

Issue 72, JUNE 2019



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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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:** Austin Anderson (UCLA/Getty class of 2020) gaining experience in paper conservation at San Gemini Preservation Studios. Image courtesy of Giovanna Greco. **Inside cover image:** Jadranka Njerš Beresford-Peirise in the Museum of Vlaho Bukovac Cavtat. Photograph by Robert Matic.

*News in Conservation* is published by  
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[www.iiconservation.org](http://www.iiconservation.org)  
 ISSN 1995-2635

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## FROM THE PRESIDENT'S DESK

The tragedy of the Notre Dame Cathedral fire has focused us all on the emotional impact that loss of our heritage has on the broader population and not just on those of us who work directly on the conservation of historic and artistic works. The damage wrought at, say, Palmyra or on the Bamiyan Buddhas could be said to be equally devastating in terms of loss of cultural heritage and significance, but Notre Dame has struck a greater chord in our community because so many of us have had a direct association with this latest disaster. IIC's French Group (SFIC) and their president, M Roland May, have been receiving many offers of support from conservators around the world, and they have also been prominent in answering technical questions from the media. Roland tells me that the damage is predominantly architectural, namely to the roof of the Cathedral rather than to the artefacts contained inside it which mercifully suffered only minor impact from both the fire and the resulting torrent of water. So, there is not likely to be a major need for conservators as the Cathedral's restoration gets underway. That said, our IIC 2020 Congress (to be held in Edinburgh, Scotland), with its theme of *Current practices and challenges in built heritage*, will look closely at the issues arising from—and the lessons that can be learnt by—conservators working collaboratively with those connected to conservation of the built environment.



On a separate note, my correspondence with Roland has highlighted the nature of employment for conservators in France which is predominantly freelance rather than through an institution. Those that are employed in institutions tend to concentrate on preventive and exhibition preparation, a trend we are seeing around the world. This reflects the fact that a growing percentage of the hands-on work being undertaken in our profession is done by private or freelance conservators. Although I started my career as an institutional conservator, I have worked privately for most of it. As your President, let me be clear that I represent all our members in whatever capacity they are employed. It is becoming evident to IIC that a significant proportion—approximately 30 percent—of our membership are working privately, and I want to make sure that we cater to their needs as much as we do to the needs of our institutional colleagues.

The intriguing overlay to me as a private conservator has always been the business of conservation. We are primarily conservators who have found ourselves running a business, rather than business-men and -women who, having pondered what business we will go into, have chosen conservation. We are therefore ultimately driven by the satisfaction achieved in the conservation work we do, rather than satisfaction found merely in running a business successfully. And therein lies the irony; to survive as private conservators we need to be able to run a business. This requires a whole set of skills in which few of us are trained, whether it be marketing, accountancy or the simple issue of understanding and meeting client expectations. No curator is readily available to discuss how or why a particular treatment should be undertaken. No communications team is on-hand to advise on how to respond to media requests. And, perhaps most significantly, few clients are prepared to pay for the research or post-treatment papers necessary for submission to peer-reviewed journals that are important to all of us as professional conservators.

I hope in the months to come that IIC will start to work through how we can provide better tangible support to our freelance members. In the meantime, do please email me at [president@iiconservation.org](mailto:president@iiconservation.org) on this or other matters.

With my best wishes,

Julian Bickersteth  
*IIC President*

# EDITOR'S SOUNDING BOARD

A few weeks ago I spoke on a panel as part of the annual Society of Winterthur Fellows alumni meeting, which includes my graduate program, the Winterthur/University of Delaware Program in Art Conservation. The panel speakers were selected for, and asked to talk about, their unconventional career paths (i.e. job titles other than the typical museum or bench conservator-restorer), which gave me the perfect opportunity to discuss how I have found and created professional opportunities for myself that have given me the flexibility to spend more time at home while my children are little.



Everyone has different reasons for going down the career path less traveled, and there are as many paths as there are people. Has your career taken an unexpected turn? What has your conservation training allowed you to do outside conventional conservation practice? Perhaps you have collaborated with other fields, have become a consultant for an art insurance company, work for an auction house, or—dare I say—become the editor for an international conservation magazine.

The possibilities are endless as to how we can use our training and passion for the preservation of cultural heritage. We, here at IIC, are now collecting your unconventional career path stories as part of a new feature article to be in an upcoming issue of *NiC*. So, share your story with us, and inspire others in our field to break out of the conventional conservation box! Write us at: [news@iiconservation.org](mailto:news@iiconservation.org)

Sharra Grow  
IIC Editor, *News in Conservation*



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## NEWS IN BRIEF

### NOTRE DAME DE PARIS: IIC RESPONDS AND LOOKS AHEAD

The devastating fire that so severely damaged Notre Dame Cathedral in Paris in April this year has caused great sorrow and concern worldwide. Not only has there been substantial loss from one of the world's most important Gothic cathedrals, but it has been emotionally felt by us all, being so well known through history, tourism and personal connection. IIC joins with the French people in grieving over this tragic event.

Difficult as it is at this time to look forward, IIC, as the international community of professional conservators, is emboldened by the experience of other such disasters to see how some good can come from this event. Our profession will play a vital part in the conservation of the surviving elements, from the artefacts within to the building's fabric. Conservators also offer expertise in the techniques and methods of past craftspeople and preserve the skills that will enable the rebuilding and future maintenance of the Cathedral.



Notre-Dame de Paris, Paris, France. 15 April 2019. Photograph by Olivier Mabelly. Copyright under [CC BY-NC 2.0](https://creativecommons.org/licenses/by-nc/2.0/). Original

IIC and the Section Française de l'IIC ([SFIIC](https://www.sfiic.org/)) have been part of the linked response by the international conservation community to the fire. President of SFIIC Roland May was interviewed by *the Art Newspaper* and there commented that the debate in France is "extremely emotional because this symbolic monument has been destroyed—it's not the same as a restoration campaign". We note that in the immediate aftermath of the disaster, French President Emmanuel Macron committed his government to the process of rebuilding and regeneration of the Cathedral, and various other parties have offered substantial sums for this work. This should ensure that the cathedral is restored in the most appropriate way and should be informed by research, investigation and discussion about what has been lost and what can be rebuilt.

We also pay tribute to the Paris Fire Brigade who saved Notre Dame from an even greater disaster. We know now that the Cathedral was within "15 to 30 minutes of complete destruction" when, crucially, firefighters remained inside the building to stop the flames reaching its bell towers. Last year at the IIC Turin Congress, Lieutenant-Colonel Thierry Burger, fire prevention advisor for Heritage Assets at the French Ministry of Culture and Communication, spoke to the IIC community about the work of the Paris Fire Brigade and its connection to protecting cultural heritage; Lt. Col Burger was



also involved in rescue and recovery at the Notre Dame fire. You can watch his talk from our Dialogue 'Culture Cannot Wait' [here](#). IIC Vice-President Amber Kerr, who organised the Turin Congress Dialogue, had a response from Lt. Col. Burger as follows:

*Je tenais à vous remercier pour votre message de soutien. Effectivement lors de mon intervention à Turin en septembre dernier j'avais mis en évidence l'importance de disposer d'un plan de sauvegarde des biens culturels et d'engager des actions conjointes avec les services de secours.*

At IIC we stand with our colleagues at SFIC and beyond in offering whatever support and assistance we can to ensure this iconic building is fully restored to its rightful place in Paris and in the hearts of those who treasure it around the world.

#### WVU BECOMES FIRST THE UNIVERSITY IN THE USA TO OFFER TECHNICAL ART HISTORY DEGREE

Students interested in the science behind art and its conservation will now be able to study at [West Virginia University \(WVU\)](#) in the Bachelor of Arts in [Technical Art History](#) program, the first degree of its kind in the nation.

"Technical art history is an exciting and relatively new interdisciplinary research field that brings together the humanities, science, and art," said [Rhonda Reymond](#), associate professor of art history. "It incorporates the close study of a physical object using scientific methods with the humanities-based research of art history. These scientific techniques, or research into the internal structures of a work of art, give us new insights into historical artistic techniques of making and materials as well as changes to the artifact that have occurred over time."

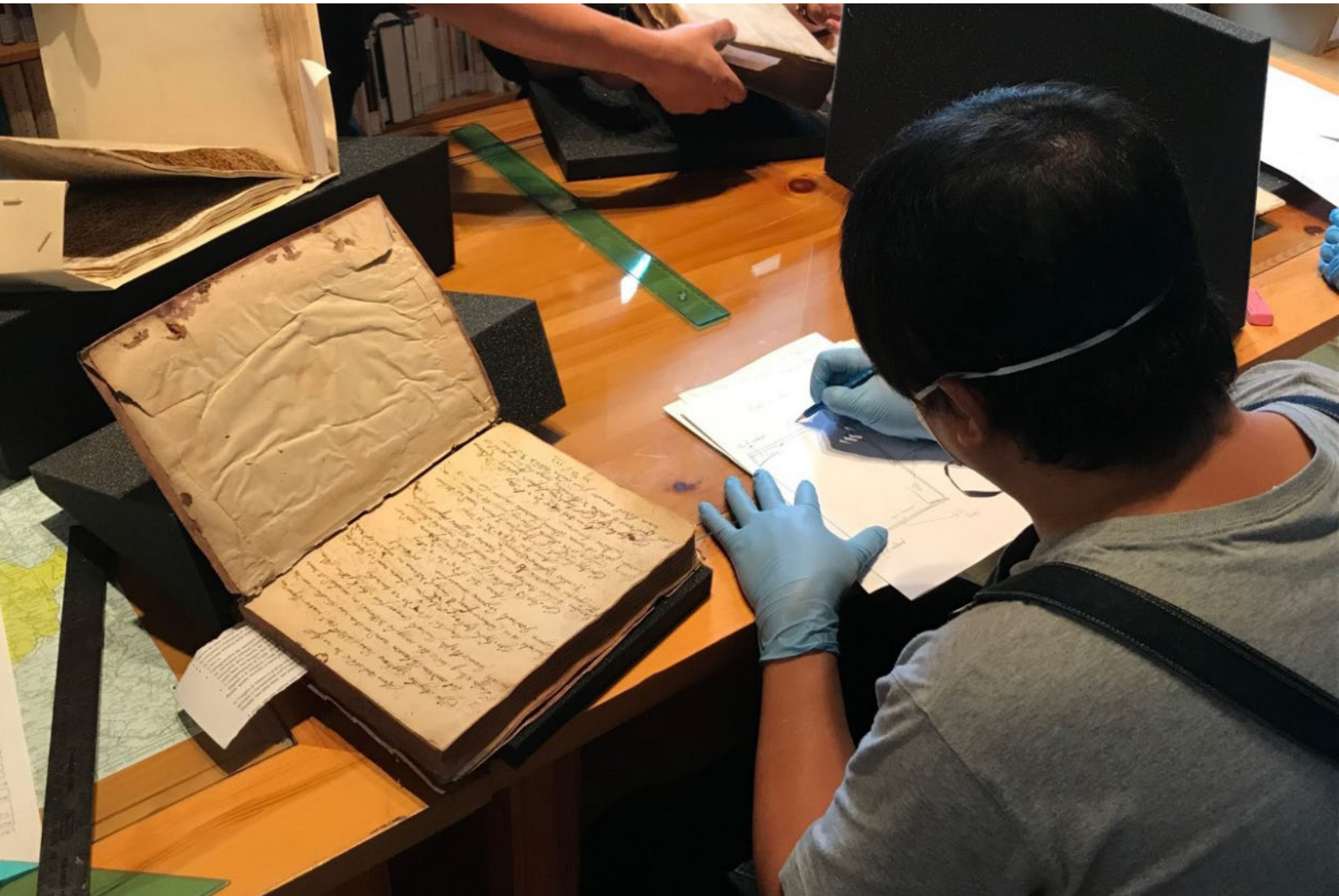
Technical art history majors will take a variety of courses focusing on art history, scientific analysis, and studio arts.

"The scientific analysis in technical art history can tell us of chemical components of paint and metalwork on a chair, what kind of wood was used, what tools might have been used, or if there was a later intervention to the materials or original processes, such as adding glue or modifying the chair with additions or alterations," Reymond said. "From there the art historical component extends this scientific analysis through external research that questions the original and altered form of the chair and where it was commonly produced or how a particular non-indigenous wood or the metalwork got to that center of manufacture."

"The studio arts training of the technical art historian means they might try to recreate the chair to further understand its production and any anomalies," Reymond added. "These analyses may find that particular tools were introduced to a region well before we thought they were, or that there were plants common to an area used for paint pigment that no longer thrive in that locale or that we must care for and preserve objects in different ways because of their chemical makeup."

Because WVU offers a wide range of majors and courses, it is the ideal location for a technical art history major.

"The technical art history major is an ideal fit for WVU because we not only have the art history major within the School of Art & Design but also a studio art department that has majors in a variety of media," Reymond said. "Students have access to courses in chemistry and physics, among other sciences, and the University has one of the foremost forensic and



Students interested in the science behind art and its conservation will now be able to study at West Virginia University in the Bachelor of Arts in Technical Art History program, the first degree of its kind in the nation. © 2019 West Virginia University.

investigative science programs in the country. Courses offered in anthropology also enhance the technical art history major as do some through public history.”

Extra-curricular activities and programs offered at WVU will also benefit technical art history majors.

“Beyond coursework, students can gain practical experience through the [Art Museum of WVU](#), plus the other two museums on campus, as well as through state and regional museums and conservation centers,” Reymond said. “The School of Art & Design also offers courses through its affiliation with [San Gemini Preservation Studies](#) in Italy, which fits perfectly with the curriculum of a technical art history major.”

WVU has hired Hanna Szczepanowska as a visiting assistant professor to teach many of the courses within the technical art history major. Szczepanowska most recently worked as a senior conservation scientist in Singapore to design a conservation laboratory and sustainable research program to be used for museum professionals. While in Singapore, she conducted field work exploring indigenous materials quintessential to Southeast Asia like rattan, lacquer, and gutta percha. Szczepanowska received her Ph.D. in material science from Universite de Lyon, France.

“Students will bridge art with its material aspect, shedding light on the techniques, methods, forms, and shapes used and misused by artists,” Szczepanowski said. “The intricacies of technological ingenuity underlying art creations over the span of centuries, analysis of materials, and their preservation will be the core of this major. My professional trajectory spans across continents and art historical periods; from Northern Europe and North America to Southeast Asia, from the early medieval illuminations to aboriginal art. I am excited to share those experiences with students and bring my knowledge to the classroom.”

*The original story and more information can be found here: <https://wvutoday.wvu.edu/stories/2019/05/16/wvu-becomes-first-university-in-u-s-to-offer-technical-art-history-degree>*



## CALL FOR PROPOSALS: EMERGENCY PREPAREDNESS FOR CULTURAL HERITAGE UNDER THREAT

The Prince Claus Fund and the Gerda Henkel Foundation announce an Open Call for proposals specifically aimed at 'Emergency Preparedness for Cultural Heritage Under Threat'. We invite cultural practitioners, institutions and local NGOs to present their ideas for measures to protect tangible cultural heritage against acute danger and irreversible loss. We welcome applications from Africa, Asia, Latin America and the Caribbean.

