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# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



Dinosaur's Secrets Revealed | Story Behind a 1992 Madrid Congress Talk | Magnetic Mounting Systems



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## FROM THE PRESIDENT'S DESK

As we go to press, adverse issues effecting cultural heritage seem to be surmounting from flooding in Venice to the destruction by fire of the world heritage site of Shuri Castle in Okinawa, Japan. Whilst the recent National Museum of Brazil and Notre Dame Cathedral tragedies have shown that the danger of fire—particularly with wooden structures—is always going to be present, even with the most sophisticated of alarm and suppressant systems, the highest tide in 50 years in Venice is seen as directly attributable to climate change.

The role conservators can play in dealing with the effects of climate change is still being explored, but an important starting point is for us to be involved in the key discussions. To that end IIC was an endorsing organisation for the [Climate Heritage Network \(CHN\)](#) launch in October 2019 in Edinburgh and will be playing a significant role in the "[Stemming the Tide: Global Strategies for Sustaining Cultural Heritage through Climate Change](#)" to be held at the Smithsonian, Washington DC in March 2020. Adaptation is a word being used more and more in the climate change response debate, and we need to be asking how the conservation profession can bring value to society as it adapts to a new framework. For instance, as communities face rising sea levels, and in the case of Pacific Islands like Kiribis literally sink beneath the waves, conservators can play a significant role in helping communities identify and conserve those elements the communities most value. Rarely has 'Think global, act local' had more resonance.



Meanwhile, I can report that Beatriz Haspo's mission to the National Museum of Brazil, on behalf of IIC and supported by the Prince Claus Fund, proved to be valuable in gaining on-the-ground information as to how IIC can assist in the post-fire recovery. Beatriz met with the Museum director Dr Alexander Kellner who expressed his thanks for the direct support that IIC is providing. We are delighted that Beatriz will be the guest speaker at IIC's AGM in London on 27<sup>th</sup> January where she will be talking about the mission.

I was privileged to be able to attend the opening days of IIC's ITCC (International Training Centre for Conservation) in Beijing at the beginning of November. Focusing on glass and ceramics, this is the fifth course ITCC has run in conjunction with The Palace Museum. The ITCC is the brain child of Dr Shan Jixiang, the Forbes lecturer at IIC's 2014 Congress in Hong Kong, and former director of the Museum who developed the course structure with our Emeritus President Sarah Staniforth. The facilities of the Hospital for Conservation at The Palace Museum, where the course is held, and the support of its current 176 staff are outstanding. Ninety-six students, half sourced within China and half internationally, have already benefited from the previous two-week courses at which a succession of IIC Fellows have lectured. All travel and accommodation expenses are generously paid for by the Chinese Government. I met with Dr Shan's successor Dr Wang Xudong, and both the Palace Museum and IIC committed to continuing the work of the Training Centre.

Do join us if you are in London on the evening of Monday January 27<sup>th</sup> for the AGM to be held at the Society of Antiquaries in Piccadilly at which Beatriz will speak.

Until then my best wishes,  
Julian Bickersteth  
*IIC President*

# EDITOR'S SOUNDING BOARD

As 2019 comes to a close, I have been mentally flipping through the conservation news stories and events that I have read about, covered, and experienced this year. Sadly, the first stories to come to mind are those of tragic loss including an alarming number of recent fires (The National Museum of Brazil, Notre Dame in Paris, the Shuri Castle in Okinawa, the Getty fire in Los Angeles) affecting art and cultural heritage collections and monuments. In elemental contrast, the recent *acqua alta* in Venice, some of the highest water levels in 50 years, has stirred up stories of the infamous 1966 flood and the great destruction water too can cause.



It is all too easy to become bogged down with the monumental weight of these events, especially among our crowd of caretakers, conservators, and lovers of cultural, historic, and artistic works. While mulling over these stories, it occurred to me that I ought to, instead of counting tragedies, count blessings.

To get my own list started, it was truly uplifting that in the wake of the Notre Dame fire, there was an immediate outpouring of support, both emotional and monetary; a true blessing uniting Paris and the world. IIC has had an extremely busy and exciting year full of new partnerships (such as the Climate Heritage Network) and great new benefits for our members (including new student membership rates and the growing IIC Community platform). I've certainly been amazed this year by the many generous colleagues all over the world who have shared their stories, research, and thoughts with me and with *News in Conservation*. So, keep those stories coming in 2020!

And at the risk of getting a bit too sentimental (as we oft do this time of year), I leave you with these lyrics by the great Irving Berlin:

*When I'm worried and I can't sleep  
I count my blessings instead of sheep  
And I fall asleep counting my blessings*

Sharra Grow  
*IIC Editor, News in Conservation*



**IIC Community opens for members**

Our new online IIC Community has launched including Special Interest Communities, event listings and networking opportunities.

