project | Tips for Creating Your Interview Portfolio | Preserving our Own Past



The International Institution for Conservation (IIC) launched a new full-color conservation newspaper *News in Conservation (NiC)* in 2007 and transitioned into a completely digital e-magazine in 2011. Published six times a year, *NiC* provides a platform for members of the conservation community to share the latest research, interviews, and reviews; to promote new events, products, and opportunities; and to call for papers, ideas, and involvement. *NiC* also provides updates from the IIC Council and Regional Groups. *NiC* continues to evolve to better fit the needs and interests of our increasingly global conservation profession.

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**Cover image:** Debris and broken statuary in the Archbishop's Palace, Zagreb, Croatia after the earthquake. Image courtesy of rev. Borna Puškarić, Archdiocese of Zagreb, Press Office (story on p. 14). **Inside cover image:** The water salvage workshop in Puerto Rico included the recovery of myriad materials, such as silver gelatin prints as pictured here. Image courtesy of Debra Hess Norris (story on p. 58).

*News in Conservation* is published by  
**The International Institute for Conservation of Historic and Artistic Works**  
 3 Birdcage Walk  
 London SW1H 3JJ  
 Tel: +44 (0)20 7799 5500  
 Fax: +44 (0)20 7799 4961  
[www.iiconservation.org](http://www.iiconservation.org)  
 ISSN 1995-2635

**NiC Contributing Staff**  
**Sharra Grow**, Editor  
[news@iiconservation.org](mailto:news@iiconservation.org)

IIC Executive Secretary  
[ic@iiconservation.org](mailto:ic@iiconservation.org)

**Tina Churcher**, Membership Secretary  
[office@iiconservation.org](mailto:office@iiconservation.org)

**William Shank**, Book Reviews Editor  
[willshank@earthlink.net](mailto:willshank@earthlink.net)

**Kate Stonor**, Web News Editor  
[kate@tsrimaging.com](mailto:kate@tsrimaging.com)

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## FROM THE PRESIDENT'S DESK

Dear All,

Preparing my President's report some time before it is published runs the risk of commenting on a position in relation to the coronavirus that is irrelevant or obsolete when read. However the impact of this pandemic on all our lives both personally and professionally is so great that I must comment from the current position.

We all know that we shall get through this very difficult time though at what cost to health and economies we currently cannot predict. We are shaped by our experiences. For those lucky enough not to have suffered the crises of past pandemics and world wars, our societal response to this current global catastrophe may feel surreal and less conditioned as a consequence. IIC was formed out of the experience of war where repatriation of art treasures after World War II brought together experts from Europe and the United States who decided to form an international body of conservators to continue the interchange of information, which they had found to be of great benefit in the aftermath of the war. Our learned society was therefore born out of adversity by those who had recently been through the trauma of such.

Since then conservators have been at the forefront of disaster recovery, the 1966 Florence floods being a prime example. It is difficult to comprehend just how significant it was for the IIC to have been founded 70 years ago or how relevant our objectives are to these present challenges. Whilst we move through this pandemic, we potentially face the slow burn of a world too focused on economic survival to be concerned with caring for its cultural heritage and potentially too distracted to deal with climate change. However, we can learn from the way our founders and IIC forebears responded in the past as we, in turn, play our part in preserving the world's irreplaceable cultural heritage right now and as economies recover.

At present, as matters change almost by the day, we need to be at the forefront of ensuring our collecting institutions and heritage spaces are safely locked down in ways that optimise their ongoing preservation. We also need to be thinking what remote conservation looks like, whether it is literally remote monitoring or, more broadly, providing guidelines to collections on possible risks and how to mitigate them during these times.

As regards the future, much is being written about the critical factors that will impact how the world will recover from this disaster, from which two points stand out for me that can be applied to the way conservators can respond. The first is our attitude toward uncertainty. There is no doubt that money will be very tight for conservation, as if it were not prior to this. We know that there will be much concern about future funding streams, job security and even the viability of institutions that will be part of our lives for the foreseeable future. What we need to do is ensure we remain flexible in our response to these unknowns and ready to adapt to new situations as they occur, keeping always in mind our goal of cultural heritage preservation. The second is being trusted. We already know that museums are amongst the most trusted of institutions and, as the place where many of us work, we need to build on that existing level of trust. We need to ensure we have both a seat at the decision making table to provide advice and also that we are succinct, practical and articulate in providing that advice.

In the meantime stay safe and look after yourselves.

With my best wishes

Julian Bickersteth  
*IIC President*



# MESSAGE FROM THE EXECUTIVE DIRECTOR

We understand that this is a challenging time, and many conservators and cultural heritage professionals are concerned about the health and economic crisis—whether your institution has temporarily closed, you are self-employed, studying, working from home, balancing the education of your children, caring for loved ones or actively supporting the delivery of key services locally. Now more than ever, we recognise the importance of keeping you up to date with all the latest news to ensure you feel connected to the profession and IIC as your membership body. We will do our best to help you maintain your [learning and development](#) over these coming months through our digital platforms so you can access the resources as, and when, you need them. We will also signpost information about emerging global relief efforts and share with you inspiring stories as part of the [IIC Community](#).



Over the last few weeks our [IIC Regional Groups and affiliated partners](#) have been working hard in various countries to make sure relevant guidance is available and accessible to the profession. We are seeing some incredible resources being put together by the conservation community across the world, whether that's advice for managing collections during the pandemic to providing practical support for remote working. It's important that we keep sharing experiences and learning where we can. To help each other recover and to support our future as a sector we must work together; we will not make a difference unless we harness the efforts and involvement of many.

If there is a silver lining to this cloud, it may be that we end up valuing more what is most dear to us—be that our health or our community.

All good wishes to you. Take good care,

Sarah Stannage  
IIC Executive Director



# EDITOR'S SOUNDING BOARD

The first week of March, I was privileged to attend the symposium "[Stemming the Tide](#)" and the accompanying IIC event "Heritage at Risk: A Dialogue on the Effects of Climate Change" in Washington DC. It seems quite a stroke of luck that these events occurred right before the US announced travel bans and other restrictions in reaction to the alarming spread of Covid-19.



On the other hand, it feels a bit discouraging that such a powerful symposium on cultural heritage and climate change was immediately overshadowed by another global crisis that demanded immediate and full attention.

I look forward to including a full review of the symposium and dialogue in the June-July issue of *NiC*, along with video links of the speaker sessions. In the meantime, take a peek at [The Washington Conservation Guild](#) which hosted a virtual meeting recapping "Stemming the Tide," and stay tuned for more details on IIC's upcoming collaboration with [Julie's Bicycle](#)! And take a moment during this time of social distancing and quarantining to reflect on how your own studio, department, museum, or community can set an example for sustainable practices.

Sharra Grow  
IIC Editor, *News in Conservation*

# NEWS IN BRIEF

## VIRTUAL & CULTURAL

Most of the world is now learning how to live in quarantine which, if you are a conservator, likely means trying to work productively without direct access to your museum, collection, institution, company, or private practice space. But just as many of us are adapting—holding tele-meetings and such—we can also find ways to enjoy our favorite artworks virtually.

Below is a list of collections (A-Z) from around the world offering free virtual tours, exhibitions, and collection dives during the Covid-19 pandemic.

South Africa's [Apartheid Museum](#) has made its permanent and temporary exhibitions available online through dozens of multi-media tours, perfect for the classroom and the virtual visitor.

Already closed for construction, the [Australian Museum](#) had a head start on creating virtual and multi-media resources for the public.

The [Benaki Museum in Greece](#) boasts an extensive collection, from pre-historic objects to children's toys to the library, and offers multi-media experiences through their website.

With more than 60 free online galleries, the [British Museum, London](#) is a cultural refuge.

Explore the multimedia exhibition pages on The [Dalí Theatre-Museum](#) website. And the Museum has announced a [virtual tour](#) of the entire museum, is now available.

The [Georgia O'Keeffe Museum](#) has a page dedicated to virtual tours and activities related to their current exhibitions and collection.

The [Getty Museum](#) is offering virtual tours of "Eat, Drink, and Be Merry", and browse their amazing [conservation & publications](#) webpages.

Browse the [Guggenheim Museum's](#) online collection of over 600 artists.

The [Louvre](#) offers free online tours of the Egyptian Antiquities exhibition among others.

Take a virtual walking tour through [MASP, Sao Paulo](#) and view one of the most important collections of European art in South America.

The [Metropolitan Museum of Art's](#) home page is geared toward optimized online museum experiences, including behind-the-scenes videos of conservation treatments!

There's no better time than quarantine to look up Zagreb's [Museum of Broken Relationships](#) and virtually explore and contemplate your own relationships.

Take a virtual tour of the [Museo Picasso](#) courtyards in Barcelona, architectural treasures in their own right.

The [Museum of Fine Arts, Boston](#) has virtual exhibition tours up and easily accessible videos on their YouTube channel including a not-to-be-missed time-lapse of an exhibition installation.

Both the [NASA Langley Research Center](#) and the [Glenn Research Center](#) are offering online tours and even some augmented reality experiences on the [Houston Space Center](#) app.

Visit the beautifully designed website for the [National Museum of Anthropology, Mexico City](#) and dive into their online collection.



The art world reacting to the coronavirus. Image by [unreadable]. The Metropolitan Museum of Art open access.

The [National Museum of Modern and Contemporary Art, Seoul](#) offers HD images of the collection and virtual tours of the galleries.

Go on a virtual treasure hunt through Taiwan's [National Palace Museum](#) and the Zhishan Garden.

The [National Women's History Museum](#) has dozens of online exhibitions to explore.

Enjoy the online exhibitions and virtual tours through the [Pergamon Museum, Berlin](#) website.



Image created by IIC. Original image *The Collector of Prints*, 1866, Edgar Degas. Original link [here](#).

The [Rijksmuseum](#) has tons of virtual content to explore including a new series of short videos of curators from home, sharing stories about their favorite works of art.

The [Smithsonian National Museum of Natural History](#) has a 360-degree tour of every exhibit in the museum.

The [Thyssen-Bornemisza Museum](#) in Madrid may be closed, but they have created virtual visits to their permanent collection galleries and their current Rembrandt exhibition.

The [Uffizi Gallery's HyperVisions](#) homepage tab features HD images of the collection and captivating stories.

The [Van Gogh Museum](#) website has a list of ways to virtually interact with the collection including activities for children.

Take this virtual tour of the Sistine Chapel at the [Vatican Museum](#) without pesky tourists in your way.

And last but not least, don't forget all the collections that have partnered with Google to create [Google Arts & Culture](#).

## A SAD BIRTHDAY FOR VINCENT VAN GOGH

A Vincent Van Gogh painting, *The Parsonage Garden at Neunen in Spring* (1884), was stolen from the [Singer Laren Museum](#) in the Netherlands early Monday morning on the 30th of March, which is, odd as it may seem, the artist's birthday.

The blow felt from this criminal act is made to feel even worse, done during the Covid-19 pandemic when most institutions worldwide are closed to the public, including the Singer. In a [press conference](#) statement later that morning, the Museum Director Jan Rudolph de Lorm was clearly agitated at such an act, especially during this time of global distress.

Reports state the thieves entered the Museum at approximately 3:15am, smashing one of the large glass doors at the front entrance. Though the police were automatically alerted, as the thieves triggered the alarm system upon entry, by the time the authorities arrived the culprits had gone with the painting.

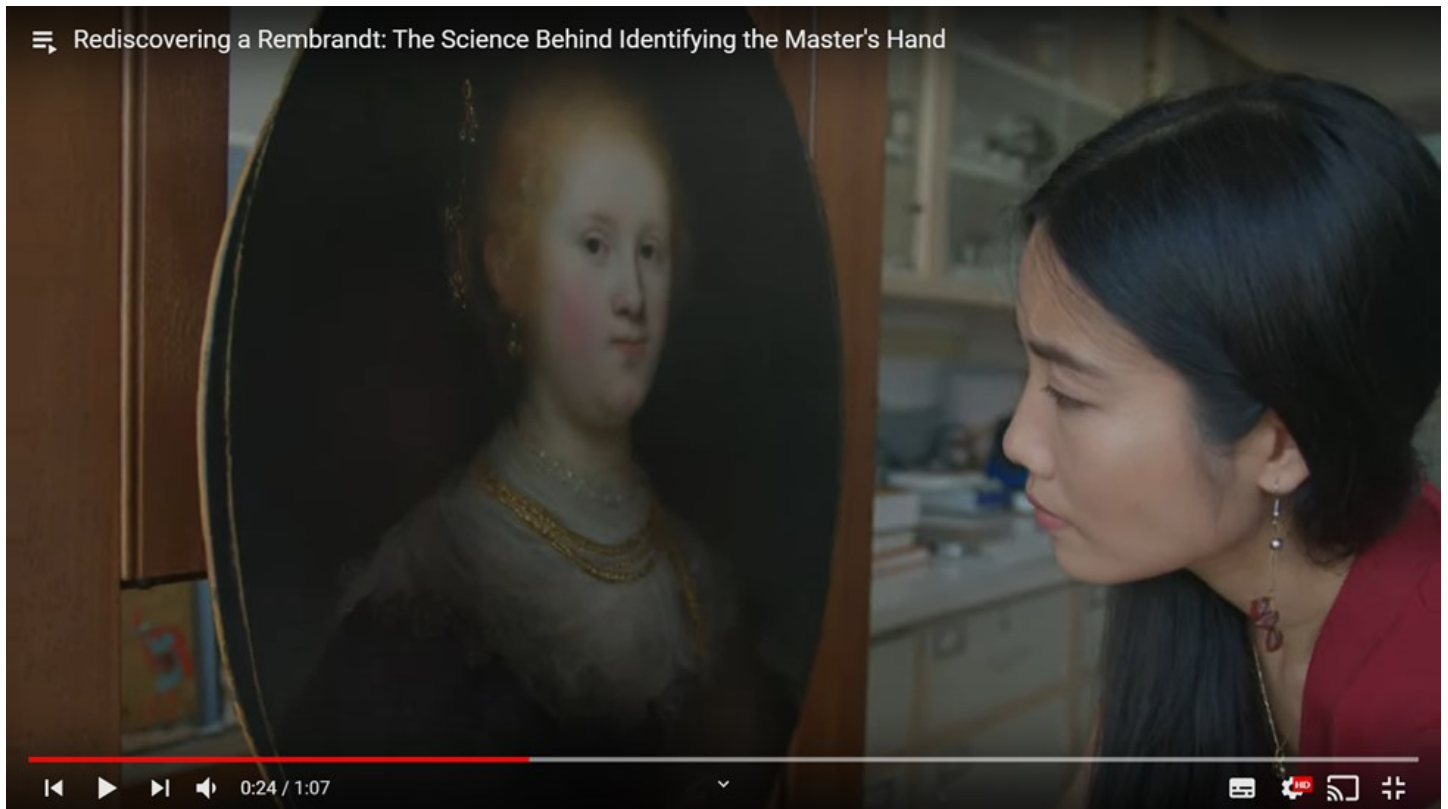
To make matters worse for Lorm and the Singer, the Dutch master painting was on loan to the Singer Laren at the time of the theft; it actually belongs to another museum in the Netherlands, the Groninger Museum.

The painting, oil on paper, depicts a woman walking through the garden near the village church in Neunen where the artist's father was serving as the local pastor. Van Gogh stayed there with his family for a time and, in fact, painted his famous *Potato Eaters* during this period as well. Not long after, the artist moved to the south of France where his palette became more vibrant.

The Singer Laren was founded in the mid-1950s to hold the collection of the famous American artist William Singer and his widow Anna Singer. Before the Museum closed on 14 March, its current exhibitions included "Image Rhyme" celebrating the collection's Rodin sculptures. The Singer is due to remain closed until 1st June.



Exterior view of the Singer Museum in Laren, Netherlands, By Singer Laren - Own work, CC BY-SA 4.0, original location [HERE](#).



*Rediscovering a Rembrandt: The Science Behind Identifying the Master's Hand.* Click the image to watch this video, and go [HERE](#) to find other segments that discuss the conservation of this Rembrandt painting. Video courtesy of the Allentown Art Museum.

## REMBRANDT REVEALED

June 7, 2020 through March 28, 2021 in the Kress Gallery, [Allentown Art Museum](#), Pennsylvania, USA

When the Museum's 1632 *Portrait of a Young Woman* was sent out for routine conservation in 2018, the conservators made an exciting discovery: while this painting had previously been attributed to Rembrandt's studio, during cleaning they found reason to reconsider an attribution to the master. The Museum will be celebrating the return of this important work to the galleries with the exhibition *Rembrandt Revealed*, which will illuminate how conservation science has helped us better understand this painting and its authorship.

Through a close focus on *Portrait of a Young Woman*, this exhibition will offer a deep dive into the conservation process, with an appealing and accessible step-by-step understanding of decisions and discoveries. It will also explore the complexities and uncertainties of the attribution process and invite the public to participate in that conversation.

*Rembrandt Revealed* is supported through a grant from The Richard C. Von Hess Foundation.

Original story and more information located here: <https://www.allentownartmuseum.org/exhibitions/rembrandt-revealed/>

## CONSERVATION STUDENTS FROM WEST DEAN COLLEGE HELP PREPARE ICONIC LOBSTER TELEPHONE FOR LOAN FOR OVERSEAS EXHIBITION

Students have recently had first-hand experience of preparing the College's iconic *Lobster Telephone* for an exhibition at the Arp Museum Bahnhof Rolandseck, Germany. The exhibition, "Salvador Dalí and Hans Arp—The Birth of Memory" explores the parallels between the two artists, featuring well-known works from international museums and collections.

Designed by Salvador Dalí in 1938, this extraordinary object is frequently requested for significant exhibitions around Europe and North America. Ensuring this well-travelled object, made of complex and sensitive composite materials such as early plastics, metals and hand-painted plaster, is meticulously checked, handled, packed and transported before each loan is a highly technical operation.



Sujin Jung, one of the students who is studying for a graduate diploma in conservation studies, said “Assessing and handling this object helped me understand how sensitive objects of this kind need to be methodically examined, documented and packed before they can go on loan. Thoroughly recording the condition of objects before and after they go on loan is critical to help us conserve and stabilise them for future generations.”

Dating from 1938, two years after the famous International Surrealist Exhibition in London, the piece was also known as *Aphrodisiac Telephone*. It was owned by Edward James, the Founder of the College and one of the principal patrons of the Surrealist movement.

Hugh Morrison, head of collections at West Dean, commented: “We were delighted to lend the *Telephone* for this prestigious international exhibition that brings together key works of Surrealist art by Dalí from around the world including the large painting of *The Dream of Venus* dating from 1939, which has travelled from Prefectural Art Museum, Hiroshima, Japan to Germany. We are also pleased to provide a rare sound recording of Salvador Dalí’s poem ‘The Dream of Venus’, to be played in the exhibition. This was originally played at the World’s Fair, New York, 1939, and has recently been digitised from a 78rpm record in the archive.”

The West Dean College of Arts and Conservation has an international reputation and is a full partner of the University of Sussex. Students with an interest in studying conservation or fine art can find more details on [www.westdean.ac.uk](http://www.westdean.ac.uk)

West Dean College of Arts and Conservation can be found on Social Media:

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Students Andriani Maimaridou; Sarah Keene-Stanley and Sujin Jung . Image courtesy of West Dean College of Arts and Conservation. Copyright - Salvador Dalí, Fundacio Gala-Salvador Dalí, DACS, 2020



# THE POISON BOOK PROJECT

By Melissa Tedone

*In early spring 2019, I started treatment on a Victorian-era publisher's case binding bound in bright green bookcloth, never anticipating that this mass-produced binding would set into motion an engrossing exploration of a hidden hazard in library collections.*

*Rustic Adornments for Homes of Taste* (1857) had been requested for exhibit in the Winterthur galleries, and while working under the microscope to remove a waxy accretion, I was surprised to see the bright green colorant flake readily from the bookcloth with even the gentlest touch of my porcupine quill. I began to wonder whether this bright green hue came from a pigment rather than a dye, and if that might account for the lack of cohesion in the bookcloth's colored starch coating. Aware of recent literature about Victorian wallpapers, apparel, and other household goods colored with toxic emerald green pigment, a dubious concern grew in my mind: could this same toxic pigment have been used to color nineteenth-century bookcloth?



