



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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:** A group of participants at the Mellon Opportunity for Diversity in Conservation summer workshop trying their hand for the first time at inpainting, supervised by conservator Suzanne Morris. Photo by Ellen Pearlstein. (p.10) **Inside cover image:** Caroline and Sheldon Keck, two founding members of the IIC. (p. 20)

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# CONTENTS

- 4 THE PRESIDENT'S DESK  
New global partnerships including the Cultural Heritage Network launch
- 5 EDITOR'S SOUNDING BOARD
- 6 NEWS IN BRIEF  
The CAC Reconciliation Working Group  
ICAR: a journal for students and emerging professionals  
Princeton Art Museum partners with historically black colleges & universities  
ECCO European Day of Conservation-Restoration
- 10 FEATURE ARTICLES  
*Supporting the next, more diverse conservation community: The Andrew W. Mellon Opportunity for Diversity in Conservation*, By Ellen Pearlstein and Bianca Martinez Garcia  
  
*Elements from the past: A conservation science project on Harriet Backer's oil paint tubes*, Francesco Caruso, Sara Mantellato, Noëlle L.W. Streeton, and Tine Frøysaker  
  
*Caroline Keck's letters to the IIC: IIC's first newsletter, Caroline's twice-published book, and Sheldon's agile eyebrows*, Jean D. Portell
- 26 IIC NEWS  
Climate Heritage Network  
AGM Announcement  
Fellowship Corner: Zoitsa Gkinni and David Cottier-Angeli  
Meet our Trustees: Lorenzo Appolonia
- 30 STUDENT & EMERGING CONSERVATOR  
*Instagram Tips to Promote Art Conservation*, Melissa King, Marie Desrochers, and Isaac Messina
- 32 BOOK REVIEWS  
*Historic Cities: Issues in Urban Conservation*, edited by Jeff Cody and Francesco Siravo, Graham Voce  
  
*Managing Digital Cultural Objects: Analysis, Discovery and Retrieval*, edited by Allen Foster and Pauline Rafferty, Louise Lawson
- 36 EVENT REVIEWS  
*SPIE Conference on Optics for Arts, Architecture and Archaeology (O3A) VII*, Roger Groves  
  
*Culture, Nature and Diplomacy in the Mekong River Region*, Julia M Brennan
- 46 LETTERS TO THE EDITOR  
*Off the bench and out of the box: alternative careers in conservation*
- 50 ANNOUNCEMENTS

## FROM THE PRESIDENT'S DESK

Whilst discussion around the restoration of Notre Dame Cathedral in Paris continues to be widely reported, the aftermath of the disastrous fire that engulfed the National Museum of Brazil on 3rd September 2018 receives scant media attention. The facts are sobering, with the fire destroying over 90% of the collection of over 20 million items in Latin America's largest anthropology and natural history collection. The loss is all the more devastating in that, besides serving as a national and international research centre, the Museum represented the identity of the Brazilian people.



A number of conservation organisations have reached out to the National Museum to offer assistance, and IIC has been among them in seeking to work out how support can be best provided. Amber Kerr, IIC Vice President and chief of conservation at the Lunder Conservation Center in Washington DC, contacted Beatriz Haspo, IIC member and a Brazilian born conservator, who has worked at the US Library of Congress for the last 20 years. Beatriz has a close relationship with the Museum and its director, Professor Alexander Kellner, and has been asked by him to act as the Museum's liaison with conservation organisations. Beatriz is undertaking a research trip to the National Museum of Brazil to look at the situation on the ground and to help determine what is needed to support the on-going recovery and conservation efforts. As well as spending time with Dr Kellner and his senior staff, Beatriz will be meeting with Marcia Valeria de Souza, the Museum's Head Conservator. This trip is being supported by IIC alongside the Prince Claus Fund for Culture and Development and Cultural Emergency Response, with the Whiting Foundation as a Co-Sponsor; we are very grateful for their help and assistance. We look forward to promoting the outcomes of this trip and understanding how IIC alongside the conservation community can best support the National Museum of Brazil.

I would like to continue on this theme of recent IIC partnership and outreach efforts by announcing that IIC is pleased to become an endorsing organisation for the [Climate Heritage Network](#) (CHN) launching on 24th October 2019 in Edinburgh. Over the next few months IIC will be promoting the network alongside a series of impact stories through our Special Interest Community on Sustainability, hosted on our digital [IIC Community](#) platform. In the lead-up to IIC's Dialogue next March in Washington DC, as part of the symposium organised by The Smithsonian, "Stemming the Tide: Global Strategies for Sustaining Cultural Heritage through Climate Change", we'll also be championing engagement and positive change within the sector to meet the ambitions of the CHN and the Paris Agreement.

By the time you read this the IIC Council will have met for our third and final time this year over two days in Cologne. This is ahead of IIC's 5th Student and Emerging Conservator Conference (S&ECC) on 12th and 13th September. Our S&ECCs started in 2011 and are aimed at helping recent graduates and those still studying conservation to develop their future in the profession and to gain valuable career information and advice from IIC Fellows and senior members in conservation and cultural heritage. The Council meeting is being hosted by the local organisers of the Conference, the Cologne Institute for Conservation Science (CICS), and I look forward to reporting back to you on both events in my next column.

Until then my best wishes,

Julian Bickersteth  
*IIC President*

# EDITOR'S SOUNDING BOARD

As you may have noticed in recent years, the need for greater diversity within our profession has been quite a hot topic. Within well-established programs (especially Western programs), the student pool often does not reflect the diversity of the general population and certainly not the diversity of institutional collections. There are several new initiatives and programs being developed in order to introduce conservation to a wider range of students coming from more diverse economic, cultural, and racial backgrounds.

In this issue of *NiC*, we are highlighting two of these programs—the Andrew W. Mellon Opportunity for Diversity in Conservation and the Princeton Art Museum’s partnership with HBCUs—and we are also inaugurating the new Student & Emerging Conservator section of the magazine. We are now calling for students and recent graduates to share their latest internships and fellowships with *NiC*. Inspire our readers with your favorite projects, lessons learned, and of course, images of your cultural heritage adventures from around the globe this past year (send stories and pictures to *NiC* Editor Sharra Grow at [news@iiconservation.org](mailto:news@iiconservation.org))



As IIC President Julian Bickersteth shared in a recent issue of *NiC*, IIC is working to be more inclusive of our diverse membership. Whether you are a student or seasoned professional, in private practice or at an institution, in South Africa or Croatia, IIC is a gathering place for all. As members of IIC we can share our professional knowledge and seek out solutions on a global level; through IIC congresses, workshops, and social media we can bond over our similarities and champion our differences.

I hope you enjoy this issue of *News in Conservation* and that it will inspire you to share your story with us.

Sharra Grow  
*IIC Editor, News in Conservation*

A banner for the Student & Emerging Conservator Conference. The left side shows a large Gothic cathedral at night with lights. The right side shows a large steel arch bridge at night, illuminated with warm lights. The text is overlaid on the left side.

**Student & Emerging Conservator Conference**

Our fifth conference has just taken place - we will be hosting a permanent film of the sessions on our members' community platform.

[Learn more](#)

# NEWS IN BRIEF

## CAC-ACCR RECONCILIATION WORKING GROUP

The Canadian Association for the Conservation of Cultural Property's (CAC-ACCR) ad hoc Advocacy Committee is developing a new initiative to address the way in which conservators care for Indigenous belongings held in public and private collections in Canada. This will involve addressing the role conservators can play in facilitating and advocating for community access, including repatriation. The committee has recommended the formation of a Reconciliation Working Group (RWG) in response to the Calls to Action brought forth by the Truth and Reconciliation Commission (TRC) in 2015, which outlines tangible steps to redress the damaging legacy of colonialism and the residential school system in Canada.

At present, other heritage associations in Canada, including Indigenous-led organizations, are working to review and adapt museum policies and practices in order to respect the rights of Indigenous peoples to maintain; protect; and develop the past, present, and future manifestations of their cultures (United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) Article 11). With an estimated 6,728,883 Indigenous objects residing in public collections across Canada alone (CAC-CAPC Collections Care Survey Report, 2019), conservators in Canada regularly handle cultural material created by Inuit, Métis, and First Nations Peoples.

Consistent with UNDRIP and TRC principles, as the rightful caretakers of Indigenous heritage, First Nations, Inuit, and Métis Peoples should have autonomy within museums, archives, and collections towards the preservation of their own cultural materiality. An intended outcome of the RWG is to equip conservators working in Canada with tools and knowledge that will help guide them in their work preserving and caring for a diverse cultural heritage, underlining the importance of cultural context, consultation, and collaboration when handling a living culture.

The overarching objectives of the RWG are to expand conservation professional standards to respect Indigenous perspectives in cultural preservation and to establish a framework for a collaborative practice towards the care and preservation of Indigenous materials. The RWG will be made up of both Indigenous and non-Indigenous members who will represent conservators and stewards of cultural heritage as well as community and cultural leaders, artists, curators, and academics. Over a period of two years, the RWG will consult broadly with communities, institutions, and individuals across

Canada. The outcomes of this work will guide the CAC-ACCR in adopting a formal position on reconciliation as well as guidelines and standards of best practices for the care, community access, and repatriation of Indigenous cultural heritage. It is anticipated that the working group may grow into other forms of collaboration extending beyond the two-year mark.

The project is currently in the development stage, with plans to implement the RWG in May 2020. An inaugural RWG meeting, as well as a workshop open to CAC-ACCR membership, will coincide with the 2020 CAC-ACCR Annual Conference in Hamilton, Ontario. In the



The Canadian Association for  
Conservation of Cultural Property's

**Reconciliation Working Group**

**Groupe de travail sur  
la réconciliation**

de l'Association canadienne pour  
la conservation et la restauration  
des biens culturels

Photo Credit: Royal Saskatchewan Museum

Emilie Demers, Alexander Ranger, and Holly Aubichon working on an intricately beaded textile from the Royal Saskatchewan Museum's Aboriginal Studies Collection.

interim, CAC-ACCR is inviting project consultation and feedback, looking for volunteers interested in participating in the RWG, and securing funding through grant applications as well as a crowdfunding campaign. Further information, including links to the detailed project proposal in French and in English, and a link to the project's GoFundMe page, can be found listed under "Advocacy Initiatives" on the CAC-ACCR website: <https://www.cac-accr.ca/about-us/>.

### **ICAR – INTERNATIONAL JOURNAL OF YOUNG CONSERVATORS AND RESTORES OF WORKS OF ART: A JOURNAL FOR STUDENTS AND EMERGING PROFESSIONALS**

In the field of conservation-restoration of works of art and care of cultural heritage, the publication of peer-reviewed and scientific papers can be an influencing factor in deciding which candidate to select for internships, exchanges, work placements, for positions in the private sector as well as at prestigious public institutions like scientific research centres, museums, galleries, universities or for disposing research grants.



## **International Journal of Young Conservators and Restorers of Works of Art**

*ICAR – International Journal of Young Conservators and Restorers of Works of Art* is an open-access, international academic journal dedicated to students and recent graduates of conservation and restoration of works of art and related fields. Our mission is to promote the scientific accomplishments of emerging conservator-restorers and to provide guidance in the process of publishing in a professional academic journal.

If you are a student, doctoral researcher or a recent graduate we invite you to publish in *ICAR*. The range of topics of published papers includes various matters concerning conservation and restoration of works of art, antique objects and care of cultural heritage. Papers are carefully selected by the scientific committee and are peer-reviewed. We cooperate with a number of reviewers who are well-recognised in their field of expertise and whose professional feedback is used as a gauge to qualify material for publication. Professional proof-readers and native English speakers are also involved in the process.

From our website you can access the submission system as well as all the necessary information on how to submit your research including detailed guidelines and required documents.

Currently we are working on the 3<sup>rd</sup> and 4<sup>th</sup> issues of *ICAR*. You are welcome to freely download previous issues.

Our online submission system is open during our call for abstracts—the next call is planned for February-March 2020, so make sure to check our website and Facebook page!

We'll be delighted to see your submissions. Good luck!

Anna Kowalik, *Editor in Chief*  
Anna Konopko, *Deputy Editor in Chief*

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*ICAR – International Journal of Young Conservators and Restores of Works of Art* is an annual, open-access journal published online by the Academy of Fine Arts in Warsaw, Poland.

Top image: logo courtesy of the *International Journal of Young Conservators and Restorers of Works of Art*

## PRINCETON ART MUSEUM PARTNERS WITH HISTORICALLY BLACK COLLEGES IN ART LEADERSHIP PROGRAM

How does a curator create a museum exhibition? What does a day in the life of a working artist look like? How do science and technology help conserve art? How do issues of diversity and representation affect artists and professionals in the field?

In July, twelve students and seven faculty members from historically black colleges and universities (HBCUs) across the country addressed these questions and more in an inaugural partnership between the [Princeton University Art Museum](#) and the HBCU Alliance of Museums and Art Galleries, held on the Princeton campus.

The idea for the program was developed last summer by Caryl McFarlane, a higher education diversity consultant; Jontyle Robinson, curator and assistant professor, the Legacy Museum, Tuskegee University; and James Steward, the Nancy A. Nasher-David J. Haemisegger, Class of 1976, Director of the Princeton University Art Museum. Designed to help increase diversity in the art leadership field, the Curation, Leadership, Artistry, and Practice Program (CLAP) introduces participants to the inner workings of a university art museum and exposes them to a variety of museum careers and opportunities, while honing practical skills in formal art analysis and academic research. Support is provided by Princeton's Office of the Provost and the Humanities Council.

"The art museum field simply doesn't look like the people of this country," Steward said. "Working within the context of a leadership university, we feel the responsibility to afford opportunities to new generations of students, to introduce them to career paths they might not have considered, and thus to help ensure that museums and the humanities remain relevant."

"With the Princeton University Art Museum as a powerful collaborative partner joining the Alliance of HBCU Museums and Galleries, the CLAP program met its goal of elevating expectations for our students and recent alumni in their exposure to art conservation and curatorial preparation and training," said Robinson.

The participants lived on campus for the weeklong intensive program. Their days were packed with research and writing assignments; curator-led tours of the art museum and the University's outdoor sculpture collection; guest lectures and workshops; studio visits with artists; and art-focused trips to New York City and East Orange, New Jersey.

Participants split into small groups for a major project pursued throughout the week—creating a formal proposal for an exhibition using works by [African American artists in the art museum's collections](#). The teamwork culminated in presentations pitching proposals to an audience of museum and University staff members and Thelma Golden, director of the Studio Museum in Harlem and a guest speaker.

CLAP is partly modeled on the 2018 collaboration between the [Princeton University Library and HBCUs](#) called the Archives Research and Collaborative History (ARCH) Program.