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# NEWS IN BRIEF

## RECORD FLOODING IN VENICE THREATENS CULTURAL HERITAGE

On the 12<sup>th</sup> of November, Venice was once again inundated with *acqua alta* or high flood waters, an occurrence which has become more frequent in recent years. Between 1872 and 1950 the city recorded only one “exceptional” high tide (reaching 140 centimeters / 4 feet 7 inches) above sea level. However, since 1950 there have been 21 such events, 4 of which occurred in the week of November 11<sup>th</sup> alone, this month’s levels being the highest in 50 years.

Venice’s mayor, Luigi Bragnaro, declared a state of emergency, temporarily closing the Venice Biennale, Saint Mark’s Basilica, the Peggy Guggenheim Collection, and other cultural sites in the city. This year’s biennale was aptly themed “May You Live in Interesting Times” and officially closed on November 24<sup>th</sup> while the city was still struggling to manage through the flood waters.

A treasure trove of cultural heritage and artistic masterpieces, Venice has already jumped into rescue mode for works in danger. The mosaics in Saint Mark’s Cathedral and even some of Vivaldi’s original 18<sup>th</sup>-century scores are among works damaged in this year’s historic flooding.

At least half the city’s churches have suffered serious damage as well as museums and galleries including Ca’ Pesaro, the modern art gallery right on the Grand Canal. Even the ground floor of the Fondazione Querini Stampalia—which was



Flood waters, like those seen in this photograph taken during 2009 flooding, reached record levels this November. *High tide (acqua alta) in Venice*, by Roberto Trombetta (2009). Original location of the image [here](#). Licensed under [CC BY-NC 2.0](#).

modernized by architect Carlo Scarpa in the midcentury with built-in drains and cantilevered travertine steps allowing water to more easily drain—could not escape flood damage this time.

For a city already overwhelmed by tourists and cruise ships each year, and a shrinking local population due to rising living expenses, the flooding and damage add insult to injury. The struggle to preserve Venice and all that the city represents is real, and if catastrophic events such as this don't instigate action (such as tourist restrictions and the long-promised but still incomplete barrier infrastructure), what will?

Read more here: <https://www.wsj.com/articles/in-venice-a-struggle-to-rescue-damaged-art-and-architecture-11574703868>

## INAUGURATION OF THE LOUVRE CONSERVATION CENTER

Designed by the British architectural firm Rogers Stirk Harbour + Partners, the Louvre Conservation Center, inaugurated on October 8, 2019, will be home to some 250,000 works of art by 2024, making it one of Europe's largest study and research centers. The sober and elegant building blends seamlessly into the landscape and boasts optimal conservation performance.

The Musée de Louvre, located on the banks of the river Seine, is particularly vulnerable to the risk of centennial flooding. Some of its permanent exhibition galleries and storage spaces are, indeed, situated in flood zones. Since 2002, the Paris Police Prefecture has issued warnings about the risks of flooding. The Louvre does have a flood-risk prevention plan (PPCI), but in the event of centennial flooding, there would not be enough time to remove and protect all the art works, especially those in underground storage spaces spanning nearly 10,000 m<sup>2</sup>.

The museum therefore had to look elsewhere to find a permanent solution for guaranteeing the safekeeping of its collections. Moreover, some of the Louvre storage spaces no longer meet the conservation and operational requirements of a museum. The move is therefore an opportunity to improve conservation conditions and offer a more suitable space for



Centre de conservation du Louvre, espace de réserve. © Architecte Rogers Stirk Harbour + Partners / Joas Souza Photographe

study and research. It is also an opportunity to gather stored works in a single space, whereas up to now, they have been scattered in over 60 different locations, both inside and outside the former palace. Indeed, since 2003 the museum has taken steps to safeguard works of art, moving some reserves into temporary external storage spaces that do not belong to the Louvre, while waiting to find a more sustainable solution.

The site chosen for building the Louvre Conservation Center is located in the commune of Liévin (northern France), near the Musée du Louvre-Lens.

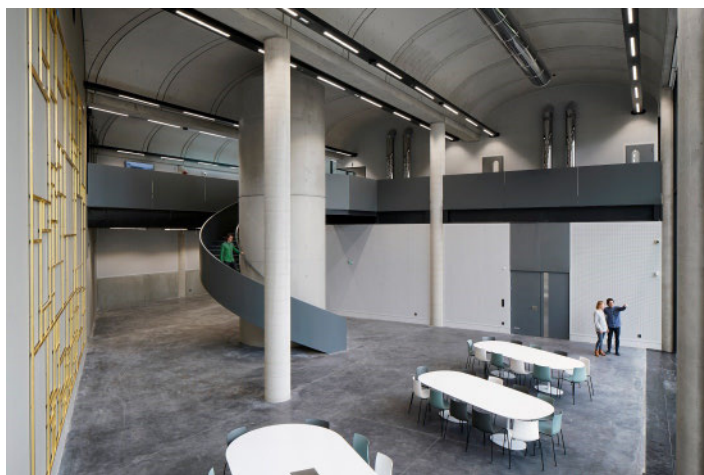
The site, located 1 hour and 10 minutes from Paris by TGV, is perfectly in line with local authorities' ongoing efforts to develop and revitalize this former mining basin. The museum in Lens and new conservation center is the Louvre's way of contributing to those efforts.