In Winterthur's Scientific Research and Analysis Lab, Dr. Rosie Grayburn conducted X-ray fluorescence spectroscopy (XRF) on *Rustic Adornments* and identified the strong presence of arsenic and copper in the bookcloth. She followed the elemental analysis with Raman spectroscopy, confirming the compound copper acetoarsenite, or emerald green pigment. This revelation halted my treatment efforts and spurred us to create the Poison Book Project, an investigation of potentially toxic pigments used to color Victorian-era bookcloth. Working with library staff and conservation interns, we analyzed over 400 cloth-case publisher's bindings in both the circulating and rare book collections at Winterthur Library. After an initial test batch in a range of colors, we decided to focus exclusively on green bookcloth for the initial phase of

Left: Undergraduate summer intern Layla Huff of Morgan State University, Baltimore, MD, uses XRF spectroscopy to scan bookcloth in the Winterthur general collection stacks. Right: This emerald green binding of Longfellow's novel *Kavanaugh* was discovered on the shelf of a local bookstore. Images courtesy of Melissa Tedone.

the project. We identified nine books bound in arsenical emerald green cloth, four of which had been housed in the circulating collection. We found a tenth emerald green binding on the shelf of a local used book store (and purchased it for \$15). After scanning the Winterthur Library collection for emerald green, we reached out to The Library Company of Philadelphia. Their unique shelving practice of arranging the Americana collection chronologically allowed us to complete in a single day what had taken months to accomplish at Winterthur Library. Using Winterthur's handheld XRF device, we found 28 volumes among The Library Company's nineteenth-century American and British publisher's bindings that tested positive for arsenic. We will be expanding our data set even further in cooperation with the University of Delaware Library Special Collections.

Once we knew emerald green book cloth is not uncommon, we needed to understand what sort of risk it actually poses for library staff, researchers, and book collectors. We reached out to the University of Delaware Soil Testing Lab for quantitative analysis of a destructive sample of bookcloth. The results were higher than any of us had anticipated. A toxic dose of emerald green, when ingested or inhaled, can be as low as 5 mg/kg of body weight, and much lower, chronic doses have been linked to non-lethal health complications. The amount of emerald green colorant in the tested bookcloth averaged 2.5 mg/cm<sup>2</sup>. Pick-up tests conducted by rolling a dry cotton swab across the surface of the bookcloth also showed a significant degree of arsenic in the pigment offset. These tests were performed on a single binding, so further research is needed to understand whether all or most emerald green bookcloth exhibits this level of friability.

The director of environmental health and safety at the University of Delaware, Michael Gladle, provided us with context from an industrial hygiene perspective. Without a U.S. safety standard for arsenic exposure, as there is for lead, he cautioned us to consider any direct exposure unacceptable. Based on his recommendations, Winterthur Library will encourage patrons to turn first to digitized versions of books bound in emerald green cloth. However, given the nature of our researchers, who are attracted to our collections in American material culture primarily in their tangible form, we are also working to develop a safe handling protocol and training procedure. This conversation must involve multiple stakeholders including library staff, conservation staff, division leaders, industrial hygiene consultants, and legal counsel. For staff who must handle these books, wearing nitrile gloves followed by hand-washing is our current best practice. Winterthur Library has relocated all emerald green books into the rare book collection, where they will be stored in a single location. Storing the books together will make cautionary labeling easier and more effective and will also facilitate safer salvage response in case of a collections emergency. Emerald green books are individually sealed in zip-top, polyethylene baggies to isolate the friable pigment and to prevent offset from the bookcloth rubbing against neighboring books on the shelf. For conservators who must treat a book bound in emerald green





**Top left:** Winterthur staff and students use this portable set-up for elemental analysis to collect data in-situ at Winterthur Library: handheld x-ray fluorescence device, Geiger counter, and laptop. **Bottom left:** Suspected emerald green bindings should be handled with nitrile gloves. Avoid touching face while handling, and wash hands thoroughly afterwards. **Top right:** While the emerald green bookcloth on some spines has faded, on others it retains its vivid hue.

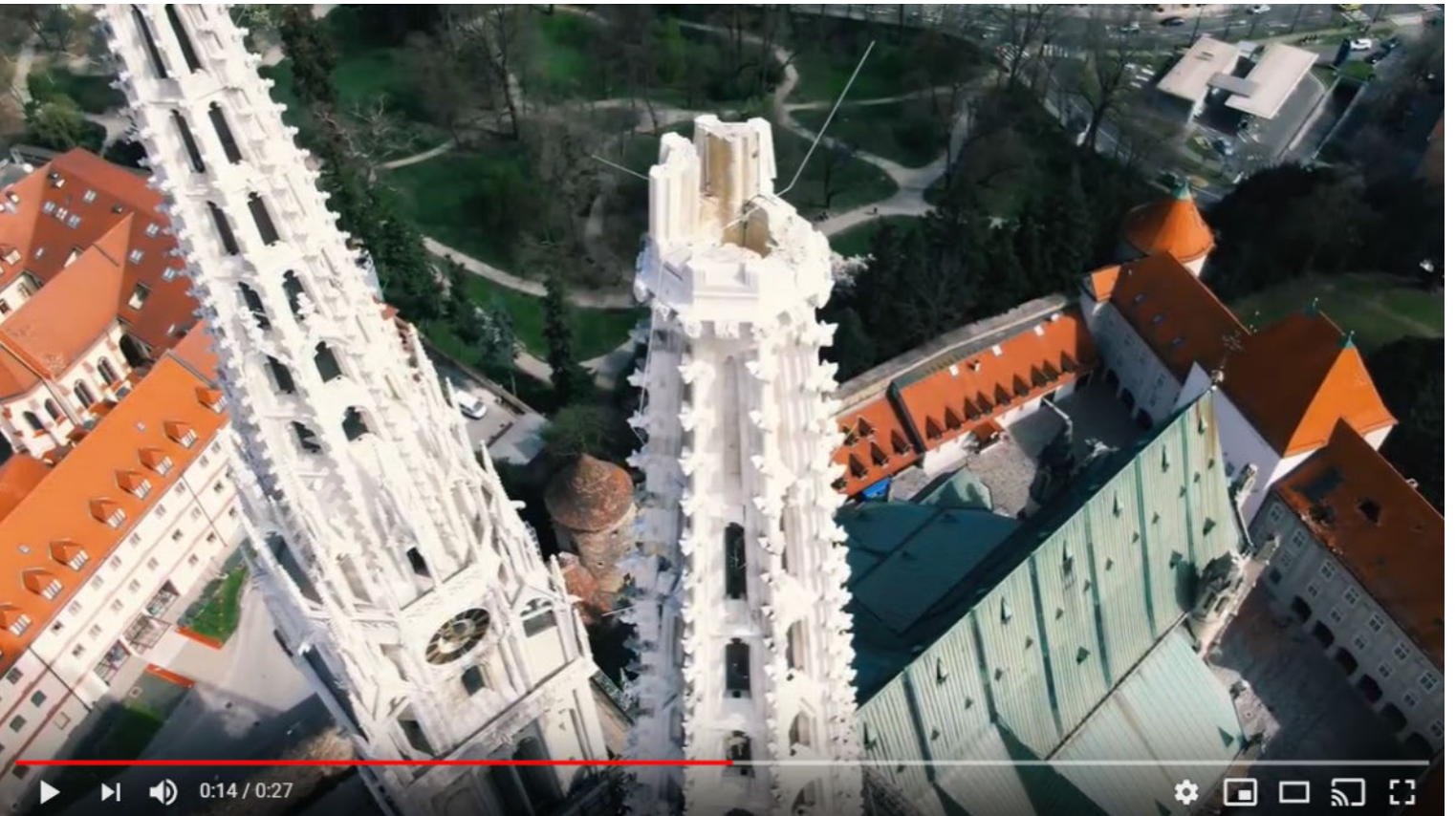
bookcloth, Michael Gladle strongly recommends wearing nitrile gloves and working under a certified chemical fume hood, because the use of liquid adhesives or heat can increase the risk of arsenic exposure.

Other institutions which own books bound in emerald green cloth will have to decide for themselves the logistics of safe storage and handling or whether to serve these materials to patrons at all. Our research team's immediate goal is to provide accessible tools for identifying potentially arsenical bookcloth in collections along with the most thorough, science-based information possible to help institutions make those logistical decisions. To this end we have designed and printed color swatch bookmarks which can be used for visual identification of the remarkably consistent hue of emerald green bookcloth when considered in combination with other historical clues. Bookmark requests can be made by emailing [reference@winterthur.org](mailto:reference@winterthur.org). We have also posted a list of the books which have tested positive for arsenic on the Winterthur Wiki "Poison Book Project" page at <http://wiki.winterthur.org/PoisonBookProject>.

Currently, project interns are working on scanning the Winterthur Library collections for chromium-based pigments, which are significantly less toxic than arsenic but are still cause for concern when found in library collections. Next steps for the project will involve scanning for additional pigments; deeper archival research into the manufacture of nineteenth-century English bookcloth; partnering with other institutions to expand our data set of arsenical bindings; and creating a publicly-accessible, searchable database of bindings which have been analyzed at Winterthur and other institutions.



**Dr. Melissa Tedone** is lab head for book and library materials conservation at Winterthur Museum, Garden, and Library and is an affiliated associate professor in the Winterthur/University of Delaware Program in Art Conservation (WUDPAC). She holds a doctorate in Slavic literary history from Yale University and an MSIS/CAS in library and archives conservation from the University of Texas at Austin.



Clockwise from bottom left: Fallen Egyptian urns in third-floor Egyptian gallery ca. 1850 (image courtesy of Igor Krajcar and the Archaeological Museum, Zagreb). Damaged walls in the Museum of Arts and Crafts (MUO) building (image courtesy of rev. Borna Puškarić, Archdiocese of Zagreb, Press Office). Aerial view of the Zagreb Cathedral (Croatia) caused by the 5.5 magnitude earthquake that devastated the city in 1850 (Video courtesy of Miona Milisa). Museum of Arts and Crafts (MUO) building (image courtesy of Miona Milisa). Broken ceramics in a storeroom (Image courtesy of Matija Dronić and the Ethnographic Museum, Zagreb)

# CONSEQUENCES OF UNPRECEDENTED EARTHQUAKE IN ZAGREB

By Mirta Pavić

*In the early morning of 22nd March, a devastating earthquake shook the Croatian capital, Zagreb. Only two days after the state agencies had introduced strict measures to prevent the coronavirus from spreading, we were dealt a blow that shifted our focus away from the battle against the dangerous epidemic.*

Not only did the earthquake jeopardize the entire population of the city, taking the life of a 15-year-old girl, but it also laid to waste a huge part of the architectural heritage in Zagreb's downtown area where most buildings were constructed in the late 19th and early 20th century. The epicenter of the first quake, 5.5 on the Richter scale, was northeast of the city's center, and it has been followed by over one hundred milder aftershocks over the past four days. Since the first strike ravaged the greater part of the cultural and historical area and its protected buildings, these successive smaller quakes have contributed to further destabilization of the damaged structures. Religious architecture, hospitals, schools, university buildings, and public institutions were transformed into scenes of devastation.

The area that has suffered the greatest damage is the oldest urban nucleus, which includes the Upper Town and Kaptol with its historical settlements, and most of the Lower Town, also known as Lenuzzi's or Green Horseshoe. It represents the most important urban intervention in the history of Croatian architecture, and in 1962 it was entered into the Register of Cultural Goods of the Republic of Croatia as a protected urban entity. This part of the city is home to many cultural institutions that have suffered extensive damage as can be seen from what some museums have posted on social media, detailing the horrific consequences. There is damage to both the buildings and the holdings of the Museum of Arts and Crafts (1888), the Archaeological Museum (the Vranyczany-Dobrinović Palace, 1879), and the Ethnographic Museum (formerly Obrtnidom, 1903) housed in a building that has fared slightly better owing to a recent front renovation.

The institutions that have suffered significant damage to their buildings, but not to the holdings, include the Croatian Sports Museum (19th century), the Croatian Academy of Sciences and Arts (1880), the Modern Gallery (the Vranyczany Palace, 19th century, architect Otto Hofer), the Art Pavilion (one of the first prefabricated structures in Europe, 1898), the Mimara Museum (a complex consisting of grammar school buildings, 1895), and the Croatian School Museum (1889).

In the Upper Town the damage was so severe that a number of museums are now off limits: the Croatian Natural History Museum (the Amadeo Palace, 1797), the Croatian History Museum (the Vojković-Oršić-Kulmer-Rauch Palace, 1764), and the State Archives in Zagreb (the Erdödy-Dražković Palace, 18th/19th century). The building of the Croatian Parliament (Sabor) has been so badly compromised that sessions can no longer be held there. The Zagreb City Museum (the Convent of the Poor Clares and Zakmardi Granary, 16th century), the Popov Toranj tower (13th century), Dr. Ivan Ribar and CajtaDujšinRibar Collection (the Jelačić Palace), the KlovičevićiDvori Gallery (the Jesuit monastery, 17th century), and the Meštrović Atelier have also suffered structural damage, but the holdings have remained largely spared.



Damage in the Archaeological Museum (image) and paintings in the Archbishop's Palace (video footage of the damage to the Zagreb Cathedral on Sunday, 22 March 2020. Click the image) showing damage (image courtesy of Miroslav) in the storage room of the Ethnographic Museum

The top has broken off one of the Cathedral spires, and the Archbishopric Residence and the Monastery of St. Francis of Assisi (with three libraries holding books from the 14th and 15th centuries) have not escaped unharmed either. The degree of damage to the Museum of Contemporary Art in Novi Zagreb was minimal since it is located outside the city center and also because it is the only Zagreb museum built specifically with this purpose in mind.

The City Institute for Conservation of Cultural and Natural Heritage is now working with the Ministry of Culture to take stock in the aftermath of the powerful and sudden earthquake and to assess what buildings are at the greatest risk, but this will realistically be possible only once the epidemic crisis passes.

Although museum activities are secondary under circumstances such as these, museum professionals are using the situation where their movements are restricted to build a network of solidarity, exchange ideas, and develop strategies. At a time when it is crucial to analyze and plan detailed documentation of collection conditions, we are waiting to return to our workplaces so that we can launch coordinated efforts to preserve damaged objects.

So, as far as general sentiment is concerned, a graffiti on one of the buildings on the main Zagreb square that appeared after the earthquake sums it up best: Hold your head up high!

Many thanks to my colleagues and friends who helped me write this report: Slađana Latinović, Sandra Mladenović, Miroslav Gašparović, Iva Čukman, Mihaela Grčević and Matija Dronjić.



Slide show of museum collections and architecture damaged by the 22 March 2020 earthquake and subsequent aftershocks in Zagreb, Croatia. (See [images](#) and [link](#) for credit information.)

## WHAT WE CAN LEARN

By Jerry Podany

***Mirta Pavić's description of what our colleagues in Croatia are facing is everyone's nightmare: a combination of events that calls for an immediate and coordinated response, while at the same time impaired by a health crisis. The efforts and commitment of the Croatian conservation and heritage community are an inspiration to us all.***

Response began almost immediately, even under difficult circumstances. For example, an archive of available information, particularly from social media platforms, has been developed by Sagita Mirjam Sunara (Conservation-Restoration Department, The Arts Academy in Split). And, as Mirta has written, the community is coordinating while they prepare for a time when they can fully and safely respond.

While the focus should remain on responding to this crisis, we should also take full advantage of what can be learned from thorough documentation of evidence and events. Both can be mined later for guidance on how to reduce the impact of short- and long-term future challenges. Such information helps us all be better prepared and better able to respond. It also potentially reduces the extent of the needed response by reducing vulnerability through mitigation efforts.



How thoroughly we are prepared for these kinds of events is always a moving target, dependent upon insight, experience, and support. Insight and experience can be greatly enhanced by our growing body of core literature and research along with the willingness of those who have been through such trials to openly share information. On the other hand, support to develop advanced mitigation and response plans can be especially difficult since the expenditure of resources is always a hard sell when in response to something that has not yet occurred and whose likelihood of occurrence is measured in statistical probabilities. After all, the last major earthquake of such magnitude in Zagreb was 140 years ago. Recently updated hazard maps, however, presented clear warnings of the danger, and advanced preparation in the face of such information is common sense. Such preparation also reflects the core goal of conservation: to reduce vulnerability for the purpose of preservation. Although "Preventive Conservation" is a redundant phrase (prevention of loss and damage has always been, and should always be, at the center of modern conservation), the enthusiastic reception of the term as a specific specialty signals that preemptive mitigation efforts are now, more than ever, part of the conservator's common tool kit and responsibility.

As we await updates from Zagreb and as we send support in whatever form possible and appropriate, we should also glean whatever we can from the measures taken, or not taken, to reduce vulnerability to such hazards. What worked, what did not, and why? It will require our Croatian colleagues to add additional categories to their documentation efforts such as "in what direction did the object/furniture/fixture fall?" or "what part of the object or mount failed and why?" Armed with such thorough documentation, a full analysis as to why, for example, seemingly similar objects that were next to each other responded very differently to the earthquake, can be undertaken after the initial response is completed. All of this information, captured at the moment before response intervention, will provide valuable information that will advance efforts to reduce vulnerability and mitigate damage from future earthquakes. Such efforts are increasingly gaining attention worldwide and a model for such efforts already exists among seismic engineers. Volunteer engineers from the international community capture invaluable information about the earthquake response of structures and critical infrastructure, such as the Virtual Earthquake Reconnaissance Team formed by the [Earthquake Engineering Research Institute](#). The findings are then shared widely in formats such as EERI's special reports in their journal "Earthquake Spectra. We would be wise to follow their example.

Perhaps this is the event that will prompt our professional organizations to develop a platform specifically intended to encourage the exchange of such information about mitigation. This resource would welcome and encourage the input from a broad range of other professionals such as seismologists, engineers, architects, and mount makers (the latter an especially essential group in preventive conservation). After all, the next major earthquake somewhere in the world is not only probable, it is inevitable. We should do what we can, now, to reduce the vulnerability of our collections. And we should learn all we can from this, the latest unfortunate event.



**Mirta Pavić** is head of the conservation department of the Museum of Contemporary Art in Zagreb (MSU), Croatia. She received her M.A. in conservation from the University of Ljubljana (Slovenia). Mirta teaches a compulsory course on modern and contemporary art conservation at the University of Split. Her research interests include modern materials, new media, modern museum practice, and the educational role of conservation.



**Jerry Podany** is a past president of IIC (2007-2013) and author of *When Galleries Shake: Earthquake Damage Mitigation for Museum Collections* (2017).