When natural or human-induced disaster strikes, the damage to museums, archives, archaeological sites, libraries and historical buildings is often enormous. Tangible heritage may even be lost forever when local resources and capacities for rescue are lacking. While disasters cannot always be predicted, damage to cultural heritage can be mitigated through emergency preparedness.

The Prince Claus Fund, through its Cultural Emergency Response (CER) programme, and the Gerda Henkel Foundation, through its funding initiative Patrimonies, both support the protection and preservation of cultural heritage in crisis regions. Both Foundations have a history of preventing and minimizing the loss of cultural heritage. Projects supported in the past have varied from implementation of seismic strengthening in the reconstruction of Nepal's temples after the 2015 earthquake, to supporting local networks, to develop emergency plans for archives in the Caribbean after the 2017 hurricanes, and enhancing security measures for collections that were vulnerable to looting in Jordan.

This joint call for applications aims to support the development and implementation of more preparatory measures for heritage buildings, collections and sites to protect these in case a disaster occurs. We furthermore encourage organisations to enhance their emergency preparedness by implementing lessons learned during previous incidents. The call also aims to step up both our Foundations' efforts in the field, raise awareness about its importance and illustrate how preventive concepts can safeguard heritage. Cultural practitioners, institutions and local NGOs are encouraged to submit their ideas and plans for the protection of tangible cultural heritage under threat.



The Inventorying of the Library of the Monastery of San Augustin in Quito, Ecuador and is made by our partner Conservartecuador. Image courtesy of The Prince Claus Fund for Culture and Development.

The deadline for applications is **21 June 2019 at 17:00 Amsterdam Time**. Applications received after the deadline cannot be considered. It is recommended not to wait until the final deadline but to apply as soon as possible.

Applicants will receive an email confirmation once the statement of need has been received. The most promising applicants will be invited to submit detailed applications at the beginning of July 2019. The deadline for full applications is 31 July, 2019. Complete applications will receive final decisions by the end of November 2019.

For more information on eligibility and how to apply visit here: <https://princeclausfund.org/emergency-preparedness-for-cultural-heritage-under-threat-2019>

*About the [Gerda Henkel Foundation](#):*

*The Gerda Henkel Foundation was established in June 1976 by Lisa Maskell in memory of her mother Gerda Henkel as an incorporated foundation under civil law, headquartered in Düsseldorf. The Gerda Henkel Foundation concentrates its support on the historical humanities. In some of the programmes the Foundation furthermore addresses issues of great relevance to contemporary life and the future, above all as part of its special programme "Security, Society and the State". As part of the Lisa Maskell Fellowship programme, the Foundation supports young scholars in the humanities in both Africa and Southeast Asia.*

*With its "[Patrimonies](#)" funding initiative it promotes the preservation of cultural heritage, specifically in regions experiencing crisis. Research that places current challenging issues in a greater historical context form the focus of the "Democracy as Utopia, Experience and Threat" and "Lost Cities" funding programmes. In connection with funded projects, the Foundation also provides assistance for social support measures as part of complementary projects. The Gerda Henkel Foundation can by virtue of its statutes pursue its objectives both inside and outside Germany.*

*About the [Prince Claus Fund](#):*

*Based on the principle that culture is a basic need, the Prince Claus Fund's mission is to actively support, connect and celebrate artists and cultural practitioners where cultural expression is under pressure and to stand firm with those who create, who believe in the transformative power of culture, who advance new ideas and explore new perspectives.*

*Through its [Cultural Emergency Response \(CER\) programme](#), the Fund provides rapid and effective emergency relief for cultural heritage affected by man-made or natural disasters. By taking immediate action, CER aims to prevent further damage and implement basic repairs. Launched in 2003 in reaction to the looting and demolition of artworks from the National Museum of Iraq, CER believes that rescuing cultural heritage provides hope and consolation to affected communities and thereby contributes to restoring human dignity, continuity and a sense of identity. Culture is a basic need and cultural emergency relief should therefore be an integral part of humanitarian aid.*

## THE NEED FOR MORE EAST ASIA ART CONSERVATION SPECIALISTS

The conservation of cultural heritage from East Asia, namely traditional paintings and scrolls, requires the masterful use of techniques and materials quite different from those used in Western or European conservation practices. Unfortunately, as more of these East Asia art conservation specialists have retired in the last decade, there has not been an equivalent in-coming of new specialists to take their places.

The [Andrew W. Mellon Foundation](#) took note of this growing dearth, especially within the United States and in 2012 met with several major American collections of East Asia paintings to discuss their needs and solutions moving forward.

In reaction to this meeting, plans for several new initiatives and museum centers dedicated to the preservation of East Asia art collections have been put into motion.

In 2018 the [Cleveland Museum of Art \(CMA\)](#), with its exceptional collection of Chinese paintings (which spans the 10<sup>th</sup> to 21<sup>st</sup> centuries), announced the establishment of [The June and Simon K.C. Li Center for Chinese Paintings Conservation](#) as a center for training and mentorship within this specialization.

A meeting with The Mellon Foundation also put into motion the [Seattle Asian Art Museum's \(SAAM\)](#) new Asian painting conservation center, thanks in part to a 2017 Mellon grant. The focus at SAAM's new painting conservation center will primarily be to help in the treatment of artworks from other collections. The Museum is currently closed for renovations and is slated to reopen in the fall of 2019.



Top: Pinfang Zhu (left) and Yi-Hsia Hsiao (right) wet cleaning *Ancestor Portrait*, photo by Yi-Hsia Hsiao; courtesy of the Cleveland Museum of Art. Bottom: Pinfang Zhu (right) and Yi-Hsia Hsiao (left) removing backing paper from *Ancestor Portrait*; photo by Yi-Hsia Hsiao; courtesy of the Cleveland Museum of Art.

Other museums, including the Smithsonian's [Freer|Sackler, Museum of Fine Arts Boston](#), and the [Metropolitan Museum of Art](#), have received support from The Mellon Foundation to create endowed fellowships for East Asia painting conservators.

Those involved in these efforts are hopeful that, with the inevitable retirement of more East Asia art conservation specialists in the coming years, the profession will be ready with newly trained professionals and up-to-date facilities to not only preserve these special collections, but to also carry on the traditional practices required for their on-going preservation.



*It all started*



# SUSTAINABILITY IN CONSERVATION: SAVING OUR HERITAGE AND OUR PLANET

By Caitlin Southwick

*with gloves.*

*I have always considered myself to be a person who cares about the environment. I recycle. I try to reduce my waste production. I am aware of my carbon footprint. But this was in my personal life. I never considered my impact in my professional capacity.*



Opposite page: Gloved hand holding swabs © Bianca Gonçalves. Left: SiC Logo © Sustainability in Conservation. Center and Right: Used disposable nitrile gloves produce massive amounts of waste, which end up in landfills or incinerators © Sustainability in Conservation.

While I was a student at Cardiff University, I walked by the trash can one day in the lab and saw that it was half full with gloves. Disposable nitrile gloves are commonly used in conservation practice to protect objects and to protect the conservator. Many discussions have been had about the applicability of gloves, the reusability, and the effectiveness. But I wondered if anyone had thought about the waste?

I thought that these must be recyclable, but it turns out nitrile gloves are not easily recycled. I started thinking about ways to mitigate this. The first thing I googled was “Sustainability in Conservation.” I wanted to see if there was some kind of resource where I could find sustainable solutions for conservation problems. But I had no luck.

I delved into other fields to see how they handled the glove issue. I found existing recycling programs for gloves as well as biodegradable alternatives (for all options, see: <https://www.sustainabilityinconservation.com/gloves>), but the effort it took for me to discover these options was much more involved than I think most professionals would have time for. I realized there was a need for a network where conservators could easily access such information—where they could share ideas and find answers.

Students rarely feel they have any say in the larger scheme of things. To empower students and draw attention to the issue of sustainability, I started Students for Sustainability in Conservation (SSiC). SSiC started as a Facebook group connecting students from around the world to share ideas and tips about how they practice sustainability in their labs. In 3 months I had about 400 followers, but I was the only one posting anything. I realized that there was not only a need to create a

network for raising and discussing questions, but also a need for a resource center where answers could be easily found and inspiration created.

I started recruiting people to help me—researchers who would be available to answer questions and collect information. I presented SSiC for the first time at the ICOM-CC Glass and Ceramics Interim conference in Wroclaw in 2016. After my presentation, I was approached by a colleague who complimented me on the initiative but told me that, while this initiative was good for students, there was a real need for this on the larger professional level too. So, I dropped the first S and we became SiC, Sustainability in Conservation.

Since its inauguration, SiC has grown exponentially. Building awareness through conferences, social media, a monthly newsletter, and by word of mouth, SiC has successfully demonstrated how sustainability can be linked to conservation. SiC is a one-stop shop for all things sustainable—providing resources, information, and programs. The network SiC has created allows conservators to address issues regarding environmental impact in real time, discovering solutions and relevant research.

SiC inspires conservators to be more creative in finding environmentally responsible solutions to conservation problems and also empowers conservators to find ways to be sustainable in everyday practice. SiC unifies researchers from all over the globe to streamline the development of sustainable treatments and methodologies. Various programs and platforms from SiC facilitate this evolution. The members-only forum allows conservators to access reliable information and provides a safe place to ask questions and begin discussions.

SiC has brought together an incredible team of dedicated conservators. SiC is currently comprised of 20 volunteers in different capacities, all bringing unique perspectives and passions to the group. Some members have joined with specific projects or ideas in mind, while others have approached SiC, wanting to get involved, but not specifically in one area. Sarah Braun (SustainEdge Marketing), worked as a consultant at UNESCO to help develop the [Sustainable Tourism Toolkit](#). She approached SiC with the idea to adapt that model to museums, laboratories, and on-site conservation work. The SiC Sustainability Toolkit was released at a workshop at the AIC General Meeting last month (May 2019) and can be found in the Member's section of our website.

Julia Wagner (University of Amsterdam) joined SiC in 2017. She worked as a general team member, helping with various tasks until it was suggested that SiC have a newsletter. Julia happily raised her hand, volunteering to take on the new challenge and continues to manage the newsletter herself—Julia found the platform for distribution, creates the content, and ensures distribution every month. Since joining Julia has also become involved with the Student Ambassador Program and started [Tips and Tricks](#).



The Student Ambassador Program (SAP) was an initiative that stemmed from my experience at Cardiff University, where a student (or team) is appointed every year to monitor the sustainable initiatives in the conservation labs and to promote environmentally friendly habits. This model was adapted by SiC to create an international network of students and universities to participate in sustainable models. When the SAP launched, Estelle De Bruyn (KIK-IRPA) took over. Estelle took a systematic approach to incorporating existing sustainability models at universities and turned these proposals into a step-by-step guide. This guide

The SAP program includes easy to implement initiatives such as putting energy saving stickers around the lab to remind students to turn off equipment and lights when not in use. © Sustainability in Conservation



SiC team participating in social media campaign #MovetheDate © Sustainability in Conservation

***“This guide demonstrates that small changes make big differences”***

demonstrates that small changes make big differences, and it aims to further inspire students to find and share their own ideas.

One of the most exciting topics today related to environmental sustainability in conservation is green chemistry. Cleaning is a major focus in conservation and is also one of the most toxic aspects for the conservator and the environment. Taking inspiration from the pharmaceutical and chemistry fields, Mariana Escamilla Martinez (Cologne University of Applied Sciences) and Bianca Gonçalves (independent paintings conservator, Museu de Arte de São Paulo), have teamed up to head the gels and green solvents projects which explore alternatives based on green chemistry and reduction of free solvent use. The team provides resources outlining what green solvents and gels are and how to use them. They are creating handbooks which will provide information and educate conservators about these topics, encouraging more research and a streamlined approach to the implementation of these alternative treatments in everyday conservation.

A key goal of the SiC team was to create a resource for all things sustainable in conservation. Zoë Bedford (University of Amsterdam) and Francesca Cardinali (private conservator) manage the [SiC website](#), which is the central point of reference for conservators internationally. The website has information on original SiC programs as well as information from other sectors and professional fields. Inspiration comes from chemistry, built heritage, universities, and any field tackling the issue. The creation of a network is key. SiC partners with, and highlights, other organizations within cultural heritage which are also engaging in sustainability. Links to other relevant sites, such as the [AIC Sustainability Committee](#) or the [Coalition of Museums for Climate Justice](#), showcase a wide range of sustainability activities in the larger cultural heritage context.

There are many exciting and innovative research projects currently being developed around the world. However, many of these projects are not well known. SiC hopes that by creating a platform for sharing information in real time and encouraging more collaborations, professionals can obtain access to these types of research and information. By successfully engaging in social media platforms, information can be distributed around the globe electronically. Ideas and tips, research projects, and innovations can be accessed by the global community instantaneously, fast-tracking the movement toward sustainable thinking and treatments. Mariana Di Giacomo (University of Delaware) created the SiC Twitter account, which highlights the various aspects of SiC and creates engagement. Bianca Gonçalves runs the creative SiC Instagram account, and Ariana McSweeney (Mount Auburn Cemetery) manages the SiC Facebook group along with overall administration of the SiC team.

The passion of the SiC team is what makes it so successful. The professionals who work with SiC every day make it the success it has become. Each member brings a level of integrity and innovation to the group, and the continued growth of SiC and interest in the possibilities ensures that we can contribute to a more sustainable future. The concept of sustainability is no longer intangible, and the transition to a more environmentally conscientious profession is palpable. The desire expressed by conservators to be more sustainable highlights the inherent duality of our profession: conserving our cultural heritage and our planet. The excitement around sustainability—the engagement and actions—demonstrate the possibility we have in the cultural heritage sector to lead the way in this movement.

We invite you to check out our website and follow us on social media: <https://www.sustainabilityinconservation.com/@SiConserve>

For more information about SiC or to get involved, contact us at: [sustainabilityinconservation@gmail.com](mailto:sustainabilityinconservation@gmail.com)



**Caitlin Southwick** is a graduate of the University of Amsterdam Conservation and Restoration Program, specializing in stone conservation. She is the founder/executive director of SiC as well as the coordinator of the ICOM Working Group on Sustainability and a professional member of the AIC Sustainability Committee. She is currently working at the Vatican Museums in the Marble and Casts Restoration Laboratory.





# READ ANY GOOD BOOKS LATELY?

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Image: Gabriel Metsu, *Woman Reading a Book by a Window*, ca. 1653-54, oil on canvas, 105 x 90.7 cm. Image courtesy of The Leiden Collection, New York. This painting is part of The Leiden Collection. ([www.theleidencollection.com](http://www.theleidencollection.com)) Visit The Leiden Collection's [online scholarly catalogue](#) to learn more about this artwork and to access technical summaries for all artworks in the Collection. Technical images, including X-rays and infrared photography, are available for many artworks, including all paintings by Rembrandt van Rijn.

## CALL FOR BOOK AND EVENT REVIEWERS

*News in Conservation* regularly features professional publication and event reviews to help you stay up to date with the latest and greatest in cultural heritage and preservation research.

So, if you've recently attended a conference, symposium, or workshop, or if you just read a stellar book, thesis, or journal, the *News in Conservation* readership would love to hear from you!