**Top:** Students and faculty from HBCUs participated in the inaugural Curation, Leadership, Artistry, and Practice Program designed to help increase diversity in the art leadership field. This story captures their reflections on the experience. Pictured: Curator Mitra Abbaspour (foreground right) and I discussed the challenging yet rewarding responsibility of shaping art experiences that build community. Exhibitions cannot tell all of our stories at one time. Abbaspour's exhibition "The Figure Abstracted" examines how artists' abstract explorations of the human body reveal places of intersection and shared experiences. It is where these communal points occur that synergy and inclusion are fostered. Caption by Anne Collins Smith, left foreground, curator of collections, Spelman College Museum of Fine Art. Photo by Denise Applewhite, Office of Communications. **Left:** Conservator Bart Devolder (left) explained the different approaches taken in conservation depending on the medium. In this photo, he is explaining how the shrinking and expanding of the wooden panel cracked and wrinkled the paint. This session gave us great insight to how the museum conserves and protects their collection. Caption by Nina Hylton, second from right, Tuskegee University, Tuskegee, Alabama. Photo by Denise Applewhite, Office of Communications.





One of the goals of CLAP is to open up career paths for students underrepresented in the field of cultural heritage and to establish mentor relationships for the participants. Some HBCU faculty members had an additional goal as part of their involvement in the program: preparing themselves to work with the students to develop a project or involvement in home campus museums when they return to their respective colleges and universities.

In addition to Steward, art museum staff members who participated as lecturers, discussion leaders and curators included: Mitra Abbaspour, the Haskell Curator of Modern and Contemporary Art; conservator Bart Devolder; Laura Giles, the Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings; and Caroline Harris, the Diane W. and James E. Burke Associate Director for Education.

During one of the program sessions, Abbaspour walked the team of HBCU students and faculty through her installation "The Figure Abstracted" at the art museum.

"We talked about strategies for building a story with art," she said. "Their engagement, interest and savvy questions fueled an energetic conversation and taught me new ways to see, think about, and articulate my own work."

Denise Applewhite, *Office of Communications*

Jamie Saxon, *Office of Communications*

Find the original article [here](#).

## ECCO EUROPEAN DAY OF CONSERVATION-RESTORATION 2019

Follow and Share the activities all around Europe 7th-13th October 2019.

<http://www.ecco-eu.org/european-day-of-conservation-restoration/eu-day-cr-2019/>

- Day 1. Monday, 7th. Sharing an institution, Educational Centre, Lab-Science in Conservation-Restoration
- Day 2. Tuesday, 8th. Sharing a relevant Conservator-Restorer
- Day 3. Wednesday, 9th. Sharing good examples of Conservation-Restoration. Interventions in Mobile Heritage, Easel Painting, Sculpture, Artefacts and Collections
- Day 4. Thursday, 10th. Sharing good examples of Conservation-Restoration. Interventions in Immobile Heritage: Monuments, Wall paintings, Stone, Landscapes
- Day 5. Friday, 11th. This is not Conservation-Restoration. Sharing Heritage at risk, Sustainability
- Day 6. Saturday, 12th. Climate change and Conservation-Restoration
- Day 7. Sunday, 13th. European Day of Conservation-Restoration



Poster courtesy of the European Confederation of Conservator-Restorers' Organisations

# SUPPORTING THE NEXT, MORE DIVERSE CONSERVATION THE ANDREW W. MELLON OPPORTUNITY FOR DIVERSITY

By Ellen Pearlstein and Bianca Martinez Garcia

*The pilot program of The Andrew W. Mellon Opportunity for Diversity in Conservation, completing its third year in 2019, confirms that underrepresentation in conservation is the result of both a lack of familiarity with the field among many whose skills and interests could qualify them and the lengthy and expensive process of earning a place in graduate programs.*

At outreach events held to promote this opportunity (these events were held over two years in twelve colleges and universities in the Western United States which were selected for their underrepresented enrollments) a show of hands found the majority of students to be unfamiliar with the conservation of cultural heritage. What outreach attendees consistently remarked on was that they now grasped the field of conservation but were shocked to discover the extent of diversity underrepresentation in this field.

Our pilot program has just celebrated completion of its second summer workshop, consisting of a 6-day conservation boot camp held on July 7-13, for 18 undergraduates and recent post-baccalaureate participants who were selected from 70 applicants. The selection process is carried out by a 10-member advisory board consisting of conservators, allied professionals, and faculty diversity experts. Beyond having a serious interest in the field of conservation, successful candidates must demonstrate a strong academic background and passion for cultural heritage. No previous conservation experience is required. The workshop is not meant to serve as pre-program experience, nor is it meant for already pre-program students, but rather it is meant to be an introduction for those potentially interested in the field. To remove any financial obstacles that might restrict participation, all of our workshop attendees received support in the form of airfare, housing, meals, and parking while in Los Angeles. Bus transportation was provided during the workshop. Participants stayed in dormitories at UCLA and took all meals together, building camaraderie.

In this workshop, each participant brought an item of personal significance. They complemented their own close cultural understanding by becoming familiar with materials

**Right image:** A group of participants trying their hand for the first time at inpainting, supervised by conservator Suzanne Morris. Photo by Ellen Pearlstein.



# CONSERVATION COMMUNITY: DIVERSITY IN CONSERVATION



and condition and learning the technical vocabulary and reporting systems used by conservators to fully document what they “see.” Participants were introduced to resources for researching historical and technical information about materials, structure, and function. Everyone explored and shared the significance of their materials, so we all learned a lot about Cahuilla and Navajo basketry, Filipino leather wedding shoes and change purses, Chinese ceramic fortune cats, Japanese textile Temari balls, Guyanese metal bangles, an early harmonica, and family photographs, documents, and souvenirs. Such sharing brought all participants together into a tight-knit group.

The week continued with demonstrations of documentation techniques, including digital photography, UV photography, stereo binocular and polarized light microscopy, X-Ray Fluorescence spectroscopy, and X-radiography—all techniques conservators and conservation scientists use to

further understand the composition, techniques, and conditions of cultural materials. However, knowing that conservation is not just about techniques, theoretical discussion continued throughout the week as well on topics such as ethics, preservation, object safety, and treatment decision making. We welcomed a diverse group of conservation instructors from multiple specialties, each of whom described their own career pathway and who serve as role models and

mentors. Workshop participants met with a series of speakers who work with conservators on a daily basis: curators, registrars, collections managers, and exhibit designers. A walkthrough of the Getty Research Institute [Bauhaus Beginnings](#) exhibition with exhibit designers, the curator, and conservators demonstrated the close collaborations surrounding planning and design decisions; how scientific research undertaken by conservators can be integral to the curator’s understanding and interpretation of an object; how conservators work with registrars in preparation for loans and travelling exhibitions; and how conservation work with collection managers, exhibition designers, and mount makers assures the safety of the collections in storage and display. Included in our week was a discussion about the importance of community in conservation decisions, underlined by a meeting with the Native American Graves Protection and Repatriation Act (NAGPRA) coordinator at the [Autry Museum](#).

Another important focus throughout the week was the opportunity for participants to carry out hands-on conservation exercises. A series of mock-ups was designed for students to gain experience in pottery mending and fills, varnish removal, inpainting on painted surfaces, tear repair on paper, tarnish removal from silver, stitched repairs on textiles, and creating archival enclosures. The

participants toured the conservation laboratories of the [J. Paul Getty Museum](#) where many specialties are represented, the objects and textiles labs at the [Fowler Museum](#) at UCLA, and state-of-the-art storage and conservation facilities at the Resources Center of the Autry. Workshop participants experienced many “aha” moments as they participated in the extraordinary variety of activities that constitute conservation work.

We invited the [Los Angeles County Museum of Art’s](#) Mellon Undergraduate Curatorial Fellows and their program director to join us for lunch at the J. Paul Getty Museum, a meeting that allowed our students to compare their own pathways with these colleagues through animated discussion. We further informed our participants about graduate education in conservation, explaining the options in North America and resources available through the American Institute for Conservation and the

[Emerging Conservation Professionals Network](#).

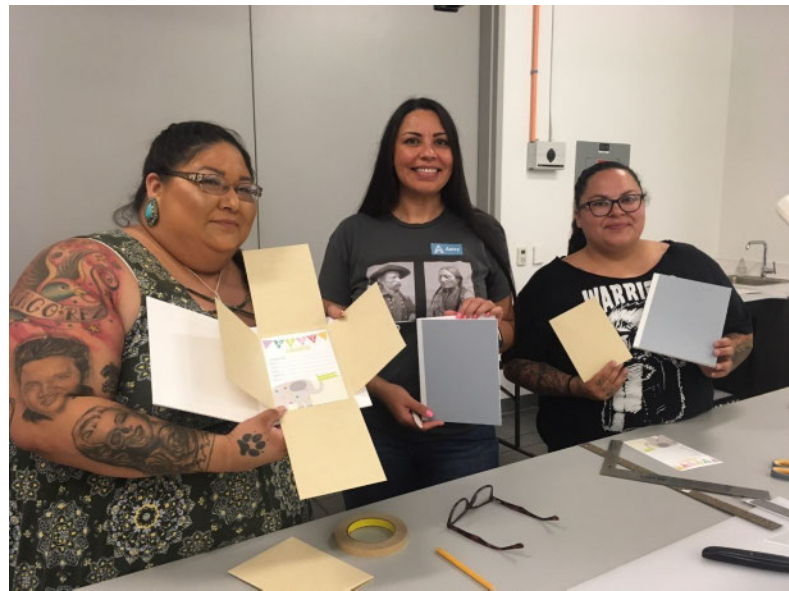
Our week ended with a celebration and meet-and-greet attended by area conservators in the courtyard of the Fowler Museum, enjoying delicious Lebanese food. On our final day, each student presented their research findings about their significant items, incorporating all the knowledge and experience gained throughout the workshop, and reflecting

upon how their own goals for their project had changed during the course of the week.

All of the workshop participants are eligible to apply for the second portion of the program which consists of a 400-hour internship, either full-time for 10 weeks, or part-time for a more extended period. Selected applicants must demonstrate serious commitment to pursuing graduate studies in art conservation and to completing the needed pre-requisites. Internship awardees are matched to a conservation facility where the specialty, commitment to mentoring, and location are a good fit. By awarding airfare, significant stipends, and a housing allowance to support internship awardees, the proposed program alleviates a major source of financial stress and levels the playing field for participants interested in a career in conservation.

Of the 2018 workshop participants, 6 were awarded internships that were completed this year. Chosen internship specialties included objects, textiles, paintings, archaeological materials, and Japanese paintings at institutions such as the Autry Museum of the American West, The Metropolitan Museum of Art, the Lunder Conservation Center at Smithsonian American Art Museum, the National Gallery of Art, the National Museum of the American Indian, and the Textile Museum at George Washington University. In

*... we all learned a lot about Cahuilla and Navajo basketry, Filipino leather wedding shoes and change purses, Chinese ceramic fortune cats, Japanese textile Temari balls, Guyanese metal bangles, an early harmonica, and family photographs, documents, and souvenirs. Such sharing brought all participants together into a tight-knit group.*



Top: The 2019 Andrew W. Mellon Opportunity for Diversity in Conservation cohort. Front row (left to right) Saúl Quintero, Cindy Moreno, Pearly Lee, Mika Sakai, Jenna Song, Elise Lilburn, and Monzerrath Alarcón-Bustos. Back row: Rebecca Waters, Maria Heredia, Kennelyn Deloach, Tyler Brahmer, Aubrey Beam, Beverly Tandjung, Higinio Abrajano, Ashley Rhyne, Sienna Thomas, Daniela Briceño Villamil and Victoria Chubb. Image by Ellen Pearlstein. Left: Workshop participants Monzerrath Alarcón-Bustos, Ashley Rhyne, and Kennelyn Deloach carry out pottery mending mock-up treatments taught by objects conservator Jennifer Kim. Photo by Ellen Pearlstein. Right: Victoria Chubb, Sienna Thomas, and Rebecca Waters display the archival enclosures they made. Photo by Bianca Martínez García.

October of this year, we will celebrate the 6 internship awardees. Funding has been set aside to support travel costs for internship supervisors and family members in this post-internship celebration, designed also to convince awardees and their families that this unfamiliar field is a valuable career option. We look forward to hearing what these emerging conservators present about their internships and to celebrating with them as they plan their next steps toward graduate school.

The authors have many people to thank for making this rewarding program possible. First is the Andrew W. Mellon Foundation, whose generous funding allows us to implement activities in support of a more diverse conservation community. Next is the Getty Conservation Institute, whose facilitation allows our workshop to take place in the UCLA/Getty Program Labs. The Fowler Museum at UCLA donates the beautiful spaces we use for receptions, and our colleagues at the UCLA Library Conservation Center; the J. Paul Getty Museum; the Getty Villa; the Getty Research Institute; the Autry Museum; the Huntington Library, Museum and Gardens; the Los Angeles County Museum of Art; and the Museum Conservation Institute, Smithsonian Institution all generously donate their time.

Finally, we'd like to thank the members of our Advisory Board—who assist us with their evaluations of programming, applications, and with mentoring of participants—and the staff at the Cotsen Institute of Archaeology and the UCLA College of Letters and Sciences Development for their extraordinary assistance with grant management.



**Ellen Pearlstein** is a professor in UCLA's Department of Information Studies, and the UCLA Cultural Materials Conservation Program and UCLA/Getty Program in Conservation of Archaeological and Ethnographic. She is the principal investigator for the Andrew W. Mellon Opportunity for Diversity in Conservation. Ellen was the senior objects conservator at the Brooklyn Museum in New York beforehand.



**Bianca Garcia** is the program manager for the Andrew W. Mellon Opportunity for Diversity in Conservation initiative, and is an assistant conservator of paintings at the Balboa Art Conservation Center in San Diego, CA. Bianca earned her M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation and her B.A. in art conservation from the University of Delaware.