# ANNUAL REVIEW 2018-2019

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





## ANNUAL GENERAL MEETING

*The seventieth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works took place at 6:00 pm on Monday 27<sup>th</sup> January 2020 at the Society of Antiquaries of London, Burlington House, Piccadilly, London W1.*

**Present:** Julian Bickersteth (President, in the Chair), Jane Henderson (Secretary-General), Amber Kerr (Vice-President and Director of Publications), Austin Nevin, Sandra Smith (Vice-Presidents), Amber Kerr (Vice-President), Juergen Vervoort (Treasurer), Joyce Townsend (Director of Publications), David Saunders (Director of Membership), Stavroula Golfomitsou, Stephen Koob, Eleonora Nagy, Rachel Sabino, Helen Griffiths, Isobel Griffin (ordinary Members of IIC Council)

Sarah Staniforth (President Emeritus)

Jonathan Ashley-Smith, Peter Cannon-Brookes, Nicola Costaras, Clare Finn, Helen Ganiaris, Stephen Hackney, Lynn Harrison, Josephine Kirby, David Leigh, Helen Lloyd, Fiona Macalister, Juanita Navarro, David Scott, Sibylla Tringham, Valentine Walsh (Fellows)

Lora Angelova, Mary Bustin, Antonio Cardoso, Claire Fry, Alexandra Gent, Aisling Macken, Clive Raymond, Sylvia Sumira (Individual members)

Joshua Hill, Maria Kinti (Early Career members)

Nicola Shreeve (Student member)

**Unable to attend:** Lorenzo Appolonia, Tom Learner, Barbara Reeve, Satish Pandey, Alice Tsang (members of Council)

**In attendance:** Sarah Stannage (Executive Director), Graham Voce (Executive Secretary), Tina Churcher (Membership Secretary)

The AGM was livestreamed through the IIC Community platform for members to access around the world.

Julian Bickersteth, President, in the Chair, extended a welcome to all those present and especially to those who had travelled long distances. Julian Bickersteth explained that the meeting would be followed by the AGM Talk for 2020, 'The National Museum of Brazil LIVES!', by Beatriz Haspo of APOYOnline, who would present findings and recommendations from the recent research mission, supported by IIC, to the National Museum of Brazil to explore the ongoing efforts to salvage and conserve collections and artefacts damaged by the fire in September 2018. The damage and needs assessment was funded by the Prince Claus Fund Culture and Development programme, and co-sponsored by the Whiting Foundation.

The Minutes of the last Meeting, having been published on the IIC web-site and circulated to members with the announcement of this Annual General Meeting, were taken as read and signed by the President.

The Notice calling the present Meeting, having been published in *News in Conservation* number 75 of December 2019, as well as being published on the IIC web-site, sent to members by e-mail and posted to members, was taken as read. The Audited Reports & Accounts for the IIC membership year 2018-2019 had been published on the IIC web-site and posted to members at the same time.

The Chairman explained that this had been the first IIC Annual General Meeting at which electronic voting had also been available, from the IIC web-site; voting on the Resolutions by Members present, who had not already voted electronically, by post or by an appointed proxy, would be by show of hands for the Ordinary and Special Resolutions and would be by ballot paper for the elections to positions on Council.

**Resolution 1: To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30<sup>th</sup> June 2019**

Julian Bickersteth, President, in the Chair, explained that IIC's reports and accounts had been published online on the IIC web-site this year and, where there was no viable e-mail address, information about these was sent to members postally and that the IIC Annual Review, which contained details of IIC's finances and activities in a more engaging and readable format, had also been produced. There was a printed copy of the 2018-2019 Annual Review for every person attending this Annual General Meeting; Julian Bickersteth explained that, as this document contains the reports from the various Officers of IIC in addition to an edited version of the audited Annual Report & Accounts sent to all members, there would be no separate reports to the Meeting read out by the Officers, however questions would be welcomed from the floor.

Julian Bickersteth outlined IIC's work of the past year and explained Council's plans for the future and also paid tribute to the late Robert Child, who had recently died, for his great contributions to IIC's work and activities.

On completion of this, *Resolution 1 was duly adopted.*

**Resolution 2: To appoint Moore Kingston Smith as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.**

Julian Bickersteth, President, in the Chair, asked the meeting to vote on this resolution *and the resolution was duly adopted.*

**Resolution 3: To consider and, if thought fit, to pass a Special Resolution THAT the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association**

Julian Bickersteth, President, in the Chair, showed the proposed Articles of Association to the meeting and explained that these had also been displayed on the IIC web-site since the notice of this Annual General Meeting was published. Julian Bickersteth reminded members that, in summary, the changes provided to clarify the processes for the election of, and removal of, IIC Fellows and that any other amendments were consequential or clarificatory.

Fiona Macalister asked if there was a mechanism to identify Fellows who were 'not in good standing'; IIC Council member Helen Griffiths explained that the term 'not in good standing' meant that a membership fee for the current IIC membership year had not been paid by the person in question; there is therefore a financial mechanism to identify Fellows not 'in good standing'. Fiona Macalister then asked if there was a precise framework to guide how Fellowship could be withdrawn; Helen Griffiths replied that it is very difficult to predict the circumstances or situation under which a case may rise and so a precise framework could not be set up. Clare Finn noted that, for example, whether or not a criminal act was found to have been committed, a person's conduct may still bring IIC onto disrespect and so flexibility had to be part of this process. Sarah Staniforth: a recent case at the Society of Antiquaries of London had shown that IIC's Article 38 is indeed relevant and was an important change to IIC's governing statutes.

Julian Bickersteth informed the meeting that earlier that day IIC's Council had approved a Safeguarding Policy and a Complaints Procedure and that these are now in place to address such issues in the future.

Julian Bickersteth, President, in the Chair asked the meeting to vote on this resolution *and the resolution was duly adopted.*

**Resolution 4: To elect a Director of Communications**

Amber Kerr was standing for election at this meeting having been co-opted into this role on Council in May 2019, in addition to her role as IIC Vice-President. On the basis of the total vote Amber Kerr *was duly elected* as Director of Communications.

### Resolution 5: To elect two Ordinary Members of the Council

A total of six places as Ordinary Members of Council were available for ballot. Eleonora Nagy was standing for re-election to a second three-year term and Lorinda Wong was standing for election as an Ordinary Member of Council for the first time.

On the basis of the total vote, Eleonora Nagy was *re-elected* as an Ordinary Member of Council and Lorinda Wong was *duly elected* for the first time as an Ordinary Member of Council.

Julian Bickersteth thanked the retiring members of Council, Stavroula Golfomitsou, Barbara Reeve and Lorenzo Appolonia, for their support of IIC and the work they had put into taking IIC forward over the past six years.

### Resolution 6. To transact any ordinary business of The Institute

Jane Henderson explained to the meeting that IIC Executive Secretary Graham Voce would, in February 2020, be leaving his role after fifteen years and thanked him for his support of, and work for, IIC. Jonathan Ashley-Smith made a speech and a presentation to Graham Voce.

Peter Cannon-Brookes made a short presentation to the meeting about single-use plastics and unrecyclable packaging used by art handling and shipping companies and presented alternative substances, products and processes that had been used earlier, such as wooden packing cases and wood wool, and smaller packaging units that were sustainable, re-useable, or were biodegradable. However, there is an issue in that today many art handling and shipping companies would not consider use of these other materials and packaging processes as they were perceived to not be of the 'current required standard', which is incorrect. He implored IIC and its membership to support the use of these alternative methods and to act as a forum for discussion and a means by which such alternatives could be advocated for.

Julian Bickersteth thanked Peter Cannon-Brookes for his contribution and, there being no further business, as President, in the Chair, declared the meeting closed at 6.55 pm.

See the full Annual Review here: [https://www.iiconservation.org/system/files/core\\_docs/10096-2018-19-annualreport.pdf](https://www.iiconservation.org/system/files/core_docs/10096-2018-19-annualreport.pdf)

Sarah Stannage  
IIC Executive Director

Graham Voce  
*IIC Executive Secretary*

# CONSERVATORS CONSERVED: PRESERVING OUR OWN PAST

By Graham Voce

*At IIC, as a learned society, we depend on the participation of our members, heritage conservation professionals across many specialisms and in many parts of the world. Their mission, their passion, is to conserve our shared cultural heritage. In 2020, as IIC celebrates its 70<sup>th</sup> anniversary year, it is fitting that this philosophy should be applied to IIC's own archives and records.*

At the start of 2020, IIC applied for a grant to allow the initial survey and review of its archived material held at IIC's office at Westminster in London. With the addition of generous guidance from the National Archives (UK), IIC Executive Director Sarah Stannage and IIC Communications Consultant Kate Smith worked to secure a grant from the Pilgrim Trust, a UK charity whose foremost aim is "to preserve and promote Britain's historical and intellectual assets ...". This has enabled IIC to engage leading archivist, Dr Ellie Pridgeon FSA, to work alongside Graham Voce at the IIC office to survey these records and write a report on the current state of the collected correspondence, files, photographs and publications that IIC holds and to recommend a suitable archiving policy for IIC.

IIC's holdings of letters, reports, publications and news items very much tell the story of this organisation, shedding essential light on the international development of the heritage conservation profession from the end of World War II up until the current day. The archives held at Westminster comprise correspondence stretching from 1946 to the present; photographs of many IIC events over the years; all the issues of IIC's various newsletters and publications going back to foundation in 1950; as well as a wealth of other documents, correspondence reports and publications. IIC also has holdings of journals that predate the foundation, some of these going back to the 1920s. The opportunity is now here to create a clear and well-organized archival system with cross-referencing and accessibility in mind.

## IT'S PERSONAL: STORIES IN CONSERVATION

In addition to the history of how IIC as an institute has developed, the collected stories from the people who have been part of IIC over the past 70 years are also an invaluable resource for the conservation profession as a whole, providing personal context along with the technical and historical context.

This more personal and intimate portion of the archive collection—through recorded correspondence, opinion pic-



Graham Voce and Ellie Pridgeon surveying records in the IIC Office, London. Image: Historic and Artistic Works.

es and reports collected over the past 70 years—allows us to see how people have influenced the development of the profession through their own insights, research and study, all contributing to the growth and improvement of cultural heritage preservation. These stories also show how some issues and considerations that are at the forefront of our profession

today were first raised over half a century ago, including issues of funding for the profession, of public and professional awareness and of proper recognition for what the field has accomplished in protecting our shared global heritage.



### THE NEXT STEP

Now that this initial survey of IIC's archives has been carried out, IIC hopes to approach funders for the next phase of the project in due course; our aim is to digitise and properly archive these important records so that they can be easily shared with the rest of the international conservation community. Further funding will allow IIC to offer this rich resource to you, and we hope that, by providing better access to these articles, insights and correspondence, they will give context to many of the issues the current generation of professionals are engaged in.

IIC knows these archives will prove to be an invaluable resource for conservation professionals in the future, so it seems quite right that this special 70<sup>th</sup> anniversary project aspires to make these records more widely available for the benefit of all in the profession.

IIC is also keen to begin sharing the treasure trove of "stories in conservation" that have been rediscovered during this deep dive into the archives, so stay tuned as the IIC team begin to reveal old photographs, equipment and anecdotes from our past. We will soon have more news on this project and on our engaging 70<sup>th</sup>-anniversary celebrations coming later this year.

IIC is very grateful to the Pilgrim Trust and National Archives Revealed Programme for their funding and support for the scoping stage of the project.

by Tina Churcher, courtesy of the International Institute for Conservation of



## IIC PROFESSIONAL DEVELOPMENT SERIES WEBINARS

### WRITING FOR PUBLICATION

This webinar was held on 26 November 2019. The sound and video recording is now available to all IIC Members [HERE](#).

This latest webinar brought together several conservation professionals who have a wide range of experience as writers and editors, each of whom gave a short presentation offering insights, followed by questions and queries from our audience.

As with previous events in the IIC Professional Development Series Webinars, this webinar (and the available recording) is a chance to join a forum where conservation professionals can hear contributions from colleagues who have been down this path. Whether you have a fully thought-out journal proposal or just want tips on how to sharpen up your writing skills, the discussions had and questions raised here will help you to make a plan and choose your next steps.

Chaired by Communications Consultant Kate Smith, our five experienced speakers included:

Joyce Townsend, IIC Director of Publications  
 Sharra Grow, Editor of IIC's e-magazine *News in Conservation*  
 Chandra Reedy, Editor-in-Chief of IIC's journal *Studies in Conservation*  
 Austin Nevin, Head of the Technical Committee for proposals to the 2020 IIC Congress  
 George Cooper, Journals editor at Routledge Taylor & Francis

#### RELATED RESOURCES FROM IIC

*Studies in Conservation* is the leading peer-reviewed conservation research and practice journal.

*News in Conservation* is IIC's popular e-magazine, published six times each year.

You can read more about IIC's other Professional Seminars [here](#) and we will be promoting new seminars and webinars through our new [IIC Community](#).



Click on the image to watch the "Writing for Publication" webinar on the IIC Community platform.



# IIC MEMBERSHIP FEES FOR THE 2020-2021 YEAR

## GOOD VALUE FOR ALL MEMBERS

We are pleased to announce that we have been able to maintain the fees for all members at 2014-15 prices for yet another year, including the discounted rate for our Early Career category. We will be working more closely with our Regional Groups, and part of our membership goal this year is to spread the word that IIC offers a **10% discount on IIC membership to all members who also belong to one of IIC's Regional Groups**. This discount is applied in addition to the band/location discounts IIC also offers.

## DISCOUNTS BY GEOGRAPHICAL REGION

Since 2017, we have shaped our fees in line with UNESCO's guidance on per capita income, so that colleagues from across the world can afford fees and enrich our network. Discounts of 25% - 66% may apply for full members. You can find out the band of your country at: <https://www.iiconservation.org/about/membership/discounts>. This discount is automatically applied when you purchase membership.

## DISCOUNTS IF YOU ARE A MEMBER OF ANOTHER NATIONAL BODY

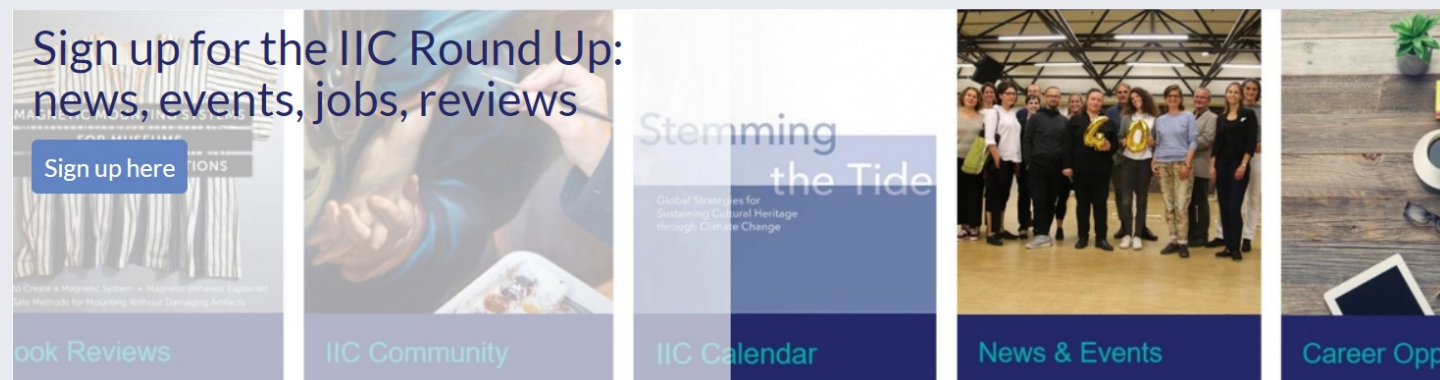
If you are a member of an international conservation body recognised by IIC you will receive a 10% discount. These include IIC Regional Groups, ICOM-CC, AIC, AICCM, CAC, Icon, VDR, and more! You can read a full list at <https://www.iiconservation.org/about/membership/discounts>.

Please note that these additional discounts do not apply to Institutional or Student memberships.

The new membership year for 2020-2021 begins on 1 July 2020.

If you would like to join IIC, please either drop us a line at the IIC Office [office@iiconservation.org](mailto:office@iiconservation.org) or visit <https://www.iiconservation.org/content/membership>

	Band One (£)	Band Two (£)	Bands Three and Four (£)
Fellows	100	75	50
Fellows Retired	70	52.50	35
Individuals	70	52.50	35
Individuals Retired	50	37.50	25
Early Career (opens on 1st July 2019)	50	37.50	25
Students	25	25	25





# IIC 2020 EDINBURGH

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC MONUMENTS AND SITES

## Grants and Bursaries

*It's time to register for the 2020 Edinburgh Congress! To encourage attendance from members at different stages of their career, including students and early career professionals, IIC offers grants. See the information below and more instructions [here](#).*

### The Brommelle Memorial Fund

This fund was established in 1990 in memory of Norman Brommelle, who was Secretary-General of IIC between 1958 and 1988. The fund is used to provide assistance for students of conservation who wish to attend the Institute's international congresses. Students are defined as those enrolled in a full-time course of conservation training leading to a recognised academic qualification. Students may apply at any time during their course of study, including their final year or internship. Applicants must be a current member of IIC. In order to spread funding over as wide a geographical area as possible, it may be necessary to restrict the number of recipients from any one organisation.

The Fund will normally provide only part of the total cost of attending the Congress, and students may need to obtain additional funding elsewhere. Successful applicants will receive no less than the amount of the Congress fee.

Applications must be received at the IIC office ([office@iiconservation.org](mailto:office@iiconservation.org)) by 27 June 2020.

### Getty Foundation Grants

Thanks to the generosity of the Getty Foundation we can offer a limited number of grants to enable practicing conservators to attend the IIC 2020 Congress in Edinburgh.

Grants are open to individuals currently in employment in either a public or a private capacity from any country not part of Western Europe, North America, Australasia or Japan. All grant awards to eligible applicants are subject to final review and approval of the Getty Foundation. These grants are not available to students, nor to recipients of other IIC-managed grants related to attendance at this IIC Congress.

This year Getty Grant recipients will also be able to attend a professional development workshop focusing on leadership as part of the congress programme. Further details about the session are available [here](#).

Applications should be received by 7 June 2020.

*"Indeed I have gained much from a skills and develop future experience Museum... I have benefited greatly, Point of the Matter Dialogue... was*

*I am very grateful to the Getty Foundation future, as well as helping them to m least, again I am deeply grateful to hope to see all my new friends and*

Ali Mahfouz  
Director of Mansoura Storage Museum  
Ministry of Egyptian Antiquities, Ma



When the whole world travel together: from Sonali (India), Lalitha (Malaysia), Patricia (Argo

# H CONGRESS

## ERIC AND ARTISTIC WORKS

### Members who are at several Congress

attending the IIC 2018 Turin Congress; it gave me some strategies, experiments, tools and examples to enhance fundamental es. The program was vibrant and very important to my work, because now I am working as director of the Mansoura Storage especially from lectures that were directly related to the storage of collections, risk assessment and documentation. The IIC perfect for me, especially concerning my volunteer work, as it highlighted many of the dangers besetting Arab heritage...

oundation for funding young people to attend such conferences and scientific forums that will have a significant impact on their make friends from around the world, and seeing different cultures and customs particularly resonated with me. Last but not and much appreciate the Getty Foundation and IIC for giving me the opportunity to participate in this beautiful Congress and colleagues from IIC at the next Congress!"

eum  
ansoura, Egypt.



right to left, Ali (Egypt), Diana (Mexico City),  
entina). Image owner: Ali Mahfouz

### Tru Vue

Thanks to the generosity of Tru Vue, we are able to offer a very limited number of grants, each of approximately £800 (subject to confirmation) to assist the attendance of practising conservators to attend the Congress.

These grants are not available to students nor to recipients of other IIC-managed grants related to attendance at the IIC 2020 Congress. Application is open to individuals from any part of the world who are currently employed in heritage conservation in either a public or a private capacity.