IIC also has a collection of recently published books yearning to find good homes in exchange for reviews, so what are you waiting for?

Review submissions and enquiries can be sent to:

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HAPPY NEWS:



# THE FRANCISCAN FRIARY OF ST LAWRENCE IN ŠIBENIK

By Jadranka Njerš Beresford-Peirse

*It was a pleasure and a reward to receive recently several photographs of the new display of books in the Library of St Lawrence Friary in Šibenik, Croatia. They were taken and sent to me by a young priest, Fra Jerko Kolovrat, who recently entered the priesthood. I first visited this Library in September 2014 when, quite by chance, a group of conservators from the National and University Library in Zagreb were also there working hard for two solid weeks trying to save what could be saved and arrest further damage.*

This was part of the programme entitled "Preventive Care of Historic Collections" initiated by the National and University Library in 2014. In my 2015 progress report I had included a photograph of one of the Friary's books, showing clearly the precarious state that the Library was in.

The team of conservators from the National and University Library worked systematically and with great expertise. The collection was disinfected, and many books were carefully cleaned by hand, dried and moved to a secure position. During this great labour of love to save these books, the custodian of the Friary Fra Mate Topić, Fra Petar Josip Djuikić, volunteer Mrs Jasna Kokot, and later her husband Zvonimir Kokot were more than willing to learn how to continue this work themselves, to store the books properly to prevent further deterioration and, eventually, to catalogue them. This they have done with great fervour, and as the photographs from Fra Jerko show, the books are now stored under much better conditions on new shelving and in rooms that have been restored. The National and University Library conservators' visit was followed by a precise and lengthy report, but it is the people in the Friary who have done this important work and should be commended.

Happy news indeed!

I am very glad that we, The International Trust for Croatian Monuments, have been able to help them too. A couple of years ago, with the support of the Headley Trust, we bought for them a metal conservation chest for storing prints and drawings and a metal cupboard with a key for their important books and incunabula. Then, in 2016, when Šibenik



Opposite page: The damaged Library books as seen in 2014. Image courtesy of Jadranka Njerš Beresford-Peirse. Above: Custodian of the Friary, Fra Mate Topić standing in the newly renovated Library stacks. Image courtesy of Jadranka Njerš Beresford-Peirse

suffered from an unexpected flooding, and the Šibenik Town Library approached us to ask if we could buy for them a dehumidifier to help dry some of their damaged holdings, Fra Mate also asked us for a dehumidifier. We were glad to be able to do so thanks to donations from a friend, which covered the cost. They have now asked us for a second dehumidifier. As we know winters can be cold on the Dalmatian coast, so we were again delighted to be able to make the purchase, thus helping preserve the holdings of the Library. Our financial help to acquire this essential equipment does not amount to a large sum of money.

There are two Franciscan friaries in Šibenik. The Friary of St Lawrence is situated just above the main square and the city hall, within the complex known as Palazzo Foscoli, built during the second half of the 15<sup>th</sup> century. In the palace there are several late Gothic reliefs by Juraj Dalmatinac (1410-1473), one of the builders of the Cathedral of St James in Šibenik. The Church of St Lawrence was built in 1677-1697. The Friary holds 13 incunabula and about 30,000 books and periodicals. About 1,000 books were lost, beyond repair, during this latter period. They also hold a considerable number of paintings, among them "Madonna and Child" reputedly by Juraj Čulinović (also known as Giorgio Schiavone) (1436-1504). This may be the only painting by Giorgio Schiavone held in Croatia, albeit the attribution is uncertain. As a point of interest, the National Gallery in London holds a lovely polyptych by this artist. The painting "Madonna and Child" is not



on view in the Friary of St Lawrence in Šibenik. Rather, it is held in the collection of this Franciscan province on the island of Visovac in the beautiful Krka National Park; it is certainly a place that one should visit if possible. As Fra Mate Topić tells me, they have now transferred all their incunabula and a portrait of Emperor Napoleon I to their friary on Visovac for safe keeping.

Sadly, as Fra Mate also tells me, the Foscoli Palace is in a very bad state of disrepair. Even the smallest of earthquakes would raise it to the ground. It is the devoted work of Fra Mate Topić, Fra Petar Djukić, Mr Zvonimir and Mrs Jasna Kokot which is holding things together, by means of both hard labour and finance. Everybody who comes to the Friary admires how clean and tidy everything is in spite of the structure itself being in such a disrepair. Regarding the books, the work is not yet finished; more remains to be done, and still more books are waiting to be cleaned and properly stored.

As mentioned earlier, there is another Franciscan friary in Šibenik, the Friary of St Francis of the Conventual Franciscans. It is situated in the southeast of the town and has a very important Library indeed, containing over 140 incunabula. Among these there is one, "Ars bene moriendi" printed in Paris in 1492 by Johannes Higman, which is very rare and of which there may not be a copy in either the British Library or anywhere in the USA. The International Trust for Croatian Monuments was also able to help their library collection. As reported in my progress report from 2005,



Opposite page top: Library books drying after treatment, 2014. Image courtesy of Jadranka Njerš Beresford-Peirce. Opposite page bottom: Juraj Čulinović, (Giorgio Schiavone), Skradin, 1433/36 - Šibenik, 1504 *Madonna and Child Enthroned*, Šibenik, Friary of St. Laurence (now in the Franciscan Friary in Visovac on the river Krka). Image courtesy of the Friary of St. Lawrence and the Franciscan Friary in Visovac. Left: Medieval Mediterranean Garden at St Lawrence Friary, Šibenik, Croatia. Image courtesy of Jadranka Njerš Beresford-Peirce. Right: New shelving in the Friary Library, 2016. Image courtesy of Jadranka Njerš Beresford-Peirce.

Professor Nicholas Pickwoad, a bookbindings and conservation expert, and Robert Child, head of conservation at National Museum Wales, visited this library. In response to their investigation and report, a group of conservators from the National and University Library in Zagreb came and moved the whole collection to a temporary holding place while the library room was given a complete restoration treatment. When this work was done, the books were returned to their original location. Alas, during the renovation process, the aesthetic aspect of the room was lost; the original striking blue colour of the Library walls had been replaced by another, not so pleasing to the eye.

I always remember Anthony Hobson (1921-2014), bibliophile, friend and a great supporter of our Trust, telling me how lucky Croatia is with her monastic library collections. In spite of the turmoil of past centuries, Croatia did not have to suffer under Henry VIII or the French Revolution. We should be grateful and take proper care of our heritage.



**Jadranka Njerš Beresford-Peirce** founded The International Trust for Croatian Monuments ([www.croatianmonuments.org](http://www.croatianmonuments.org)) in 1991. The Trust has raised considerable funds channelled to specific cultural heritage projects in Croatia. These range from helping to rebuild cathedrals, churches and museums, to establishing conservation workshops. In addition, the Trust helps with the education and training of young conservators and restorers at institutions of excellence in Great Britain.

# GLOBETROTTING ON INTERNATIONAL MUSEUM DAY

Introduction by Sharra Grow

*Yep, it's that time of year again! The 18th of May saw celebrations of ICOM International Museum Day from all around the world. This year's theme was "Museums as Cultural Hubs: The future of tradition." Here at IIC we collected stories of museum celebrations all the way from South Africa to Siberia. Read more about how these museums are promoting local culture, finding new ways to interact with their communities, and forging new traditions.*

## IMD: NATIONAL AIR AND SPACE MUSEUM OF FRANCE

On May 18, the National Air and Space Museum of France took part in the 15<sup>th</sup> annual European Museum Night, freely opening its doors to take visitors on a thrilling journey through the history of air and space conquest.

As part of the celebrations of the Museum's centenary, this year's event featured special activities highlighting the institution's storied past, with original and never-before-seen footage from the museum's film archives projected on a big screen in the WWII Hall.

At 6 pm, the first groups of visitors rushed to the Interwar Aircraft Hall to take part in the 3 treasure hunt events of the night, setting them on a quest to discover some of the Museum's best kept secrets.

Visits, with a flashlight, in the dimly lit Space Exploration Hall were a huge hit, while special guided—and non-guided—visits of the Jumbo Jet and the Concorde drew the usual raving reviews from aircraft lovers.

Aspiring pilots were also able to take control of the Museum's flight simulator to fly a plane by night, then put on the helmet and goggles of real Air Force pilots for a selfie to immortalize the evening with friends and family.

While the weather was not so kind as to allow visitors to observe Mars from the Museum's tarmac, the planetarium offered a welcomed shelter for a film session on famed writer and aviator Antoine de Saint-Exupéry's high-risk missions as an Aéropostale pilot in the 1930s.

As the night wore on and the event drew to a close, visitors took time to break away and rest in the reading corner set up in the Rotorcraft Hall. When the Museum's halls finally



Top: IMD Day with University of Pretoria Museum staff pictured with UP Campus T...  
um visitor at the National Air and Space Museum of France on International Museum Day



University of Pretoria Museums. Bottom: A young museum visitor © Musée de l'Air et de l'Espace - Paris-Le Bourget / Vincent Pandellé

emptied out at 11pm, the last remaining visitors were rewarded with the glorious sight of the Museum's Jumbo Jet and Ariane rockets lying under the Paris night sky.

## THE UNIVERSITY OF PRETORIA MUSEUMS UNMISSABLE IMD MONTH 2019

The [University of Pretoria Museums](#) (UP) have been proud [ICOM-UMAC](#) members for more than a decade. The UP Museums are nationally recognised for their immense respect for the university museum profession. They are further acknowledged as living examples of perseverance in pursuit of universities as cultural and research hubs for curatorial creativity and diligence in the conservation efforts of museum collections and archives. Comprised of twelve galleries which feature ceramics, art, sculpture and archaeological material, UP Museums' high-quality exhibitions attract more than 40,000 visitors per year.

International Museum Day 2019 (which we have [expanded to the entire month of May](#)) provided an exciting array of collaborative activities initiated by the UP Museums bringing IMD to the wider attention of staff, students, academics and visitors alike. The Museums partnered with Campus Tours, a unique student-orientated business venture run by the honours fourth-year students of the Heritage and Cultural Tourism course under the Department of Historical and Heritage Studies.

Free museum tours were offered to staff and students, visitors from other universities, prospective students and their parents, school groups, learners and the wider public as well as domestic and international tourists. This year, to make IMD fun and to show that museums are creative and not boring places and spaces, Campus Tours offered the popular annual museum scavenger or treasure hunt to over 100 participating students, with complimentary museum books (featuring the University's art and heritage collections) as prizes. We also celebrated ICOM IMD day on the campus graffiti wall.

In addition, the UP Museums took the opportunity to launch the 'Museums Beyond Walls' sculpture art route that explores over twenty-seven *in situ* public sculptures which dot the campus gardens and lecture halls. Contemporary sculptures are found between the historic buildings (some of which are architectural wonders). Some sculptures are even located on campus building rooftops in order to humanise campus spaces and to suggest that museums are more than just four walls. The hope is that 'Museums Beyond Walls' will create contemplation spaces among art, encourage debate and engage the community in celebrating university collections as cultural and artistic hubs of creativity.

Over 100 large IMD red locators visually joined museum buildings and student walkways linking museum collections, sculptures, spaces and places. The UP Museum IMD month, in association with UP Campus Tours, was undoubtedly an unmissable event that was widely promoted and

marketed in print on brochures and posters, on social media platforms, numerous websites, massive digital LED plasma screens at the University's entrance gates and on the ICOM interactive map to share a small part of an African university with the world.

For more information about University of Pretoria Museums visit: <https://www.up.ac.za/museums-collections>  
Contact us at: [museums@up.ac.za](mailto:museums@up.ac.za)



Left: IMD visitors in the Museum halls © The Novosibirsk State Museum of Local History and Nature. Right: "The Eternity Game" Exhibition © The Novosibirsk State Museum of Local History and Nature.

## INTERNATIONAL MUSEUM DAY IN NOVOSIBIRSK

On May 18th the Novosibirsk State Museum of Local History and Nature (Russia) participated in International Museum Day. This year special events were held at six museum venues: the Museum of Local History, the Museum of Nature, the Siberian Telecommunication Museum, the Olympic Glory Museum, the Museum "A city mansion of Novo-Nikolaevsk," and the Tourist Museum Complex "The Suzun Factory and the Mint". Almost 5,000 people joined the celebration of IMD.

The Novosibirsk State Museum of Local History and Nature presented various programs with an emphasis on the participation of the museum audience in the events, interaction with items on permanent display and partnership exhibition projects, and interactive features of the day's activities. Even the history came alive that day and museum items started talking.

Visitors of the exhibitions "Ancient Siberia" and "History of the Novosibirsk Region" were surprised by 'living' showcases, where professional actors replaced mannequins. Also in these museum halls, everyone could take part in thematic multimedia quests and listen to fairy tales of native peoples of Siberia. Throughout the program members of the museum team were ready to answer any questions from visitors.

On this day, "The Eternity Game" opened at the Museum; this is an immersive exhibition that unites the metaphorical works of Yuri Shakhoyan, modern light installations, an original soundtrack, and amazing ceramics. The creative team, inspired by the author's work, created this exhibition as a 'magnifying glass,' which allows visitors to see in detail the multiform works of the artist, to immerse themselves into the world of his images, to interact with the material, and to dissolve in his eternity game.

In the Museum of Nature, a new program, "Talking Items," was popular with visitors. Museum staff acted as mediums, helping visitors to communicate with items in the natural history exposition. Here visitors can see the most well-known exhibit, the complete skeleton of a female mammoth. Through the mediums, the exhibits told their own stories about how they were satisfied with their fate at the Museum and how their 'life' is coming along in showcases. Special excursion programs, thematic workshops, music, and theatrical events were held in the main building of the Novosibirsk State Museum of Local History and Nature and its branches.

## TOKYO NATIONAL MUSEUM

To celebrate International Museum Day, the [Tokyo National Museum](https://www.tnmuseum.jp/) presented a morning and afternoon lecture, "Introduction to the Tokyo National Museum," given by Associate Fellow Abe Fuko in the Education Room.



The Museum also held an IMD Commemorative Tour (held the Sunday before IMD) tied to this year's annual collaborative exhibition with the Ueno Zoo and National Museum of Nature and Science. This annual exhibition, always animal themed, was featured in the Family Gallery Heiseikan Thematic Exhibition Room. The theme was "Animals with Horns and Antlers" such as deer, oxen, and rhinos. The exhibition showed how people (ancient to modern) have visually represented horns and antlers, including interpretations of these animals as sacred deified beasts.

## WADSWORTH ATHENEUM MUSEUM OF ART INTERNATIONAL MUSEUM DAY

The theme of International Museum Day (IMD) 2019—Museums as Cultural Hubs: the Future of Tradition—provided us an opportunity to offer free admission and invite people to visit for the first time or experience the Wadsworth anew. IMD was full of tours led by museum docents in Spanish, French, Chinese, and English, drawing on the many stories illustrated by our exhibitions and collection of art spanning 5,000 years and encompassing European art from antiquity through contemporary as well as American art from the 1600s to today.

We began telling some of these stories throughout #MuseumWeek (May 13–19) on social media beginning with the arrival of Giorgione's *La Vecchia* (1502–08). The Renaissance painting rarely leaves Italy, and the Wadsworth is one of only two cities in the United States to host the masterpiece. Visitors to the Museum on IMD experienced the painting in a newly renovated gallery space designed for an intimate moment with the singular work of art.