The center is dedicated to the preservation and conservation treatment of art works, research and study, with dedicated spaces indispensable to each (packing/unpacking, photo studio, conservation treatment workshops, consultation rooms). It is not simply a storage space, but a work space for museum experts who meet regularly with counterparts (e.g. museum professionals, conservators, photographers), researchers and academics to consult art works, conduct research or participate in training. The center will contribute to the widespread renown of the Louvre and forge scientific and cultural partnerships both at national and regional level.

Moreover, the center may house, in accordance with international law, works of art from countries engaged in armed conflict, upon the request of those States that are its rightful owners. This would be a temporary measure until the works can be returned, once the armed conflict ceases.

The building consists of approximately 18,500 m<sup>2</sup> of floor space, of which 9,600 m<sup>2</sup> will be reserved for storing works, and 1,700 m<sup>2</sup> for study and conservation treatment. It was built by the British contracted architects Rogers Stirk Harbour + Partners in association with landscape architects from Français Mutabilis Paysage, the technical consultancy Egis Bâtiment Nord, the environmental consultancy Indigo SAS, and economists from VPEAS SAS. Together, the team designed a building that fits perfectly into the landscape, with a garden on the slightly sloping roof. It combines light-filled spaces for people to work and art to circulate, and cutting-edge technology to guarantee stable climatic conditions for the proper conservation of the Louvre's collections. Blending seamlessly into the surrounding landscape, partially beneath the ground and all on one level, the building has a very high thermal mass, making it energy-efficient and eco-friendly. It is also equipped with all the necessary facilities and tools for moving and conserving works of art.

The overall operating budget for the project mounts to €60 million, excluding property costs, of which €42 million is for construction. Many players have mobilized their resources to participate in the financing of the building. The break-



**Top:** Centre de conservation du Louvre © Paysagiste Mutabilis Paysage et Urbanisme. **Center:** Centre de conservation du Louvre, espace de réserve. **Bottom:** Espace de médiation du Centre de conservation du Louvre (All three images © Architecte Rogers Stirk Harbour + Partners / Joas Souza Photographie)



down of funding is as follows: Musée du Louvre: €34.5 million (in large part from the brand license given to the Louvre Abu Dhabi), European Union + ERDF: €18 million, with Hauts-de-France region as acting manager, Hauts-de-France region: €5 million Ministry of Culture: €2.5 million. The Lens-Liévin urban area also contributed up to €2.66 million to the project, which takes into account property costs, preliminary studies, and site servicing. It also provided the land to the State, for use by the Louvre, for a symbolic cost of €1. Operating costs of the center will be entirely covered by the Louvre, thanks to a portion of the interest earned from the Louvre Endowment Fund, which provides steady and sustainable revenues.

Musée du Louvre, External Relations Department  
Adel Ziane, Director  
Sophie Grange, Head of Communications Subdepartment  
Nadia Refsi, Head of Press Division

## ASK A CONSERVATOR DAY

The first-ever Ask a Conservator Day was held on November 4, 2019. The date is a meaningful one for the field: on November 4, 1966, the Arno river flooded Florence, Italy, damaging priceless cultural heritage. However, in response to the catastrophe, incredible efforts were made—and are still being undertaken—to conserve the items impacted by the flood.

Ask a Conservator Day follows in the spirit of that international collaboration and exchange of knowledge. Participants celebrated the growth of the field since the flood, discussing a wide variety of topics, ranging from [the sublime to the truly horrifying](#). More than 200 individuals and institutions in 15 countries participated, with even more people asking questions. We were thrilled to see so much international discussion and are grateful to colleagues at conservation organizations, including IIC, that encouraged participation.

Using the hashtag #AskAConservator on social media platforms, conservators around the world answered questions about their training, work, and goals for the field. Many people engaged in written Q&A sessions, but some institutions livestreamed [from their labs](#) or [discussed conservation topics](#) with colleagues, creatively answering questions on the fly.