Payment of these grants will be made at the end of the 2020 Congress, on the presentation to the IIC Office of receipts by and for the grant recipient's travel and accommodation costs in relation to their participation at the IIC 2020 Congress; the sum of these receipts should be of equal or greater value than the grant sum available.

Applications should be received by **27 June 2020**.

# LINKED CONSERVATION DATA PROJECT MOVES TO PHASE 2

By Athanasios Velios and Kristen St.John

*We are pleased to announce that the Linked Conservation Data Consortium has secured further funding from the Arts and Humanities Research Council to continue with efforts to improve and harmonise documentation in conservation. The consortium is a unique environment where conservation practice, documentation, terminology and ontology are discussed in relation to their impact on the profession both in strategic and in practical terms.*

The consortium has grown, and we are happy to welcome these new partners:

- American Institute of Conservation
- Guildhall Museum, Rochester
- The National Archives, UK
- National Gallery of Scotland
- San Francisco Museum of Modern Art
- Sapienza University, Rome
- Stanford Center for Biomedical Informatics Research
- University of South Wales
- University of the Aegean



Based on the preparatory work done during phase 1, this year the consortium has the following targets:

**Terminology:** We will develop guidelines on the publication of conservation vocabularies to allow matching words from different vocabularies which refer to the same concept. This will allow us to build software tools to query records in databases regardless of the preferred words used to describe them. The consortium will also establish basic infrastructure for sharing conservation vocabularies as well as accompanying data describing how conservation terms match.

Participants of the Linked Conservation Data workshops during phase 1. Clock-wise from top left: University of the Arts London (courtesy of Gabriele Grigorjeva), Tate Britain (courtesy of Athanasios Velios), John Rylands Library (courtesy of Athanasios Velios), the National Archives UK (courtesy of Sonja Schwoil), Stanford Libraries (courtesy of Malgorzata Schaefer).

**Linked Data pilot:** We will undertake a pilot implementation with conservation treatment records provided by four of LCD's partners: the Bodleian Library, the Library of Congress, Stanford Libraries as well as the John Rylands Library (University of Manchester). This implementation will be in collaboration with the British Museum and the [ResearchSpace](#) project. Through this pilot we hope to learn more about tools and strategies needed to implement linked data for conservation treatment documentation.

**Events:** The consortium will organise a workshop on the value of conservation data for educators in memory organisations at the Guildhall Museum in Rochester, Kent (UK). Following the demand for the modelling workshops during phase 1, the consortium will also organise a modelling workshop at the Library of Congress (USA) in fall 2020 as well as conclude with a webinar summarising the work of phase 2. We will announce dates for these activities in the near future.

LCD benefits from the support of major conservation professional bodies. These include the IIC, Icon (UK) and AIC (USA). The project is an opportunity to address the problem of integration for conservation data at both a technical and strategic/policy level.

LCD is an open consortium and we welcome institutions and conservators who wish to discuss documentation and contribute to the project. Details on how to get in touch can be found on the [project website](#).



**Dr Athanasios Velios** is reader in documentation at the University of the Arts London as part of Ligatus, working on the documentation of conservation practice and modelling data for heritage conservation. He was trained as a conservator and has a PhD in computer applications to conservation. He was the webmaster of the International Institute for Conservation from 2009 until 2017.



**Kristen St. John** is head of conservation services for the Stanford Libraries. She was previously collections conservator at UCLA and special collections conservator for Rutgers. She has an MLIS and an advanced certificate in conservation from the University of Texas at Austin. Her interests include preservation education, the preservation and dissemination of conservation documentation, and historic bookbinding materials.

## IN MEMORIAM: P. ANDREW LINS (1945-2019)

*Andrew Lins lived a full and exemplary life, and it is with sadness that we share the news of his death on Christmas Day at age 74. Andrew was a conservator of decorative arts and sculpture at the Philadelphia Museum of Art (PMA) from 1979 and chair of the Conservation Division from 1997 until his retirement in 2015. Under his leadership, the department underwent several expansions, significantly increased its focus on scholarly research, and established what became a state-of-the-art scientific research laboratory. As an internationally recognized expert in metals and corrosion, Andrew consulted on numerous important restorations of historical landmarks in Philadelphia and beyond, such as the Liberty Bell Center (Philadelphia, USA) and Lincoln Memorial (Washington DC, USA). He was beloved by many conservators and scientists for his warmth, integrity, and generosity.*

Born in Manhattan, Andrew graduated from Hotchkiss School, and received his BA from the University of Pennsylvania, MA and diploma in conservation from NYU, and MSc from Sir John Cass College, London Polytechnic. His strong academic background was combined with full-time study in studio arts at the Pennsylvania Academy of Fine Arts. In the first decade of his career, Andrew was an archaeological conservator at Sardis, Turkey; a Kress Foundation Fellow at the British Museum's research laboratory and conservation laboratories, working with Andrew Oddy, Hannah Lane, and Janet Lang; and also served as a UNESCO mission conservator in Iran. He was a conservator at the Winterthur Museum, partnering with Don Heller, and an adjunct professor under Peter Sparks at the University of Delaware in the early years of the WUDPAC program. In 1979 he became the first dedicated objects conservator at the PMA.

Andrew fostered an expanded role for the conservation division within the PMA, encouraging a range of activities to support the care of collections. Among his earliest contributions were re-housing over 200 carpets and tapestries into a rolled storage system as well as researching treatments and developing a safe environment for silver objects. He had a deep appreciation for the artist's hand and was respected by curators, conservators, and scientists for his exceptional knowledge of materials, manufacture, studio techniques, and his skills in conservation treatment.

Andrew's advocacy led to the establishment of the PMA Scientific Research Laboratory. Together with Beth Price, who he hired as a scientist in 1990, Andrew oversaw the development of the laboratory, which opened the door for significant collaborations with other museums, academic institutions, and industrial partners. With Andrew's unwavering support, the PMA became a leader in the growth of the Infrared & Raman Users Group (IRUG), a worldwide organization committed to the sharing of scientific data for the preservation of cultural heritage.

With boundless energy and enthusiasm, Andrew effectively led the expanding conservation division while remaining an active researcher and scientist. He was intellectually rigorous and was equally at home in an archive as in a laboratory. He worked in close partnership with others to realize insightful publications on mercury gilding and laser cleaning, as well as on artworks by Houdon, Saint Gaudens, Rodin, and Duchamp. Beyond



Andrew Lins 2010. Photo credit: Thomas J. T.



ague, Jr.

these formal publications, Andrew responded each year to countless inquiries about silver cleaning, Brancusi sculptures, architectural metals, storage, and innumerable other topics and also served as a panelist for IMLS, NEA, and NEH. He seemed to have a photographic memory and infinite information at his fingertips.

He perhaps was best known as a pioneer and leader in outdoor sculpture conservation, and his impact on the cultural landscape of Philadelphia is truly immeasurable. In 1987 he became part of the first Conservation Advisory Committee for the City of Philadelphia and remained a dedicated leader within this group through the fall of 2019. The sculpture of William Penn on City Hall and the bronze sculptures below are reminders of Andrew's enthusiastic and innovative thinking: he spoke with animation about the remarkable grain size of the cast bronze, the demonstrable efficacy of ultra-high pressure water to remove corrosion from pits, the evaluation almost in real time of laser cleaning, and the promise of new fluorocarbon coating technologies.

For those who interacted with Andrew, as interns or fellows, staff, students, collaborators, and colleagues, Andrew was much more than a sum of achievements. He valued hard work and was a critical thinker, never complacent in his knowledge or his accomplishments and always aware of both an arc of history as well as the possibilities for the future. He had an inherent courtesy and appreciated others on their own terms and for their own abilities. He was always private, yet conveyed a profound love for his family. In the notes and calls received from many, Andrew is remembered most often for his integrity and his laughter. He listened thoughtfully, spoke carefully, and shared his smile and laughter generously.

Andrew is survived by Judith, his wife of 42 years; children Christopher and Katherine; two sisters; and two nieces. Andrew's family encourages those who wish to make a gift in his memory to support the charities of their choice.

Sally Malenka, [sdmalenka@philamuseum.org](mailto:sdmalenka@philamuseum.org)  
 Robert Silverman and Beth Price, [bprice@philamuseum.org](mailto:bprice@philamuseum.org)  
 Melissa Meighan, [mmeighan@philamuseum.org](mailto:mmeighan@philamuseum.org)  
 Adam Jenkins, [spalted@hotmail.com](mailto:spalted@hotmail.com)  
 Kate Cuffari, [kcuffari@philamuseum.org](mailto:kcuffari@philamuseum.org)  
 Margot Berg, [margot.berg@phila.gov](mailto:margot.berg@phila.gov)

*This obituary was first published by the American Institute for Conservation in AIC News, March 2020.*

# PETER BARSTOW ROCKWELL (1937–2020)

By Jerry Podany and Thomas Roby

*Peter Rockwell, a sculptor and the youngest of three sons of artist Norman Rockwell, died at his home in Danvers, Massachusetts on Thursday, February 6, 2020. Although predominantly known as an artist who worked in stone, Peter was also a renowned expert and scholar in the historical techniques of stone sculpting from antiquity to the modern era.*



Painted portrait of Peter Rockwell. Image courtesy of the artist, Jimmy Kennedy.

He lived most of his professional life in Rome where he maintained a studio and taught at various schools, including the Istituto Centrale per il Restauro where he lectured on stone carving and sculpting techniques. Peter also taught for the ICCROM/UNESCO/GCI stone conservation courses in Venice and then in Rome, which included field trips to Carrara where he had apprenticed and worked. He was a frequent consultant on conservation projects, such as the Column of Trajan in the 1980s during which he was responsible for documenting the ancient stone carving and finishing techniques. Peter consulted internationally on issues related to the material art history of sculpture from India to Europe (especially Italy) and the USA.


All who were fortunate enough to attend any of his many lectures and classes will attest to his enthusiasm, insight, breadth of knowledge, and humor. His contributions added significantly to the profession's understanding of how stone cutters and sculptors achieved their end products. Peter's input, including *The Art of Stoneworking: A Reference Guide*, *The Complete Marble Sleuth* (also authored by Stanley Rosenfeld and Heather Hanley), and *The Unfinished: The Stone Carvers at Work in the Indian Subcontinent* (co-authored with Vidya Dehelia), will continue to prove invaluable to conservators around the world.

He is survived by his daughter and three sons. Peter's wife of many years, Cynthia, worked for ICCROM in Rome and developed a specialization in translating works about restoration including Cesare Brandi's important *Theory of Restoration*, published by Nardini Editore in 2005. Cynthia died in 2013.

Jerry Podany  
Heritage Conservator and Consultant  
IIC President Emeritus

Thomas Roby  
Senior Project Specialist, Field Projects  
Getty Conservation Institute





## Conservation and Philosophy Symposium: Intersections and Interactions



26 – 27 November 2020

## FEATURED JOB LISTINGS

### Conservation and Collection Care Manager

**Employer:** Cambridge University Library

**Location:** Cambridge, UK

**Salary:** >29,176GBP

**Contract:** Full-time,

Cambridge University Library (CUL) is currently seeking a highly motivated and experienced book and paper conservator to work as a Conservation and Collection Care Manager in the Conservation and Collection Care Department.

**Application deadline:** 5 April 2020

### Project Specialist

**Employer:** Getty Conservation Institute

**Location:** Los Angeles (USA)

**Contract:** Full-time

The Getty Conservation Institute (GCI), located in Los Angeles, California, works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

**Application deadline:** 16 Apr 2020

### 2020 Smithsonian Post-Graduate Paintings Conservation Fellowship with NMAAHC and MCI

**Employer:** Smithsonian National Museum of African American History and Culture

**Location:** Washington DC (USA)

**Salary:** 40,000USD

**Contract:** Internship

The National Museum of African American History and Culture (NMAAHC) and Museum Conservation Institute (MCI)

of the Smithsonian Institution in Washington, DC is accepting applications for a one-year post-graduate fellowship in modern and contemporary paintings conservation beginning in late Summer 2020.

The Fellow will be invited to participate in the survey, treatment, and exhibition of paintings and will be invited to participate in the preventive care in painting storage at NMAAHC's Visual Art Collection and conduct technical analysis at MCI.

**Application deadline:** 31 May 2020

### POST A JOB THROUGH IIC

It is free for everyone to post a job at our standard tier and get noticed by thousands of conservators and heritage scientists who visit the [IIC site](#).

Featured listings are £100 or FREE to IIC Institutional Members. These will appear at the top of our job listings, will also be promoted on social media, and will now be featured in *News in Conservation*. If you would like a featured listing, simply tick the appropriate box on our [job listing form](#) and we will be in touch to arrange payment. If you have any queries, do contact us at: [office@iiconservation.org](mailto:office@iiconservation.org)

## FELLOWSHIP CORNER

**Dee Stubbs-Lee** has been conservator at Canada's oldest museum, the New Brunswick Museum (NBM), where she has been responsible for the preventative care and conservation treatment of a huge variety of artifacts and specimens since 2001. She has mentored many interns from Queen's, Fleming's, and Algonquin's conservation programs. Prior to the NBM, Dee worked and interned across Canada at the University of British Columbia's Museum of Anthropology, the Canadian Museum of Civilization, Parks Canada, and small regional museums. Dee holds an MA in preventive conservation from Northumbria University, a diploma in art conservation techniques from Fleming College (Canada), and a BA in art history and anthropology from the University of New Brunswick (Canada). She is currently completing a BSc part time through the Open University. Dee has served as president of both the Canadian Association for Conservation and of the Canadian Association of Professional Conservators and continues to volunteer with both organizations from time to time.



Dee Stubbs-Lee is conservator at the New Brunswick Museum. Image courtesy of Dee Stubbs-Lee

**Emilio Cano** is senior scientist at the National Center for Metallurgical Research (CENIM) of the Spanish National Research Council (CSIC) in Madrid, leading the research group Corrosion and Protection of Metals in Cultural Heritage and Construction (COPAC). He graduated in fine arts conservation in 1996 and obtained his PhD in 2001 from the Complutense University of Madrid, after an internship at the Canadian Conservation Institute (CCI), Ottawa.

As a heritage scientist, his work has focused on the study of corrosion and protective systems for metal cultural heritage, atmospheric corrosion in museums and exhibitions, and the application of electrochemical techniques and corrosion inhibitors for the conservation of the cultural heritage. He has published more than 125 scientific articles, has presented at more than 100 scientific conferences, and has participated in 33 national and international research projects with institutions including Instituto del Patrimonio Cultural de España, Patrimonio Nacional, Museo del Prado, Museo Guggenheim Bilbao, Museo Arqueológico Nacional, and Museo Nacional de Ciencia y Tecnología.

Emilio has participated in many professional organizations including the Joint Programming Initiative "Cultural Heritage and Global Change: a Challenge for Europe", ICOM-CC, Technoheritage, IIC and GE-IIC, and E-RIHS.



Emilio Cano is senior heritage scientist in Madrid. Image courtesy of Emilio Cano

## MEET OUR TRUSTEES

**Stephen P. Koob** received an MA (1976) in classical archaeology from Indiana University (USA), and a BSc (1980) in archaeological conservation and materials science from the Institute of Archaeology, University of London (UK). He spent five-and-a-half years as conservator of the Agora Excavations with the American School of Classical Studies in Athens, Greece. From 1986-1998 he worked as conservator, specializing in ceramics and glass, at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. (USA).

In 1998 he came to The Corning Museum of Glass, where he is now chief conservator. His decades of research on Paraloid B-72 and the various ways it can be used—along with his extensive publishing on that topic—have convinced not only his colleagues but also the company that produces Paraloid B-72 that this resin is a highly valued material appropriate for use in the preservation of cultural property. He is a pioneer in the field of glass conservation and has raised the standard of care for an entire category of cultural objects. In 2006 he published a book titled *Conservation and Care of Glass Objects*.

Steve's dedication as a mentor and teacher was recognized by the American Institute for Conservation (AIC) in 2014 when he was presented with the Sheldon and Caroline Keck Award. Along with his active involvement in the International Institute for Conservation (where he currently serves as a member of Council and as a member on the *Studies in Conservation* Editorial Board) and the AIC, he has played an active role in related professional organizations including the Archaeological Institute of America, serving on the Conservation and Site Preservation Committee, and the International Congress on Glass for which he is chairman of technical committee 17.

He is a Fellow of IIC and a Fellow of AIC and received Honorary Membership from AIC in 2017.



IIC Council member Stephen P. Koob is chief conservator at The Corning Museum of Glass. Image courtesy of Stephen Koob.



It turns out that it was rather a shock to our younger selves that a conservation career would require something belonging more to the world of graphic design, and we may not be the only people for whom this seemed somewhat of a barrier.

I was very lucky, personally, not only for coming from an art background to start with, but also for having the creation of a portfolio as part of my conservation studies at Cardiff University. I have Jane Henderson to thank for that, as with so many other things. But it still wasn't an easy process. There is an expectation that a portfolio will somehow summarise both your career and your personal identity at the same time, as well as being professional, well turned out and easy to read and digest for a potential employer.

There is also the problem of standardisation; we have all studied in different ways, produced different quantities and types of work, and 'portfolio' means very different things to all of us. Host Christina Roseik, for example, produced an academic portfolio during her degree program that was so large it formed volumes, whereas mine was so spare, in both practical and extracurricular work, that it was barely a pamphlet.

So what is a portfolio supposed to be? Christina makes an excellent point: the taken-for-granted ideal of a before-and-after photo pair with descriptive text may not actually be of much interest to an interviewer, nor indeed much help to the interviewee, and perhaps there is more benefit from a more visual representation of one's working practice.

Julia also points out that there are a great number of things beyond complete object treatment projects that may be presented visually, particularly for conservators who do not often work in this way and for whom other aspects of collections care are their core specialism. As she says, this is also relevant for the emerging conservator, as volunteering and temporary contract roles rarely provide an opportunity to fully complete a nice, juicy piece of bench work with lovely before-and-after photos.

*"...The taken-for-granted ideal of a before-and-after photo pair with descriptive text may not actually be of much interest to an interviewer, nor indeed much help to the interviewee..."*

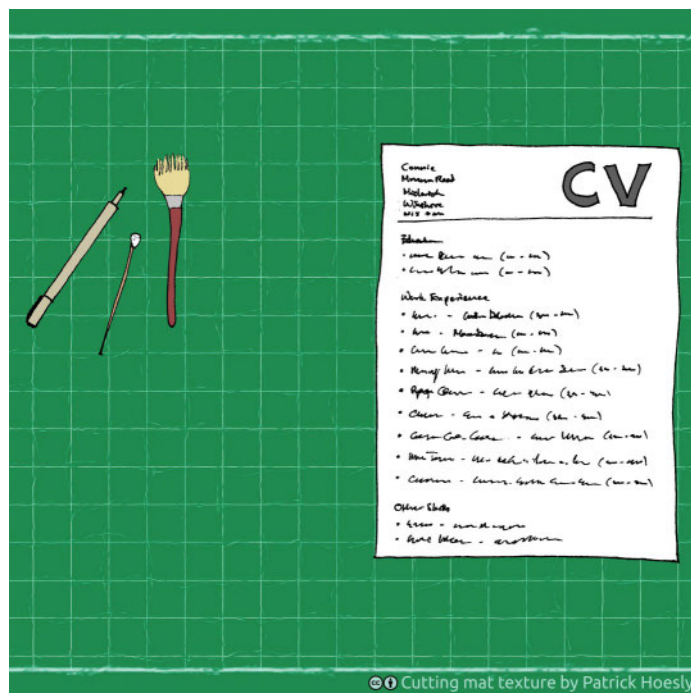
But, we are getting ahead of ourselves. What is the purpose of a portfolio? We can all agree that it must be well designed, easy and quick to interact with, and populated with well taken photographs that demonstrate competence and an attention to detail. But what should we be presenting about ourselves? Should we attempt to present our personalities? Or should we keep it professional and allow our riveting and engaging conversation to do the work?