The day kicked off with a gathering of Hartford Public School students and their families for an award ceremony recognizing works by student artists featured in the 46<sup>th</sup> Hartford Youth Art Renaissance (HYAR) exhibition. HYAR celebrates the talent of students in grades pre-K through 12 with a juried show of student artwork submitted by teachers from across the district.

IMD featured Yayoi Kusama's *Pumpkin* (2018) in a gallery talk led by Midori Yamamura, professor at Kingsborough Community College, CUNY and author of *Yayoi Kusama: Inventing the Singular* (2015). Visitors heard about the alluring sculpture and its maker and took advantage of an afternoon tour of *Sean Scully: Landline* for a last look at the exhibition in its final days on view.

Tours and talks were not the only things to be heard in the galleries; musicians performed selections of world music throughout the afternoon. Lute player Hideki Yamaya, a New Haven-based musician, who specially recorded music for the Giorgione exhibition, performed in Avery Court, and a University of Connecticut student ensemble performed music from the sixteenth to eighteenth-century on period instruments in Morgan Great Hall.

International Museum Day 2019 was a celebratory day to gather, experience art, and forge connections at the Wadsworth.



Left: Wadsworth IMD: Museum visitors on the Chinese Tour © The Wadsworth Atheneum Museum of Art. Right: Wadsworth IMD: A family at the HYAR exhibition © The Wadsworth Atheneum Museum of Art.



## EXTENDED CALL FOR ABSTRACTS

**IIC 28TH BIENNIAL CONGRESS, EDINBURGH, UK: 2-6 NOVEMBER 2020**

The 28th IIC biennial congress will now take place in Edinburgh, UK, 2- 6 November 2020. The subject of the congress will be 'Practices and Challenges in Built Heritage Conservation'.

This conference will bridge the divide between built heritage and in-situ collections including decorative surfaces as well as moveable objects housed in the buildings for which they were collected or commissioned. We are particularly seeking papers and posters that cover the following related topics:

- Challenges of caring for collections which are housed in historic buildings
- Impact on and planning for response to climate change
- Impact of building environment on its associated collections
- Traditional methods for managing and maintaining buildings
- Traditional practice vs. modern approaches
- Adaptive re-use of buildings and structures and the effects of this
- Urbanisation and environmental impacts on built heritage
- The management of tourists visiting heritage sites
- Sustainable use of heritage sites
- Scientific research that enhances understanding of the built heritage or informs practice
- Conservation of architectural and decorative surfaces, inter alia gilded surfaces, painted surfaces, plaster, stone, mosaics and tiling
- Conservation of in-situ collections and objects within specific built environments such as paintings, furniture, ceramics, metalwork and tapestries
- Public engagement with built heritage conservation including interpretation and conservation in action
- Protection of archaeological sites in situ
- The challenges of maintaining archaeological archives and stores

Whilst primarily looking at the work of conservators and conservation scientists, proposals that demonstrate collaborative working between built and moveable heritage conservation specialists will be of particular interest. We are looking for new and original, unpublished work, relevant to the Congress theme and to conservation.

Further information on the venue and instructions for submitting proposals can be found [here](#). The closing date for proposals to be submitted has been **extended to 14 June 2019**. Please note the location and date of the 2020 Congress have changed. The Chair of the Technical Committee will provide an update to submissions received before 26 April.



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# IIC MEMBERSHIP FEES FOR THE 2019-2020 YEAR

## GOOD VALUE FOR ALL MEMBERS

We are pleased to say that we have been able to hold the fee for all Members at 2014-15 prices for a fifth year, while launching a new Early Career category, and we're planning new engagement and networking opportunities exclusive to our Members. Further details of the Early Career Band will be announced, and this tier will be open from July 2019.

## 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 and VDR. You can read a full list at <https://www.iiconservation.org/about/membership/discounts>.

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

Reminders for membership renewal were sent out to all members in May 2019. The new membership year for 2019-2020 begins on 1 July 2019.

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

## ANNOUNCING THE 5<sup>TH</sup> IIC STUDENT & EMERGING CONSERVATOR CONFERENCE (IIC-SECC)

*The next and fifth IIC Student & Emerging Conservator Conference will be held at the Cologne Institute of Conservation Sciences (CICS) from the 12-14 September 2019.*

IIC's Student & Emerging Conservator Conference biennial series, initiated in 2011, aims at providing a meeting platform for conservation students and recent graduates to discuss their professional goals, needs and expectations at the outset of their careers; to connect internationally; and to inspire the development of plans with a broadened horizon. CICS is delighted to invite, and thus bring together, students, emerging conservators and emerging professionals in allied



# THE CONSERVATOR'S REFLECTION

IIC-SECC  
SEPTEMBER 12TH-14TH  
COLOGNE 2019

disciplines from all over the world.

The conference will have the same format that the last four successful IIC-SECC conferences in London (2011), Copenhagen (2013), Warsaw (2015) and Bern (2017) have had. Panel discussions, studio visits and social events will offer invaluable networking opportunities. The format further allows the next generation of conservation professionals to gain valuable career information and advice from our invited speakers who have already walked that path.

The conference's title is "The Conservator's Reflection". This title is meant to be ambiguous; how do we see each other as conservation professionals? Also, how are we seen by others, both by institutions and by the public? To enable the participation of students and emerging conservators, we can arrange free accommodation with fellow students in Cologne; please send us an email if you are interested at [IIC-SECC2019@f02.th-koeln.de](mailto:IIC-SECC2019@f02.th-koeln.de)

Furthermore, a list with accommodation suggestions will be posted in the near future on the [event page](#).

## IIC Mentoring Scheme

Members can now join our scheme as either mentors or mentees to help develop the careers of colleagues.

[Learn more](#)



# IN MEMORIAM: ROBERT SHEPHERD (1935-2018)

By Simon Howell

*Robert was born in South Africa, leaving in 1954 to study Fine Art at the Slade School in London. It was there that he met Arthur Lucas, chief restorer at the National Gallery, who taught the students methods and materials which gave Robert an early interest in the subject.*

After a brief stay in Amsterdam, he returned to South Africa and the Durban Museum as a young curator of paintings, later moving to the Cape Town Museum, again as a curator of paintings. In Cape Town he took an interest in the restoration department and obtained a scholarship to be trained in Brussels at the Royal Institute for Cultural Heritage (IRPA). IRPA was at this time one of the foremost European centres for restoration and was the first to open up to foreign students (KIK-IRPA was established in 1948 just after World War II). During his time at IRPA, Robert witnessed the international conference gathered to discuss the treatment of Rubens' *Descent from the Cross* from Antwerp Cathedral. He also acted as the Institute's representative during a meeting in 1962 at the National Gallery in London; here he first met David and John Bull, Herbert Lank and Helmut Ruhemann, who were all at the National Gallery at the time. Of the many influences on his early career, Robert would often speak with great respect for Albert Philippot or 'Monsieur Philippot' as he was known, the chief paintings restorer at IRPA. During his time at IRPA, Robert was involved in the first international art exhibition after the war, *Masterpieces of Flemish Art: Van Eyck to Bosch* (Detroit Institute of Arts, 1960. *Flanders in the fifteenth Century Art and Civilisation, Catalogue of the Exhibition, Masterpieces of Flemish Art: Van Eyck to Bosch*, October-December 1960. Detroit: The Detroit Institute of Arts). This would fuel a love of early Flemish art that would be an enduring theme of his working life, an interest shared with his wife Ruth who worked on the English translation of the catalogue.



Robert Shepherd (1935-2018). Image courtesy of Simon Howell.

Robert moved to London in 1963. After a brief interlude at the Tate Gallery, where he was instrumental in their purchase of the first lining hot table, he took up a post at the National Gallery under Arthur Lucas. David Bull and John Hargrave were working there at the time as was Helmut Ruhemann who had a private studio within the Gallery. Robert and David formed a good working relationship at the Gallery, and Robert helped David with private work during his spare time. Around 1965, David and then Robert left the National Gallery and set up a private studio together, first working out of David's front room in his Wimbledon flat and then eventually building a purpose-built studio in David's garden.

Robert and David's practice quickly developed, their surnames providing the epithet of, 'The Young Farmers.' Their success was in part due to their ability to satisfy the demand for European old master paintings for the burgeoning museums

of North America. During this period Richard Watkiss, Simon Bobak and Di Reeves, among others, passed through the studio and were later to have successful careers in the profession. David left in 1978 to go to the Getty Museum in California leaving Robert to carry on the business alone, which eventually became Shepherd Conservation.

From the early 1970's Robert became very involved with the Association of British Picture Restorers (ABPR—later to become the British Association of Painting Conservator Restorers, BAPCR) and the International Institute for Conservation (IIC) where he was on Council from 1982 to 1990. During his time working on behalf of the profession, he campaigned for an open dialogue between restorers, working to break down the various divisions within the field; this was a strong theme for those in the profession who had lived through World War II. In this regard, he always felt that his background as an 'outsider' (having come from South Africa and having trained outside the UK) was a particular advantage.

Above all it was his love of paintings that was at the heart of his practice, and no day in the studio was ever complete without his insightful appraisal of a particular painting or artist.

A stroke in 2004 prevented him from carrying on an active role in the business, but he continued to come into the studio on a daily basis, enlivening many coffee breaks with a seemingly endless supply of stories and anecdotes about his career and people he had met (many too scurrilous to mention here!).

But any memory of him would not be complete without mentioning that he was a natural sportsman, playing rugby as fly-half for the Slade team and cricket in the summer. He took up sailing in his middle years and was an enthusiastic member of Thames Sailing Club, a world where he was known to all as 'Bob'. I should also include the ritual Friday night game of snooker that took place for many years between Robert, John Bull and Peter Newman.

Although the stroke rather took the wind out of his sails in his later years, Robert did always love a good argument and often started a discussion with a provocative comment. Of his many I remember, "... of course, animals are far more important than humans". On that note he leaves a trusted companion in Hogarth, his fourteen-year-old Shih Tzu.

Simon Howell  
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<http://www.shepherdconservation.com/>

*The Anna Plowden Trust has been asked to administer a fund set up in memory of the late Robert Shepherd, the well-known picture conservator. This fund will provide one annual Scholarship to a student of easel painting conservation and one annual CPD Grant to a practising painting conservator, currently working and making their career, in the UK.*

*If you would like to contribute to the Robert Shepherd Memorial Fund and help support a new generation of painting conservators, you can find more information here: <https://www.iiconservation.org/content/robert-shepherd-memorial-fund-scholarships-cpd-grants>*

*For any questions please contact: [admin@annaplowdentrust.org.uk](mailto:admin@annaplowdentrust.org.uk)*

# FELLOWSHIP CORNER

**Michele D’Arcy Marincola** is Sherman Fairchild Distinguished Professor of Conservation of the Conservation Center at the Institute of Fine Arts, New York University, and managing conservator for NYU’s Acton Collection at Villa La Pietra in Florence, Italy. Before joining the University’s faculty as department chair and professor of conservation in 2002, she was conservator for The Cloisters, Metropolitan Museum of Art. Professor Marincola’s research interests include the conservation and technical art history of sculpture as well as the history and ethics of art conservation. Professor Marincola is the editor of a new edition and translation of Johannes Taubert’s *Polychrome Sculpture, Meaning, Form, Conservation* (Getty Publications, 2015) and a forthcoming book, with co-author Lucretia Kargère, on the history and current practice of conservation of medieval polychrome wood sculpture (Getty Publications), which was awarded the 2015 FAIC-Samuel H. Kress Publication Award.



IIC Fellow Michele D’Arcy Marincola. Sherman Fairchild Distinguished Professor of Conservation of the Conservation Center at the IFA, NYU. Image courtesy of Michele Marincola.

**Michael Højlund Rasmussen** studied at the University of Copenhagen and then received a bachelor’s degree in paper conservation from The Royal Academy of Fine Arts School of Conservation in 1986. He then established his own workshop in central Jutland until 1996 when he began employment at the Vejle County Conservation Centre in Kolding. During this period, he attended courses at the School of Conservation in Copenhagen and received an M.Sc. in conservation in 2001. The Conservation Centre opened one of the country’s first low-energy storage facilities.

In 2009 Michael became head of conservation at Conserveringscenter West, another regional conservation center in Ølgod. This new position mainly consisted of counseling museums, especially in matters of preventive conservation. After merging with the Vejle Centre, Michael will now continue as a senior consultant and conservator at the new combined conservation center.

Over the years Michael has also served as chair of the Danish Association of Conservators (NKF-dk—Nordic Group) and later as member of the board of The Danish Museums Association—ODM. He is currently censor at the School of Conservation and chair of the Evaluation Panel of the School of Conservation.



IIC Fellow Michael Højlund Rasmussen is senior consultant and conservator at the new combined Vejle regional conservation center. Image courtesy of Michael Højlund Rasmussen.

# SAM FRANCIS: THE ARTIST'S MATERIALS

Review by Christian Scheidemann

*Sam Francis: The Artist's Materials*  
By Debra Burchett-Lere and Aneta Zebala  
The Getty Conservation Institute  
Los Angeles, 2019  
150 pages / USD \$ 40.00 / Paperback  
ISBN 9781606065839

*Sam Francis* is the fifth volume in the Artist's Materials series; this is an ongoing exemplary, in-depth study combining artistic development, studio practice, and scientific research on modern artists. The series has been published by the Getty Conservation Institute (GCI) over the past nine years. Previous books in this series include Willem de Kooning (Lake, 2010), Jean Paul Riopelle (Corbeil, Helwig, Poulin, 2011), Lucio Fontana (Gottschaller, 2012), and Hans Hoffman (Rogalla, 2016). More of these publications are in the works.