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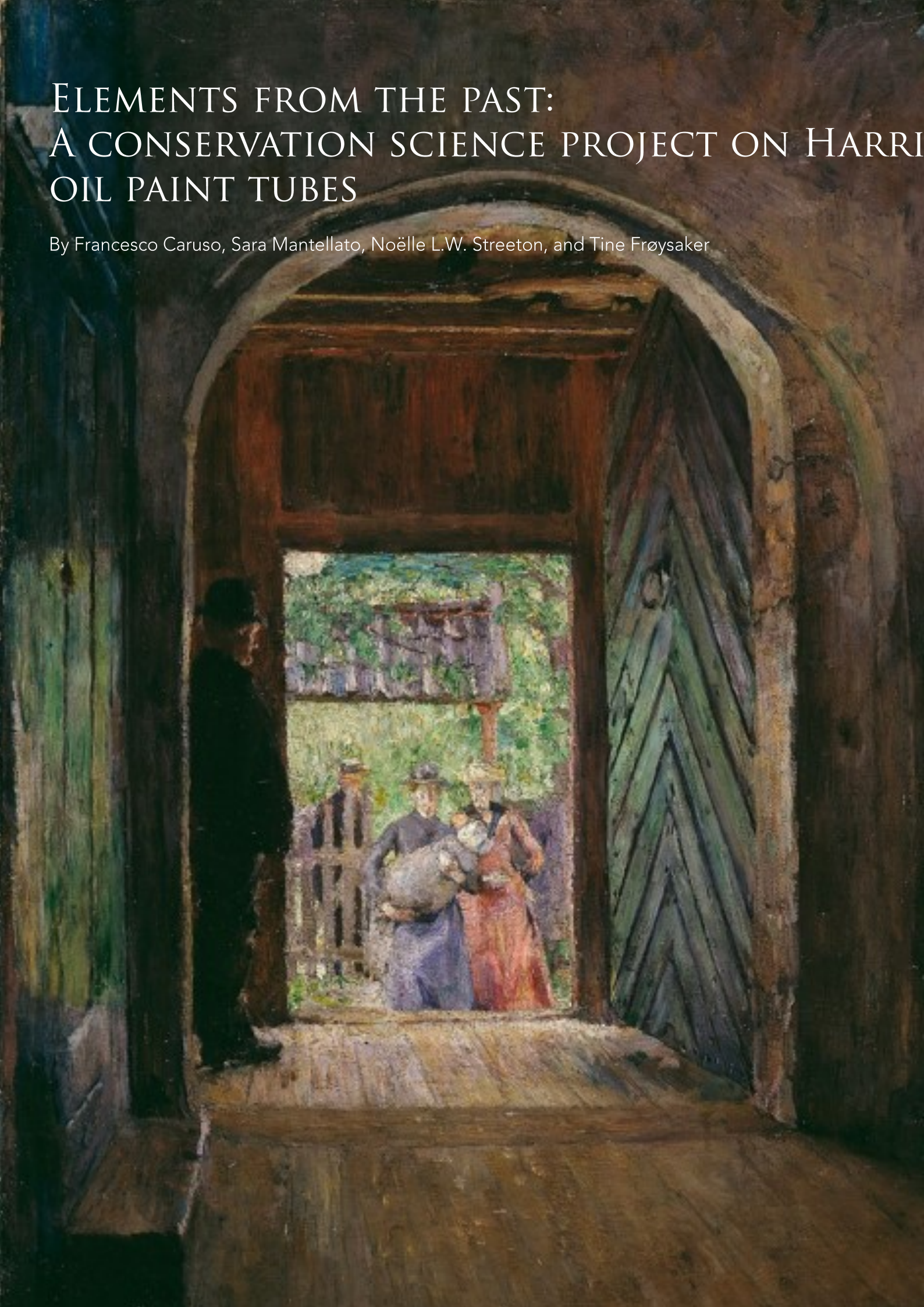
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# ELEMENTS FROM THE PAST: A CONSERVATION SCIENCE PROJECT ON HARRI OIL PAINT TUBES

By Francesco Caruso, Sara Mantellato, Noëlle L.W. Streeton, and Tine Frøysaker





# ET BACKER'S

The study of original artists' materials is an invaluable opportunity for conservators, conservation scientists and art historians to uncover information about painting techniques, degradation phenomena, production issues, style preferences and so on. When Fortidsminneforeningen (the National Trust of Norway) gave us the chance to examine the original paint tubes from the Norwegian artist Harriet Backer (\* 21 January 1845, Holmenstrand – † 25 March 1932, Oslo) it was clear that this could be the first step in a larger project on Modern female painters.

Harriet Backer, a contemporary of Edvard Munch, was one of the most important painters of her generation. Literature has previously summarized her artistic programme as follows: "A classical, perspective composition combined with a modern apprehension of motif and colouring". It is the latter "modern apprehension of [...] colouring" that also stimulated this study.

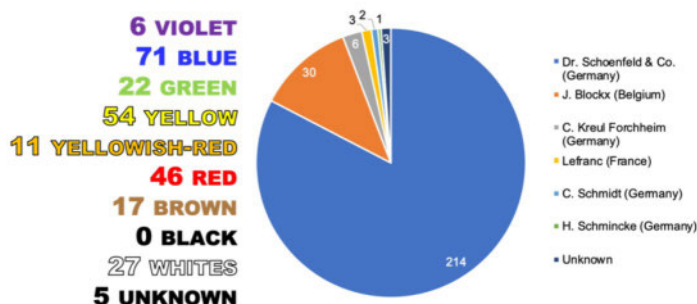
We retrieved 259 paint tubes, used by the artist between 1904 and 1909, from a wooden box (also containing Lefranc's varnish bottles and some paint rags) at the medieval stave church at Uvdal in Eastern Norway.

A massive campaign of documentation was initiated by cataloguing the 259 paint tubes, transcribing their labels (or their remains) and shooting HD pictures in recto and verso. At this stage, some of the outcomes had already emerged.

Backer did not have any blacks and gave a strong preference to blues, yellows and reds. She favoured the colours by the German manufacturer Dr. Schoenfeld & Co. (today, Lukas-Nerchau) whose archives in Düsseldorf were completely destroyed during the Second World War. In fact, Dr. Schoenfeld & Co.'s colours represent 83% of the grand total of the paint tubes found in Backer's paint box.

During this first phase of the project, we realized that the previously published scientific articles and monographs on historical paint tubes mainly focused on the characterisation of the organic part. So far no technique or study had ever obtained accurate quantitative information of the inorganic fraction (i.e., pigments, siccatives, additives). In view of this gap in knowledge and by taking inspiration from [a work on cementitious materials](#), we developed and validated a new and robust method by using an advanced micro-destructive technique, Inductively Coupled Plasma-Optical Emission Spectroscopy. Out of the 259 historical paint tubes, we took samples (in the order of a couple of milligrams) from 57. These samples were taken from the tubes where the cap could be easily unscrewed or those without a cap. The samples were then incinerated, treated with powerful acids, filtered, diluted and analysed. From these, 17 elements (aluminium, barium, cadmium, cobalt, chromium, copper, iron, potassium, magnesium, manganese, sodium, phosphorus, lead, sulfur, silicon, strontium, zinc) were accurately quantified to obtain a sort of chemical fingerprint for each analysed colour.

Several interesting aspects related to the production of these paint tubes between the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century were brought to light. For example, the compositions of the brilliant yellows and the finest crimson lakes were clarified, and the many impurities/additions present in the viridian tubes were identified and quantified. The outcomes of this work will be useful i) to give complementary insight into the results from non-destructive techniques to study Backer's paintings; and ii) to provide information about the production of late 19<sup>th</sup>- to early 20<sup>th</sup>-century (especially German) paint materials.



**Top left:** Number, origin and colour of the 259 paint tubes originally owned by Harriet Backer. **Top right:** One of the paint tubes in good state of conservation. **Center:** Between 1904 and 1909, Backer spent every summer in the medieval stave church at Uvdal in the municipality of Nore og Uvdal in Buskerud, Norway. Since 1901, *Fortidsminneforeningen* (The National Trust of Norway) has owned the church. This meant that the artist could turn the church into a studio without interruptions by church services. Photo sourced [here](#). Courtesy of Meret Winness. **Bottom:** After her last stay in Uvdal and for more than 100 years, the artist's easel, stool and wooden box have been kept on site. Photo courtesy of Merete Winness, *Fortidsminneforeningen*.



It is our hope that, in the future, other colleagues will adopt this technique so that these results will be comparable. The project on Harriet Backer's paint tubes will continue with the study of their organic fraction in collaboration with the Academic Materials Research Laboratory of Painted Artworks (ALMA) at the Institute of Inorganic Chemistry of the Czech Academy of Sciences, Prague.

More comprehensive and detailed information can be found in our open-access paper in *Heritage Science*: <https://doi.org/10.1186/s40494-018-0244-8>



**Francesco Caruso**, Ph.D., was Associate Professor of Conservation and Conservation Science at the University of Oslo from 2016 to 2019. In August 2019, he became head of the analytical laboratory at the Swiss Institute for Art Research (SIK-ISEA) in Zurich. His main research interests lie in the development and application of analytical methods for the conservation of cultural heritage and the materials science aspects related to it.



**Sara Mantellato**, Ph.D., has been a postdoctoral researcher at ETH Zurich since 2018 (and Ph.D. student from 2012 to 2018). She is mainly interested in the rheological properties of admixed cementitious systems and analytical methods for their characterisation.



**Noëlle L.W. Streeton**, Ph.D., has been an associate professor of conservation at the University of Oslo since 2010. Her main research interests concern historical painting practices, late-medieval painting and polychrome sculpture, chemistry of artists' materials and the politics of cultural heritage.



**Tine Frøysaker**, Ph.D., has been a professor of paintings conservation at the University of Oslo since 2011 (and associate professor from 2005 to 2011). She is, at present, interested in the conservation and materials of Edvard Munch and Harriet Backer and of medieval painting and polychrome sculpture.

# CAROLINE KECK'S LETTERS TO THE IIC: IIC'S FIRST NEWSLETTER, CAROLINE'S TWICE-PUBLISHED BOOK, AND SHELDON'S AGILE EYEBROWS

By Jean D. Portell

*IIC's long association with American members Sheldon and Caroline Keck (whom I met in 1962) is revealed in Caroline's correspondence from March 1952 to July 2006, which is archived at IIC. Caroline was 99 when she died in 2007. Sheldon, who was 83 when he died in 1993, also corresponded directly with leaders of IIC; his letters are archived there too.*

*I am very grateful to Graham Voce and Tina Churcher, who keep the IIC office humming today, for enabling me to read and quote from many of Caroline's letters to, and from, IIC's former leaders. I should also mention that in the late 1990s, Ms. Perry Smith, IIC's Executive Secretary for 35 years, kindly helped me obtain information about the early years of IIC, and in 2000 she put me in touch with Dr. Hero (then Boothroyd Brooks) Lotti, who was then working on her book about IIC's first 50 years; I referred also to that when describing the early years of IIC's Newsletter.*

The International Institute for Conservation of Museum Objects (IIC's early name) was founded in 1950. Two of the charter members were Sheldon Keck and Caroline K. Keck. Planning a newsletter was discussed, and by December 1950 Sheldon Keck was proposed as the editor. During a meeting of IIC Fellows held at the Fogg Art Museum on January 12, 1951, Sheldon and Caroline agreed to edit the Newsletter on a temporary basis. It was decided that IIC's home office in England would carry part of the responsibility, and that a temporary American editorial office would be set up in the United States of America to carry the other part. By March 1952 the Kecks had become the Newsletter's editors pro tem, issuing the publication from the Brooklyn Museum, New York, USA, where Sheldon was employed. Sheldon's title when working for IIC was "American Representative." Here is the opening of the Kecks' letter of that date that was mailed to each member of IIC:

*Dear Fellow Member:*

*For some time we have wanted to issue a Newsletter for the IIC and the hardest part seems to be getting the first issue out. Perhaps if we go ahead and publish what we can, the ensuing criticism will show us what changes are necessary.*

Not surprisingly the Newsletter got a slow start. The territory covered by IIC's international membership was vast, and decades would pass before the World Wide Web was invented. Below is part of the brief notice that the American editors mailed in March 1955 to IIC's far-flung members.

*Dear Fellow Member:*

*NEWSLETTER no. 3 is in the making, what items of interest can you contribute? [...] Why not use the rest of this sheet to jot down your data for the NEWSLETTER and return it to us promptly in the enclosed envelope?*

Secretary-General F. I. G. Rawlins's letter to Mrs. Keck on 24 January 1958, clarifies IIC's billing arrangement. The Kecks, working from Brooklyn, were responsible for billing members in "the U.S.A., Canada, and all the Americas and Cuba, together with the Far East." The head office took care of billing "Australia and New Zealand, as part of the British Commonwealth and Empire." And "In practice, Paul Coremans does all the membership work for the Continent of Europe, although we have to struggle here with the various forms of monetary exchange."



Sheldon and Caroline Keck in their studio. Photograph taken by Frank Rollins, Cooperstown, NY. Image courtesy of Albert Keck.

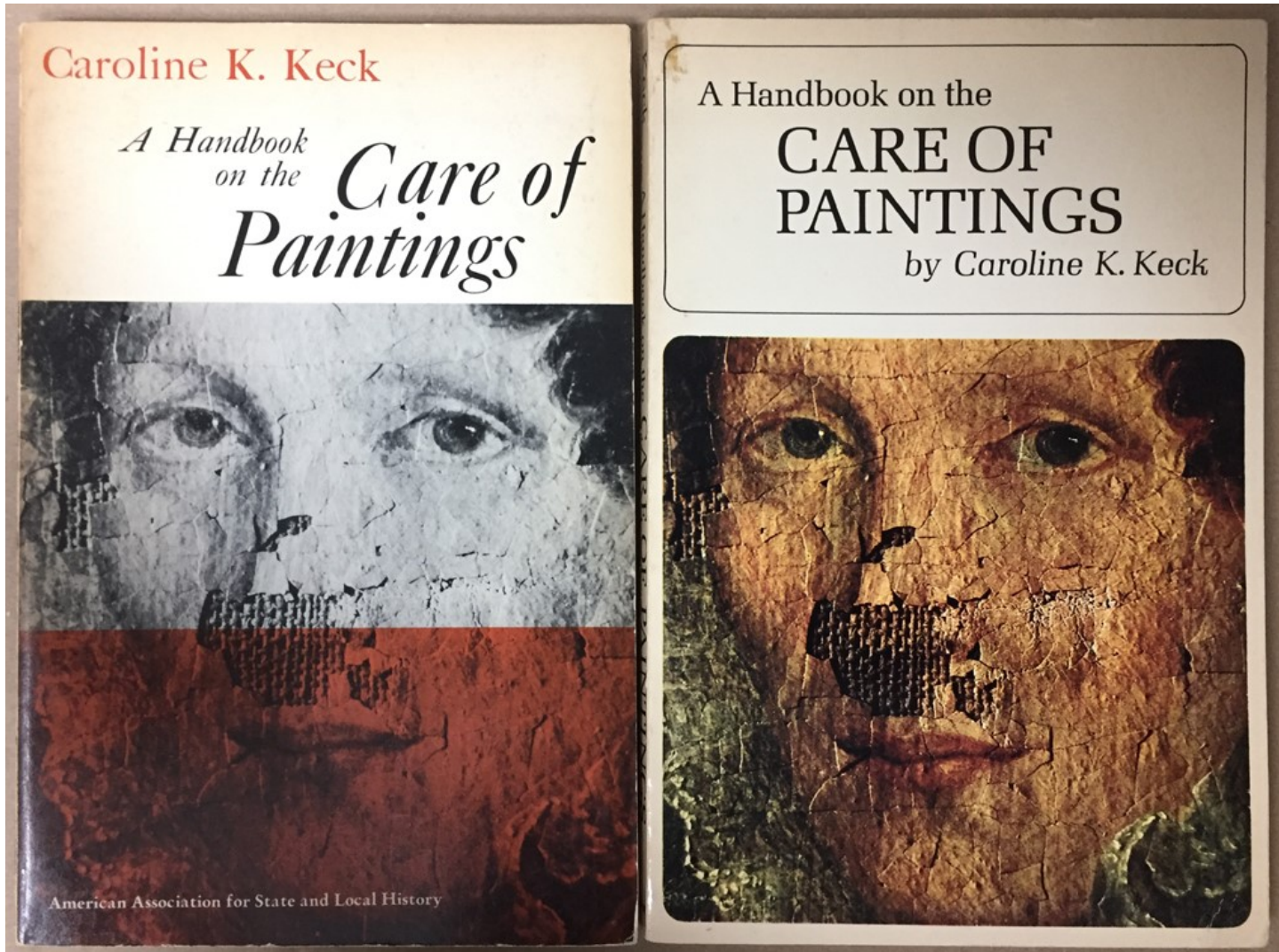
Caroline's October 7, 1958 letter to Norman Brommelle reveals how the Kecks split their work for IIC. She says, "I never go to the office at the BM [Brooklyn Museum], and have absolutely nothing to do with Sue Sack [assistant conservator to Sheldon Keck] and Sheldon's problems via funds, membership etc. [...] When I am at the BM I have other things to take care of not IIC .... the Newsletter I do from home, in comparative peace and quiet ..." Indeed, she was always the more prolific writer of the two.