Jenny Mathiasson, our artist and chief of professional whimsy, used her apparently boundless and imaginative

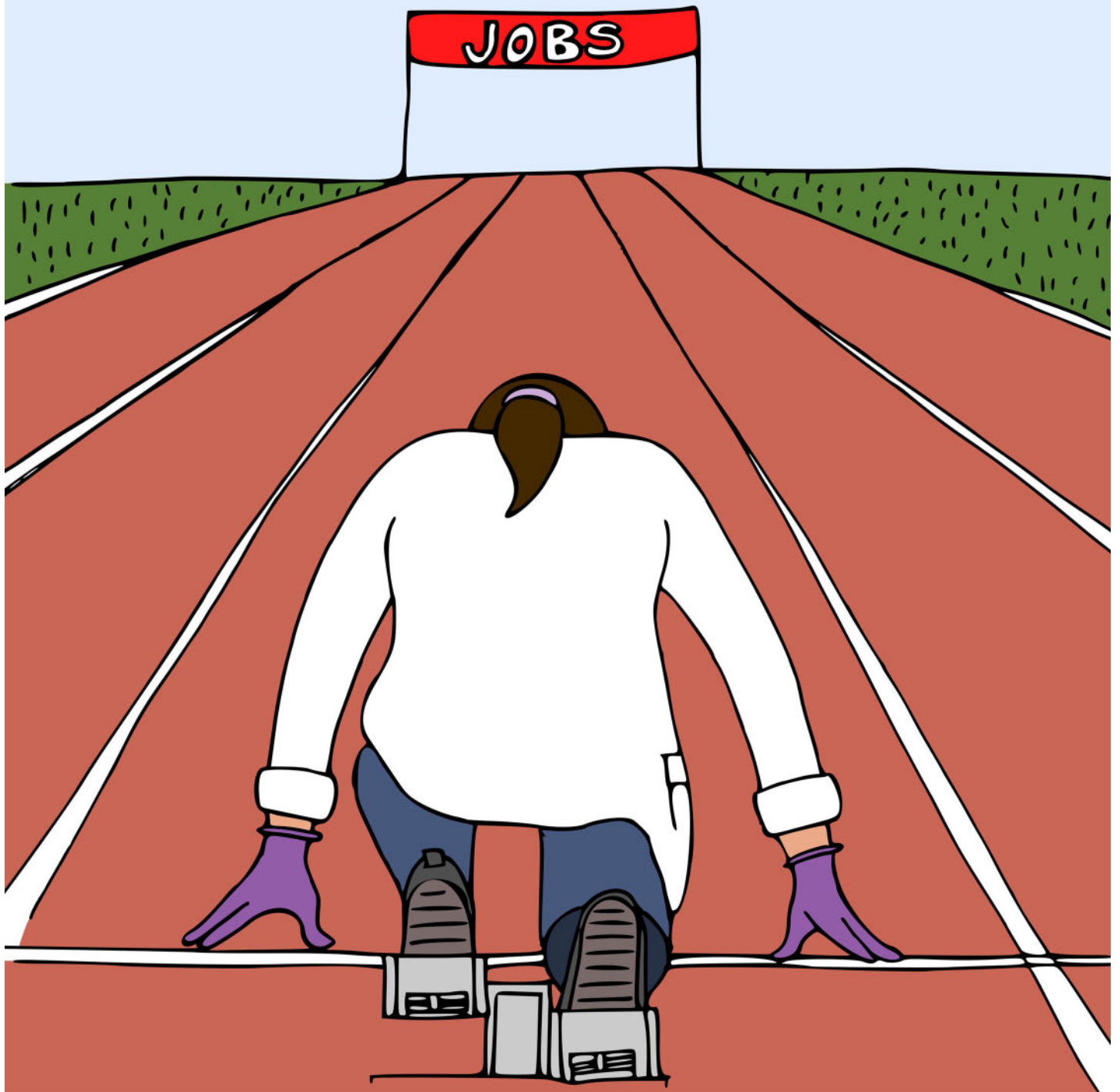
artistic skills to introduce personal touches into her portfolio in the form of small illustrations and icons. I think this is a wonderful idea, but in practice, Jenny found that she had a difficult time with the other trappings of portfolio advice she'd been given (such as the large folder and the flashy paper). When it comes down to it, the real success stories are found in the flexibility one can achieve by producing something that can be tailored to the individual job and institution.

Remaining up to date and reflective is key advice for interviewing and CV writing, as well as for developing a portfolio. Julia gives us great advice in this respect; she reflects back on each day or week, considering what she's achieved and what she's learned. This is very important for emerging professionals, mid-career, and later career conservators alike; we never stop learning and there is always something to pin down and take note of for a future interview or career opportunity.

At the end of the day, a portfolio can be something comforting and familiar. Early career conservators don't need to worry about not having theirs full of huge and ground-breaking treatments; it's not expected, and it's often not required. What we can include are the key accomplishments we want to convey to an interviewer, laying out project details as guide posts for ourselves as well as for potential employers. Those of us who suffer from interview nerves and the dreaded brain-blank when in front of a panel can use this as an opportunity to prepare in advance, using the portfolio to kick a



Left image: In the mind of a conservator. Above image: Illustration of a CV on a cutting board. Both Images by Jenny Mathiasson. Images courtesy of The C Word Podcast.



Conservator lining up for the job race. Illustration by Jenny Mathiasson. Image courtesy of The C Word Podcast.

panic-stricken brain back into gear. How do we cram all this wonderful information in then? On the topic of layout and organisation there are many different ways of doing this, and each have their benefits. You may want to organise by projects, materials, types of treatments or preventive and interventive conservation. My personal portfolio is organised chronologically like a CV and, although I'm considering a drastic up-date, I've found the familiarity of seeing my career laid out visually very comforting in an interview situation.

This all shapes up to the interview and portfolio process taking up a huge amount of time, and we at the C Word urge employers to consider this when they provide candidate feedback following an interview. The more detailed the better! With growing competition at recruitment, there have been signs of the portfolio playing an even larger part, forming presentation components of the interview or even being requested in a digital format at the point of application. There is pressure to photographically record everything one does in this new 'photo or it didn't happen' atmosphere, which causes problems for those of us who work alone or, indeed, for anyone who can't halt all work for a photo opportunity. It is also tricky, in this respect, to illustrate the elements of a conservator's role that are not bench work. When a posted job description includes mainly tasks such as people management, collections moves or the revision of procedures, what is the benefit of presenting a portfolio full of treatments?

For this episode we were very grateful for Twitter responses from both sides of the interview table that perfectly summarise the topic. Portfolios, though daunting, are an excellent tool for both interviewer and interviewee. With lots of photos and succinct treatment or project information, they can act as grounding, visual CVs that can focus a nervous mind.

Though it may be trickier to illustrate non-treatment work, there are plenty of options for including reports, schedules or letters; and there is always the option of including photos of activities or event posters. Although the lack of rules can be scary, this freedom allows us to curate our own take on our professional lives, and we can express ourselves in the way that we feel most comfortable and able to do so. Digital or printed, our portfolios can be worked and re-worked and developed as we develop ourselves.

These are some of the ideas that we discussed in the “Portfolio Extravaganza” episode:

1. Lots of high-quality photos of treatments and activities.
2. Choose small amounts of text over full essays.
3. Where text is included, make sure it covers information that will be useful to you and your interviewer such as materials, goals, and reflections.
4. Non-treatment activities CAN be presented in the form of photographs or copies of reports, risk assessments, etc.
5. Your layout can vary depending on your experience and way of working, don't feel the need to stick to a list of individual treatments or projects.
6. Consider including a less traditional talking point such as a problematic project.
7. If you've had the opportunity to do something unusual, put it in!
8. Consider going digital if the tech is available to you; it may save you valuable time and resources.
9. An element of layout flexibility can help you to tailor your portfolio to the specific role you are interviewing for.
10. Listen to our [“Emerging Professionals 2”](#) episode 4 in season 2 in which employers give us their thoughts on what makes a good portfolio \*wink\*.



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An alumni of Cardiff University, **Kloe Rumsey** now works at the People's History Museum in Manchester and is a proud host of the C Word Podcast. She also maintains her claim as the UK's only belly dancing conservator.

# CONSERVATION IN CONTEXT: A TALE OF TWO VILLAS

Reviewed by Graham Voce

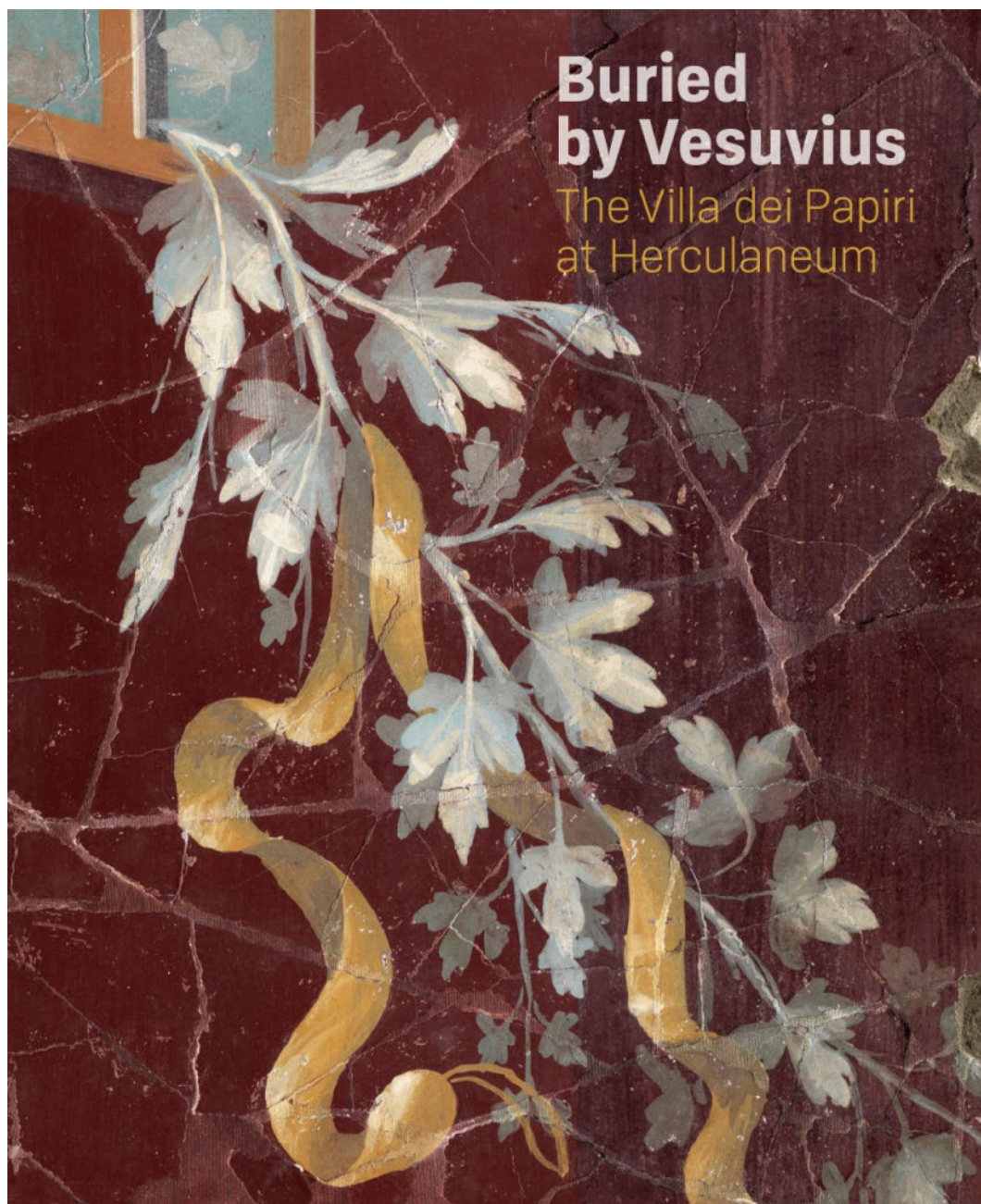
*Buried by Vesuvius – the Villa dei Papiri at Herculaneum*

Edited by Kenneth Lapatin

Los Angeles: J Paul Getty Museum, 2019

276 pages / \$65.00 / Hardcover

ISBN 978-1-60606-592-1



*Buried by Vesuvius*, book cover. Image courtesy of J Paul Getty Museum.

Published to coincide with an exhibition called *Last Days of Pompeii: Decadence, Apocalypse, Resurrection* at the J Paul Getty Museum in late 2019, this book is very much a labour of love for the Getty organisation as a whole, as this building in Herculaneum was the inspiration and model for the Getty Villa in Malibu. So, the structure and its contents resonate distinctly with the Getty organisation as a whole.

In the Getty's press release, the book is framed as "the first truly comprehensive look at all aspects of the Villa Dei Papiri at Herculaneum, from its original Roman context to the most recent archaeological investigations." This book is indeed a rich compendium of investigation and analysis of the original Villa, as well as being a study of the application of the Villa's story and history to its modern reincarnation in California.

As part history, part survey, part reconstruction, part archaeology, one may ask where the conservation angle is in this rich mix; there is much here for the conservation professional to consider



in the story of the conservation of the Villa itself, of the artefacts that have been discovered in the Villa so far, as well as the ways in which they have been conserved and treated since that excavation almost 400 years ago.

The book takes the form of a compilation of papers that accompanied the 2019 Getty exhibition. The first section puts the Villa in its context with contemporaneous descriptions of the eruption and with in-depth explanation of the current understanding of the build-up to, and eruption of, Vesuvius. This event caused Herculaneum, and the Villa, to be covered in pyroclastic flow and lava, and it influenced the ways in which the Villa came to be preserved as it is now.

The second section moves on to the rediscovery of the Villa in the eighteenth century, as well as the then-current approach to conservation and restoration. Also addressed is the fascinating way in which the Italian state hierarchy of the time used the Villa and its contents and treasures to bolster their political credentials and aims. There are also some heart-breaking accounts here, as attempt after attempt was made to open and read the hundreds of carbonised manuscript rolls, most of which were failures despite best intentions. The machinery and techniques that have been invented in several countries to try to read these lost manuscripts are fascinating and arguably constitute an area of study in itself.

The third section of papers together make up a thorough investigation of the structure of the Villa itself (so far as it has been excavated) and of the contents that have been found in it. The quantity of bronzes in particular is quite remarkable, and to see so many of these assembled here is a rare treat. The stories of their various conservation treatments and histories is also very well done. Great attention is paid to the component parts of the Villa itself, from the frescos to the floors and of course the library of texts discovered there. Again, the conservation content here is a major, but not the only, element of the papers.

The fourth section of the book is about recent approaches to the Villa and its contents, including not only recent excavations on the Villa using modern archaeological techniques, but also the conservation of some fragile ivory artefacts, objects perhaps too delicate to have been conserved in the past. There is also a review of the latest attempts to virtually unroll the scrolls of the Villa's library. Here we must be grateful to those who, in the early nineteenth century, decided to cease trying to physically unroll the very charred objects until better techniques were available. Here and now, researchers are experimenting with using analytical techniques such as spectral imaging (with limited success), reflectance transformation imaging (RTI) and, more recently, phase contrast tomography to virtually view the scrolls. This technology could signify the start of some very exciting discoveries when (or rather, if) the scrolls can be unwrapped.

Concluding this book is a paper by Francesco Sirano, looking ahead to what can be realistically achieved at the site of the Villa itself, in terms of both further exploration and excavation, and the conflicting reality of the modern town of Ercolano sitting on top of the site of the Villa and Herculaneum itself. The romanticism of discovery, conservation and revelation is balanced by the pragmatic realities of cost-benefit analyses; realty bites.

In conclusion, this is a fascinating and comprehensive review of the villas, both in Italy and America, and the inspiration of the original Villa is indeed quite infectious and the examinations here very well researched and written. The quality of the illustrations and of their commentaries is excellent and the exhibition catalogue at the end of the book similarly well done.

Conservation is not the prime focus of this book, but the essential part that conservation practice and conservation science have played over the years in relation to this site is a thread that runs throughout the book. This is a welcome and holistic approach to heritage, and as conservation professionals we can be proud to see our place in the past and future of this fascinating pair of mirror sites. Very much worth reading.

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**Graham Voce** was IIC's Executive Secretary from 2004 to 2020. Having studied both Landscape Architecture and English literature to BA (hons) degree level, Graham is a Fellow of the Society of Antiquaries of London and a member of a number of heritage organisations.

# APOYONLINE 30<sup>TH</sup> ANNIVERSARY CONFERENCE AND WORKSHOP ON HERITAGE PRESERVATION

30 YEARS BUILDING BRIDGES AND PATHWAYS FOR THE PRESERVATION OF CULTURAL HERITAGE IN THE AMERICAS, IN RIO DE JANEIRO, BRAZIL

By Claudia S.Rodrigues de Carvalho

*The APOYOnline 30<sup>th</sup> Anniversary Conference and Workshop on Heritage Preservation: 30 Years Building Bridges and Pathways for the Preservation of Cultural Heritage in the Americas, held in Rio de Janeiro from 23-27 September 2019, was an outstanding event for the heritage preservation field.*





Top image: Beatriz Haspo and other "Manos a la Obra" volunteers at the State Archives of Rio de Janeiro. Image courtesy of APOYOnline. Bottom image: The official group photo from the APOYOnline 30th Anniversary Conference. Image courtesy of APOYOnline.



APOYOnline works to strengthen networks among cultural heritage professionals in Latin America, the Caribbean, and other Spanish and Portuguese speaking countries and to promote professional development in the field through improved access to specialized training and updated technical information.

The celebration of three decades of APOYOnline's activities was organized in partnership with Brazilian public institutions, [Casa de Oswaldo Cruz-Fiocruz](#) and [Casa de Rui Barbosa Foundation](#), and also in collaboration with the [University of Delaware](#) (USA).

Casa de Oswaldo Cruz is part of the Oswaldo Cruz Foundation (Fiocruz) and is dedicated to producing knowledge through research in the field of the history of science and health. It also takes part in overseeing the preservation, appraisal, and dissemination of the architectural, urban, archeological, archival, bibliographic, and museological heritage that has been amassed by the Oswaldo Cruz Foundation (Fiocruz) since its early twentieth-century establishment on the grounds of the Manguinhos Fazenda in Rio de Janeiro, which was originally known as the Federal Serum Therapy Institute (Instituto Soroterápico Federal). The Institute offers a professional master's degree in the preservation and management of cultural heritage in the sciences and health (<http://www.coc.fiocruz.br/index.php/en/about/about>).

Casa de Rui Barbosa Foundation-FCRB is a Brazilian federal institution which focuses on the development of culture through research, teaching, preservation of collections, and the production and dissemination of knowledge. The high purpose of the Institute is to promote knowledge of Rui Barbosa's life and work by preserving and disseminating the assets that belonged to him including the residence built in 1849, which is the first Brazilian historic house-museum; his library; and his personal archive. FCRB holds an important Brazilian historic collection and literary archives. The house of Rui Barbosa Foundation also offers a professional master's degree in memory and collections ([www.casaruibarbosa.gov.br](http://www.casaruibarbosa.gov.br)).