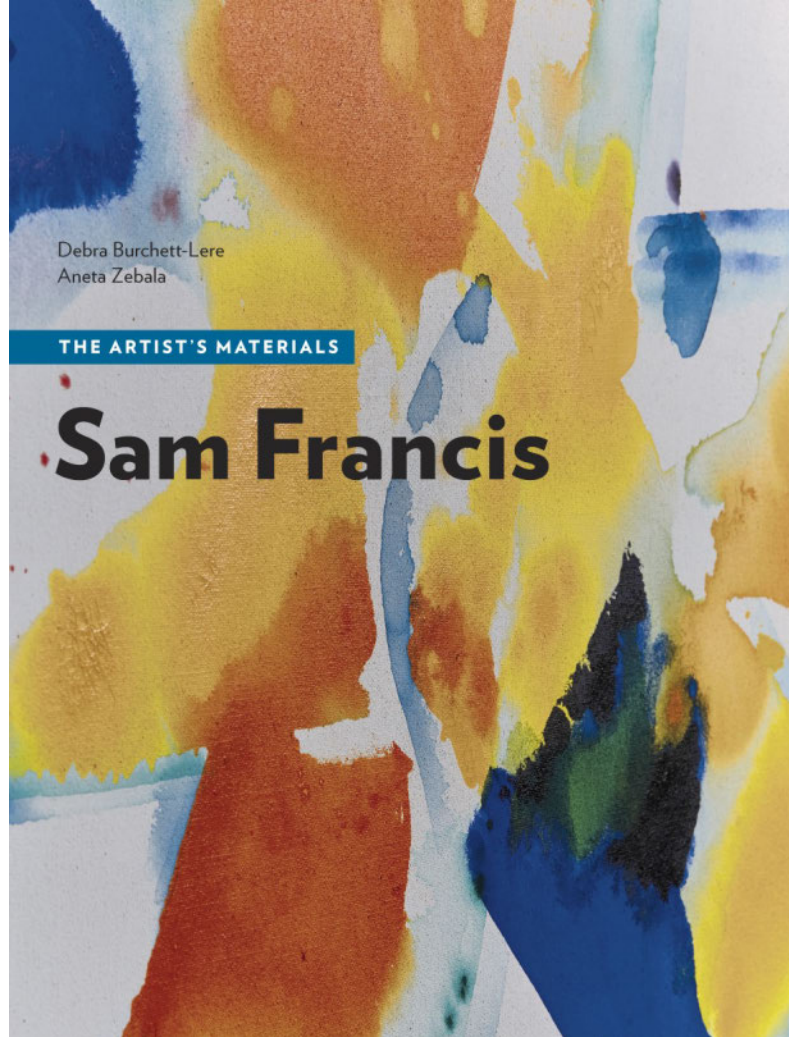
In this brilliantly researched and narrated book, co-authored by Debra Burchett-Lere (director of the Sam Francis Foundation) and Aneta Zebala (free-lance conservator based in Los Angeles), Sam Francis (1923–94) is portrayed as a lyrical colorist and painterly abstractionist, influenced both by modern European colorists, such as Matisse and Kandinsky, and by American contemporaries like Jackson Pollock and Mark Rothko.

Widely celebrated for his large-scale vibrant color-saturated canvas paintings (most executed on the floor), Francis is known for enthusiastically embracing and modifying new paint systems to achieve his iconic gestural drip and pour patterns onto the white primer. Defying all conventional rules of molecular compatibility, Francis mixed watercolors with oils and solvents, added pigments to PVA and Rhoplex, and poured Photo-flo into inks and Magna to achieve the desired 'quickness and fluidity' of the paint.

This study, part of the GCI's Modern and Contemporary Art Research Initiative, was conducted in close collaboration with the Sam Francis Foundation and Tom Learner, head of Modern and Contemporary Art Research at the GCI. The study investigated the artist's materials through ongoing conservation intervention and in preparation for the 2011 release of *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*.

Not only does this book provide deep philosophical and technical insight into the artist's studio practice, paint techniques, and materials, but it also acknowledges paint fabricators, suppliers, and assistants, rectifying previous inaccurate descriptions about the artist's use of materials. The book is full of information about Francis' non-traditional working methods at a time of explosive innovations in the paint industry during the second half of the 20<sup>th</sup> century; it gives invaluable advice to conservators, art historians, curators, collectors, art dealers, and artists.

The study examines thirty-seven paintings spanning the artist's five-decade-long career in which he produced more than nineteen hundred canvas paintings and eight thousand unique works on paper, not to mention thousands of limited-edition prints and monotypes. What adds to the complexity of this survey study is the notion that Francis, throughout his professional life, maintained studios in Paris, Bern, Mexico City, Los Angeles, New York, and Tokyo, where he often acquired paint supplies locally.



Book cover of *Sam Francis: The Artist's Materials*. Image courtesy of The Getty Conservation Institute



In the first of five chapters, *The Early Years*, which roughly chronicle the artist's development, the reader follows the aspiring medical student and WWII reconnaissance pilot who—at the age of twenty-one—was hospitalized for spinal tuberculosis, which would hold him immobilized in a body cast for three years. A photo included in the book shows Francis suspended from his hospital bed frame, lying face down on a pallet one foot above the mattress. In the image, Francis is painting on a drawing board with a set of watercolors and brushes given to him for physical therapy. Through contact with Bay Area Figurative Movement artist David Park, Francis was introduced to art history and what it means to be an artist and recalled the advice to be “very self-critical and very acute about what I was looking at.” He soon developed his own style and technique using egg tempera and pigment on primed Masonite board. The authors hint here at what would later be characterized as ‘unconventional mixing and paint application.’

After briefly considering a move to New York, Francis instead chose Paris, then still the capital of the art world (chapter two, *The Fifties*). This chapter sets the stage with his artistic and intellectual community in Paris at the time (Joan Mitchell, Ellsworth Kelly, Alexander Calder, Dorothea Tanning, André Breton, Samuel Beckett, Jean-Paul Sartre, Simone de Beauvoir) but also emphasizes the economic restraints after WWII. Incrementally working on large formats rolled out in his small hotel room, he investigated a wide variety of individual colors (The Monochromatic Paintings), already challenging traditional materials, such as egg tempera with colophony or oil and dammar, “to achieve the effects of watercolor.”

Focusing on what would become one of his signature colors, the authors delve deep into the color blue in a multitude of hues. Using Raman spectroscopy to characterize modern synthetic organic pigments available at that time, they identified ultramarine, cobalt, cerulean, copper phthalocyanine, manganese, and Prussian blue throughout his oeuvre.

In chapter three, *Early Sixties to Early Seventies*, and four, *Late Seventies to Early Nineties*, the authors present a fine balance between close visual observation on the painted surfaces—evaluating secondary documentation such as studio photos and film stills, quotes from his assistants, suppliers, and collectors—and scientific analysis to explain the artist's working process and confirm their observations. The emphasis on studio practice and choice of materials here complements the creative process and the uniqueness of this abstract impressionist. Or, as the chemist and conservator David Bomford is quoted in the introduction, “A study attempts nothing less than to re-create original acts of making art... We are taking shortcuts into the artists' studios, looking over their shoulders as they worked ...[and] engaging directly with their working methods.”

Especially enlightening for conservators is chapter five, *Notes on Condition and Conservation*, where caution is suggested in cleaning Francis' painted surfaces; what may look like a consistent layer of oil or acrylic paint can turn out to have watercolor or gouache mixed in, making these layers easily water-soluble. This chapter also gives an excellent overview on the stretchers, strainers, canvas, gesso, and binders the artist used over the years. Chapter five is full of information about the engineering of Francis' liquid paints and focuses on his close collaboration with former assistant and paint maker Dan Cytron, who traveled the world to find the most saturated and light-stable pigments to meet the artist's demand for performance and permanence.

The book closes with three Appendices. Appendix I, *Summary of Data from Thirty-Seven Paintings*, was compiled and analyzed by Catherine Defeyt, Joy Mazurek, Lynn Lee, and Alan Phenix, all from the GCI. Appendix II, *Pigments and Binders*, contains schematic graphs, and further detailed descriptions are found in Appendix III, *Analytical Methods and Sample Preparation*.

One wishes only that such thorough studies could be applied to the work of many other experimental artists.

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**Christian Scheidemann** is the founder and president of Contemporary Conservation Ltd, a New York-based studio specializing in the conservation of contemporary art. He has lectured and published extensively on material matters in contemporary art and how they inform, trouble, or intersect with aesthetics, ethics, and value.

[www.contemporaryconservation.com](http://www.contemporaryconservation.com)



Daniela Sauer holding the three books highlighted in her review. Image courtesy of ICCROM Library.

# SELECTED ACQUISITIONS: ICCROM LIBRARY

Reviews by Daniela Sauer

For the June 2019 issue of *News in Conservation*, the ICCROM Library is contributing a list of new acquisitions and summaries of a selected group of top titles hand-picked by the librarian. We look forward to this being a regular quarterly inclusion in *News in Conservation* going forward.

The list of acquisitions includes all new acquisitions of recently published titles (2018-2019, with very few exceptions) that became part of The ICCROM Library collection in the second half of 2018 and 2019 (download the full PDF [here](#)). In this way, we hope to give you a panoramic view of newly published titles in the field. For this list, we decided to omit all titles published before 2018 (both purchases and donations) as including them all would have produced too loooooong of a list. But don't let that stop you from exploring our entire catalogue here: (<https://www.iccrom.org/resources/library-services>). For any further information please contact: Daniela Sauer [ds@iccrom.org](mailto:ds@iccrom.org); [library@iccrom.org](mailto:library@iccrom.org)

To give you a taste of our newest holdings, I present a few of my favourites below:

## *Réhabiliter le pisé : Vers des pratiques adaptées*

By Sébastien Moriset

Arles: Actes Sud, 2018

ISBN: 9782330092580; Page count: 262 p.; ICCROM: XIX G 303

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=122981>

The International Centre for Constructions in Earth Construction (CRAterre) just published a key resource for the conservation of adobe constructions. It addresses matters related to diagnosis, maintenance and project planning and dedicates the main part of the book to step-by-step instructions for the rehabilitation of earthen buildings.

## *World Heritage and Sustainable Development: New Directions in World Heritage Management*

By Peter Bille Larsen and William Logan

Abingdon: Routledge (Key Issues in Cultural Heritage), 2018

ISBN: 9781138091405; Page count: xvi, 293 p.; ICCROM: XXXIV 61; ICCROM: XXXIV electronic resource 2

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=122825>

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=123234>

In a world where severe challenges such as climate change, armed conflicts, poverty and other negative factors impact the wellbeing of our societies, the adoption of the Sustainable Development Policy in 2015 by the World Heritage Convention represented a milestone in the contribution of cultural heritage to the achievement of the Sustainable Development Goals. What constitutes the historical background, and what are the main aspects of the policy? Who are the main actors? How is the policy implemented in the field? These and many other questions are answered in this publication.

In 2015 the General Assembly of State Parties to the World Heritage Convention passed a ground-breaking Sustainable Development policy that seeks to bring the World Heritage system into line with the UN's sustainable development agenda (UNESCO 2015). *World Heritage and Sustainable Development* provides a broad overview of the process that brought about the new policy and the implications of its enactment. The book is divided into four parts. Part I puts the policy in its historical and theoretical context, and Part II offers an analysis of the four policy dimensions on which the policy is based—environmental sustainability, inclusive social development, inclusive economic development and the

fostering of peace and security. Part III presents perspectives from IUCN, ICOMOS and ICCROM—the three advisory bodies to the World Heritage Committee, and Part IV offers case study perspectives on the practical implications of the policy. Contributions come from a wide range of experienced heritage professionals and practitioners who offer both inside perspectives on the evolution of the policy and outside perspectives on its implications. Combined, they present and analyse the main ideas, debates and implications of the policy change. This book is key reading for all heritage professionals interested in developing a better understanding of the new Sustainable Development policy. It is also essential reading for scholars and students working in the area. (Summary from back cover)

### *Museum Storage and Meaning: Tales from the Crypt*

By Mirjam Brusius and Kavita Singh

Abingdon, Oxon, New York, NY: Routledge, an imprint of the Taylor & Francis Group (Routledge research in museum studies, 14), 2018

ISBN: 9781138065978; Page count: xv, 290 p.; ICCROM: III G 50

Link to ICCROM Library catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=122064>

Last but not least... Have you ever dreamed about someone taking you by the hand, whispering "close your eyes" and guiding you into hidden, unknown museum spaces? Then open the magic doors of this book!

Beyond their often beautiful exhibition halls, many museums contain vast, hidden spaces in which objects may be stored, conserved or processed. Museums can also include unseen archives, study rooms and libraries which are inaccessible to the public. This collection of essays focuses on this domain, an area that has hitherto received little attention. Divided into four sections, the book critically examines the physical space of museum storage areas, the fluctuating historical fortunes of exhibits, the growing phenomenon of publicly visible storage and the politics of objects deemed worthy of collection but unsuitable for display. In doing so, it explores issues including the relationship between storage and canonization, the politics of collecting, the use of museum storage as a form of censorship, the architectural character of storage space and the economic and epistemic value of museum objects. Essay contributions come from a broad combination of museum directors, curators, archaeologists, historians and other academics. (Summary from back cover)

Daniela Sauer

*Librarian, Conservation Specialist*

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*I marked a selection of books that I find particularly interesting with this orange arrow on the PDF of the full list of acquisitions, found [HERE](#)*



# SUPPORTING THE PROFESSION AND A NEW GENERATION OF CONSERVATORS

## MEMBERSHIP

IIC is its members and what they contribute. Three dedicated funds have allowed conservation to flourish in new places – as well as helping to launch new careers. We also rely on the voluntary support of members to allow the IIC's breadth of work.

### Volunteering time

Members currently contribute by:

- Becoming an IIC Fellow and offering leadership in the profession
- Bringing research and expertise to News in Conservation
- Taking part in our growing social media including our Facebook presence, which has attracted 40,000 likes, participating on Twitter @IIC\_ and 600 conservators connected on LinkedIn.

We are very grateful to the many IIC members who build, moderate and support all of this work. More than that, we rely on these volunteers to make IIC happen: IIC meetings, publications and websites are all largely run by volunteers – conservation professionals like you.

### Ways to support your colleagues

Your contribution to any of the funds allows us to reach out to students, conservators and organisations where resources are very limited.

Whether you can make a small donation with your membership, offer substantial financial support or volunteer, we enormously appreciate your generosity and continued help.

Please log in to your account online to make a donation or return with your membership form. You can also contact the office directly, either by:

✉: [office@iiconservation.org](mailto:office@iiconservation.org) or ☎: +44 (0)20 7799 5500

### THE KECK FUND

This fund is an award for contributing to the public understanding of conservation. Public awareness is crucial in ensuring that funding stays in place for the conservation of heritage.

### THE BROMMELLE MEMORIAL FUND

This fund is helping students join the world conservation community by supporting them to come to our biennial Congresses, including Turin this year. The sessions, networking and sites visited can all contribute to transforming a career.

### THE OPPORTUNITIES FUND

Through the Opportunities Fund we offer IIC membership to individuals and institutions who are managing in situations where there is little infrastructure for conservation. This allows for the transfer of expertise and growing conservation skills in new places such as Peru, Turkey, the Czech Republic and Brunei. However, we always have more requests for help from the Opportunities Fund than we can provide and we are keen to expand this strand of our work. Donors to the Opportunities Fund are recognised by IIC as World Members: Gold, Silver or Bronze, depending on the level of contribution. World Member support is also recognised in our publications and online.



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The International Institute for Conservation of Historic and Artistic Works (IIC) is a learned society, a registered charity and a company limited by guarantee with no share capital. Charity No. 209677. Company No. 481522.