By January 1959, Brommelle agreed with Caroline that Dr. Robert L. Feller should become the joint newsletter editor with her. This lightened the burden on Caroline. It also assured that if either of them became indisposed, the other could complete compiling the material that would have to be mailed to IIC by the next deadline. Later that year Brommelle suggested to the Council that the IIC Newsletter be expanded, renamed IIC News, and produced from the London office. And that is what happened.

.....

When I read the IIC's archived May 1967 correspondence between Caroline and IIC's London office, I discovered the backstory of an incident I knew about that occurred that year in the USA, but which I now understand was first brought to the attention of Secretary General Norman Brommelle by a member of the IIC who sent him a copy of a paperback book by Caroline, titled *A Handbook on the Care of Paintings*, enclosing a long letter to him referring disapprovingly to some of the book's text. Few people may know that this book was published twice in 1965, with slightly different cover illustrations (see photo). By comparing the pages of the two books (the second version was also published in hardcover), various small changes in the text can also be noted.

My copy, published in early 1965 (which Caroline signed for me that year), has a section at the end titled *RECOMMENDED CONSERVATORS FOR PAINTINGS* that begins with this statement:



The original book covers for the two versions of *A Handbook on the Care of Paintings* by Caroline Keck, both copyrighted in 1965 by the American Association for State and Local History (AASLH). The book on the left was published early that year by the AASLH; the book on the right was published later that same year (with the aforementioned edits) by Watson-Guption Publications, New York, NY. Image courtesy of Jean D. Portell.

*Not all museum conservators are free to assume additional employment. The following persons, listed alphabetically, are known intimately to us [the Kecks]; we respect their work and their integrity. If other names are suggested to you, they may be good practitioners. However, check in advance for reliable, objective opinion. Beware of any person who entices your patronage by proffering as a guarantee of ability a certificate of membership in the International Institute for Conservation. We all belong to this organization and it is not a qualifying institution.*

The member of IIC who read that paragraph, and the 18 names following it, and wrote to Mr. Brommelle quickly received his letter in response saying that he found the book contained valuable information, but that he would immediately write to Mrs. Keck about the passages brought to his attention. His short letter to Caroline elicited a two-page letter from her, dated May 14, 1967. Here are parts of it:

*As I recall we had correspondence a good many years back in which we were informed by London that IIC was not a qualifying organization. [...] It was not, to the best of my memory, considered a qualification in the beginning, and I still find it hard to understand how we can justify the claim. We have no examinations as such and no licensing. If you consider the distinguished group of Fellows - Sir Philip Hendy, Norman Reid, Henri Marceau, W. G. Constable, to name a few - who are interested in and have great influence on conservation but none of whom claim to be practitioners, just what does the qualification of a Fellow amount to? This is a very touchy matter and one which fortunately few of our Fellows ever misuse.*

*There are, however, associates who do misuse IIC membership to indicate to the unknowing that membership gives them an edge over their competitors. It is this group that I was aiming at, warning the public from being misled. You may not have this group in England; we do have cases of it here.*

Near the end of that letter she says:

*I make plenty of statements in my writings with which other people do not agree; they are my opinions, let others express their opinions. I have always stuck my neck out and it is often chopped at.*

Caroline told me long ago that Sheldon refused to let her imply in her book that he approved of publishing a list of recommended people. So she quickly arranged for a slightly altered second version of the book to be published the same year by Watson-Guptill (in both paperback and hardcover). In it, she changed the plural form "known intimately



**Top:** Caroline and Sheldon Keck posing like the Rembrandt painting directly behind them. Image courtesy of the International Institute for Conservation of Historic and Artistic Works. **Bottom:** Video clip of Caroline K. Keck and Jean D. Portell, taken from a 1965 Kodak film shot by the late Josep Portell, MD. Video courtesy of Jean D. Portell (Click on image to view video or visit [here](#)).

to us" and "We respect" to the singular form "me" and "I" in the paragraph preceding the list of (now 24) names. Her hardcover version from late 1965 was reprinted twice, in 1972 and 1974.

.....

I will end by sharing something amusing I learned about the Kecks, which was confirmed in a September 29, 2000 letter from Caroline to Dr. Michael von der Goltz that he kindly shared with me.

It was generally known that Sheldon usually avoided being combative and that Caroline *loved* voicing her strong feelings. Well, they invented a way he could signal silently to her during an animated group discussion, even at a dinner party. When a conversation about something that interested them became heated, Caroline would look at Sheldon. If he raised one eyebrow (I don't know which), it meant *stay out of it*. Raising his other eyebrow was the signal for Caroline to *go for it!*

.....



**Jean D. Portell** graduated from Vassar College in 1962. That year she met the Kecks, who encouraged her to become a sculpture conservator. Before retiring in 2004, Jean worked in four museums and ran a home-based private practice. In 2013 she was elected an Honorary Member of the American Institute for Conservation. Jean is working on a biography of Sheldon and Caroline Keck.





## 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.



IIC, 3 Birdcage Walk, Westminster, London SW1H 9JJ. Email: [iic@iiconservation.org](mailto:iic@iiconservation.org) [www.iiconservation.org](http://www.iiconservation.org)

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.

# CLIMATE HERITAGE NETWORK

*As thousands of people worldwide declare a climate emergency, we know that urgent action is needed to address the reported unsustainable trajectory towards four degrees of warming. Global goals for 2030 and beyond can only be achieved through transformative change.*

In support the International Institute for Conservation (IIC) has become an endorsing organisation to the Climate Heritage Network (CHN) launching in Edinburgh on the 24<sup>th</sup> October 2019. IIC is committed to working with our Members, Fellows, Institutions and Regional Communities to show climate leadership and help to tackle climate change.

As a community, we recognise that many of our members are dealing with the climate emergencies and in response are innovating and pioneering change. As an International Institute we will continue to do all that we can to mobilise support and action, including through our [Special Interest Community on Sustainability](#), which is promoting awareness in the profession and is a space to share our collective experiences, knowledge and solutions.

Our forthcoming IIC Dialogue on the 5-6 March 2020 in Washington D.C., as part of the Smithsonian's Symposium "Stemming the Tide: Global Strategies for Sustaining Cultural Heritage through Climate Change," will be a critical moment to promote positive changes.

*We will only overcome these major challenges if we choose to work together as a sector. We are a close community of conservation professionals, but we will not make a difference without harnessing the efforts and involvement of many.*

Sarah Stannage, IIC Executive Director

By supporting the CHN we will look to connect to the broader climate change conversations, whether that's engaging with the scoping work for the European Commission's goals for 2019-22 European Work Plan for Culture or contributing to the global efforts to reduce and mitigate Greenhouse Gases (GhG) by helping to address the wider tensions between heritage

conservation and climate adaptation goals. These are the critical challenges for our age, please join us in our call for action.

Find out more and sign up to the Climate Heritage Network here: <http://climateheritage.org/>

Image courtesy of the Climate Heritage Network





## 2020 ANNUAL GENERAL MEETING: AGM TALK AND RECEPTION

MONDAY 27TH JANUARY 2019

IIC holds an Annual General Meeting every year which every IIC Fellow, Honorary Fellow, Individual member and Student member is invited to attend. The Annual General Meeting is an opportunity for IIC Council to report on the management of the Institute to members. Most importantly the AGM also provides members with the opportunity to ask questions and engage with Council before voting on the business items on the agenda, and to elect, or re-elect, members of Council to run the Institute for the next twelve months.

IIC's 2019 Annual General Meeting is to be held in London on Monday 27<sup>th</sup> January 2020. A number of Council positions will be open to a ballot of IIC Individual members and Fellows as well as a number of motions to be voted on including changes to IIC's Articles of Association (part of IIC's governing statutes) and IIC's financial accounts and reports for the preceding IIC financial year.

### COUNCIL ELECTIONS AND VACANCIES

We want our Council to be as representative as possible and to include people with a diverse range of backgrounds, skills and experiences – to enable us to be the best we can be. At the 2019 Annual General Meeting there will be:

- Four vacancies for IIC members to stand for election as ordinary Members of Council including the role of Director of Communications.

As well as two co-opted vacancies for:

- Fundraising Trustee
- Finance Trustee

The IIC Office will be sending out a full communication to all members regarding the vacancies shortly; if you are interested in any of these roles please contact the IIC office direct: [iic@iiconservation.org](mailto:iic@iiconservation.org). You can also find out more about IIC's Council on the IIC web-site here: <https://www.iiconservation.org/about/governance>.

The AGM is open to all members of IIC in good standing. After the formal business of the AGM is concluded, at 7.00pm, the meeting will be opened to the public and we will be holding the annual AGM Talk, followed by a drinks reception.

Further details will be published on the IIC website by the end of October 2019.

## FELLOWSHIP CORNER

**David Cottier-Angeli's** life is about curiosity, measuring risks, entrepreneurship and challenges. With great interest in chemical reactions and practical restoration, David joined the Institute of Archaeology at the University College London. Since 1990, he has been an entrepreneur in the field of metal conservation. This has also led him to provide his expertise in legal affairs. In 2010 David was made an associated member of the Swiss Chamber of Technical and Scientific Forensic Experts. He has also been honoured with two prestigious distinctions: the Prix Irène Meynieux, given by the French Association for the Advancement of Sciences of Paris, and the Pro Cultura Hungarica, awarded by the Hungarian Minister of Culture.

Since 1993, David has been sharing his technical knowledge with Hungary through the Swiss Secretariat of Economic Affairs (SECO) in order to create a conservation laboratory, which remains fully operational to date. David additionally created a patent of a robotically controlled showcase.



IIC Fellow David Cottier-Angeli is a jeweller and metals conservator in Switzerland. Image courtesy of David Cottier-Angeli.

**Dr. Zoitsa Gkinni** is a senior book and paper conservator at the National Library of Greece (NLG), working and researching on the conservation of rare collections, manuscripts and archives. She was a member of the team responsible for the major relocation programme of NLG. She prepares exhibitions of books and she is an advocate of preventive conservation. From 2001 to 2016, she worked on multiple conservation projects at the Directorate of Conservation for Ancient and Modern Monuments of the Hellenic Ministry of Culture, leading the paper conservation lab.

She was a conservation lab associate at the University of West Attica and a lecturer at the National Kapodistrian University and the National Centre for Public Administration and Local Government. She designs and delivers training workshops as a consultant on the Conservation of Paper and Books for UNESCO and the ICOM-Hellenic National Committee and consults with museums worldwide.

She lectures and publishes on conservation treatments; how to manage large-scale complex preservation projects; and how to seamlessly integrate preservation within library and archive strategies, policies and operations.



Zoitsa Gkinni is an IIC Fellow working at the National Library of Greece. Image courtesy of Zoitsa Gkinni.

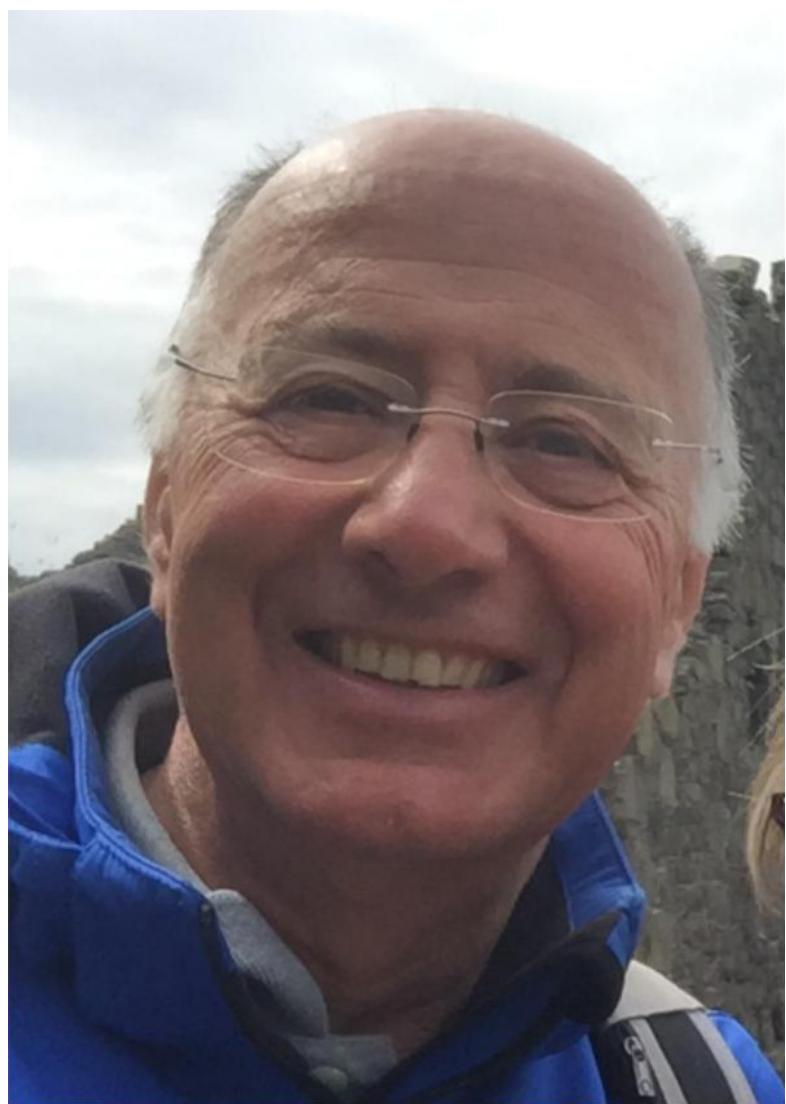
## MEET OUR TRUSTEES

**Lorenzo Appolonia** received a doctorate in chemistry in 1983 and specialises in the materials conservation of cultural heritage at the *Istituto Superiore per la Conservazione ed il Restauro* (ISCR) in Rome. He is the director of the laboratory of scientific analysis for conservation and the laboratory for archaeological conservation in the *Soprintendenza per I beni e le attività culturali* of the Aosta Valley (as the official department for conservation delegate from the Italian Ministry for Cultural Heritage), and he is also director of the scientific laboratory of the *Centro Conservazione e Restauro* of the Ve-  
naria Reale.