The first part of the event was a conference that occurred on the Casa de Rui Barbosa premises with more than 200 participants. This was followed by a workshop on photograph conservation with 60 participants at Casa de Oswaldo Cruz. The program also included the APOYOnline 30<sup>th</sup> anniversary celebration; visits to the National Library, Instituto Moreira Sales, and Historical Architectural Center of Manguinhos (FIOCRUZ); an exhibition of preservation materials; and the APOYOnline volunteer-based initiative "Manos a la Obra" ("Helping Hands") held at the Public Archives of the State of Rio de Janeiro.

The conference key-note speaker was Professor Debra Hess Norris from the University of Delaware. The conference's themes were cooperation networks, preventive conservation, risk management, professional training and education in preservation, and digitalization and digital preservation, all of which were discussed in four panels over two





**Top left:** Opening Session at Casa de Rui Barbosa Foundation. From left to right: Paulo Elian (Director of Casa de Oswaldo Cruz, FIOCRUZ), Marcos José de Araujo Pinheiro (Deputy Director for Cultural Heritage and Science Communication), Amparo Rueda (APOYOnline), Beatriz Haspo (APOYOnline), Claudia S. Rodrigues de Carvalho (Architect / Casa de Rui Barbosa Foundation), Ana Lygia Medeiros (Director Casa de Rui Barbosa Foundation). Image courtesy of Claudia S. Rodrigues de Carvalho. **Bottom left:** “Manos a la Obra” volunteers at the State Archives of Rio de Janeiro. Image courtesy of APOYOnline. **Top right:** “Manos a la Obra” volunteers at the State Archives of Rio de Janeiro. Image courtesy of APOYOnline.

days. Panel 1 was on networking and communication. Panelists included Beatriz Haspo (USA/Brazil; executive director APOYOnline; professor, University of Maryland; collections officer, Library of Congress), Amparo Rueda (Colombia; founder and vice-president APOYOnline), António Candeias (Portugal; vice-president, University of Évora/ Laboratory Hercules/ Laboratory José de Figueiredo), and Margarida Lages (Portugal; president, Network of Diplomatic Archives of the Americas-RADI).

Panel 2 was on digitization and digital preservation, and the panelists were Millard Schisler (Brazil; adjunct professor, Johns Hopkins University), Alan Haley (USA; preservation specialist, Library of Congress), Miguel Ángel Márdero Arellano (Mexico; coordinator of Cariniana Network, Brazilian Institute of Information in Science and Technology, IBICT), Aquiles Alencar-Brayner (Brazil, consultant), Howard Besser (USA; professor, New York University).

Panel 3 was on professional development and preservation education, and the panelists were Debra Hess Norris (USA; professor, Winterthur/University of Delaware Program in Art Conservation), Nora Kennedy (USA; chair photograph conservation department, Metropolitan Museum of Art), Luiz Souza (Brazil; professor, Federal University of Minas Gerais), Griselda Kluppel (Brazil; professor, Federal University of Bahia).

Panel 4 was on preventive conservation and risk management, and panelists included Rob Waller (Canada; president, Protect Heritage Corp), Claudia S. Rodrigues Carvalho (Brazil; architectural preservation specialist, Casa de Rui Barbosa Foundation), Carla Maria Teixeira Coelho (Brazil; architect, Casa de Oswaldo Cruz/Fiocruz),

Alexander Kellner (Brazil; director, National Museum of Brazil). This panel concluded with the presentation of a video of Gaël de Guichen (Italy; special advisor to the director general of ICCROM) interviewed by José Luiz Pedersoli (Brazil; program manager, conservation of collections, ICCROM).

The conference also had 32 oral presentations and more than 50 posters included in the poster session. After visits to the National Library, the Public Archives of the State of Rio de Janeiro, and the Historic Architecture Center of Manguinhos, the conference's closing ceremony was held at Casa de Oswaldo Cruz, where Debra Hess Norris and Nora Kennedy delivered a lecture on the preservation of photographic materials.

During the last two days of the celebration, the photograph conservation workshop took place at Casa de Oswaldo Cruz, with 60 participants and a team of specialists and instructors including Debra Hess Norris, Nora Kennedy, Ronel Namde (J. Paul Getty Museum), Sarah Freeman (J. Paul Getty Museum), and Amber Kehoe (The Harry Ransom Center). As part of the program, the Instituto Moreira Salles hosted the participants for a visit to see its photographic collection.

The conference gathered professionals and students from Argentina, Bolivia, Brazil, the Dominican Republic, Chile, Colombia, Cuba, Guatemala, Honduras, Mexico, Peru, Portugal, Spain, the United States, Uruguay, Venezuela, Canada, Portugal, and Spain.

The sponsorship program enabled several participants to attend the events, provided materials to support the "Manos a la Obra" initiative, and supported the photograph conservation workshop as well as technical visits to related institutions.

Besides presenting the important work of cultural heritage professionals throughout the Americas, the Caribbean, and Spanish- and Portuguese-speaking countries around the world, the event also gave us a sense of accomplishment in improving the careers of the future generation of professionals in preservation cultural heritage; approximately 30% of registered participants were students from various training programs in preservation/conservation from Brazil, Latin America, and Portugal.

As a member of the organizing committee, and on behalf of Casa de Rui Barbosa Foundation, I want to take this opportunity to express my gratitude to those who made this event possible; it was a remarkable experience to work with Beatriz Haspo, Marcos José de Araújo Pinheiro (Deputy Director for Cultural Heritage and Science Communication-Casa de Oswaldo Cruz), and all the individuals and institutions that were involved in this celebration.



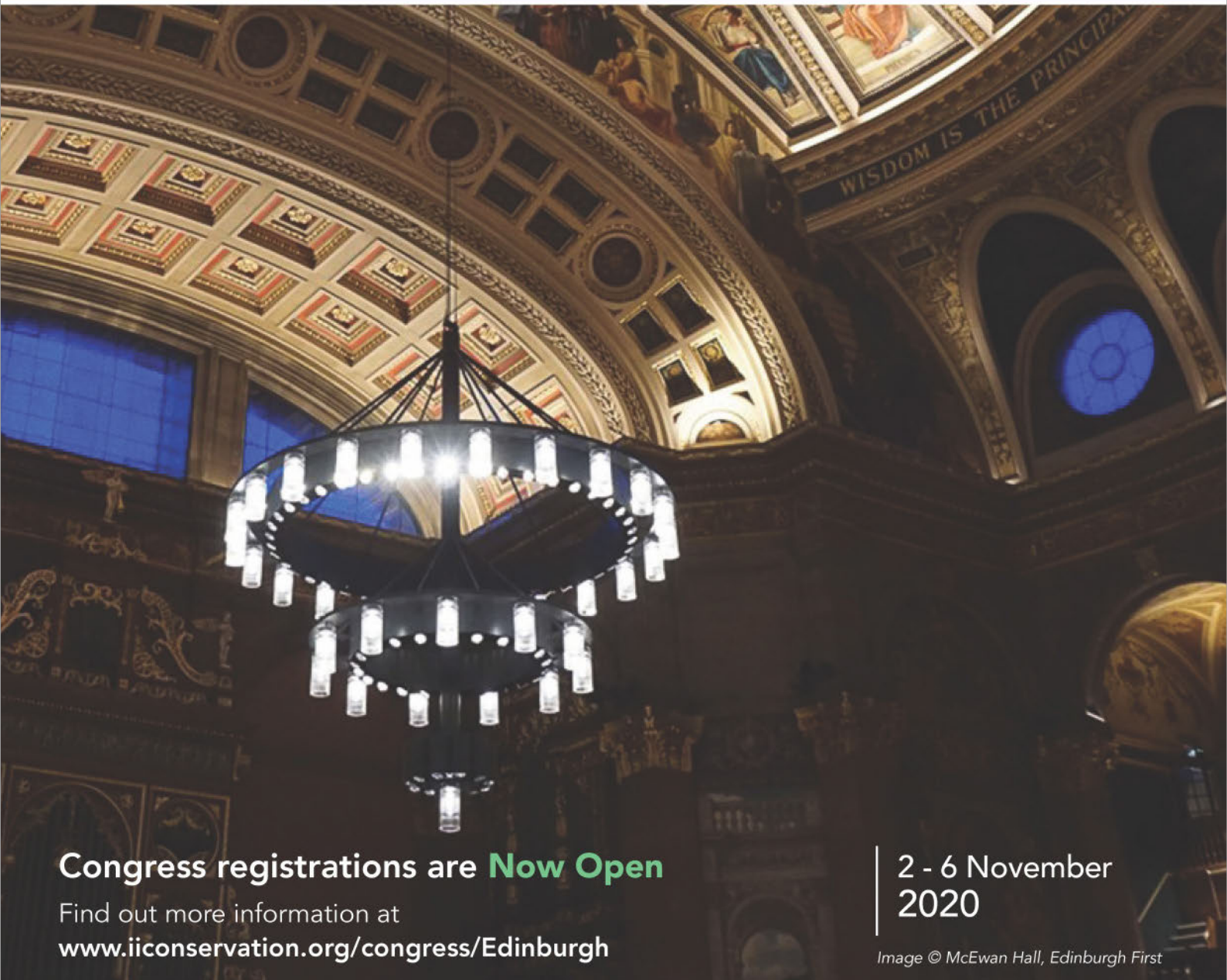
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**Claudia S. Rodrigues de Carvalho** is an architectural preservation specialist. She graduated in architecture and urbanism at the School of Architecture and Urbanism, Federal University of Rio de Janeiro (UFRJ, 1985). She received an MA in architecture and urbanism (UFRJ/2005) and a PhD in history and fundamentals of architecture and urbanism at the University of São Paulo (2006). Claudia has been the coordinator of the Casa de Rui Barbosa Preventive Conservation Plan since 1998. ([www.casaruibarbosa.gov.br/conservacaopreventiva](http://www.casaruibarbosa.gov.br/conservacaopreventiva))



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# IIC-INTERNATIONAL TRAINING CENTRE FOR 2019 WORKSHOP: SCIENTIFIC APPROACHES TO AND GLASS CONSERVATION, BEIJING

By Sarah Benrubi





# CONSERVATION AND CERAMICS



*Last November the 5th course given by IIC and the International Training Centre for Conservation (IIC-ITCC) took place in the Hospital for Conservation at the Palace Museum in Beijing. Following the previous courses on non-destructive analyses, preventive conservation, painting and paper, the 5th course was dedicated to scientific approaches to the conservation of ceramics and glass. Intensive courses and lectures were organized from 11<sup>th</sup> to 23<sup>rd</sup> November 2019.*

Twenty-four participants were selected both from China and abroad. Chinese conservators from Beijing, Shanghai, Hong Kong, Jingdezhen, Shaanxi, Beijing, Sichuan, Zhejiang and Henan attended the course. Foreigners came from Cambodia, Iran, Serbia, the United Kingdom, Turkey, Lithuania, Singapore, Croatia, Germany, Greece and myself from Belgium.

All together we covered a broad overview of the field, working as conservators on archaeological sites, in public institutions, in conservation programs and sometimes for private clients. We work on archaeological items (underwater materials were well represented), decorative and contemporary art.

IIC-ITCC lecturers were specialists in the field of ceramics and glass: Sarah Staniforth (President Emeritus, IIC); Chandra Reedy (University of Delaware); Austin Nevin (University of Gothenburg); Norman Tennent (University of Texas at Dallas/University of Amsterdam); Frankie Halahan (Halahan Associates); and Yong Lei, Wusheng Wang and Ningchang Shi from The Palace Museum.

The course combined theoretical presentations and practical sessions which benefited from the exceptional scientific infrastructure and staff at the Hospital for Conservation.

Yong Lei described some research carried out in the laboratories: extensive databases on the composition of Chinese ceramic productions (Ge Ware project), technology research projects on black porcelain and an extensive survey on the origin and distribution of cobalt blue in early Ming Dynasty porcelain.

Sarah Staniforth introduced us to preventive conservation and the ten agents of deterioration. Practical observation and risk assessments were conducted by groups in different locations around the Forbidden City.

Austin Nevin led a course on non-destructive analyses for ceramics and glass; FTIR, Raman spectroscopy, X-ray fluorescence and X-ray diffraction were demonstrated. FTIR remains the analytical method of choice when it comes to the identification of conservation polymers and adhesives. For Raman spectroscopy, in practice, we realised the complexity of calibration parameters and its power for the identification of colourants. These are complex techniques that require great mastery for proper analysis of ceramic and glass materials. We were all familiar with portable XRF equipment, which we have used extensively to define the nature of chemical elements on many different types of artefacts. However, the detection of lighter elements is more difficult using XRF, making this technique of limited use when it comes to the analysis of glass composition—this limitation, however, can be partially overcome by working in a vacuum. In practice vacuum analysis avoids perturbation and makes lighter elements more visible (we were wondering how harmful this vacuum process could be for extremely thin or crizzled material). The last technique demonstrated, and probably the most impressive, was X-ray diffraction (XRD). An entire object was securely fixed in a transparent isolated box. Crystalline networks and molecules were detected using different X-ray sources and detectors. Some of these molecular structures can begin to appear only when ceramics are fired above specific



**Previous double-page spread:** Excursion to the Great Wall. Photo taken by Ronnie KAM. **Top:** During a practical session, participants tried their hand at wheel throwing. Photo taken by Ronnie KAM. **Center left:** Hands-on comparison between ceramic fragments from Ming and Qing Dynasty. Photo taken by HAN Tong/ LIU Silin. **Courtesy of the Palace Museum.** **Center right:** Norman Tennent painting porcelain. Image by Sarah Benrubi. **Bottom:** Heide Trommer observing thin-section petrography under ppl and cpl. Image by Sarah Benrubi.

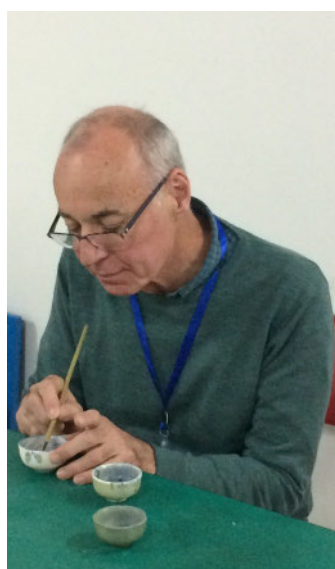


temperatures. Indeed, XRD gave impressive results on ceramics without sampling, and we were able to signal from multiple points on the surface, thereby increasing the accuracy of our results. "

As you can imagine, this introduction to these techniques didn't make us specialists, but gave us better knowledge for selecting which specialist or equipment we might use to answer specific conservation and research questions. As Norman Tennent highlighted, we can carry out analyses for many reasons, but this is not always necessary to properly treat an object.

Chandra Reedy gave us an introduction to thin-section petrography applied to ceramic materials. With many examples she explained the information we can gather from observations in plane-polarized light and cross-polarized light including the nature of the components, the origin of material, even the firing process, the quality of execution and manufacturing information. With her extensive collection of thin sections we had the opportunity to observe many different types of ceramic. We all wished for more time to observe and understand this collection more extensively.

Norman Tennent presented seven lectures based on research subjects in which he was involved with various institutions: glass and enamel composition (with a focus on laser ablation-inductively coupled plasma-mass spectrometry), deterioration of glass (with a focus on identification of ionic species on the surface of unstable glass), cleaning issues for glass and glazing, aging studies on a selection of polymers with optimal properties for glass conservation (including identifying and predicting the aging behaviour of polymers), the significance of refractive index in regard to glass restoration, and blue metamerism and glaze colour matching and analysis. Many case studies were also illustrated, helping us to understand the decision-making process in the implementation of complex and multi-problem treatments.



Frankie Halahan shared her experience by highlighting—through various presentations—a diversity of materials, techniques of production, forms of degradation and restoration techniques available to us.



Wusheng Wang showed us various conservation treatments carried out in China, and we were able to see that our professional practices, though in some cases separated by continents, are not as far apart as we might often think.

Finally, Ningchang Shi presented us with multiple fragments of ceramic materials. Where, in the West, we often group these materials under the generic category of celadon, Ningchang Shi helped us to recognize the different aesthetic and technological particularities characterizing the production of Ru, Guan, Longquan and Yue (and Mise Yue) ware.

We had an exhilarating break from these intense study days when we went to the Great Wall. We also had the



Group photo after opening ceremony. Photo taken by HAN Tong/ LIU Silin. Image courtesy of the Palace Museum

opportunity to experience wheel throwing and applying cobalt glazing on porcelain. The course was organized very efficiently, fostering connections and collaborations between the participants. The question sessions were also very helpful allowing all participants to interact and share individual knowledge and experiences with the whole group.

And what about the non-verbal re-cap that we participated in to summarise different aspects of the course!!! I prefer not to write about it, in order to leave a surprise for the next participants.

The next two IIC-ITCC courses will focus on built heritage conservation and metal conservation. So, stay tuned!



**Sarah Benrubi** has a master's degree in the conservation of ceramics and glass (2003) from La Cambre Brussels, Belgium. She followed this with internships at The Corning Museum of Glass and The National Museum in Cardiff. Back in Belgium she was a post-graduated intern at the Royal Institute for Cultural Heritage. Since 2005 she has worked as a private conservator and in 2015 became the teacher responsible for the ceramics and glass conservation department at La Cambre.



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*Some of the youngest newsies hanging around the paper office after school. Location: Buffalo, New York (State). Photographer: Lewis Hines. 1910. Library of Congress, Prints & Photographs Division, National Child Labor Committee Collection, [reproduction number, e.g., LC-USZ62-108765]. Original location <https://www.loc.gov/pictures/item/2018674175/>*

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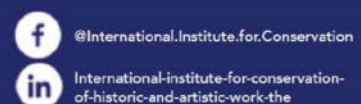
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Participants mingling during a coffee break. Photography by Pernille Holm Mogensen, NKFDK. Captured 31.10.2019.

# NKF-DK SYMPOSIUM 2019

By Astrid Grindler-Hansen

*In the fall of 2019, the Nordic Association of Conservators-DK held a two-day educational symposium in the heart of Copenhagen at the National Museum of Denmark, the so-called Prince's Mansion in Ny Vestergade. The symposium was arranged in collaboration with the National Museum of Denmark and MoK, a Nordic peer-reviewed scientific journal for the conservation of artistic works, cultural and natural history objects.*

The overall theme of the symposium was "Analysis and Imaging Techniques in the Conservation of Art, Cultural and Natural Heritage", and the program covered a wide range of methods and applications of imaging and material-based techniques. The symposium included 87 participants coming from all over Europe including conservators, researchers, archaeologists, art historians and students in the fields of cultural and natural history, so the stage was well set for a broad and rich debate, providing new insight into the rapidly growing technology used for state-of-the-art visual analysis.

The topics to be discussed included 3D imaging and photogrammetry, 3D modelling and documentation, digital technologies in heritage conservation, and development within material-based analysis methods such as archaeological material analysis and MFTs (Microfading Techniques). X-ray and other types of photographic analysis were likewise discussed during the presentations and the follow-up discussions.

The participants were welcomed to the symposium by Peter Rasmussen from the National Museum of Denmark. Mr Rasmussen is head of research in the Department of Environmental Archaeology and Materials Research, and in his short speech he chose to underline the ever-increasing importance of digital conservation and the research into documentation techniques within the preservation of art, cultural and natural heritage—an opinion that was echoed as the torch was passed on to the 17 different speakers of the symposium.