# REFLECTIONS ON THE 45TH ANNUAL



# MEETING OF ANAGPIC IN LOS ANGELES

By Kasey Hamilton and Austin Anderson

*In April of this year, over 160 people travelled to Los Angeles to attend the 45th annual meeting of the Association of North American Graduate Programs in Conservation of Cultural Property (ANAGPIC). Students, faculty, and staff of the UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials had the pleasure of not only attending the three-day conference, but hosting it as well.*

Students, faculty, and staff from North American conservation training programs gather annually for the ANAGPIC student conference, which provides a venue for graduate students in conservation and historic preservation to present on current work and research. ANAGPIC, originally founded in 1984 by six member institutions, has evolved alongside the field of conservation training to reflect its changing programs. At present, ANAGPIC is comprised of the following eight institutions:

- Patricia H. and Richard E. Garman Art Conservation Department, Buffalo State College
- Historic Preservation Program, GSAPP, Columbia University
- Straus Center for Conservation and Technical Studies, Harvard Art Museums
- The Conservation Center, Institute of Fine Arts, New York University
- Queen's University Art Conservation Program
- UCLA/Getty Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials
- Winterthur / University of Delaware Program in Art Conservation
- University of Pennsylvania Graduate Program in Historic Preservation/School of Design

The University of California, Los Angeles (UCLA), campus and the J. Paul Getty Villa Museum, home to the training labs of the host program, acted as the venues for the first day of the conference. After tours on the UCLA campus, the conference began with the Angelica Zander Rudenstine keynote lecture, an honorary lecture traditionally given at each ANAGPIC conference. Sanchita Balachandran, associate director of the Johns Hopkins Archaeological Museum, was invited to present and gave a moving talk titled "Reconsidering Collections Care: Reflections on Conserving *People's Things*." The focus of her talk centered on reconnecting objects to the people who have been associated with them throughout the entire life of the object. In a poignant thought, she speculated on whether or not these connections might help to better understand what objects ask of us as conservators.

The following two days consisted of a total of 15 student talks, 14 three-minute "lightning round" presentations, and two special guest lectures. Talks were given at the Harold Williams Auditorium within the J. Paul Getty Museum with topics ranging from scientific analysis of textile dyes, archaeological mortars, lacquer and polychromy remains, to innovative treatments of works on paper, historic dioramas, and books with moveable parts. Other student talks focused on evaluation of new materials for ceramic reconstruction, utilization of 3-dimensional imaging and printing techniques for documentation of architectural surfaces as well as production of custom housing for objects, and research in preventive conservation strategies. The broad range of student topics resulted in a fulfilling experience which instilled a sense of pride in colleagues and inspired future study.

Throughout the conference, attendees also had the opportunity to participate in a variety of lab and gallery tours including conservation and research facilities at the J. Paul Getty



Conference attendees gather at the Getty Villa Conservation Court for a tour led by Getty Conservator Susan Lansing Maish. Image courtesy of Julie Baker.

Museum, the Getty Villa, the UCLA/Getty training labs, the Fowler Museum at UCLA, and the Cotsen Institute of Archaeology at UCLA.

Attendance at ANAGPIC conferences is typically limited to those currently affiliated with the eight member institutions. The 2019 conference aimed to promote inclusion by extending invitations to regional conservators and interested parties (including emerging and pre-program conservation students) to attend student talks. Conference organizers also sought to address the lack of representation of Mexican conservation colleagues in this North American conference by inviting and securing travel funding for faculty from the National School of Conservation, Restoration and Museography (ENCRyM) in Mexico City to not only attend, but present as well. The ENCRyM faculty gave a thorough overview of their program and helped to bridge the gap of understanding between US and Canadian conservation programs and the practices of those of Mexico. In the coming years, the inclusion of Mexican conservation programs in ANAGPIC will hopefully continue to grow, allowing this conference to be truly North American.

In addition to ENCRyM, Chinese Paintings Scholars, who have attended ANAGPIC for the past three years through a grant funded by the Andrew W. Mellon Foundation, were offered their first opportunity to present this year. Their talk, which concerned the treatment and remounting of a 16<sup>th</sup>-century oversize silk painting, *Marshal Xin*, allowed for a detailed view into the special skill set of these colleagues. They discussed triumphs and challenges related to the painting's large size, ultimately leading them to treating it in a public gallery at the Museum of Fine Arts, Boston. This allowed for the public to observe this impressive treatment and opened up the opportunity for conversation between conservators and museum visitors.

Between the brilliant talks, tours of the various Los Angeles-based labs, receptions at both the Getty Villa and Getty Center, stimulating discussion with colleagues, and the LA sunshine, the 2019 ANAGPIC annual meeting will be one to remember. The UCLA/Getty Program is extremely grateful to all of those who contributed to the success of this conference, including the Andrew W. Mellon Foundation, the Samuel H. Kress Foundation, Tru Vue, the Getty Conservation Institute, the Getty Villa Antiquities Conservation Department, and the UCLA Cotsen Institute of Archaeology. We look forward to the ANAGPIC 2020 meeting, which will be hosted by the Patricia H. and Richard E. Garman Art Conservation Department at Buffalo State College.





The UCLA/Getty class of 2020 with UCLA/Getty professor Ellen Pearlstein (far left). Image courtesy of Jennifer McGough.

More information regarding the ANAGPIC conference can be found at the following address: <http://resources.conservation-us.org/anagpic-student-papers/>. The site will soon be updated to include presentations and speaker notes from the 2019 conference.



**Kasey Hamilton** is an objects conservation student at the UCLA/Getty Conservation Program (class of 2020). She has held conservation internships at the Metropolitan Museum of Art, the Brooklyn Museum, and the National Museum of Cambodia in Phnom Penh.



**Austin Anderson** is a graduate student in the class of 2020 at the UCLA/Getty Conservation Program. He has interned at Texas A&M's Conservation Research Lab, The Africa Museum in Tervuren, Belgium, and looks forward to a third-year internship at the Walters Art Museum.

# ICCROM AFRICA EXPERT MEETING FOR CULTURAL HERITAGE CONSERVATION CONCLUDED AT THE EGYPTIAN ACADEMY IN ROME

Review courtesy of ICCROM

*Connect and inspire African youth with the possibilities of their rich heritage. Use digital technologies, including social media, to promote heritage awareness and support creative industries. Engage heritage as an economic asset to address poverty and unemployment among young people. These are just some of the potential directions discussed during ICCROM's Africa Expert Meeting for Cultural Heritage Conservation, held at the Egyptian Academy in Rome from 9-11 January 2019.*

Fifteen professionals from fifteen institutions met to discuss how best to design an impactful programme to support youth and their engagement with heritage in the African region. The Africa Expert Meeting took inspiration from the [United Nation's 2030 Agenda for Sustainable Development](#), most notably from the development goals for sustainable cities and communities, gender equality, decent work and economic growth. [The African Union's Agenda 2063](#), "The Africa We Want," (which is committed to realizing Africa's full potential in development, culture and peace) was also referenced.

The event was launched on Wednesday 9 January in the presence of HE Mr Hisham Badr, Egyptian Ambassador to Italy; HE Mr Hassan Abouyoub, Moroccan Ambassador to Italy; Mr Giovanni Panebianco, Secretary-General of the Italian Ministry of Cultural Heritage and Activities (MIBAC); and Dr Gihane Zaki, Director of the Egyptian Academy in Rome; together with Dr Webber Ndoro, Director-General of ICCROM.

"Africa has the youngest population of any continent," said Dr Ndoro. "Heritage can be for youth a source of livelihood, identity and a stimulus for development. The input of youth needs to be clear for what our heritage is and how to take it forward."

Noting Egypt's upcoming presidency of the African Union in 2019, Egyptian Ambassador Hisham Badr commented:

"This meeting focuses on two important elements: culture —with all its meanings, values, messages—and youth." He added, "Culture is a mainstay. Egypt is a nation that's proud of its culture. In all its international relationships, in its sustainability initiatives, culture is the key."

"We must consider the needs and special skills of youth," underlined Giovanni Panebianco. "Heritage conservation offers real opportunities to build a better future for Africa. Italy is aware of its role with respect to Africa and is actively pursuing scientific and cultural co-operation in the aim of overall sustainable development on the continent."

"It's time to invest in young Africans," said Dr Gihane Zaki. "How can we put young people forward, help them take responsibility for their heritage with enthusiasm, energy,



Image of participants at ICCROM's Africa Exp

generosity and passion?" Dr Zaki stressed Egypt's keenness to support young people in the African continent. "I am confident that ICCROM will play a strategic role in implementing new, fresh and innovative ideas to engage young people. It's important also to remember and appreciate women's pivotal role in African societies."

The three days of discussion led to the definition of broad directions for a future Africa programme that aims to make African heritage attractive to young people on the continent, improving their involvement in the stewardship of heritage to ensure inclusive economic and social benefits to all generations. The proposed Africa programme includes the following objectives:

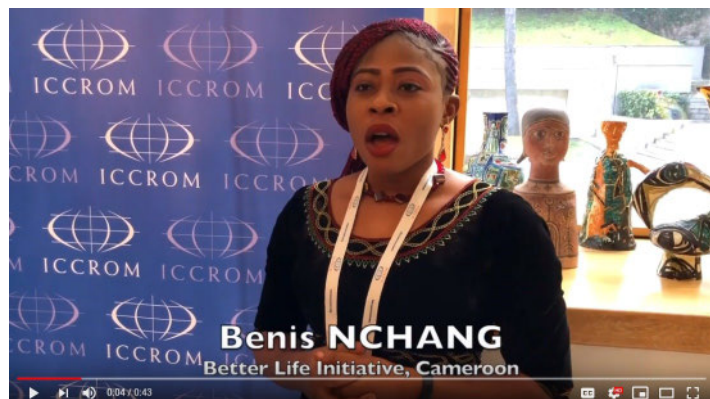
1. Sustain economic and social development through innovation and engagement of youth and women in heritage.
2. Increase engagement and interest of youth and women in heritage through the adoption of a people-centred approach in conservation.
3. Strengthen institutions as dynamic, innovative, reliable and attractive resources for communities, government and the private sector.

These objectives were presented at the event's closing ceremony on Friday 11 January, attended by Mr Giorgio Marapodi, Director-General of Italian Ministry of Foreign Affairs and International Cooperation (MAECI); and Mr Cléophas Adrien Dioma, Director and Co-founder of the Ottobre Africano festival and representative of the African Diaspora in Rome.



Expert Meeting for Cultural Heritage Conservation, held at the Egyptian Academy in Rome from 9-11 January 2019. Image courtesy of ICCROM.

"This programme is about making heritage cool through innovative ways and making African heritage accessible to African youth and women," said Benis Nchang of Better Life Initiative in Cameroon and Alyssa K Barry of Senegal, both young professional representatives at the meeting. "It's about making youth proud of our African cultural heritage and encouraging them to contribute to its conservation."



Benis Nchang at ICCROM's Africa Expert Meeting for Cultural Heritage Conservation. Image and video courtesy of ICCROM.



Alyssa K. Barry at ICCROM's Africa Expert Meeting for Cultural Heritage Conservation. Image and video courtesy of ICCROM

For his part, Dr Ndoro thanked all the meeting participants as well as the ambassadors and institutional representatives present for their contributions to the discussion. He extended particular thanks to the Egyptian Academy in Rome for hosting the event and called on all ICCROM's partner institutions and Member States, both in Africa and worldwide, to support this new initiative.

"It's time to unlock the potential of heritage to provide a better life and livelihood to communities in Africa," said Dr Ndoro. "Heritage is about now, about what is happening today. Youth must see the opportunities in heritage."

## MEMBER STATES REPRESENTED

Benin, Botswana, Cameroon, Canada, Côte d'Ivoire, Egypt, Ethiopia, France, Morocco, Nigeria, Saudi Arabia, South Africa, Sudan, Swaziland, Tanzania, Zimbabwe.

The Africa Expert Meeting was held at the Egyptian Academy in Rome by gracious invitation of its Director, Dr Gihane Zaki, who is also an ICCROM Council Member. The Egyptian Academy is the only fine arts academy in Rome that represents both Africa and the Arab States and is thus a committed stakeholder in a successful Africa strategy at ICCROM.

## ABOUT ICCROM

ICCROM is an intergovernmental organization dedicated to the preservation and promotion of cultural heritage worldwide. It works with 136 Member States to ensure the best tools, knowledge, skills and enabling environment to preserve cultural heritage in all its forms, for the benefit of all people. [www.iccrom.org](http://www.iccrom.org)

## ABOUT THE EGYPTIAN ACADEMY IN ROME

The Egyptian Academy of Fine Arts in Rome is Egypt's premiere cultural institution in Italy. It hosts Egyptian art students for study in Rome, while promoting Egyptian culture beyond its borders to a European and international public. <https://www.accademiaegitto.org/>

The original article and more information on the event can be found here: <https://www.iccrom.org/news/how-can-we-involve-african-youth-heritage>

# CONSERVATION INFLUENCERS

By Adam M. Klups

*On 15 April 2019 I got back home from work quite late. I pottered around for a bit and planned to cook dinner. In my head I was compiling a list of suitable case studies to use during workshops, which I was invited to deliver the following week in Serock, Poland, for secondary school students from the Polish Children's Fund (Krajowy Fundusz na rzecz Dzieci). My working title was: "Why does cultural heritage matter?", and I was really looking forward to the challenge ahead. I was curious to see how fruitful my interaction with the students would prove and interested in exploring how much these youngsters cared about cultural heritage in a world dominated by technology and social media. Do they feel influenced by heritage? Does it inspire them? And will I, a conservation professional, be able to influence their thinking with my case studies and inspire with my stories?*

The Fund is an organisation absolutely unique on an international scale. Every year it offers scholarships to a few hundred bright children and teenagers from all around Poland, although these scholarships are not in the form of bursaries. Instead, gifted young people are selected and invited to attend lectures, workshops and educational camps led by renowned scholars, writers and intellectuals, as well as the Fund's alumni—influencers of science, humanities and social sciences. These opportunities are meant to help the students, under the organisation's care, to develop their existing passions and inspire them to explore and pursue other fields and disciplines. I personally benefited greatly from those opportunities in my school days. Now I had been invited to return as a tutor, to influence and inspire in turn.