Lorenzo's experience extends beyond the boundaries of the conservation profession; within the Superintendence, he was head of the department of archaeological heritage and director for the archaeological, architectural and art historian department. Since 2003 he has been a contract professor at Torino University, first for the training of conservation scientists and then for the training of restorers. He is also an ordinary Member of IIC's Council and co-founder and president of the IIC Regional Italian Group (IGIIC) from 2002 to the present. In this position he worked to improve the dialogue between the different specialties with an on-going discussion about the need to emphasize the equivalence of all scientific disciplines in our field in order to form the most correct approach in conservation. Lorenzo's direct knowledge in the practice of restoration has developed not only in the analytical field, but has also developed with his role as planner and work manager for the restoration of many Roman and medieval monuments in Aosta. For example: Roman Gates (Porte Pretoriane), Roman Theatre, polychrome facade of the cathedral of Aosta and the Priory of S. Orso.

As head of many research projects over the last 30 years, Lorenzo has focused on the kinetics behind the alteration of different materials. His goal, within these research projects, has been to have an objective evaluation of the conservation for cultural heritage, especially when identifying—with scientific measures and tools—the relationship between environmental conditions and the evolving alteration of the materials. These studies are part of a larger program dedicated to preventive conservation of the monuments contained in a specific territory or in collections.

As a member of the Italian National Standards Institute (UNI) for cultural heritage, Lorenzo is also coordinator of the UNI-GL1 and Convener of the WG1 in the European CEN 346/TC for the Cultural Heritage. He is also a member on several scientific committees of national and international congresses and scientific journals and the author of books and papers in national and international journals.



Lorenzo is co-founder and president of the IGIIC. Image courtesy of Lorenzo Appolonia.

# INSTAGRAM TIPS TO PROMOTE ART CONSERVATION

*We are thrilled to now have a section of NiC dedicated to students and emerging conservators. To kick it off, we will be featuring a short series of articles on how to utilize social media in our profession. It is no surprise that the rising generation of conservators is the most tech-savvy when it comes to the latest and greatest in social media platforms, and so we are turning to a team of graduate students who have led the way in developing an Instagram following to promote and educate the wider public about our amazing profession. Melissa King, Marie Desrochers, and Isaac Messina are three of the account managers for the WUDPAC Instagram account, and they have shared with us some of the tips and tricks they've learned over the past couple years.*

By Melissa King, Marie Desrochers, and Isaac Messina

All of us can agree on the importance of the work we do in conservation. Even though there is some bias, we can also agree that conservation is fascinating and undoubtedly has great public appeal. So why are we still struggling to explain what we do to the public? We believe that the field of art conservation could do more to promote our work through social media. As students, we have been attempting to do this at the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) through our growing Instagram account, @ud\_artconservation, and we are excited to see the work of other similar accounts. We thought it would be helpful to list a few of the tips we have found useful when managing the account in hopes that it may encourage others to promote their work in this way:

**1.** Instagram is a visual platform. This is your chance to use your photography skills to create beautiful images and quickly catch a viewer's eye. Think of your account as a whole and not just as a series of individual posts. Many will open the account page, glance at the top few photos, and either decide they want to follow the account or move on. The images should be striking, diverse, and work cohesively.

**2.** Try not to post more than 2-3 times a day, and each post should be at least 3 hours apart. Think about the times people are most likely going to look at their phones, such as around lunchtime or when the workday begins winding down. When making decisions about when to post, you may even want to consider the time zone of the majority of your followers or windows of time that may work well for multiple zones.

**3.** Use hashtags! As many as possible. Experiment with adding both conservation-related hashtags as well as others that may reach users in allied professions. For our account we like to post them as the first comment immediately after sharing the photo to avoid cluttering the original caption. Conservation students from Queen's University (@queens\_art\_conservation) have been trying to grow the hashtag #thisisconservation, and we hope you will adopt it as well!

**4.** Try to minimize the number of photos with more than three people. The less people in a photo the better, typically.

**5.** Diversify! If the most recent photo was a picture of someone working, try to follow up with a time-lapse video or a detail of an object.

**6.** Whenever you are referencing a location such as a museum, always use the institution's username in the caption on the original post AND tag them in the photo (use the location tag as well if it makes sense). We want to encourage these accounts to repost our content!

**7.** We try not to use text on images or use Instagram as a platform for posting fliers that advertise upcoming public events or lectures. Instead, we will select an image that represents what we are trying to advertise and use the caption as a way to include pertinent text or event details.



An example of a post from the @ud\_artconservation Instagram account, featuring social media team member Marie Desrochers. Check out our account for more details in the captions!

**8.** When writing the caption, keep in mind that our followers may know next to nothing about art conservation. Think about how to describe what we are doing in a way that is interesting and accessible. Minimize the use of conservation jargon, or consider defining words that you think may not be easily understood by the general public. For example, instead of using the word “consolidate,” synonyms such as “stabilize” or “readhere” may be clearer to someone outside of the field. Also, if we share some interesting facts within the posts, we are providing real value for our followers.

**9.** Follow other accounts, and look at what people are doing, taking note of what you find successful. Use and adapt different approaches that you see in other accounts for your own feed and posting goals.

**10.** Have fun and be creative! We have started to use the Instagram Stories feature to create fun quizzes and interact with our followers.

Keep in mind that developing a social media account takes time, and it is something that we have been working to develop for several years. The longer you work at it, the more you will be able to observe and understand what is most successful for you. Working as a small team has greatly helped us grow our account. We have found it valuable to have multiple voices and minds to generate more content, to bounce ideas off of, or to seek feedback from before posting. These are guidelines that have worked for us. We have learned many of these tips by reading blogs or articles about social media marketing and by speaking to social media managers at other institutions. We encourage you to do the same and share the wonderful work we do in conservation with the world!



**Melissa King** is a third-year graduate student at WUDPAC majoring in preventive conservation. Prior to starting graduate school she managed a business painting pet portraits called, “Pawblo Picasso,” which fueled her love for creative marketing and social media strategies. (Photograph courtesy of Jim Schneck, Winterthur Museum)



**Marie Desrochers** is a second-year graduate student at WUDPAC majoring in preventive conservation. She completed her first-year summer work project at the Isabella Stewart Gardner Museum in Boston and is looking forward to delving into her major projects. (Photograph courtesy of Jim Schneck, Winterthur Museum)



**Isaac Messina** is a second-year graduate student at WUDPAC majoring in paintings conservation. He first discovered his passion for the field of art conservation while studying and working abroad in Italy, where he previously completed a master’s degree in Italian Renaissance Art History at Syracuse University in Florence. (Photograph courtesy of Jim Schneck, Winterthur Museum)

# HISTORIC CITIES: ISSUES IN URBAN CONSERVATION

Review by Graham Voce

*Historic Cities: Issues in Urban Conservation (Readings in Conservation)*  
 Edited by Jeff Cody and Francesco Siravo  
 Getty Conservation Institute, USA, July 2019 (US) August 2019 (UK)  
 632 Pages / 114 colour & 60 black and white illustrations / Paperback  
 ISBN 978-1-60606-593-8

Taking a broad view can often mean a loss of focus, but this volume avoids this approach, successfully bringing together a wide selection of papers and extracts of papers across cultures, geographies and time. This format makes for an impressive assembly of readings, a *compactum* as it were, as an essential reference resource on this broad but less appreciated conservation topic.

It is refreshing to read papers that focus away from more traditional geographical foci for built heritage conservation and instead address modern urban heritage issues in locations including the Middle East, Africa, India and Japan, among others. In each section of the book the selected papers reference each other, and the benefit of this is that urban conservation issues can be seen as universal to the human urban environment rather than being the preserve of one particular part of the globe (or, more probably, self-interestedly, one's own part of this planet). We may consider our own urban heritage unique with its own problems and challenges, but this compilation shows that the issues are universally human.

The editors state one of their main framing concerns (if not the main concern here) as follows: "as global urbanisation runs rampant, architectural heritage becomes more imperilled, fragile and expedient... Few historic places survive the onslaught of poorly coordinated *mal-development*...". This is reinforced by a stated awareness of the urban environment as 'the recipient of value or memory' (Syrian writer Marwa Al-Sabouni).

The book's papers and selections are organised into seven sections, each followed by a "Visual Summary" of images supporting that section. These are broadly and thematically titled and cover the following: The shared nature of the historic city; The geographic diversity of historic cities; Reactions to the transformation of traditional cities (three critical ruptures); Reading the historic city; The search for contextual continuities; The search for significant value; The sustainability of urban conservation and Managing historic cities. The final appendix is a useful list of key international conventions, recommendations and charters related to urban conservation. The date range of papers too is impressive; we have contributions from Victor Hugo (1832) and John Ruskin (1854) through to the explosion of concern for this area of heritage conservation in the twentieth century and into our current millennium, with a number of papers written in particular for this new book.

The editors thus bring together papers that consider the ways in which conservation has been codified and developed, as well as the warding off of natural decay and the problems that urban growth and development (or '*mal-development*') create. So, whereas papers such as Sir Bernard Feilden's and Jukka Jokilehto's paper "Management Guidelines for World Cultural Heritage Sites" and Jinnai Hidenobu's "Tokyo: a spatial anthropology" are included as attempts at disinterested analyses and dispassionate measures and guidelines, there are also personal analyses and reactions such as Senam Okudzeto's "Remembering African Cities: Rethinking urban conservation as radical public history. In the latter piece, commissioned for this book, Okudzeto reviews the challenge of heritage facing "flattening [of] the historical



Readings in Conservation

Historic Cities  
 Issues in Urban Conservation

Edited by Jeff Cody

Book cover. Courtesy of the Getty Conservation Institute





landscape and [the] eliminating [of] vernacular accents in design" in the planned national celebrations of the 50<sup>th</sup> anniversary of Ghana's independence from the UK. The danger here is not only of losing past identities and heritages, but it also potentially presages the "creating [of] new forms of jingoism, kitsch or nationalist fervour". Here we can interpret heritage conservation as giving voice to the realisation of the loss of ways of urban living, of aesthetic obliterations and of concerns about the urban environment being changed to articulate a new social or economic order.

One personal observation here is that there is perhaps relatively little mention of the active conservation of particular built structures or specific sites other than as references in wider reviews—of the mechanics and aesthetics in the case of specific buildings in their contexts—but then that would be perhaps a dilution of focus too far, and that would make for a volume longer (and heavier) than the 610 pages we have here.

This is an indispensable book for its breadth and depth and its wide inclusivity of papers over times and cultures, styles and foci. It is essential to be able to have easy reference to this range of reading, research and opinion in one place. If, as quoted in this book, Sir John Summerson could, in 1963, write of an earlier colleague having started "the study of the city as an organism," then this compilation is itself the start of a new organically-focused study of urban conservation as a whole. An essential volume.

ervation

# Cities: Urban Conservation

and Francesco Siravo

ion Institute



**Graham Voce** is IIC's Executive Secretary, responsible for the IIC Office team's day-to-day workings. Since taking on this role in 2004, Graham has been involved with most of IIC's activities including working with the organisation of (to date) seven IIC Congresses and four Student & Emerging Conservator Conferences, as well as other IIC events, activities and publications. Having studied both landscape architecture and English literature to BA (hons) degree level, Graham is a Fellow of the Society of Antiquaries of London and a member of a number of heritage organisations.

# MANAGING DIGITAL CULTURAL OBJECTS: ANALYSIS, DISCOVERY AND RETRIEVAL

Review by Louise Lawson

*Managing Digital Cultural Objects: Analysis, discovery and retrieval*

Edited by Allan Foster and Pauline Rafferty

Facet Publishing, July 2016

256 pages / £59.95 / Paperback

ISBN:978-1-85604-941-2 (Paperback)

<http://www.facetpublishing.co.uk/title.php?id=049412#.XLipEi-B3EY>

At the outset of the publication, the editors state their aim to create “a platform to inspire and develop creative and innovative research projects at masters and PhD levels.” Their volume certainly achieves this goal, but it would also prove useful for those directly working to preserve digital cultural objects. This volume brings together a range of experts within the field of digital preservation in order to address the topic of analysis, discovery and retrieval of cultural objects. It beautifully draws upon the theoretical and academic aspects of digital culture and works to balance this focus with contributions from practitioners working within the digital preservation sector. The adjunct of case studies illuminates the work of managing digital cultural objects. The book is split into three parts, each providing a wealth of information. As such the book would be useful for anyone wishing to delve further into this topic or perhaps for those seeking inspiration for a research project.

## PART 1: ANALYSIS AND RETRIEVAL OF DIGITAL CULTURAL OBJECTS

In part 1 the reader is introduced to key theoretical issues relating to digital indexing, data modelling and user-generated content. The first chapter works to set the scene and provides a useful framework for considering the issues around analysis and retrieval, the challenges of semantics and communication practices and the ways in which frameworks are moving towards accommodating such practices. The second chapter explores the importance of ensuring clear aims of digital object creation and their subsequent discovery focusing on the importance of modelling data, metadata requirements to fulfil any agreed aims. The chapter outlines key areas to consider when thinking about the creation of digital objects across both the digital object itself (significant properties and needs for unique, persistent identifiers) and metadata (function, standardisation, structures and content rules). It is here where we are first introduced to the semantic web and linked data. Part 1 concludes with an exploration of the potentiality of user-generated content as cultural objects and the ways in which they may become sources for important moments across history, with a focus on Wikipedia and Twitter.