Two keynote speakers were invited to give their opinion on—and share their experience in—the fields of analysis and imaging techniques, the first one being Dr Alex Ball



from the Natural History Museum in London. Dr Ball is head of the Imaging and Analysis Centre, which prepares and analyses biological, geological and synthetic material for staff, scientific visitors and consultancy projects. Dr Ball emphasized the value of non-destructive and sensitive methods of analysis when handling delicate museum specimens and listed the different types of 3D imaging used at the National Gallery, e.g. simple photogrammetry obtained by SEM-EDX (often used when teaching school children), the production of digital surrogates for travelling exhibitions and CT (micro) scanning of museum specimens to reveal details invisible to the naked eye. The presentation was humorously summed up with the calculated price of the "dream lab", not only considering equipment costs and such, but also taking special consideration for the current need for data storage. This topic of data storage became one of the more debated issues at this two-day event, as it is a considerable challenge within the field, especially when

we continue to produce more and more digital data. Good, sustainable storage facilities are simply a requirement for good, useable documentation.

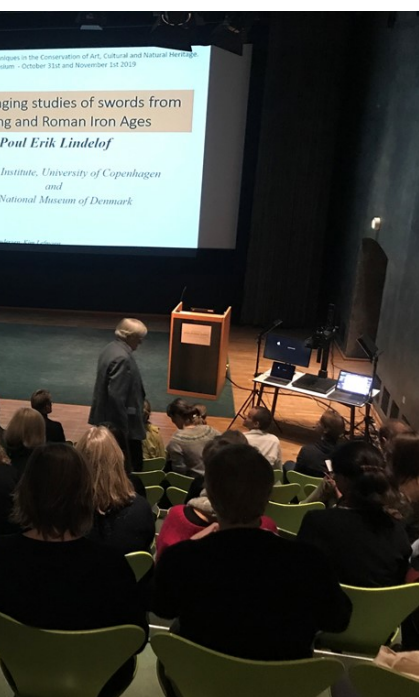
Following Dr Alex Ball's keynote talk, seven other presentations were given on the first day, beginning with the category of 3D-imaging and photogrammetry. The speakers in this group presented projects on 3D digitization or digital documentation of cultural heritage sites, adding nuance to the topic of methods. One presenter, for instance, challenged the advantages and disadvantages of photographic methods—in this case full-spherical panorama and photogrammetry of a decorated historic interior—while another presented practical research on using structured-light scanning and digital photogrammetry for scanning 3D-objects. The latter is to result in a handbook of good practice on the subject of 3D-imaging, including decision-making iconography.

To put emphasis on the value of 3D-scanning as a digitization tool, we were also presented with the work that went into creating a step-by-step assembly guide for a large, fragmented mixed-media sculpture. The speakers presented the method and the guide as an "IKEA-solution" for a complex, practical problem as well as an upgrade to the existing documentation of the sculpture.

Photogrammetry and 3D modelling seemed to be some of the more popular methods, and these were often mentioned throughout the presentations on the first day of the symposium.

The next group of presentations fell into the category of 3D-modelling and documentation. In this group the speakers presented their thoughts on 3D-modelling as a tool for creating missing limbs or parts on museum objects; perfectly fit-





Lower left image: Participants at the Symposium dinner. Photography by Maiken Ploug Riisom, NKF-DK. Captured 31.10.2019.

Upper left image: Symposium tote and programme. Photography by Maiken Ploug Riisom, NKF-DK. Captured 30.10.2019.

Above image: One of the Symposium sessions. Photography by Sigrid Ninel Kledal, NKF-DK. Captured 01.11.2019.

ted framing systems; and supports for fragile objects such as thinned, warped copper paintings and degraded metal helmets. There was broad agreement that these methods were efficient for creating customized packaging and could, in conjunction with 3D control systems for monitoring the surface of the objects, improve the standard for travelling exhibitions. In this category the question of material selection was also raised. How do we secure, for instance, the light stability and durability of these new materials used for 3D-modelling? How do they compare to our well-known materials used for free-modelling and aesthetic restoration? And, as one speaker questioned, how well do these methods of 3D-scanning fare when used for the large-scale monitoring of wooden material? This speaker referenced the case of a Viking ship with constant static and dynamic changes all over the entire structure; in the case of the ship, the answer to that last question was, simply, "poorly". The object would move too much, so in this case a simple solution—using reference points on the ship and the surroundings—was used to create a digital registration of the short-term and long-term changes in the structure.

Professor Karin Margarita Frei, research professor in archaeometry at the National Museum of Denmark, gave the keynote on the second day of the symposium, 1<sup>st</sup> November. Prof Frei talked about the relevance of merging fields, more specifically on the field of archaeometry, a complex interdisciplinary field within the framework of natural science. The field is used to solve archaeological questions but is—as is archaeology itself—always based on interpretations of the "why" and "how". During this presentation we were informed about an ongoing project on the mapping of human mobility in connection with prehistoric metal trade based on the measurement of isotope ratios found in remains from the Bronze Age.

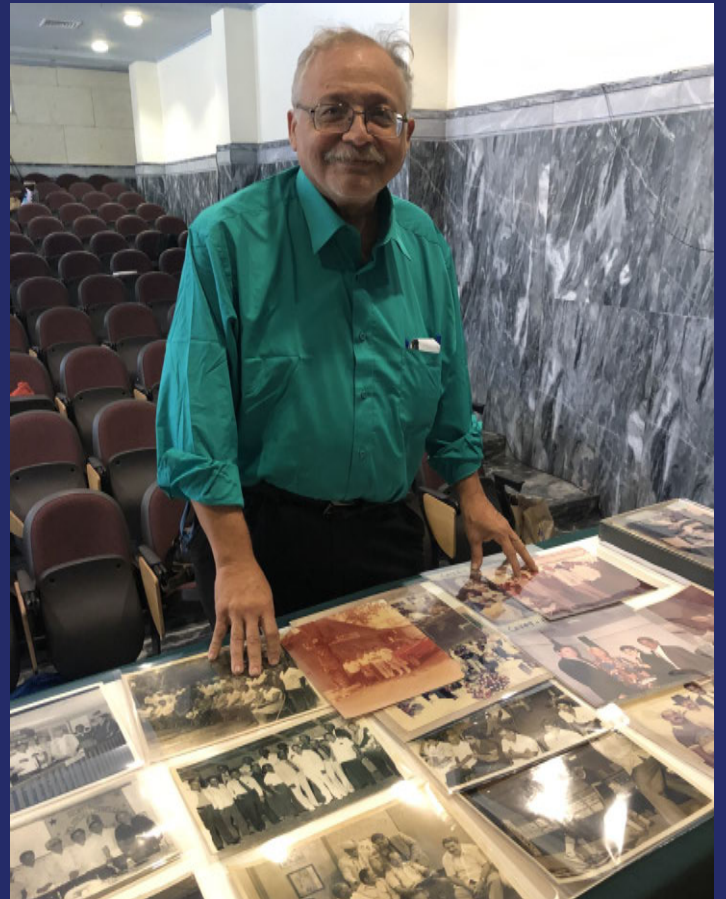
Prof Frei's keynote speech was followed by 8 presentations on digital technologies and other techniques in heritage conservation. These included various topics ranging from authentic sword crafting and neutron studies, to the monitoring of microfading on paper and the development of a risk assessment tool as well as a formal policy for acceptable light damage. Talks were also given on methods for sampling and preparing paper cross-sections using different types of embedding resins and ion milling. The latter preserves the paper structure but causes other issues that can be ascribed to the application of heat. Finally, presentations were given on the use of multispectral imaging to take images of unreadable documents (e.g. burned, water damaged or bleached) using different camera filters to recover the secrets of the documents. Lastly, a new EU project, CHANGE (Cultural Heritage Analysis for New Generations), was introduced to the audience as an Initial Training Network (ITN) with 20 international partners, researching a variety of subjects including material science and digital conservation.

The 2<sup>nd</sup> day of the symposium was wrapped up nicely with a discussion on the event and all the topics presented. Special thanks to Mona Hess and Gianluca Pastorelli for introducing and mediating the talks.

The Symposium program and abstracts can be found at the Nordic Association of Conservators-DK homepage here: [www.nkf-dk.dk/symposium](http://www.nkf-dk.dk/symposium)



**Astrid Grønder-Hansen** is a newly graduated paintings conservator from The Royal Danish Academy of Fine Arts (KADK) School of Conservation, class of 2016. She is currently working as a research assistant at the Centre for Art Technological Studies (CATS) at the National Gallery of Denmark where she is involved in a research project on the use of grounds in 16<sup>th</sup>- to 18<sup>th</sup>-century Dutch and Italian paintings.



Top left: Workshop participants explored surface cleaning of damaged photographic print materials—albumen, collodion and gelatin—using dry techniques, including soft brushes and cosmetic sponges. Top right: Eduardo Rey presents a collection of silver gelatin, color, and digital print materials owned by la Casa del Boxeador, an organization founded in 1969 with the vision of providing services to boxers and their families and to preserving the history of boxing in Puerto Rico. Nearly 100 prints from this collection were stabilized and rehoused by students in the Winterthur/University of Delaware Program during the photograph conservation block in January 2020. Bottom: Workshop participants examine and recover a mixed collection of water-damaged photographic materials during a recovery drill designed to strengthen knowledge and skills centered on emergency response. (All images courtesy of Debra Hess Norris.)



# LETTER FROM THE PLANE

By Debra Hess Norris, introduction by Sharra Grow

*Debbie Hess Norris, director of the [Winterthur/University of Delaware Program in Art Conservation \(WUDPAC\)](#), as well as chair and professor of photograph conservation, regularly writes letters to her graduate students, many of these letters drafted from the seat of an airplane as she travels the world, spreading her expert knowledge and her warm heart.*

*These letters are typically centered on the preservation of photographic materials and almost always include a Beatles reference and perhaps a note on airline coffee, which is “typically not great,” Debbie notes, “unless you are flying business class Austrian Air where they have a special coffee service with at least 12 different coffee drinks. I have tried them all.”*

*Debbie has graciously allowed us to share one of her letters, which is both a heart-breaking and heart-warming note about her recent workshop on the hard-hit island of Puerto Rico.*



Dear All,

Note to frequent travelers, row 9 on an A321 offers excellent exit-row seating with ample leg room, ready access for carry-on storage, and good lighting. It is 6:07 AM and I have a note from the plane to prepare. Bob lent me his retro iPod, loaded with (too many) eclectic offerings, A to Z. REM's *Everybody Hurts* has me in tears as I consider the days and nights of human suffering worldwide—from Puerto Rico to China. I hope that we can “hold on” and that our work in the preservation of cultural heritage will always find a way to foster joy, well-being, and cultural understanding.

Owing to the generous support of the University of Delaware, I had the opportunity to lead an intensive three-day conference and workshop on the preservation of photographic materials in San Juan, organized in collaboration with the [FEMA Joint Recovery Office of Puerto Rico](#), the [National Archives in San Juan](#), the [Institute for Puerto Rican Culture \(ICP\)](#), and other partners. Yuli Colon, a Puerto Rican UD undergraduate art conservation major, was my exceptional teaching assistant. Working closely with Gretchen Ruiz Ramos (cultural institutions and arts organizations specialist, Environmental Planning and Historic Preservation Program, FEMA) and Hilda Teresa Ayala-González (archivist for the Graduate Research and Innovation Center at the University of Puerto Rico) was a great pleasure and a welcomed lesson in effective leadership.

Our program commenced with a chilling directive to stay seated with our heads covered in the event of an earthquake and to evacuate to the 5th floor following subsequent tsunami warnings—a reminder of the catastrophic natural disasters that continue to confront our Puerto Rican colleagues.

Nearly 60 professionals from across the island—curators, historians, photographers, professors, scientists, government officials, archivists, conservators, and students—attended the morning lectures centered on advocacy and the identification, characterization, deterioration, and preventive care of photographic collections. We divided into groups to examine public and personal collections (many participants brought wonderful family treasures for our enjoyment). Eduardo Rey, founder of The House of the Boxer, shared the 87 images conserved by our first-year students during the 2020 Photograph Conservation Block with excitement and gratitude. Some of the participants spontaneously cheered!



Watch the FEMA External Affairs interview of Debra Hess Norris and video of the conference and workshop on photographic materials, held in Puerto Rico in collaboration with FEMA, the National Archives in San Juan, the Institute for Puerto Rican Culture, the University of Delaware, and other partners. Video courtesy of FEMA.

metic sponges, vinyl erasers, and selective wet techniques; examined different approaches to post-disaster humidification and flattening; and shared our thinking on risk management and opportunities to stay connected.

I leave Puerto Rico with many new colleagues and treasured friends. I am inspired by their skill, passion, hard work, and resilience.

Our hearts and minds remain centered on the people of Puerto Rico; our effort to assist with the preservation of the rich cultural treasures across the island continues. In late March WUDPAC alumna Bianca Garcia will join Maddie Cooper and Marie Desrochers in a UD-supported workshop in collaboration with FEMA, ICP, and others, centered on preventive conservation practice and the assessment and stabilization of water-damaged painted surfaces.

I am signing off as the turbulence becomes intense and the flight attendants have taken their seats—never a good sign. *Beautiful Day* is playing now! Just perfect, as I see the brightly lit cloud-covered world below.

*It's a beautiful day  
Don't (ever) let it get away.*

Much love,  
Debbie

Afternoon workshops balanced theory with hands-on practice. These sessions were limited to 20 participants (with a waitlist similar in number) directly responsible for the care and preservation of photographic materials in their collections. I admired their excitement and generosity of spirit.

Together we identified 19th- and 20th-century print processes; successfully recovered damaged prints and negatives from a simulated water emergency while working toward improved and collaborative collections-based disaster planning; surface cleaned print materials using soft brushes, cosmetic sponges, vinyl erasers, and selective wet techniques; examined different approaches to post-disaster humidification and flattening; and shared our thinking on risk management and opportunities to stay connected.



**Debra Hess Norris** is chair and professor of the Art Conservation Department at the University of Delaware. Since 1997, Norris has directed the Winterthur/UD Program in Art Conservation. Norris has authored 45 articles and book chapters and taught 150+ photograph preservation workshops worldwide. She co-led the Middle East Photograph Preservation Initiative with wonderful partners. Today she serves on many boards including the Foundation for the Advancement in Conservation, the Conservation Center for Art and Historic Artifacts in Philadelphia (USA), the HBCU Library Alliance, and the UD Board of Trustees.

# ECO-FRIENDLY ART PACKING AND TRANSPORT

By Peter Cannon-Brookes

*As a few words of explanation as to why I am concerned with eco-friendly packing and transport, I read natural sciences at Cambridge University and history of art at the Courtauld Institute of Art, University of London, and was appointed keeper of the department of art at the City Museum and Art Gallery of Birmingham at the end of 1964.*

On taking up the post, aged 28, I rapidly concluded that my future role would be basically one of administration at a time when matters of conservation, insurance, packing and transport were the responsibility of the head of the department. The cities of Birmingham and Lyon were twinned, and in 1966 I was called upon to organise a major exhibition of paintings from the Birmingham municipal collection, transport them to Lyon and set up the exhibition there in the Palais de St. Pierre.

Following publicity in the Birmingham press, I was approached by the local manager of the transport company Evan Cook with his bid for the job. However, he had no experience with shipping an art exhibition, and so I was required to provide all the job's necessary technical specifications. Using my scientific background and the application of basic principles—and employing the range of organic packing materials available to me then before the widespread introduction of plastics—this exhibition was safely transported to and from Lyon, followed not long afterwards by the packing and transport of the much larger and more prestigious exhibition, *Three Centuries of British Art*, shown in Prague, Bratislava and Vienna (1969), further refining the same packing techniques. Nathan Stolow, Gary Thomson and I continued to work together, in part with colleagues from the ICOM Conservation Committee in the International Working Party on the Transportation of Works of Art, until the introduction of foam plastics and other modern materials rendered our pioneering work obsolete.

In 1980, while keeper of the department of art at The National Museum of Wales, I was approached by Raj Nath, commissioning editor of Butterworths, concerning the possibility of publishing a new journal focussing on conservation studio management. As an active member of IIC, I pointed out the importance of *Studies in Conservation* and the difficulty experienced in maintaining a steady flow of articles from colleagues, whose efforts were more focussed on the practical work of hands-on conservation rather than on writing about it. He then asked me what areas in the field were not covered adequately. I responded, "museum management", and found myself a few months later setting up *The International Journal of Museum Management and Curatorship* and editing it, with my wife, starting in 1981.

The intention of the *Journal* was, inter alia, to provide curators and museum administrators with relevant information gleaned from experienced professionals in the conservation world as well as information on building design and management, legal problems, etc. One of the clearly stated intentions of the new *International Journal* was that it should encourage the questioning of conventional wisdom. Consequently, throughout the twenty years we edited *Museum Management and Curatorship*, we deliberately excluded peer review. The first issue included my 'Draft Code of Practice for Escorts and Couriers' which embodied our interdisciplinary approach.

For the last thirty years, I have been the consultant curator of The Tabley House Collection for the University of Manchester, and I have been responsible for the management of packing and transporting loans, including courier and escort work. During recent years I have become increasingly concerned about the extravagant use of plastic packing materials and the wasteful disposal to landfill of high-quality packing cases.

For inclusion in the current exhibition *Ulysses*, in Forlì (Italy), the University of Manchester has approved the loan of a painting from Tabley House, and for its packing and transport I am obliged to adhere to the relevant industry standards. However, my wife and I are also lenders of two modest paintings to this exhibition, and I seized the opportunity to have our paintings packed and shipped in accordance with the eco-friendly specifications which I have upgraded based on the tried and tested techniques we had employed in the late 1960s. The shippers refused to follow my instructions on the grounds that my eco-friendly packing specifications were not in accordance with the 'Industry Standard' and that the

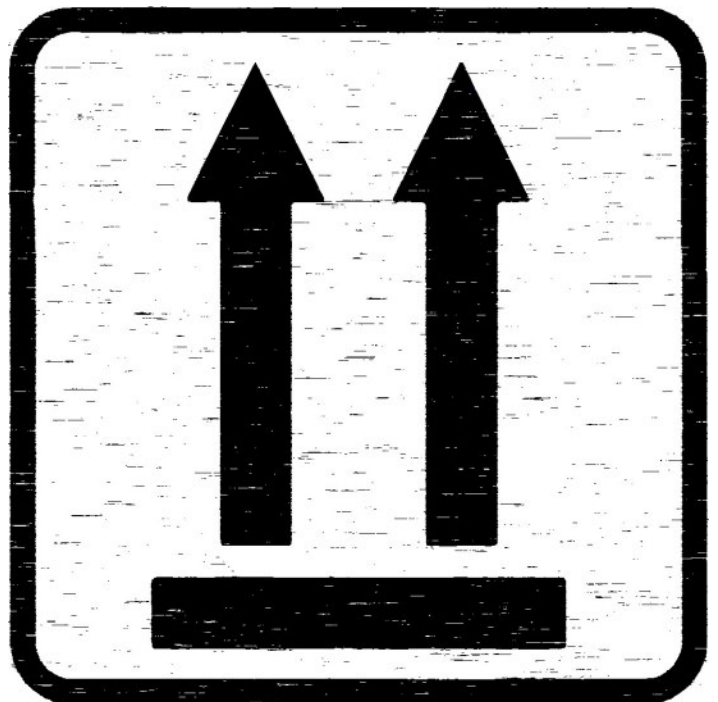
insurers of the exhibition insisted upon compliance with that standard for insurance cover to be provided.

At the IIC Annual General Meeting this year, I was permitted, under 'Any Other Business' to draw the attention of Members and Fellows to the clash between current standard practice for the packing and transport of cultural property and the obligations placed on the profession with regard to achieving reduced consumption of single-use plastics and less wasteful use of energy. The response of the Meeting was overwhelmingly positive and requests were made that I should make available my case in writing.