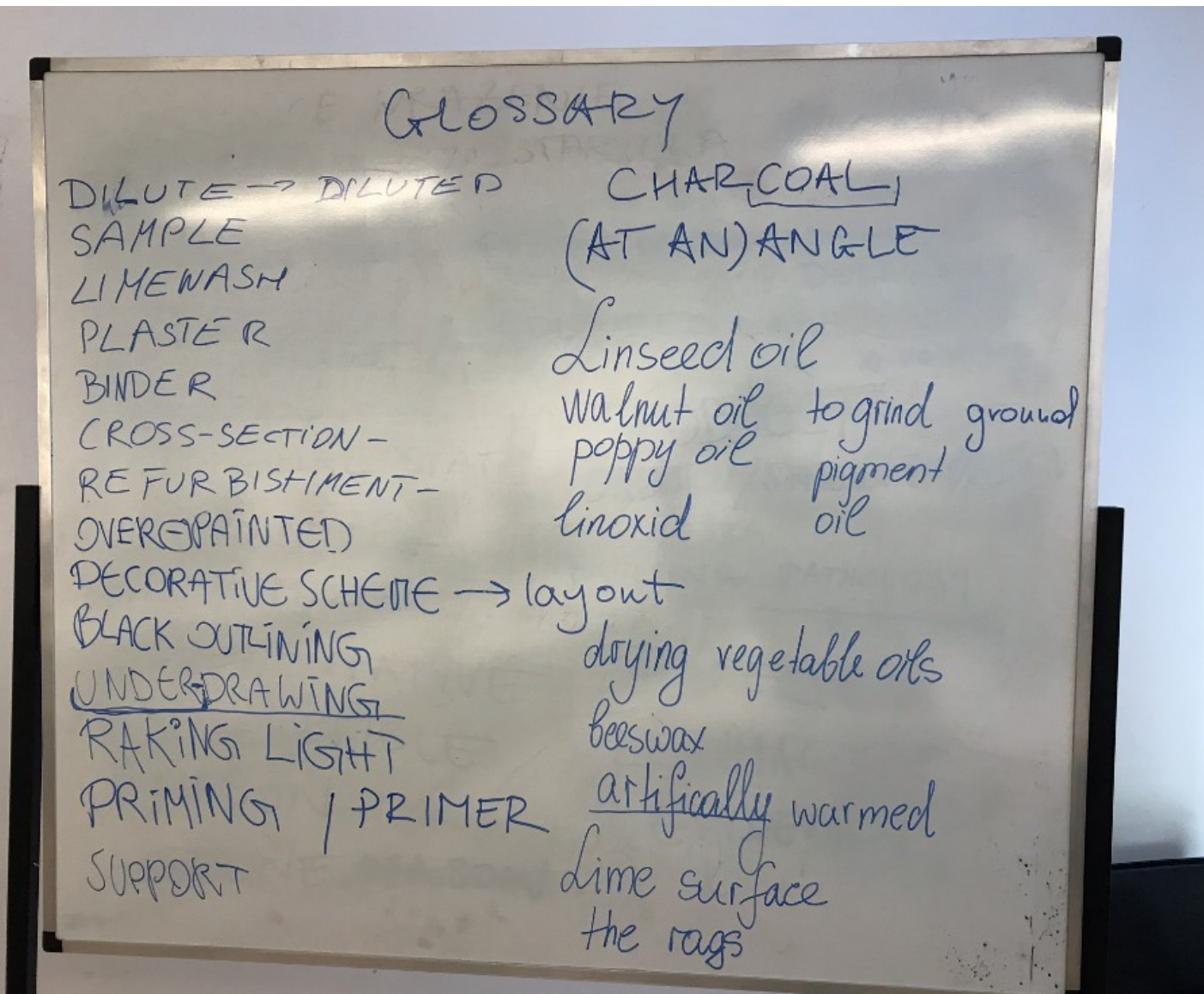
I was thinking about what to eat when my phone flashed. 'Notre Dame is in flames', it read. I confess that I swore loudly. I switched the radio on and started flicking through world news websites. Unbelievable! I switched the BBC on next.



Participants of the educational camp in Serock, Poland, organised by The Polish Children's Fund, 25 April-4 May 2019. Image courtesy of the Polish Children's Fund.

Presenters were wearing black and the mood was sombre. The live coverage was interrupted by a commentary introducing the viewers to the story of 800+ years of the Cathedral's life. 'Is this a goodbye?', I thought. Indeed, it felt rather funeral-like. Even if it may sound a bit over the top, I didn't have dinner that night. I couldn't eat. I was listening to the radio, watching television reports from around the world and kept thinking to myself that I knew exactly what I was going to use as a case study for my workshops.

Fast forward a couple of weeks; feeling rather content about my positive experience with the Fund's students, I was back in Poland once again. This time it was thanks to the kind invitation of the Faculty of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Warsaw to deliver the second round of my trademark weekend courses, 'Selected topics in conservation and restoration in English'. The course was designed in response to the need flagged up by students themselves during IIC's 3<sup>rd</sup> Student and Emerging Conservators Conference, which took place in Warsaw in 2015 and has had a lot of positive influence on students, judging from the feedback. My original idea was to help students to develop a technical vocabulary for conservation and encourage them to discuss conservation in English in a stress-free and comfortable environment. By assisting students in pushing the boundaries of their own language skills, I aimed to encourage their active participation in international initiatives, conferences and other events; this is important for their professional development, as English is the leading language in the global conservation community. Over two days students discussed topics relevant to cultural heritage and conservation and learned vocabulary and expressions in English that are useful in the exploration of conservation-relevant topics and issues. They were also provided practical advice on appropriate resources, where to find useful glossaries and where to seek opportunities abroad, which can all be useful to their studies, research and further professional development. A little inspiration to aim for more was offered as an extra!



Glossary of useful conservation and conservation-related terms and expressions being created by students. Image courtesy of Adam Klups.

***“For the next few years... conservation will be on everyone’s lips”***

Since I was keen for students to discuss a range of up-to-date conservation issues, unsurprisingly we ended up spending a chunk of our time dissecting the case of Notre Dame. A whole month had passed since the events, and there was already lots to reflect on: reactions of the public and the authorities, generous financial offers of help and first proposals of how Notre Dame should be rebuilt. We talked about the symbolic significance of Notre Dame as a monument belonging to the world and all of us and how its story will change conservation forever, regardless of which conservation philosophy and what materials will be used to rebuild it. We were in agreement that despite how tragic the fire of Notre Dame was, conservation as a discipline, and conservation professionals now face not only a great challenge but also a great opportunity.

The challenge: To carefully plan and rebuild Notre Dame in reflection of what it means to us and what we want it to stand for.

The opportunity: For the next few years—or exactly five, according to President Macron—conservation will be on everyone’s lips.

Conservation professionals will be involved in all stages of the Cathedral restoration efforts, of course. They will also be (and already have been!) interviewed. They will be commenting, educating and helping other professions to learn from the mistakes we are yet to discover. This, indeed, is a great opportunity and one that we should all take advantage of to ensure that the world eventually recognises the underappreciated role of conservation and conservation professionals in the safeguarding of cultural heritage which, as demonstrated by the recent events in Paris, is so very dear to many of us.

On my way back to the UK the second time round, while waiting for my flight, I checked Facebook. A post on one of the groups I follow reported: ‘An influencer deliberately mutilated a sculpture in one of Warsaw’s parks and shared it as an Instagram Story’. I had no words to express how I felt about this barbaric act, although comments under the post—all, without any exception, condemning—felt reassuring. ‘There is still so much to do and so many people to help understand conservation better’, I thought. I felt ready for another challenge. It occurred to me that all of us conservation professionals have a message to share and a mission to influence others...

I call on all of you conservation professionals: let us use the public spotlight on Notre Dame to educate those who still need to be told about what we do and why we do it. Let us all be advocates for, and promoters of, conservation. Let us become *conservation influencers*.



**Adam M. Klups** is the Secretary to the Diocesan Advisory Committee and Church Buildings Officer for the Diocese of Gloucester, Church of England. His role is to assist congregations in caring for their buildings by advocating effective systems for the conservation, adaptation and long-term sustainable future of historic churches. Adam has a BA in History of Art with Material Studies and an MA in Principles of Conservation, both from UCL. He is an accredited member of the Institute of Historic Building Conservation (IHBC).

# ANNOUNCEMENTS

## CALLS FOR PAPERS

### ICON Modern Materials Network: Challenges of the Modern Object 2019

17 October 2019

Deadline for paper abstracts: 30 June 2019

London, UK

For more information visit [here](#). Submissions should be made to: [iconmodernmaterials@gmail.com](mailto:iconmodernmaterials@gmail.com)

### Cultural Heritage Science Symposium

27 October-1 November 2019

Okinawa, Japan

Deadline for abstract submissions: 13 June 2019

For more information on submissions: <http://www.ceramic.or.jp/pacrim13/callforpapers.html>

### IIC 28<sup>th</sup> Biennial Congress

2-6 November 2020

Edinburgh, UK

Deadline for abstracts: 14 June 2019

For more information on submissions visit: <https://www.iiconservation.org/content/call-abstracts-iic-edinburgh-congress-2020>

### 4<sup>th</sup> International Student Conference of Conservation and Restoration of Works of Art in Cracow, Poland

6-8 November 2019

Academy of Fine Arts in Cracow, Poland

Deadline for paper and poster submissions: 30 June 2019

For more information visit: <https://wk.asp.krakow.pl/conference-call/>

### WAAC 45<sup>th</sup> Annual Meeting

6-8 November 2019

Los Angeles, USA

Deadline for abstract submissions: 15 July 2019

Online abstract submission: <http://www.waac-us.org/2019-call-for-papers> questions and proposals can be submitted to Sue Ann Chui [president@waac-us.org](mailto:president@waac-us.org)

### DHA38: Dies in History and Archaeology

7-8 November 2019

Amsterdam, The Netherlands

Abstracts must be submitted before 15 June 2019

Submit abstracts to [DHA38@cultureelerfgoed.nl](mailto:DHA38@cultureelerfgoed.nl) using the template <https://0nj8hm3.momice.events/page/572199> and visit the conference website: [www.DHA38.nl](http://www.DHA38.nl)

### Making Conservation: AICCM National Conference 2019

13-15 November 2019

Melbourne, Australia

Deadline for abstract submissions: 1 July 2019

More information and registration: <https://aiccm.org.au/whatson>

### Eastern Analytical Symposium & Exposition

18-20 November 2019

Plainsboro, New Jersey, USA

Poster abstracts due 1 September 2019

For more information visit: [www.eas.org/asubmit](http://www.eas.org/asubmit)

## CONFERENCES, SYMPOSIUMS

### ICOM-CC 11<sup>th</sup> Intermediate Meeting of the Working Group Leather & Associated Materials

6-7 June 2019

Paris, France

For more information visit: <https://leather2019.sciencesconf.org/>

### Early Textiles Study Group Biennial Conference: Fibres in Early Textiles from Prehistory to AD 1600

6-7 June 2019

University of Glasgow, Scotland

For more information visit: <https://www.earlytextilesstudygroup.org/2019-conference.html>

### International Symposium: Works of Art on Parchment and Paper

6-9 June 2019

Ljubljana, Slovenia

For more information visit [here](#) and contact: [Natasa.Golob@ff.uni-lj.si](mailto:Natasa.Golob@ff.uni-lj.si) or [Jedert.Vodopivec@gov.si](mailto:Jedert.Vodopivec@gov.si)

### Rubens Ceiling at Banqueting House, Whitehall Symposium

10 June 2019

Whitehall, London, UK

For more information visit: <https://www.eventbrite.com/e/symposium-rubens-ceiling-at-banqueting-house-whitehall-tickets-59574397627>

### Icon 4<sup>th</sup> International Triennial Conference New Perspectives: Contemporary Conservation Thinking and Practice

12-14 June 2019

Belfast Waterfront, Northern Ireland

Look for further details on our website and keep updated by following us on [Twitter](#) and [Facebook](#). <https://icon.org.uk/events/icon-conference-2019/>

### CATS Conference: Mobility Creates Masters- Discovering Artists' Grounds 1550-1700

13-14 June 2019

University of Copenhagen, Denmark

For more information visit [here](#) and register here: <https://www.smk.dk/en/article/mocma-conference-2019/>

### Fifth Papyrus Curatorial and Conservation Meeting

20-21 June 2019



Dublin, Ireland

For submission guidelines and more information visit: <https://www.iiconservation.org/content/fifth-papyrus-curatorial-and-conservation-meeting> and contact: [west-ern@cbl.ie](mailto:west-ern@cbl.ie)

**SARBICA International Symposium 2019: Rethinking Archives: Reframing Boundaries, Imagining Possibilities**

24-28 June 2019

Singapore

For more information visit: <http://www.sarbicasymposium2019.net/>

**On-going Research into the Vibratory Effects of Construction, Musical Concerts and Transport on Art Objects**

25 June 2019

London, UK

The seminar is free but space is limited so please contact [catherine.higgitt@ng-london.org.uk](mailto:catherine.higgitt@ng-london.org.uk) to confirm your attendance and secure a place

**BAPCR Talk: Restoration of the Adoration of the Shepherds c. 1510 by Sebastiano del Piombo**

26 June 2019

Art Workers' Guild, London, UK

For more information and registration contact: [BAPCRsecretary@gmail.com](mailto:BAPCRsecretary@gmail.com)

**The Archives and Records Association UK & Ireland Conference 2019**

28-30 August 2019

Leeds, England

Please contact [conference@archives.org.uk](mailto:conference@archives.org.uk) if you require any assistance

**CIPA International Symposium  
International Committee of Architectural  
Photogrammetry**

1-5 September 2019

Ávila, Spain

For more information visit: <https://www.cipa2019.org/>

**ICOM Kyoto 2019: 25<sup>th</sup> General Conference**

1-7 September 2019

Kyoto, Japan

Early registration deadline: 30 April 2019

For more information visit: <http://icom-kyoto-2019.org/reg-guideline.html>

**Monuments in Monuments 2019: Stone Conservation Conference**

2-4 September 2019

Stirling, Scotland

For more information go to: <https://www.historicenvironment.scot/call-for-papers-monuments-in-monuments-conference-2019/> and visit [here](#).

**Metal 2019**

2-6 September 2019

ICOM-CC Metals Working Group and Haute Ecole Arc

Conservation-restauration, Neuchâtel, Switzerland

For more information visit: <https://metal2019.org/conference/hosting/>

**25<sup>th</sup> Annual Meeting of the European Association of Archaeologists (EAA): Beyond Paradigms**

4-7 September 2019

Bern, Switzerland

For more information visit: <https://www.e-a-a.org/ea2019>

**Recent Advances in Glass and Ceramics Conservation  
The Glass and Ceramics Working Group of ICOM-CC,  
Icon, and the British Museum**

5-7 September 2019

British Museum, London, UK

For more information visit: [https://www.iiconservation.org/sites/default/files/news/attachments/8972-2019-meeting\\_first-announcement\\_final-19june2018.pdf](https://www.iiconservation.org/sites/default/files/news/attachments/8972-2019-meeting_first-announcement_final-19june2018.pdf)

**International Symposium on Dyes & Pigments—Modern Colorants; The Synthesis and Applications of  $\pi$ -Systems**

8-11 September 2019

Seville, Spain

For more information visit: <https://www.elsevier.com/events/conferences/international-symposium-on-dyes-and-pigments/about>

**The 6<sup>th</sup> ETICCH International Conference—The Cultural Object: From Investigation to Restoration**

11-13 September 2019

Sibiu, Romania

For more information visit: <http://www.muzeulastra.ro/conservare-restaurare/cepcor-g/activitatea-cepcor.html>

**HTM Symposium 2019: Craftsmen and Metalworking in Medieval Cities: 35 Years Later**

12-13 September 2019

Paris, France

For more information visit [here](#) and contact: [lisesausus@gmail.com](mailto:lisesausus@gmail.com)

**The Conservator's Reflection: IIC Student & Emerging Conservator Conference (IIC-SEC)**

12-14 September 2019

Cologne Institute of Conservation Sciences (CICS)

For more information visit: <https://www.iiconservation.org/content/save-date-2019-iic-student-emerging-conservator-conference>

**NIR 2019 Conference: Museums, Archaeology and Heritage Science Session**

15-20 September 2019

Gold Coast, Australia

For more information visit: <http://nir2019.com/>

**XIV Congress of the International Association of Book and Paper Conservators (IADA) Warsaw 2019**

23-27 September 2019

Warsaw, Poland

For more information visit: <https://www.iada-home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html>

**12<sup>th</sup> North American Textile Conservation Conference  
Lessons Learned – Textile Conservation – Then and Now**  
23-29 September 2019  
Ottawa, Canada  
For more information visit: <http://natconference.com/>

**The Best in Heritage: Projects of Influence**  
25-27 September 2019  
Dubrovnik, Croatia  
For more information visit: <https://www.thebestinheritage.com/conference>

**The International Conference on Disaster Management**  
25-27 September 2019  
Ancona, Italy  
For more information visit: <https://www.wessex.ac.uk/conferences/2019/disaster-management-2019>

**In Focus: Light!**  
**German Association of Conservator-Restorers (VDR)  
Preventive Conservation Working Group**  
26-28 September 2019  
Goethe-Nationalmuseum, Weimar, Germany  
For more information visit [here](#) and send submissions to: [praeventive-konservierung@restauatoren.de](mailto:praeventive-konservierung@restauatoren.de)

**CCAAA 2019 Joint Technical Symposium**  
3-5 October 2019  
Netherlands Institute for Sound and Vision, Hilversum, NL  
For more information visit: <http://jts2019.com/> Please contact: [program@jts2019.com](mailto:program@jts2019.com) with any questions

**3<sup>rd</sup> International Conference in Green Conservation of Cultural Heritage**  
10-12 October 2019  
Universidade Católica Portuguesa, Porto, Portugal  
For more information visit: <http://artes.porto.ucp.pt/en/greenconservation2019>

**Rock Art Symposium**  
11 October 2019  
Melbourne, Australia  
For more information contact Antonio González [antonio.g@deakin.edu.au](mailto:antonio.g@deakin.edu.au)

**International Symposium on the Conservation of Canvas Paintings**  
15-18 October, 2019  
The Institute for the Preservation of Cultural Heritage (IPCH), Yale University, New Haven, Connecticut, USA  
Proposals and questions to: [Cynthia.schwarz@yale.edu](mailto:Cynthia.schwarz@yale.edu)

**CIC27: Twenty-seventh Color and Imaging Conference: Color Science and Engineering Systems, Technologies and Applications**  
21-25 October 2019  
Paris, France  
For more information visit [here](#).