## PART 2: DIGITIZATION PROJECTS IN LIBRARIES, ARCHIVES AND MUSEUMS: CASE STUDIES

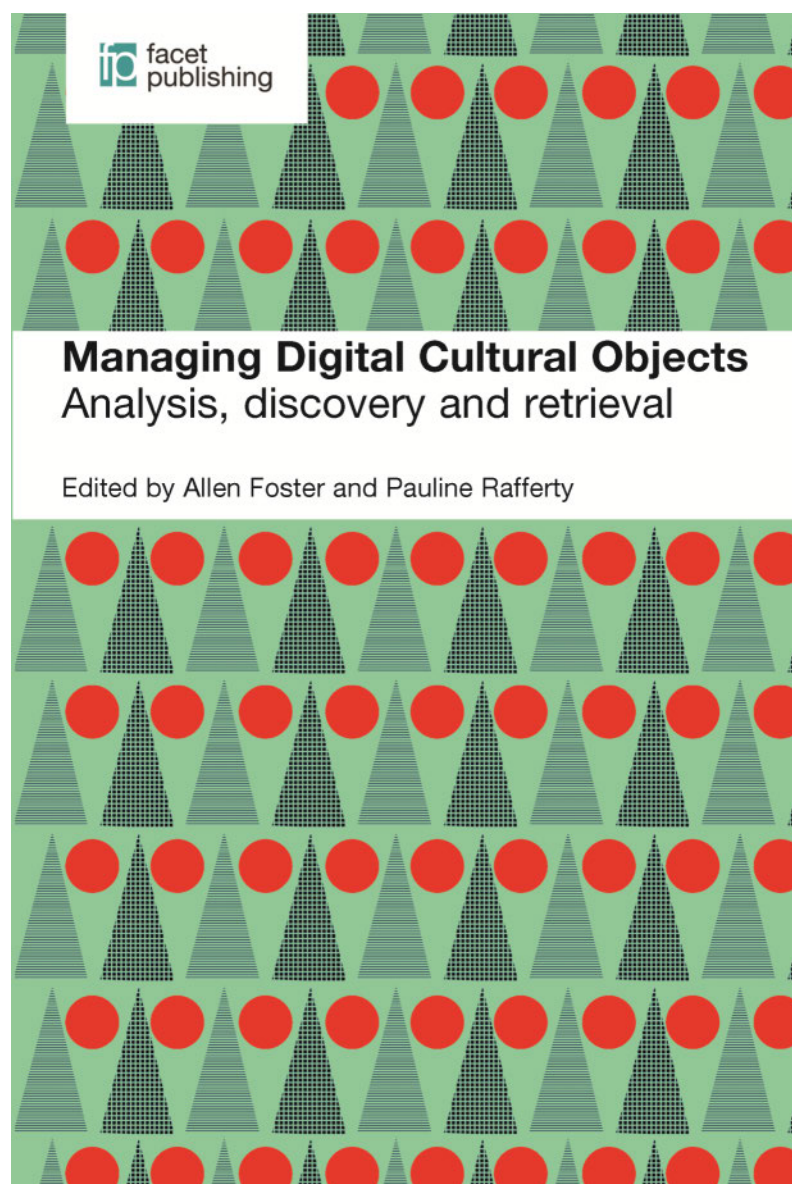
Part 2 comprises three case studies, each written by practitioners. First is an exploration of the analysis and evaluation of image-based descriptors of artworks by the Welsh artist Sir John ‘Kyffin’ Williams in order to derive metadata. It uses images pulled from various sources to estimate metadata from these descriptors. It is a fascinating case study that works to provide a date or date range for paintings with the use of meaningful metadata from the pictorial properties of an artwork. The second case study focuses on the British Library and how it approaches the management and preservation of digital collections. Reflecting on the collection size, scale, variation and how its collection is increasing, the case study outlines the strategy for digital preservation with a focus on the research and development programme which assists in the delivery of said strategy. It provides an informative reflection on areas of work and exploration with a look ahead to future work streams. The final case study reflects on the preservation of audio content with a look at how audio archivists have worked to digitise and preserve audio content and outlines the need for the digitisation of existing carriers to a sustainable file-based environment; this provides useful pointers for anyone who may need to make this argument, exploring

both carrier and technological obsolescence. The key aspect of this chapter is ensuring that preservation is part of the life cycle of a digital object or collection.

### PART 3: SOCIAL NETWORKING AND DIGITAL CULTURAL OBJECTS

The concluding part of the book focuses on social networking and digital cultural objects. The reader is introduced to digital images and photographs through Flickr, Facebook and other social networking sites. It provides a comprehensive focus on retrieval methods for digital images from concept-based, content-based, web-scale retrieval and the challenges of retrieval with the sheer volume of images on the web that are available to index. It also provides an in-depth exploration of “tags” and “tagging” from their nature, quality, models of content and meaning. Part 3 also discusses themes around searching and classification within a web music collection. It looks at duplication detection, introducing ‘fingerprinting’, which is a prevalent method of identification in the music domain; this is centred around a project that looked at 350,000 audio tracks. Concluding the publication is an exploration of film retrieval on the web. It touches on both technical and strategic issues, using case studies that employ five representative film retrieval systems including BFI, AFI, YouTube, Netflix and IMDb.

All in all, a useful volume for anyone working with digital cultural objects and for anyone looking for that inspiration for research within their studies.



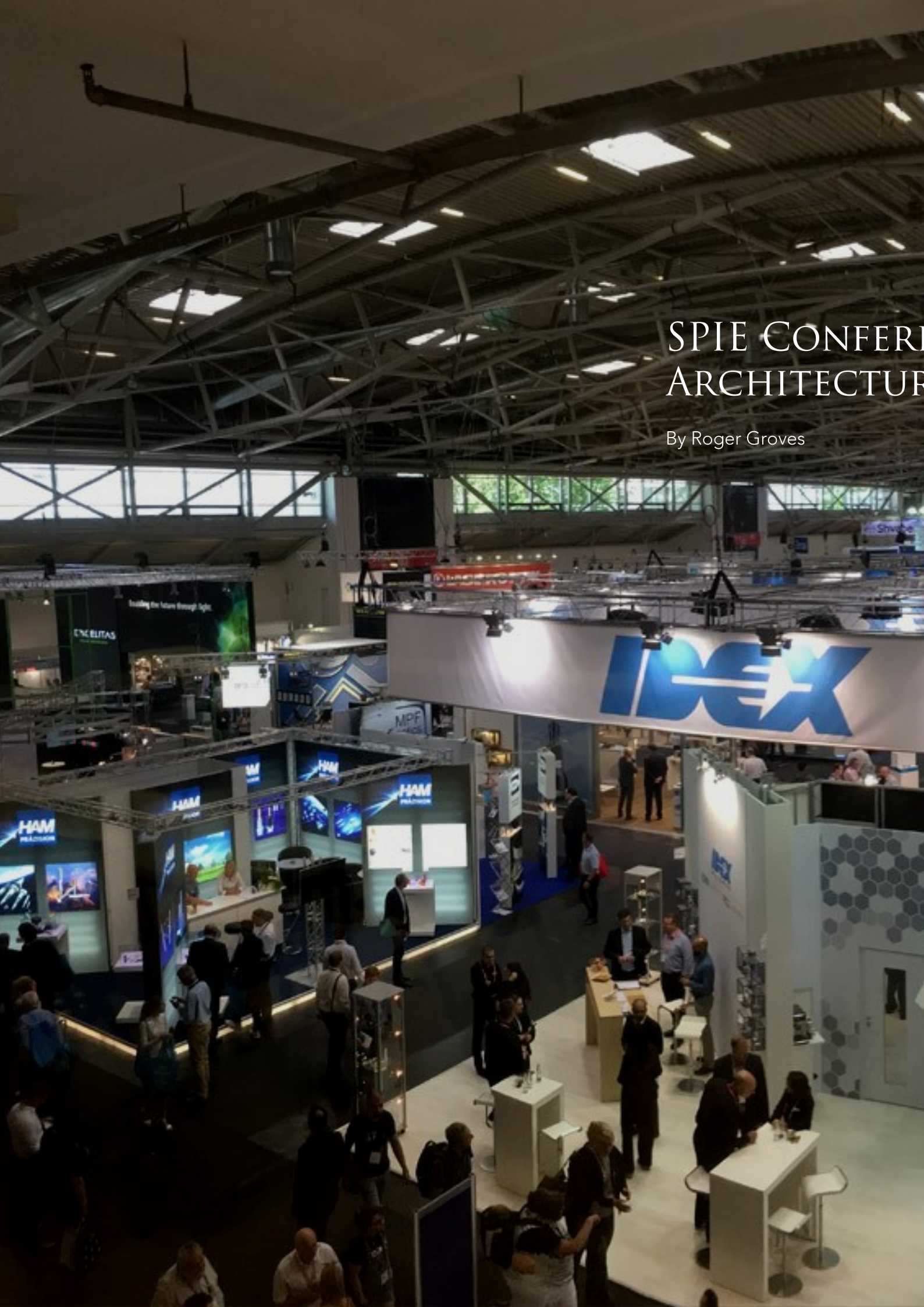
Book cover. Image courtesy of Facet Publishing.



**Louise Lawson** is conservation manager for time-based media at Tate. She is responsible for the strategic direction, development and delivery of all aspects relating to time-based media conservation for the collection. This requires working across a wide range of projects and programmes including exhibitions, displays, acquisition, loan-outs and collection care initiatives.

# SPIE CONFERENCE ARCHITECTURE

By Roger Groves



# CONFERENCE ON OPTICS FOR ARTS, HERITAGE AND ARCHAEOLOGY (O3A) VII





*SPIE Optics for Arts, Architecture and Archaeology (O3A) is a well-established conference series which was founded in Munich in 2001 by Prof. Renzo Salimbeni, CNR, Italy. It brings together the community of researchers in optical diagnostics for cultural heritage with conservators and art historians interested in scientific techniques and often acts as a first bridge for scientists to engage with the heritage community. This year's conference was held in Munich from 24-26 June 2019.*

## INTRODUCTION

This year's SPIE O3A conference was chaired for the first time by Dr Roger Groves (TU Delft) and Prof. Haida Liang (Nottingham Trent University). This year we had an increased number of submissions, with 63 papers accepted, 2½ days of presentations and a poster session. The conference was organised by SPIE as one of the conferences in the SPIE Optical Metrology Symposium and was held at the Munich International Congress Centre.

The main topics for 2019 were 3D Tomography, Light-matter Interaction, Imaging & Spectroscopy, Structural Analysis, Optical Coherence Tomography (OCT), Advanced Signal Processing, Remote Imaging, 3D Surface Analysis, Multimodal Imaging and Application in Cultural Heritage. Below, I will introduce you to the 2019 programme, highlight some of the technical presentations given at the conference and connect their relevance to conservation practice. I will then give my opinion of the hot topics for new techniques that should become more widely available in conservation laboratories in the next few years.

## MONDAY 24<sup>th</sup> JUNE PROGRAMME

The opening invited speaker of the conference was Kaori Fukunaga (National Institute of Information and Communications Technology, Japan) who presented her research in non-destructive inspection with electromagnetic waves, in



Previous double-page spread: The large exhibition halls offered endless opportunities to learn about the latest innovations from leading suppliers. Image courtesy of SPIE. **Left image:** The crowd of attendees gathered with anticipation as the events got underway Sunday. Image courtesy of SPIE. **Above image:** Collaborating and networking took place throughout the event, even outside while enjoying the beautiful sunshine. Image courtesy of SPIE.

particular with terahertz imaging. The morning theme continued with non-destructive inspection, then focussed on materials degradation with an invited talk by Daniela Comelli (CNR, Italy) and further presentations.

After lunch, the afternoon sessions were devoted to imaging spectroscopy, also known as hyperspectral imaging, and on structural analysis. I would like to comment that due to recent advances, 3D shape measurement is now becoming regularly used in heritage and is of particular importance for documenting heritage sites, for assessing the deformation of larger heritage structures and for the digital replication of heritage objects. The day concluded with a beer and pretzel reception with the attendees of the symposium.

## TUESDAY 25<sup>th</sup> JUNE PROGRAMME

Tuesday morning started early with an invited paper by Jeroen Kalkman (TU Delft, Netherlands) on multi-scale optical coherence tomography (OCT) of the painting *The Girl with a Pearl Earring* by Johannes Vermeer, held in the collection of the Mauritshuis, The Hague, and in particular on automated measurement and processing of large OCT datasets. The morning session continued with presentations addressing high resolution OCT imaging, multi-modal sensing with OCT and advanced signal processing. The morning session concluded with 5-minute poster pitches for the poster session in the afternoon.

After a short lunch break, the conference poster session was held. This session was an opportunity to meet junior researchers and to see new ideas and emerging technical topics and applications of heritage diagnostics. On the technical side, using a smartphone for heritage diagnostics caught my attention, as did using machine learning algorithms for heritage applications. I was particularly intrigued by the special considerations that conservators have to make when treating works by living artists, when discussing the poster by Miroslaw Wachowiak and colleagues (Nicolaus Copernicus University, Poland).

The afternoon session continued with an invited paper by John Delaney (National Gallery of Art, USA) on mid-infrared imaging spectroscopy and further presentations on remote imaging spectroscopy. The final session of the day kicked-off with an invited presentation on OCT of 19<sup>th</sup>-century glass by Lynn Branstoff (Library of Congress, USA) in the Applications in Cultural Heritage session.

## WEDNESDAY 26<sup>th</sup> JUNE PROGRAMME

I started Wednesday morning by chairing the session on 3D surface analysis. We had some interesting presentations in this session on Reflectance Transformation Imaging (RTI) for surface image enhancement, conoscopic sensors for micro-deformation measurements and a study of mediaeval graffiti. The final conference session was devoted to multimodal sensing and concluded with a presentation on spectroscopy and imaging of Pietra Dura style marble inlay at the Taj Mahal. We had a relaxed afternoon, and the conference dinner was held at the Ratskeller in Munich city centre in the evening. I personally then stayed in Munich over the weekend to allow some more time to visit the city.

EMERGING TOPICS

Here I give my recommendations for emerging techniques that you may find in your conservation laboratories during the next few years. First I would like to highlight the increasing maturity and accessibility of 3D shape measurements for conservation. Also the newly developed conoscopic sensors offer a simple solution for micro-scale deformation measurement. Multi-modal sensing is a hot topic currently and I also expect to see much more data fusion, machine learning and visualisation for all optical diagnostics techniques in future. The integration of smart phone sensing offers a new direction and forms part of the trend towards portable and compact sensors for in-situ measurements.

SUMMARY

This years' SPIE Optics for Arts, Architecture and Archaeology VII was a successful conference that connected many of the leading researchers in optical diagnostics with each other and with conservators interested in emerging technology. The program was very international with researchers from almost 20 countries represented, including USA, Brazil, India, China and Japan. I am looking forward to chairing the next O3A conference with Haida Liang in 2021.

NEXT CONFERENCE

The next SPIE Conference on Optics for Arts, Architecture and Archaeology (O3A) will be held in Munich from 21st to 24th June 2021.

*The views expressed are the personal views of the author.*

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**Dr Roger Groves** is Associate Professor in Aerospace NDT/SHM and Heritage Diagnostics at Delft University of Technology, The Netherlands. He has a background in Chemistry & Physics and has been developing optical instrumentation for materials testing for more than 20 years. Since 2005, he has been active in developing diagnostic instrumentation for cultural heritage. He is a member of IIC and is the chair of the SPIE O3A conference, held in June 2019.





# IIC PUBLICATIONS

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



## *STUDIES IN CONSERVATION (SiC)*

*Studies in Conservation* is the premier international peer-reviewed journal for the conservation of historic and artistic works. *SiC* papers encompass all areas of practice in the conservation profession including topics such as analysis, examination, deterioration, practice, new research and methods, preventive and more. IIC Members can access all *SiC* issues and papers [HERE](#).

A new prize has been launched for conservators and heritage professionals who have a first paper published in *Studies in Conservation*. You can read full details of the prize and its benefits [HERE](#).