The essence of my intervention was that, recently, the climate and environmental emergency recognised by the IIC and responsible persons outside the conservation community has generated much hot air and protestations but little else. I suggested that action must be taken, though there are few concrete proposals for specific interventions which can be introduced immediately to ameliorate the situation. The reduction or elimination of single-use plastics is a laudable objective and, indeed, long overdue. Their profligate use has led to heart-searching on the part of responsible conservators, but less immediately obvious is the wasteful use of high-quality wood in large quantities for the construction of single-use packing cases sent to landfill because their design and construction renders them almost impossible to dismantle and recycle after use.

Attempts to reform the design and construction of packing cases would appear to run into the brick wall of "industry standards" upon which the insurers claim to depend. This problem is reinforced by the unintended consequence stemming from the "dimensional / volumetric" weight regime adopted by the shippers and, above all, by the airlines. This is a cosy pricing mechanism employed by commercial freight transport by which a minimum charge is established for the cubic space a package occupies. It is based on maximum overall dimensions rather than actual weight. Few outside the business realise just how much it costs to transport across the North Atlantic those blocks of wood underneath the riding edge of a case, placed there for easy use of a fork-lift. By their nature, packing cases containing all but the heaviest sculptures will be subject to pricing based on volumetric weight. Consequently, there is little or no incentive to design and construct cases from lighter materials unless the volume can thereby be reduced significantly without loss of protection for the contents.

Industry standards encourage the use of heavier materials than would otherwise be unjustified if the standards of handling were significantly improved. The double-casing adopted by Birmingham c1970 was in direct response to careless handling, but the larger and heavier the case, the more likely it is to be mishandled. Ecologically-friendly packing and transport demand the opposite approach; they favour a decrease in both the overall volume and weight of cases due to a significant reduction in the quantity of materials used in their construction. The number and amount of single-use materials are significantly reduced, and consequently, there is an increased use of recyclable



materials. During the years around 1970, and before the widespread introduction of foam plastics and various types of polythene sheeting, members of the ICOM International Group for the Transportation of Works of Art, including Gary Thomson, Nathan Stolow and me, undertook research into improving packing and transport of artworks using readily available materials. This included investigating the systems being developed by NATO to deliver early computers and other fragile equipment into battle zones as well as crash pads for the delivery of light tanks by air. Much of our work was based on empirical analysis of information gathered from museums and art galleries and from practical experience gained through accidental damage. This was coupled with the application of basic scientific principles to help minimise environmental changes within these packing cases.

The basic materials utilised for the prototypes were shredded wood wool (known as excelsior in the United States of America) and Kraft paper in various configurations. A number of loans sent out from the City Museum and Art Gallery of Birmingham (UK) were successfully transported in double cases using these materials. The huge advantage of wood wool over synthetic plastic foam is its capacity to provide substantial RH buffering, shock absorption and almost complete shape recovery after temporary compression. At the time, we experienced no problems obtaining commercial insurance cover, no doubt because these packing methods were seen as a refinement of then-traditional methods employed by fine art packers and carriers in the United Kingdom; they were the industry standards of the time, widely tested and proved by the market.

The phasing out of single-use petroleum-based plastics necessitates their replacement by environmentally-friendly organic materials which would, as I suggested at the IIC AGM, involve a return to the experience gained c1970, now with a considerably larger range of materials which were not available to us 50 years ago. I strongly recommend the multi-layered corrugated paper panels made from recycled paper and Kraft paper honeycomb core sandwich panels (high quality environmental grade) to replace the timber-framed heavy-weight marine plywood currently demanded as the industry standard.

Real weight, as opposed to volumetric weight, is crucial when the energy expenditure required across the whole spectrum of shipping packed cases is taken into account. Indeed, the shipping of works of art to exhibitions and art fairs across the world is increasingly recognised by the art world as a serious contributor to atmospheric pollution and is difficult to reconcile against protestations of social responsibility seen in so many artworks today. Smaller cases which are lighter in weight and clad with relatively soft thermal insulation around the exterior are preferable, proving to be more economical and easier to handle. Furthermore, relatively soft external surfaces provide unequivocal visual evidence of careless handling.

On the horizon is the intriguing prospect of airships for freight transportation which will also reinforce the demand for cargo rates based on real weight rather than volumetric weight. It will have a massive impact on the airfreight industry and thus inspire more refined specifications for packing and transport as well as the development of new recyclable materials.

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**Dr. Peter Cannon-Brookes** (MA, PhD, FRSA, FMA, FIIC) served as keeper of the department of art of the City Museum and Art Gallery of Birmingham and of the National Museum of Wales, Cardiff, also working closely with ICOM. Since 1988 he has been consultant curator of The Tabley House Collection (University of Manchester). With his wife, Peter founded *The International Journal of Museum Management and Curatorship*, jointly editing the publication with her from 1981 to 2000.

# ANNOUNCEMENTS

*Due to the rapidly evolving situation regarding Covid-19, many event details are changing. We are trying to update these listings as much as we can, but readers should contact event organizers directly for the most up-to-date information on specific events, conferences, workshops, etc. Thank you, from the IIC Communications Team.*

## CALLS FOR PAPERS

**Youth Professional Forum: International meeting on cultural heritage & conservation**

2-3 July 2020

Venaria Reale, Italy

Abstract submissions due: 20 April 2020

For more information visit: [https://](https://www.centrorestaurovenaria.it/en/research-and-innovation/2-3-july-2020)

[www.centrorestaurovenaria.it/en/research-and-innovation/2-3-july-2020](https://www.centrorestaurovenaria.it/en/research-and-innovation/2-3-july-2020)

**Western Association for Art Conservation (WAAC) Annual Meeting**

15-18 September 2020

Fallen Leaf Lake, California, USA

Abstracts due 30 April 2020

For more information visit: [www.waac-us.org/2020-meeting-fallenleaf](http://www.waac-us.org/2020-meeting-fallenleaf) abstracts can be submitted to: [president@waac-us.org](mailto:president@waac-us.org)

**International Mountmakers Forum Conference**

10-12 November 2020

Los Angeles, California, USA

Submission deadline: 8 May 2020

Submit all abstracts to: [IMF2020@getty.edu](mailto:IMF2020@getty.edu) More information can be found here: [https://](https://www.mountmakersforum.net/workshops-conferences)

[www.mountmakersforum.net/workshops-conferences](https://www.mountmakersforum.net/workshops-conferences)

**Eastern Analytical Symposium & Exposition**

16-18 November 2020

Plainsboro, New Jersey, USA

Oral abstract submissions: 8 May 2020

Poster abstract submissions: 4 September 2020

For more information on submission: [https://](https://s7.goeshow.com/eas/annual/2020/abstract_submission.cfm)

**Study Day: Conservation of Ceramics in the Open Air (IGIIC)**

26 November 2020

Faenza, Italy

Abstract deadline: 20 April 2020

For more information visit: <http://www.igiic.org/?p=6293> and submit abstracts to: [info@igiic.org](mailto:info@igiic.org)

## CONFERENCES, SYMPOSIUMS

Do you want to do more to advance issues of equity and inclusion in the field of conservation?

~~POSTPONED 2-4 April 2020~~

Winterthur, Delaware, USA

For more information contact Joelle Wickens at [jwickens@udel.edu](mailto:jwickens@udel.edu)

**Preservation Planning in Practice: Strategically Guiding Collections Care (Webinar)**

9 April 2020

Online

For more information visit [here](#).

**Wall Painting Conservation and its Dilemmas in the Twenty-first Century: A Conference in Memory of Sharon Cather**

~~CANCELLED 16-18 April 2020~~

York, UK

For more information [visit here](#), and question can be sent to Professor David Park: [david.park@courtauld.ac.uk](mailto:david.park@courtauld.ac.uk)

**Sustaining Objects and Places: Engaging with Cultural Heritage in the 21<sup>st</sup> Century**

~~CANCELLED 20-22 April 2020~~

Durham, UK

For more information contact: Dr. Emily Williams [emily.a.williams@durham.ac.uk](mailto:emily.a.williams@durham.ac.uk)

**Care and Conservation of Manuscripts 18**

~~CANCELLED 22-24 April 2020~~

Arnamagnæan Institute, Copenhagen

For more information visit: <https://nors.ku.dk/cc/>

**15<sup>th</sup> International Symposium on Wood and Furniture Conservation**

**Louis, Louis, Louis! Origins, flourishing and spread of an international furniture style**

~~POSTPONED 24-25 April 2020~~

Amsterdam, The Netherlands

More information can be found [here](#).

**Icon Contemporary Art Network Conference—Getting started in Contemporary Art Conservation**

27 April 2020

Gunnersbury Park and Museum, UK

For more information visit [here](#).

**46<sup>th</sup> CAC Conference and Workshops**

~~CANCELLED 7-9 May 2020~~

Ontario, Canada

Questions can be directed here: [conference@cac-accr.ca](mailto:conference@cac-accr.ca)

**The Fragment in the Digital Age: Opportunities and risks of new conservation-restoration techniques**



13-15 May 2020  
Hildesheim, Germany  
For more information visit [here](#).

**Archiving 2020 Conference**  
~~POSTPONED 18-21 May 2020~~  
Washington DC, USA  
For more information visit [here](#).

**Australian Museums and Galleries Association National Conference 2020 (AMaGA2020)**  
~~POSTPONED 18-21 May 2020~~  
Canberra, Australia  
If you have questions contact: [amaga@conlog.com.au](mailto:amaga@conlog.com.au).

**AIC Annual Meeting: Conservation: Reactive and Proactive**  
19-23 May 2020  
Salt Lake City, Utah, USA  
For more information visit [here](#).

**8<sup>th</sup> CMA4CH Meeting: measurements, diagnostics, and statistics in environment and cultural heritage fields**  
24-26 May 2020  
La Sapienza University, Rome, Italy  
For more information go to: <http://www.cma4ch.org/>

**The 12<sup>th</sup> Baltic States Triennial Conservators' Meeting: Research.Dilemmas.Solution.**  
27-30 May 2020  
National Museum Palace of the Grand Dukes of Lithuania, Vilnius  
For more details, [visit the website](#).

**Heritage Conservation along the Belt and Road Zones: between politics and professionalism**  
4-5 June 2020  
Hong Kong  
For more information contact Dr. Victor Chan: [vic-torchan@hsu.edu.hk](mailto:vic-torchan@hsu.edu.hk)

**VDR Textile Working Group Symposium**  
25-27 June 2020  
Cologne, Germany  
For more information visit [here](#).

**Forum for the Conservation and Technology of Historic Stained Glass: 11<sup>th</sup> Forum**  
9-11 July 2020  
Institut d'Estudis Catalans, Barcelona, Spain  
For more information visit [here](#).

**Scientific Methods in Cultural Heritage Research: Gordon Research Conference**  
12-17 July 2020  
Les Diablerets Conference Center, Switzerland  
Applications to attend must be submitted by 14 June 2020  
For more information visit [here](#).

**Papyrus Conservation Summer Seminar**  
13-24 July 2020

Ann Arbor, Michigan, USA  
Application due: 6 January 2020  
To apply, contact Marieka Kaye: [marieka@umich.edu](mailto:marieka@umich.edu)

**The Preservation of Art and Material Culture in Europe and Beyond**  
24 July 2020  
Oxford, UK  
Questions can be sent to:  
[morwenna.blewett@worc.ox.ac.uk](mailto:morwenna.blewett@worc.ox.ac.uk)

**IFLA Special Interest Group: Environment, Sustainability and Libraries with Preservation and Conservation Section Meeting**  
12-13 August 2020  
Cork, UK  
For more information write to Harri Sahavirta:  
[harri.sahavirta@hel.fi](mailto:harri.sahavirta@hel.fi)

**Computational approaches for technical imaging in cultural heritage (7<sup>th</sup> IA4AI meeting)**  
1-2 September 2020  
The National Gallery, London, UK  
For more information contact: [artict@ng-london.org.uk](mailto:artict@ng-london.org.uk)

**Archives and Records Association UK & Ireland Annual Conference: WE LOVE RECORDS**  
2-4 September 2020  
Chester, UK  
For information contact: [conference@archives.org.uk](mailto:conference@archives.org.uk)

**ICOM-CC 19<sup>th</sup> Triennial Conference**  
**Transcending Boundaries: Integrated Approaches to Conservation**  
14-18 September 2020  
Beijing, China  
For more information visit: <http://www.icom-cc2020.org/>

**International Paper Historians (IPH) Congress**  
15-18 September 2020  
Washington DC, USA  
For more information: <http://www.paperhistory.org/index.php>

**12<sup>th</sup> International Conference on Structural Analysis of Historical Constructions (SAHC 2020)**  
16-18 September 2020  
Barcelona, Spain  
Visit the webpage for more information [visit here](#).

**3<sup>rd</sup> Iberian-American Conference of Investigation into the Conservation of Heritage (ICP)**  
24-26 September 2020  
Lisbon, Portugal  
For more information visit [here](#).

**4<sup>th</sup> International Conference on Innovation in Art Research and Technology (inArt 2020)**  
30 September-3 October 2020  
Paris, France  
For more information [visit here](#).

**TechFocus IV: Caring for 3D Printed Art**

5-6 October 2020

SFMOMA, San Francisco, California, USA

For more information visit [here](#).**IAQ2020: Indoor Air Quality in Heritage and Historic Environments**

12-14 October 2020 (Previously 30 March-1 April 2020)

Antwerp, Belgium

For more updates visit [here](#).**2020 Vision: Current and Future Heritage Preservation Symposium**

14-15 October 2020

Rochester, New York, USA

For more information visit [here](#) or contact Jae Gutierrez: [jjgpph@rit.edu](mailto:jjgpph@rit.edu)**The 7<sup>th</sup> International Architectural Finishes Research (AFR) Conference**

14-16 October 2020

Tel Aviv, Israel

More information can be found [here](#).**Conserving the painted Past Symposium**

25-27 October 2020

The Center for Painted Wall Preservation, South Portland, Maine, USA

For more information visit [here](#).**IIC 28<sup>th</sup> Biennial Congress**

2-6 November 2020

Edinburgh, UK

For more information visit: <https://www.iiconservation.org/congress/Edinburgh>**European Network for conservation-Restoration Education**13<sup>th</sup> EnCore General Assembly

25-27 November 2020

Porto, Portugal

For more information visit: <http://www.encore-edu.org/>**Conservation and Philosophy Intersections and Interactions**

26-27 November 2020

East Sussex, UK

For more information visit [here](#).**SR2A 2021-9<sup>th</sup> International Conference on Synchrotron Radiation and Neutrons in Art and Archaeology**

22-26 February 2021

Getty Center, Los Angeles, USA

For more information visit: <https://sr2a2021.org/>**Terra 2021 13<sup>th</sup> World Congress on Earthen Architectural Heritage**

8-11 June 2021

Santa Fe, New Mexico, USA

For more information visit: <https://www.terra2021.org/website/8033/>**COURSES, WORKSHOPS****Icon Webinar: Introduction to Icon for Students**

7 April 2020

Online

Register [here](#). And find more information [here](#).**19<sup>th</sup> International Course on Wood Conservation****Technology: ICWCT 2020**

14 April-26 May 2020 / 2-26 June 2020

On-line / Oslo, Norway

For more information visit [here](#).**VoCA Artist Interview Workshop****POSTPONED 16-17 April 2020**

MoMA, New York, USA

For more information visit: <https://voca.network/programs/voca-workshops/>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

21-23 April 2020

Harpers Ferry, WV, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**IAP: Watercolours: examination, processes and care****POSTPONED 22 April 2020**

Manchester, UK

For more information visit: <https://academicprojects.co.uk/courses/watercolours-examination-processes-and-care-2/>**IAP: Museum and Gallery Lighting: Theory and Practice****POSTPONED 23 April 2020**

Manchester, UK

For more information visit: <https://academicprojects.co.uk/courses/museum-and-gallery-lighting-theory-and-practice-4/>**IAP Course: Hazards in Collections****POSTPONED 24 April 2020**

Manchester, UK

For more information visit: <https://academicprojects.co.uk/courses/hazards-in-collections-2/>**Masterclass: Preparation of Retouching and Painting Colours**

8-9 May 2020

Canobbio, SUPSI, Switzerland

For more information visit: <https://fc-catalogo.app.supsi.ch/Course/Details/29538>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

26-28 May 2020

Salt Lake City, UT, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>

10<sup>TH</sup> annual vexillological seminar & workshop on painted textiles: 'In Hoc Signo Vinces'  
 POSTPONED ~~27-30 May 2020~~  
 Stockholm, Sweden  
 Questions can be directed to: [johana.nilsson@armemuseum.se](mailto:johana.nilsson@armemuseum.se)

Seminar: Identification of Photomechanical Prints  
 28-29 May 2020  
 Berlin, Germany  
 For more information write to Hildegard Homburger  
[www.hildegard-homburger.de](http://www.hildegard-homburger.de)

20<sup>th</sup> Masterclass—Agar Spray: New Application of Rigid Gel for the Treatment of Large Surfaces  
 28-29 May 2020  
 Guimaras, Portugal  
 For more information visit [here](#).

IAP Chemistry and Conservation—a refresher day  
 3 June 2020  
 British Library, London, UK  
 For more information visit: <https://academicprojects.co.uk/courses/chemistry-and-conservation-a-refresher-day/>

Modern Resins for Varnishing and Retouching  
 POSTPONED ~~8-10 June 2020~~  
 SRAL Studios, Maastricht, The Netherlands  
 For more information visit [here](#).

IAP Course: Identification of Pigments  
 22-25 June 2020  
 Birkbeck College London, UK  
 For more information visit [here](#).

IAP Course: Examining cross-sections of paint layers  
 29 June–1 July 2020  
 Birkbeck College London, UK  
 For more information visit [here](#).

IAP Course: Giltwood Frame & Object Restoration Workshop  
 6-10 July 2020  
 Ironbridge, UK  
 For more information and registration visit [here](#).

Cultural Heritage Science Open Source (CHSOS) Manuscripts  
 9-12 June 2020  
 Italy  
 For more information visit: <https://chsopensource.org/trainings-chsos-studio/>

Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions  
 23-25 June 2020  
 Atlanta, GA, USA  
 For registration and information visit: <https://ipisustainability.org/workshops.html>

Workshop on Asian Papers and Their Applications in Paper Conservation  
 23-25 June 2020  
 The British Library, London, UK  
 For more information visit: <https://www.minahsong.com/workshop>

Ancient Metals and Metallography: Summer School Course  
 20-24 July 2020  
 Hastings, East Sussex, UK  
 For more information contact: [dascott@ucla.edu](mailto:dascott@ucla.edu)

Conserving Canvas Initiative: The Dutch Method Unfolded, Masterclass on Wax-resin Linings  
 29 June-10 July 2020  
 Amsterdam, The Netherlands  
 Deadline: 14 December 2019  
 For more information [here](#).

Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions  
 21-23 July 2020  
 Boulder, CO, USA  
 For registration and information visit [here](#).

Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions  
 18-20 August 2020  
 Detroit, MI, USA  
 For registration and information visit: <https://ipisustainability.org/workshops.html>

Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions  
 15-17 September 2020  
 Seattle, WA, USA  
 For registration and information visit [here](#).

Ligatus Summer School 2020-Bookbinding history and Linked Data  
 28 September-9 October 2020  
 Dublin, Ireland  
 Deadline for application: 30 June 2020  
 For more information visit: [www.ligatus.org.uk/summerschool/2020](http://www.ligatus.org.uk/summerschool/2020)

IAP Course: Conservation of Glass Objects  
 19-23 October 2020  
 Sao Paulo, Brazil  
 For more information on registration visit [here](#).

SymBOL Project Workshop: Long term monitoring tools for wooden historical building in time of climate change: from data collection to an adaptation plan  
 22-23 October 2020  
 Norsk Folkenmuseum, Oslo, Norway  
 For more information visit: <https://www.ntnu.edu/symbol>



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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