**NZCCM 2019 Annual Conference—Modern and Contemporary Materials: Research, Treatment and Practice**

23-25 October 2019  
Christchurch Art Gallery Te Puna O Waiwhetū, NZ  
For more information contact: [Conference.nzccm@gmail.com](mailto:Conference.nzccm@gmail.com) or visit [here](#).

**Collections Care: Staying Relevant in Changing Times, ASEAN & Beyond (Heritage Conservation Centre: International Conference 2019)**  
23-25 October 2019  
National Museum of Singapore  
For more information visit [here](#).

**Ink Corrosion Conference**  
24-25 October 2019  
European Research Centre for Book and Paper Conservation Restoration, Krems, Austria  
For more information contact: [patricia.engel@donau-uni.ac.at](mailto:patricia.engel@donau-uni.ac.at)

**CRUA 2019—Conservation and restoration in underwater archaeology: experiences, methods and new discoveries**  
24-26 October 2019  
International Centre for Underwater Archaeology, Zadar, Croatia  
For more information visit: <http://crua2019.icua.hr/>

**Forging Ahead: New Perspectives on Heritage Ironwork National Heritage Ironwork Group (NHIG)**  
14 November 2019  
Victoria & Albert Museum, London, UK  
For more information and registration visit [here](#).

**Art and Material II: The division of labour in the creative process**  
14-15 November 2019  
Zurich, Switzerland  
For more information visit: <https://www.sik-isea.ch/en-us/News/News/Events/Art-and-Material-II>

**IGIIC Meeting: The Restoration of Ceramics**  
29 November 2019  
The International Ceramics Museum, Faenza, Italy  
For more information visit: <http://www.igiic.org/?p=5139>

**Archaeological Heritage and World Heritage Sites: Towards Sustainable Management of Landscapes**  
3-6 December 2019  
Arica, Chile  
For more information visit: <http://icahm.icomos.org/2019-icahm-annualmeeting-chile/>

**'Tales of the Unexpected' in Conservation British Association of Paintings Conservator-Restorers (BAPCR) Conference 2020**  
31 January 2020  
The Wallace Collection, London, UK  
For more information contact: BAPCR secretary Gemma Collins [bapcrsecretary@gmail.com](mailto:bapcrsecretary@gmail.com)

**IIC Austrian Section "Restoration Day 2020"**

30 March 2020

Joanneumsviertel, Auditorium, 8010 Graz, Austria

For more information visit [here](#).**Conserving the painted Past Symposium**

3-5 April 2020

The Center for Painted Wall Preservation, South Portland,

Maine, USA

For more information visit: <https://www.pwpcenter.org/symposium>**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: <http://conservation2020vilnius.ldm.lt/>**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: <https://www.grc.org/scientific-methods-in-cultural-heritage-research-conference/2020/>**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/>**COURSES, WORKSHOPS****Beneath the Surface: Understanding, Mechanisms, Deterioration and Conservation Practices in a Historic House**

3-15 June 2019

Skokloster Castle Museum, Håbo and Stockholm, Sweden

For more details visit [here](#). Applications and questions can be sent to: [ccanvas.sko@shm.se](mailto:ccanvas.sko@shm.se)**Spring School 2019: Recent Advances in Characterizing and Preserving Photographs**

5-13 June 2019

Paris, France

For more information and registration visit [here](#).**Preventing pests by IPM**

West Dean College of Arts and Conservation

6 June 2019

The British Library, London, UK

For further information and booking,

see: [www.westdean.org.uk](http://www.westdean.org.uk)**Linked Conservation Data Project: Workshop on Terminology**

6-7 June 2019

Stanford University, California, USA

Find more information and register here: <https://www.ligatus.org.uk/lcd/>**Identification of Pigments (IAP)**

10-13 June 2019

Birkbeck College London, UK

For more information visit: <https://academicprojects.co.uk/courses/identification-of-pigments-london/>**Building Conservation Masterclasses: Conservation of Historic Concrete (B3D08215)**

10-13 June 2019

West Dean College, Chichester, England

For more information go [here](#).**Workshop for Archaeometry and 3D Documentation of Ancient Greek Pottery (BHFS)**

14-22 June 2019

Xanthi, Thrace, northeastern Greece

For details and registration go [here](#).**Examining Cross-sections of Paint Layers (IAP)**

17-19 June 2019

Birkbeck College London, UK

For more details visit [here](#).**Workshop on Asian Papers and their Applications in Paper Conservation**

18-20 June 2019

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop> or contact instructor Minah Song at: [mi-nahsongstudio@gmail.com](mailto:mi-nahsongstudio@gmail.com)**Disaster response and salvage**

West Dean College of Arts and Conservation

19 June 2019

The British Library, London, UK

For information and booking, see: [www.westdean.org.uk](http://www.westdean.org.uk)**Inpainting & Loss Compensation on Paper Conservation**

19-21 June 2019

Barcelona, Spain

For more information contact Rita Udina at: [info@ritaudina.com](mailto:info@ritaudina.com) or visit [here](#).**Pigs, Puddlers & Patterns: An Introduction to the History, Manufacture & Repair of Cast Iron (National Heritage Ironwork Group)**

21 June 2019

Coalbrookdale, Telford, UK

To register and for more information visit [here](#).

**Workshop for Conservation of Ancient Greek Pottery  
Balkan Heritage Field School**  
22 June-6 July 2019  
Sozopol on the Bulgarian Black Sea Coast  
For more information go [here](#).

**Apollonia Pontica Archaeology Field School (BHFS)**  
22 June-20 July 2019  
Sozopol, Bulgaria  
For details on individual sessions and registration go to:  
<https://www.bhfieldschool.org/program/ancient-greek-excavations-apollonia-pontica>

**Stobi (The Capital City of Macedonia Secunda)  
Excavation Project (BHFS)**  
22 June-20 July 2019  
Archaeological site of Stobi, Republic of Macedonia  
For details on individual sessions and registration go to:  
<https://www.bhfieldschool.org/program/stobi-archaeological-excavations>

**Salt printing Workshop**  
22-23 June 2019  
Penumbra Foundation, New York City, USA  
Contact Melitte Buchman at [melitte@nyu.edu](mailto:melitte@nyu.edu) for more information

**Conservation Assessment Workshop: Wooden Churches  
in Ukraine**  
24 June-6 July 2019  
Lviv, Ukraine  
Registration deadline: 17 May 2019  
For more information visit: <https://www.periodfurnitureconservation.com/workshop>

**Architectural Photoreproductions: identification and  
Conservation (IAP)**  
1-2 July 2019  
The National Archives, Richmond, UK  
For more information visit: <https://academicprojects.co.uk/courses/architectural-photoreproductions-identification-and-conservation/>

**IHBC Annual School 2019: Heritage, Risk & Resilience:  
confronting conservation calamities**  
4-6 July 2019  
Nottingham, UK  
For more information visit: <https://www.ihbc.org.uk/nottingham2019/>

**Tell Yunatsite Excavations—Seeking Europe's First  
Civilization (BHFS)**  
6 July-3 August 2019  
Pazardzhik, Bulgaria  
For details on individual sessions and registration go to:  
<https://www.bhfieldschool.org/program/first-civilization-in-europe-tell-yunatsite-excavations>

**Metallography and Microstructure: A Summer School  
Course in Ancient and Historic Metals**  
15-19 July 2019

Hastings, East Sussex, Sussex Coast College Campus  
For booking and information email: [dascott@ucla.edu](mailto:dascott@ucla.edu)

**Understanding Bookbindings**  
**West Dean College of Arts and Conservation**  
22 July 2019  
The British Library, London, UK  
For information and booking, see: [www.westdean.org.uk](http://www.westdean.org.uk)

**Ancient Greeks in the Land of Dionysos—Excavation of  
Emporion Pistiros, Thrace (BHFS)**  
22 July-19 August 2019  
Emporion Pistiros, Southern Bulgaria  
For details on registration go [here](#).

**Byzantine Cold Case File: Excavations of the Early Christian  
Monastery near Varna on the Black Sea (BHFS)**  
22 July-19 August 2019  
Varna, Bulgaria, Black Sea coast  
For details on individual sessions and registration go to:  
<https://www.bhfieldschool.org/program/early-byzantine-monastery-excavations-black-sea>

**Environment: Effective monitoring and management**  
**West Dean College of Arts and Conservation**  
24 July 2019  
The British Library, London, UK  
For further information and booking, see: [www.westdean.org.uk](http://www.westdean.org.uk)

**16<sup>th</sup> Masterclass: Cleaning Modern Paints (20|21 Con-  
servação e Restauro)**  
24-26 July 2019  
Porto, Portugal  
For more information visit [here](#).

**Multithreading Software Preservation: A Software  
Preservation & Emulation Workshop**  
2 August 2019  
Austin, Texas, USA  
For more information on registration visit: <https://www.softwarepreservationnetwork.org/blog/aug-2019-software-preservation-emulation-workshop/>

**Workshop on the Conservation of Japanese Textiles  
2019**  
14-23 August 2019  
Taipei, Taiwan  
Application deadline: 7 June 2019  
For more information visit: [https://www.tobunken.go.jp/~kokusen/Textile\\_2019/Textile\\_2019.html](https://www.tobunken.go.jp/~kokusen/Textile_2019/Textile_2019.html)

**Bona Mansio—Roman Road Station on Via Diagonalis  
Balkan Heritage Field School (BHFS)**  
24 August-21 September 2019  
Mansio Lissae, southern Bulgaria  
For details on individual sessions and registration go to:  
<https://www.bhfieldschool.org/program/roman-excavations-bona-mansio>

**Linked Conservation Data Project: Workshop on modelling conservation data**  
12, 13 September 2019  
University of the Arts London, UK  
Find more information and register here: <https://www.ligatus.org.uk/lcd/>

**Preservation Assessment Survey Workshop**  
**West Dean College of Arts and Conservation**  
16 September 2019  
The British Library, London, UK  
For further information and booking, see: [www.westdean.org.uk](http://www.westdean.org.uk)

**Building Conservation Masterclasses: Conservation and Repair of Brick and Flint Masonry (B3D08217)**  
16-19 September 2019  
West Dean College, Chichester, England  
For more information go to: <http://westdean.assets.d3r.com/pdfs/original/28247-b3d08217.pdf>

**Collaborative Workshop—Material Immaterial: Photographs in the 21<sup>st</sup> Century**  
Yale University, New Haven, CT, USA  
23-25 September 2019  
For more information and registration visit: <https://learning.culturalheritage.org/p/material-immaterial>

**Preserving Collections in the Age of Sustainability**  
30 September-11 October 2019  
National Gallery of Victoria, Melbourne, Australia  
Applications due 22 April 2019  
For more information visit: <http://bit.ly/2dHxyCn>

**Museum and Gallery Lighting: Theory and Practice (IAP)**  
7 October 2019  
British Library London, UK  
For more information visit: <https://academicprojects.co.uk/courses/museum-and-gallery-lighting-theory-and-practice-3/>

**Watercolours: examination, processes and care (IAP)**  
9 October 2019  
Tate Britain, London, UK  
For more information and registration visit: <https://academicprojects.co.uk/courses/watercolours-examination-processes-and-care/>

**Identification of Insect Pests in Collections (IAP)**  
10 October 2019  
The National Archives London, UK  
For more information visit: <https://academicprojects.co.uk/courses/identification-of-insect-pests-in-collections-2/>

**Loans in Practice: objects and paintings (IAP)**  
11 October 2019  
British Library, UK  
For more information visit: <https://academicprojects.co.uk/courses/loans-in-practice-objects-and-paintings/>

**Retouching Modern and Contemporary Painted Surfaces (IAP)**  
14-15 October 2019  
Tate Britain, London, UK  
For more information visit: <https://academicprojects.co.uk/courses/retouching-modern-and-contemporary-painted-surfaces/>

**Solvents and Paint Films: Practical Solutions**  
21-23 October 2019  
By Gwendoline R. fife at SRAL Studios, Maastricht, NL  
For information and registration: [ifo@sral.nl](mailto:ifo@sral.nl) and [www.sral.nl](http://www.sral.nl)

**Dust: seeking a sustainable approach to collections care (IAP)**  
22 October 2019  
Kensington Palace, UK  
For more information and registration: <https://academicprojects.co.uk/courses/dust-seeking-a-sustainable-approach-to-collections-care/>

**17th Masterclass: Advanced Textile Cleaning (20|21 Conservação e Restauro)**  
24-25 October 2019  
Porto, Portugal  
For more information visit: [https://www.iiconservation.org/sites/default/files/news/attachments/9480-17th\\_masterclass\\_2021\\_poster\\_advanced\\_textile\\_cleaning.pdf](https://www.iiconservation.org/sites/default/files/news/attachments/9480-17th_masterclass_2021_poster_advanced_textile_cleaning.pdf)

**Linked Conservation Data Project: 2<sup>nd</sup> Network Webinar**  
8 November 2019  
2<sup>nd</sup> Webinar, based in London, UK  
Find more information and register here: <https://www.ligatus.org.uk/lcd/>

**Non-invasive Examination and Analysis of Museum Objects and Paintings (IAP)**  
18 November 2019  
British Library, London, UK  
For more information visit: <https://academicprojects.co.uk/courses/non-invasive-examination-and-analysis-of-museum-objects/>

**Practical Methods for Art Examination**  
14-16 January 2020  
SRAL Studios, The Netherlands  
For more information contact: [info@sral.nl](mailto:info@sral.nl)



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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