## *NEWS IN CONSERVATION (NiC)*

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. *NiC* is now a completely digital, full-colour e-magazine. In addition to the traditional [PDF version](#), *NiC* subscribers now have access to [NiC using ISSUU](#), giving the magazine a modern, digital, page-turning format including extra content like videos, links and more! Subscribe for FREE at the bottom of the [IIC homepage](#).

You can browse IIC's complete collection of book reviews [HERE](#). All the latest book reviews are also featured in *News in Conservation*.



## CONGRESS PROCEEDINGS

IIC Congress preprints and publications including the Congress blog, posters and student posters, Forbes Prize Lecture, Keck Award and programme are all available [HERE](#).

The Forbes Prize recognises outstanding work in the field of conservation. The recipient of the prize gives a lecture at our biennial Congress. The prize has been awarded since 1960. This fund was originally set up at the Fogg Art Museum, Harvard University in 1958, to mark Edward W. Forbes's services to conservation, administered by IIC to provide a prize for outstanding work in the field of conservation. Some of the leading lights of the conservation world have given the lecture, beginning with Harold Plenderleith. The text of the most recent lectures is available [HERE](#).



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# CULTURE, NATURE AND DIPLOMACY IN THE MEKONG RIVER REGION

By Julia M Brennan

*It was a privilege to participate in Meridian International Centre's Diplomacy Forum on the Countries of the Mekong. Set in the gracious and historic Washington DC Meridian House compound, with over 187 guests, it included panel discussions, individual talks, Cambodian and Thai traditional dance and music performances, and a lovely lunch and reception. The diversity of panels raised awareness on the importance of Mainland Southeast Asia and increased opportunities for collaboration among the diplomatic, government, business, policy, and cultural communities.*

Our panel highlighted the importance of preserving culture, heritage, and the environment through responsible tourism and education and was hosted by Brian Eyler, senior fellow and director of Stimson's Southeast Asia Program and author of the new book *The Last Days of the Mighty Mekong*.

US Ambassador to Thailand (2015-18) Glynn Davies addressed the significance of cultural diplomacy. Ambassador Davies is the organizer of the important exhibition, *Great and Good Friends Exhibition*, which celebrates Thai and US relations since the 1800s. I served as the chief textile conservator for *Great and Good Friends*, which is staged at the Queen Sirikit Museum of Textiles in Bangkok. The exhibit forged professional alliances and brought together rarely seen royal and diplomatic gifts from Siam to America: letters between President Lincoln and King Rama IV, rare photos, and fine silks and brocades, to name a few.

My contribution complemented both the diplomatic and ecological discussions focusing on the need for a holistic approach to protecting both nature and culture; working with local stakeholders; engaging in grassroots preservation training; and forging new alliances between business, government, and heritage professionals. Case studies included recent US Ambassador Grants to establish the first textile archive at Tuol Sleng Genocide Museum, Cambodia as well as preservation training in collection care and storage in Laos and Thailand.



Cambodian dancers at the event. Photo by Stephen Bobb





The unifying thread was the importance of cultural resilience in establishing and maintaining alliances— environmental, social, artistic, political, and economic. It was an honor to be back at Meridian International Center, adding to my long-term connection of preserving their remarkable tapestries, including the 17<sup>th</sup>-century Mortlake tapestry “Alexander Meets Diogenes.”

For further reading:

- <https://www.meridian.org/?s=Mekong+River+Forum>
- <https://www.meridian.org/>
- <https://www.meridian.org/project/meridian-diplomacy-forum-countries-of-the-mekong>

The original article and images can be found on the “Caring for Textiles” website and blog here: <https://www.caringfortextiles.com/culture-nature-and-diplomacy-in-the-mekong-river-region/>



Top left: His Excellency Chum Sounry (Ambassador to the United States, Embassy of Cambodia). Top right: Julia Brennan with The Honorable Ann Stock (Chair, Board of Trustees, Meridian International Center) and Ms Laurie Fulton (Member of the Board, Meridian International Center). Bottom right: (Left to right) Panel Chair Brian Eyler, Dr. Shorna Allred, Professor Cornell University, Ambassador Davies, and Julia Brennan on a panel talking about how cultural customs and traditions are applied to present day climate and natural resource concerns in indigenous communities in Sarawak and the Mekong region. Photos by Stephen Bobb



**Julia M. Brennan** has worked in the field of textile conservation since 1985. She is passionately committed to conservation education and the protection of cultural property. Since 2000 she has led textile and preventative conservation workshops in Bhutan, Madagascar, Algeria, Indonesia, Cambodia, Laos, Taiwan, and Thailand. She is a Fellow of the AIC and active with ICOM, IIC, and the Washington Conservation Guild. Photograph by Meagan Jeffs-Rossouw



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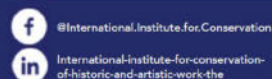
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# OFF THE BENCH AND OUT UNCONVENTIONAL AND ALLIE

Forward by

*This past spring I was invited back to my graduate program to speak on a panel. After the event I realized this topic deserved a larger conversation within the field as conservators and how pursuing opportunities off the beaten path benefit the profession. I have gathered stories from gracious colleagues down in Chile, up north, and only stand to benefit from an increase in professional diversity, and, as demonstrated,*

## Emily MacDonald-Korth

Conservators have a deeper and more intimate understanding of art than most, including other art professionals. While bench conservation is an imperative part of material preservation, art conservators have more to offer the art world.

A traditional path out of graduate school took me to the Getty Conservation Institute in Los Angeles for several years where I worked on projects such as the conservation of and research into Roman wall paintings at the archaeological site of Herculaneum, David Alfaro Siqueiros's monumental mural, *América Tropical*, and the historic Eames House. The next phase of my career has been all entrepreneurial. I founded a company, [Longevity Art Preservation](#), which specializes in conservation and analysis of fine art and historic finishes. My company has been hired to analyze and treat paintings by masters such as Willem de Kooning, Pablo Picasso, and Frida Kahlo. Next, I created and founded [Art Preservation Index®](#), an art-data startup. A patent-pending invention, APIx is the first of its kind and was designed to standardize the measurement of stability risks of paintings and other types of artwork that may deteriorate over time. My newest project, a collaboration with the computer science department at University of North Carolina-Charlotte, is a recommender system for the pricing of fine art. Driven by sentiment analysis and honed by machine learning, the system aims to be the fastest, easiest, and most accurate appraisal tool on the market.

*I see myself as a representative for conservation no matter what role I am in* and consistently educate my colleagues regarding preservation considerations. Perhaps most importantly, branching out beyond the typical boundaries of conservation creates a platform to further awareness of cultural heritage preservation.

## Maeva Schwend

When I returned to my home country after finishing my studies in textile conservation at the University of Applied Sciences in Cologne, Germany, I couldn't find a post at a museum and at that time was unable to establish my own private practice. This made me open myself to work in adjacent fields.

While I am a textile conservator, I currently have several jobs that do not include textile conservation; I teach a class on textiles at a design school as well as an introductory course on textiles at the conservation program at the Universidad de Chile. I also work part time at a [Site of Conscience \(Villa Grimaldi](#), a former extermination center during Pinochet's dictatorship, now turned into a commemorative park) where I am in charge of the objects collections (mainly construction vestiges, barely any textiles). The work at this place is mainly preventive conservation. As in any low-income institution, you end up doing a lot of work outside your specialty. Because this collection represents such a sensitive



Image courtesy of Emily MacDonald-Korth



Image courtesy of Maeva Schwend

# OUT OF THE BOX: STORIES OF DIVERSE CAREERS IN CONSERVATION

Sharra Grow

*Profiles of fellow alumni who have taken unconventional career paths in conservation, from architecture to law, demonstrating the many directions we can (and should) take in the field of cultural heritage preservation as well as related and allied professions in the United States, and from Western Australia all the way to Victoria. We illustrate below, the possibilities are endless.*

subject, I've had to deepen my knowledge of the history of that period and build a respectful, delicate rapport with the survivors and relatives of those who were murdered at this site; this can be very emotionally demanding though also enriching.

I am the only conservator working at a Site of Conscience in Chile and have been trying to come to terms with the particularities of performing conservation at a site that is not just a museum, but is also a site where people come to remember major events that took place.

Coming from a field where the objects speak to the visitor through their beauty, technique, or history, I find myself now in a place where the testimony of the survivors is the main subject, and the objects are mere vehicles for this narrative.

In countries like Chile, there is still a lot to be done in the field of conservation. We are still learning how to best preserve our heritage; *Western conventions of restoration and conservation often don't make sense in a country with few resources in this field. We have to be flexible and creative* in the sense that we need to find good low-budget solutions to most of our preservation problems.

I do miss working with textiles and sometimes get the feeling I'm being left behind in the developments of my career. On the other hand, I've learned much in other areas, such as history and social sciences, and there has been a lot of interdisciplinary work which I very much appreciate. I also think countries like Chile are often not able to place specialized conservators. Here it is necessary to know a little bit of everything—from conservation to collections management to museography—in order to fit into what is needed.

**Robin Hodgson**

As one of the very first people to refer to themselves as a conservator of furniture (and by extension, wooden objects) at a time when the profession of conservation was in its infancy, I have, from the get-go, had to invent my own way, to create my techniques, to research and develop treatment systems. I've had to be an engineer, a chemist, an art historian, and a highly skilled woodworker; I had to find my own way into this profession. As with all things, we are only limited by our imagination, and I was blessed with a very active and vivid imagination.

The basis of my career is the embracing of life-long learning; this is a pursuit that I will always be in, looking for ways to improve what and how I do things. This has led me to designing and manufacturing [specialist conservation equipment](#), using my established knowledge of what we as conservators do, how we do it, why we do it, and indeed the environment in which we work.



Image courtesy of Robin Hodgson

*For me, I believe I can make a far greater impact in conservation through the development of new improved technology for my professional colleagues than I can as a conservator working at the bench on wooden objects.* This is just as well, because this specialty has pretty well died in Australia due to government cut backs and the drastic loss of value in “brown furniture.”

My recommendation to all conservators is to play to your strengths; do what you do the best you can and keep looking for ways to do it better. A saying I use is, “Good, better, best, never let it rest ‘til your good is better and your better, best.” To this traditional Australian saying, I add “repeat” as a post script. Conservation is an incredibly diverse profession, as we all know, and to be resilient and strong, we need a diverse skill set. Thinking “out-of-the-box” is a good way to ensure this.

### Ian MacLeod

My background includes a PhD in the electrochemistry of metal fluorides dissolved in liquid anhydrous hydrogen fluoride. After blowing myself up making organometallic catalysts at the University of Glasgow, and a few years at Murdoch University doing copper electrochemistry in aqueous acetonitrile, I joined the [Western Australian Museum](#) in Fremantle as a research officer looking at copper corrosion on historic shipwrecks. Over the next 38 years, I moved from being a bench conservator—having learned on the job—to a curator of conservation, head of the department, and a series of jobs with increasing management responsibility that culminated with me as executive director of the Fremantle museums.

Now this is perhaps not a standard run for a conservator but *it all happened because my catch cry was, “YES, but first we will need to do x, y and z.”* Conservation became the can-do department; we solved people’s problems, facilitated exhibitions, and conducted applied research.

Now I am working seven days a week running my own consultancy business in decay under the name Heritage Conservation Solutions. We find solutions to decay problems in churches, historic buildings, boats, and Aboriginal rock art in remote locations in Western Australia.

I think that when conservators take on extra roles and responsibilities, we show that we are not a narrowly focused group of professionals but are, rather, always looking out to find new and clever solutions to complex problems. It is all about finding new critical pathways for treatments, for engagement with people and with the collections.

### Josefina López

During my career as a conservator, and even earlier, I developed a deep interest in the broader umbrella of collections care including exhibitions, handling, documentation, science, and preventive conservation. Moreover, I have always been attracted to art museums and collections as a whole, looking to contribute in utilizing their potential for learning and development. There is so much going on behind the scenes in museums, and only a few people get to see that! For this reason, besides using photography for my everyday practice as a tool for observation and documentation of various processes, I use photography for communicating visually how I see conservation, for sharing my passions, and as a powerful tool for engaging others.

Some years ago I was commissioned by the Chilean Government to photograph all national museums, from north to south, to create the best possible image of these institutions. This project also became a personal survey of the museum situation in my country. More on the artistic side of my career, I recently had a beautiful solo show entitled *1/15 of silence*, which displayed part of a photographic series about people in museums and the timeless moments experienced in front of great works of art in exhibition spaces around



Ian inspecting C Y O'Connor. Image taken by John Malaga of Fremantle Ports.



View of the exhibition *1/15 of silence*, by Josefina López at Galería NAC, 2017.



the world. This process was, no wonder, influenced by my conservation awareness, and the exhibition revealed that double-sided perspective.

From having been a photographer in my early days I know that I can document something very precisely, and this can be very useful for research purposes. Moreover, during a shortage of work opportunities in one area, I know there is always an alternative path to still work on what I love.

Conservation is a problem-solving practice and has so many facets to it. *You need to think out of the box, and get the bigger picture*; even if you are working on a painting in a small room, you can consider where it will go or how it will be hung or lit. These are questions that we need to at least have in mind. *This you can only achieve by exploring and connecting with other related fields, meeting specialists from other areas, and blending good ideas and practices to achieve better solutions for everyone.*

### Yadin Larochette

I was running a private practice in textile conservation, and it was important to me to stay connected to developments in the field. I joined the Board of the [North American Textile Conservation Conference](#) as one way to stay up-to-date and, at the same time, expand my network of colleagues. The conference, which is organized and hosted by Board members in Canada, the United States, and Mexico, is bilingual (English and Spanish). One of my goals while on the Board was to secure funding to support attendance of Latin American colleagues, as exchange rates and wage disparities make it prohibitive for them to attend otherwise. Thanks to a recommendation by Debbie Hess Norris, Chair of the Art Conservation Department at the University of Delaware, I reached out to [Tru Vue](#) (a manufacturer of acrylic and glass glazing for fine art framing and exhibit case fabrication) as part of those efforts. They invest in the conservation field in a number of ways, including sponsorships and scholarships towards professional development. Fortuitously they were looking for a part-time consultant to expand the market in Latin America, and it turned out to be a perfect fit to augment my private practice.

When a full-time position with Tru Vue became available 3 years later, *I was ready to shift completely from textile conservation treatments, where I was connecting threads on literal cloth, to a position connecting people within the metaphorical fabric of museum and art professionals.* Now I help build and manage relationships with clients ranging from large distributors to small business owners; end users such as art conservators, preparators, curators, and collections managers; and private collectors of art and historic documents. Serving as a consultant and technical point of contact, I help clients address product application challenges.

Exposure to various professionals in the art world with multiple perspectives has allowed me to gain a broader understanding of where concerns overlap and where they don't. This, in turn, has led me to be far more aware of how our language within conservation can be interpreted (and in some cases misinterpreted) by those outside of our profession. Each profession within the art world has its own language, and understanding that language is paramount to being able to effectively communicate and connect. *This concept can not only lead us to directly offering our services as conservators, but also to influencing decisions that help our field in the long run.*



Yadin head shot taken by photographer Robert San Juan

# ANNOUNCEMENTS

## CALLS FOR PAPERS

**Playing and Operating: Functionality in museum objects and instruments**  
4-6 February 2020  
Paris, France  
Submission deadline: 22 October 2019  
Send abstracts to Mathilde Thomas: [mthomas@cite-musique.fr](mailto:mthomas@cite-musique.fr)

**22<sup>nd</sup> General Assembly and International Symposium: Building Peace through Heritage**  
13-15 March 2020  
Florence, Italy  
Abstract submissions due: 15 October 2019  
Send abstracts here: [secretarygeneral@fondazione-delbianco.org](mailto:secretarygeneral@fondazione-delbianco.org)

**'Walking on Images' Session at the Association for Art History 2020 annual conference**  
1-3 April 2020  
Newcastle upon Tyne, UK  
Deadline for papers: 21 October 2019  
Submission information found [here](#).

**Wall Painting Conservation and its Dilemmas in the Twenty-first Century: A Conference in Memory of a Sharon Cather**  
16-18 April 2020  
York, UK  
Paper submissions and questions can be sent to Professor David Park: [david.park@courtauld.ac.uk](mailto:david.park@courtauld.ac.uk)

**15<sup>th</sup> International Symposium on Wood and Furniture Conservation**  
**Louis, Louis, Louis! Origins, flourishing and spread of an international furniture style**  
24-25 April 2020  
Amsterdam, The Netherlands  
Paper submissions due: 1 November 2019  
More information can be found here: <http://www.ebenist.org/en/coming-symposium/>

**46<sup>th</sup> CAC Conference and Workshops**  
7-9 May 2020  
Ontario, Canada  
Deadline for presentations and posters: 31 October 2019  
Submissions can be posted [here](#) and questions can be directed here: [conference@cac-accr.ca](mailto:conference@cac-accr.ca)

**The 7<sup>th</sup> International Architectural Finishes Research (AFR) Conference**  
14-16 October 2020  
Tel Aviv, Israel  
Paper submission deadline: 15 October 2019  
More information can be found [here](#).

## CONFERENCES, SYMPOSIUMS

**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

**Re: New Media Art: Contemporary Art Conservation Student Symposium 2019**  
7 October 2019  
University of Amsterdam, The Netherlands  
More information and registration [here](#).

**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  
Send proposals and questions to: [Cynthia.schwarz@yale.edu](mailto:Cynthia.schwarz@yale.edu)

**Icon Modern Materials Network: Challenges of the Modern Object 2019**  
17 October 2019  
London, UK  
For more information visit: <https://www.eventbrite.com/e/icon-modern-materials-network-symposium-challenges-of-the-modern-object-tickets-67247257357>

**Third Annual Meeting of the Global Consortium for the Preservation of Cultural Heritage**  
21-22 October 2019  
Washington DC, USA  
More information can be found here: <https://gpcph.org/home/fall-2019-meeting>

**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](#).

**Symposium: From Weston House to the Weston Library: the Sheldon Tapestry Maps at the Bodleian**  
22 October 2019  
Oxford, UK  
For more information visit [here](#) and [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: <https://nzccm.org.nz/event/2019-conference/>

**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: <https://www.nhb.gov.sg/what-we-do/our-work/sector-development/museum-roundtable/hcc>

**Icon Gilding & Decorative Surfaces Group one-day symposium**  
24 October 2019  
London, UK  
For more information contact: [icongdsg@outlook.com](mailto:icongdsg@outlook.com) and visit: <https://www.iiconservation.org/content/icon-gilding-decorative-surfaces-group-one-day-symposium>

**20|21 Masterclass: Advanced Textile Cleaning**  
24-25 October 2019  
Porto, Portugal  
For more information see flyer: <https://www.iiconservation.org/sites/default/files/news/attachments/9780-17th-masterclass-2021-poster-advanced-textile-cleaning.pdf>

**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/>

**Cultural Heritage Science Symposium**  
27 October-1 November 2019  
Okinawa, Japan  
For more information on submissions: <http://www.ceramic.or.jp/pacrim13/callforpapers.html>

**2019 Safety and Cultural Heritage Summit: Preserving our Heritage and Protecting Our Health**  
30 October 2019  
Smithsonian American Art Museum, Washington DC, USA  
For more information visit [here](#).

**Nordic Association of Conservators (NKF-DK) Symposium: Analysis and imaging techniques in the conservation of art, cultural and natural heritage**  
31 October-1 November 2019  
National Museum of Denmark, Copenhagen  
For more information visit: <https://nkf-dk.dk/kalender/37/>

**Materials in Motion Annual Meeting on the Preservation of Animation Artwork 2019**  
1-2 November 2019  
The Waterside Arts Centre, Sale, Greater Manchester, UK  
For more information visit: <http://www.materialsinmotion.nl/mim-manchester-meeting-2/>

**3<sup>rd</sup> International Congress of Digital Archives Forging the Future: Artificial intelligence and big data for digital audio and visual preservation**  
5-8 November 2019  
Mexico City, Mexico  
For more information and registration visit: <http://www.congresoarchivosdigitales.unam.mx/>

**Materials Testing for Cultural Heritage Symposium**  
6 November 2019  
Department of Scientific Research, Metropolitan Museum of Art, New York City  
Please RSVP to Eric Breitung at [breite@metmuseum.org](mailto:breite@metmuseum.org) to reserve a space

**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  
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  
For more information and registration visit: <http://www.waac-us.org/2019-los-angeles-ca>

**DHA38: Dyes in History and Archaeology**  
7-8 November 2019  
Amsterdam, The Netherlands  
For more information visit: [www.DHA38.nl](http://www.DHA38.nl)

**Making Conservation: AICCM National Conference 2019**  
13-15 November 2019  
Melbourne, Australia  
More information and registration: <https://aiccm.org.au/whatson>

**Forging Ahead: New Perspectives on Heritage Ironwork  
National Heritage Ironwork Group (NHIG)**

14 November 2019

Victoria &amp; Albert Museum, London, UK

For more information and registration visit: <https://nhig.org.uk/events/event/forging-ahead-new-perspectives-on-heritage-ironwork/>**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>**Eastern Analytical Symposium & Exposition**

18-20 November 2019

Plainsboro, New Jersey, USA

For more information visit: [www.eas.org](http://www.eas.org)**Workshop on Energy Sustainability**

18-21 November 2019

Ottawa, Canada

For more information visit [here](#).**Art of the Lost: Discussing the future of the past**

27-29 November 2019

Canterbury Cathedral, UK

For more information visit [here](#).**Plenderleith Memorial Lecture 2019: Re-imagining the Macintosh building**

28 November 2019

Glasgow, Scotland

For more information visit [this site](#).**Museum Summit 2019: Formation & Transformation**

28-29 November 2019

Hong Kong Convention and Exhibition Centre, Hong Kong

For more information visit: <https://www.museumsummit.gov.hk/en/registration/>**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/>**CCAHA Conference: Striking the Balance: Access vs Preservation in Museums**

5-6 December 2019

Philadelphia, USA

For more information visit: <https://ccaha.org/events/striking-balance-access-vs-preservation-museums>**The 13<sup>th</sup> International Conference of Young Researchers in Heritage 2019: the concept(s) of heritage**

13-15 December 2019

Canberra, Australia

For more information go to [this site](#).**TAG: Archaeology and heritage studies in, of, and after the Anthropocene**

16-18 December 2019

UCL, London, UK

For more information visit: <https://www.ucl.ac.uk/archaeology/news-events/conferences/tag-2019>**'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)**The 4<sup>th</sup> International Conference on the Conservation of Architectural Heritage**

31 January-2 February 2020

Aswan-Luxor, Egypt (Nile cruise)

For more information visit: <https://www.ierek.com/events/cah4th#introduction>**ICOM-CC Joint Interim Meeting Paintings and Theory, History, and Ethics of Conservation Working Groups**

6-7 February 2020

Lisbon, Portugal

For more information visit: <https://www.iiconservation.org/content/icom-cc-joint-interim-meeting-paintings-and-theory-history-and-ethics-conservation-working>**CFP: Study Day on Nineteenth-Century French Drawings**

13 March 2020

Cleveland, Ohio, USA

For more information contact: [FrenchDrawings@clevelandart.org](mailto:FrenchDrawings@clevelandart.org)**Plastics in Peril: Care and conservation of plastics in museum collections**

16-17 March 2020

University of Cambridge, UK

For more information visit [here](#).**Cultural Heritage and the Ethics of War**

18-19 March 2020

New Orleans, Louisiana, USA

For more information visit: <https://www.heritageinwar.com/conference-heritage-in-war>**Architectural Plastics & Polymer Composites in the 21<sup>st</sup> Century**

28-29 March 2020

Cambridge, Massachusetts, USA

Contact Susan E. Schur for more information: [ses\\_tec\\_con@msn.com](mailto:ses_tec_con@msn.com)

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

30 March 2020

Joanneumsviertel, Auditorium, 8010 Graz, Austria

For more information visit: <https://www.museum-joanneum.at/ihr-besuch/programmuebersicht/veranstaltungen/events/event/8410/tag-der-restaurierung-2020>**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>**Care and Conservation of Manuscripts 18**

22-24 April 2020

Arnamagnaean Institute, Copenhagen

For more information visit: <https://nors.ku.dk/cc/>**The Fragment in the Digital Age: Opportunities and risks of new conservation-restoration techniques**

13-15 May 2020

Hildesheim, Germany

For more information visit: [https://www.hornemann-institut.de/english/call\\_for\\_papers\\_tagung\\_fragmente.php](https://www.hornemann-institut.de/english/call_for_papers_tagung_fragmente.php)**Australian Museums and Galleries Association National Conference 2020 (AMaGA2020)**

18-21 May 2020

Canberra, Australia

If you have questions contact: [amaga@conlog.com.au](mailto:amaga@conlog.com.au).**AIC Annual Meeting: Conservation:****Reactive and Proactive**

19-23 May 2020

Salt Lake City, Utah, USA

For more information visit: <https://www.culturalheritage.org/events/annual-meeting/current-meeting/register>**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/>**VDR Textile Working Group Symposium**

25-27 June 2020

Cologne, Germany

For more information visit: <https://www.restauratoren.de/der-vdr/fachgruppen/fachgruppe-textil/>**Forum for the Conservation and Technology of Historic Stained Glass: 11<sup>th</sup> Forum**

9-11 July 2020

Institut d'Estudis Catalans, Barcelona, Spain

For more information visit [here](#).**Scientific Methods in Cultural Heritage Research: Gordon Research Conference**

12-17 July 2020

Les Diablerets Conference Center, Switzerland

Applications to attend must be submitted by 14 June 2020

For more information visit: <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/>**12<sup>th</sup> International Conference on Structural Analysis of Historical Constructions (SAHC 2020)**

16-18 September 2020

Barcelona, Spain

Visit the webpage for more information: <http://congress.cimne.com/SAHC2020/frontal/default.asp>**IIC 28<sup>th</sup> Biennial Congress**

2-6 November 2020

Edinburgh, UK

For more information visit: <https://www.iiconservation.org/congress/Edinburgh>**COURSES, WORKSHOPS****Course on Publishing in Conservation**

1 October 2019

The Fitzwilliam Museum, Cambridge, UK

Information and registration found here: <https://museums.cam.ac.uk/events/publishing-conservation-0>**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 [here](#).**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/>

**French Wood Group 9<sup>th</sup> Workshop: Wood Colours—  
Painting supports and wood tints**

11 October 2019

Aubervilliers, France

For more information go to: <https://sfiiic.com/wp-content/uploads/2019/09/SFIIIC-Bois-Programme-2019-final.pdf>**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/>**Preventive conservation in museums, libraries and archives: scientific collections as a case study**

16-18 October 2019

Palermo, Italy

For more information visit: <https://indico.ict.inaf.it/event/880/overview>**Solvents and Paint Films: Practical Solutions**

21-23 October 2019

By Gwendoline R. fife at SRAL Studios, Maastricht, NL

For information and registration: [info@sral.nl](mailto:info@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 [here](#).**Course on inks: Production, Use, and Conservation**

25-27 October 2019

Krems, Austria or Online

Contact Patricia Engel for more information: [patria.engel@donau-uni.ac.at](mailto:patria.engel@donau-uni.ac.at)**Microfade Testing: Fundamentals and Practice Workshop (WAAC Pre-Meeting Workshop)**

5 November 2019

Getty Center, Los Angeles, CA, USA

For more information visit: [http://docs.wixstatic.com/ugd/d3b1ca\\_f194ae4ca7c2497da5b0932a3f196c6b.pdf](http://docs.wixstatic.com/ugd/d3b1ca_f194ae4ca7c2497da5b0932a3f196c6b.pdf)**Linked Conservation Data Project: 2<sup>nd</sup> Network Webinar**

8 November 2019

2<sup>nd</sup> Webinar, based in London, UKFind more information and register here: <https://www.ligatus.org.uk/lcd/>**Infrared and Raman Spectroscopy School on Cultural Heritage (VIII edition)**

11 November 2019

Centro Conservazione e Restauro La Venaria Reale, Torino, Italy

For more information visit [here](#).**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/>**Cultural Heritage Science Open Source (CHSOS): Paintings Workshop**

9-12 December 2019

Sicily, Italy

For more information and registration visit: <https://chsopensource.org/trainings-chsos-studio/>**HEART (Heritage Emergency and Response Training) 2019**

9-13 December 2019

Washington DC, USA

For more information and to apply visit: <https://culturalrescue.si.edu/hentf/training/>**Practical Methods for Art Examination**

14-16 January 2020

SRAL Studios, The Netherlands

For more information contact: [info@sral.nl](mailto:info@sral.nl)**Cultural and Natural Heritage Workshop at European Synchrotron Radiation Facility (ESRF-EBS)**

22-24 January 2020

Grenoble, France

For more information visit: <https://www.esrf.eu/heritage-workshop>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

26-28 February 2020

Hollywood, CA, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

4-6 March 2020

Manoa, HI, USA

For registration and information visit [here](#).

**19<sup>th</sup> International Course on Wood Conservation Technology: ICWCT 2020**

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

On-line / Oslo, Norway

For more information visit: <https://www.iccrom.org/courses/19th-international-course-wood-conservation-technology-icwct-2020>

**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

21-23 April 2020

Harpers Ferry, WV, USA

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

**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

26-28 May 2020

Salt Lake City, UT, USA

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

**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

23-25 June 2020

Atlanta, GA, USA

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

**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

21-23 July 2020

Boulder, CO, USA

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

**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

18-20 August 2020

Detroit, MI, USA

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

**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

15-17 September 2020

Seattle, WA, USA

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



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INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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