This event was organized by the American Institute for Conservation and the Foundation for Advancement in Conservation (AIC and FAIC). Our goal was to provide a holistic view of what conservation entails—everything from individual



**Top image:** AIC promotional image from Ask A Conservator Day. **Bottom image:** Screen capture from AIC's livestream, featuring (left to right) Rebecca Kennedy of Curae Collections Care, LLC, who serves on AIC's Emergency Committee, with Abigail Aldrich and Vicki Lee of the National Archives and Records Administration. The livestream was filmed at NARA. Both images courtesy of the American Institute for Conservation and the Foundation for Advancement in Conservation (AIC and FAIC).

conservators working in private practice to multiple departments at large institutions. By creating a free, accessible opportunity for people to engage with conservators on social media, we hope to raise public awareness of conservation and encourage greater public advocacy for the preservation of cultural heritage.

Please explore the hashtag on your social media platforms to see this year's posts. We hope that you'll join us for Ask a Conservator Day next year!

Katelin Lee  
*Outreach Coordinator*  
*The Foundation for Advancement in Conservation*

## SHURI CASTLE FIRE IN OKINAWA, JAPAN

During the early morning hours on October 31<sup>st</sup>, the Shuri Castle in Okinawa, Japan (designated as a UNESCO World Heritage site in 2000) went up in flames.

The Shuri Castle is located in Naha and has become a historic symbol of the Ryukyu Kingdom which ruled from 1429 to 1879 when Japan annexed Okinawa. The Castle holds further importance to the island and the whole nation; Shuri Castle was destroyed during the battle of Okinawa at the end of WWII where 200,000 (many of them civilians) lost their lives. The Castle was rebuilt and became home to Okinawa's largest public university until the 1970s when it was dedicated as a public monument.



Shuri Castle (2013). Image by [かがみ〜 \(Kagami\)](#). Image original location [here](#). Licensed under: [CC BY-NC-ND 2.0](#)

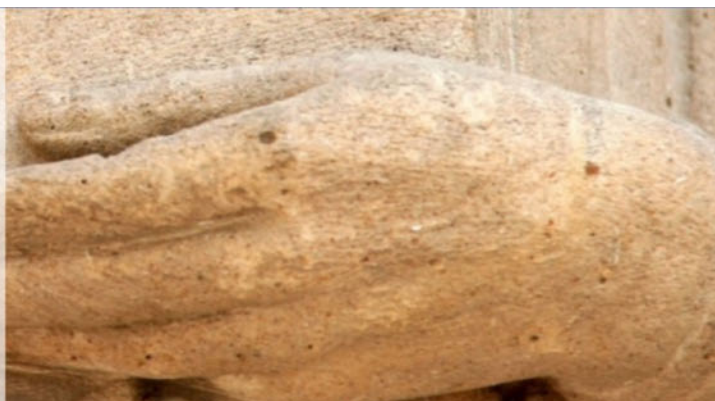
At the time of this most recent fire, the Castle was hosting an annual week-long festival; all remaining events were subsequently cancelled. Firefighters worked for over 10 hours to control the flames which quickly spread to adjacent wooden buildings due in part to high winds.

Okinawa Governor Denny Tamaki said, upon news of the fire, "My heart is broken. But I also feel strongly that we must reconstruct Shuri Castle, a symbol of the Ryukyu Kingdom filled with our history and culture."

## Call for Proposals - Conservation and Philosophy: Intersections and Interactions

This two-day symposium will take place in November 2020 at East Sussex Coast College. Please send your proposals by 7 February.

[Find out more](#)





IIC's 28<sup>TH</sup> BIENNIAL CONGRESS  
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IN BUILT HERITAGE CONSERVATION**

McEwan Hall, Edinburgh, Scotland

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# REVERSE-ENGINEERING CONSERVATION: REVEALING THE SECRETS OF THE FIRST SCIENTIFICALLY DESCRIBED DINOSAUR

By Paul F Wilson

*Today's museums are home to an overwhelming number of objects from the depths of history, ranging from relics of cultures and societies long past to the remains of ancient leviathans that defy modern understanding. Among these myriad objects are a smaller proportion with great cultural or scientific significance. Their importance to human understanding of the past means they remain sequestered away in museum collections, safely kept in the knowledge that their significance has already been fully explored.*

The right dentary of *Megalosaurus bucklandii*, part of the lectotype of the specimen (one part of a collection of specimens that is the quintessential example of a species), is one such example at the Oxford University Museum of Natural History (OUMNH). This jawbone represents the first scientifically described dinosaur, the first fossil specimen to be recognised as belonging to a then as-yet unknown group of animals. Described by the Reverend Williams Buckland in 1824, and then included among the first description of the 'Dinosauria' by Richard Owen in 1842, *Megalosaurus* and its cousins *Iguanodon* and *Hylaeosaurus* went on to kickstart the first dinosaur craze in Victorian England, a legacy that arguably persists to this day.

In spite of this, surprisingly little is known about the specimen itself. Museum records for the specimen are scant. It is known that it was purchased in 1797 but little information appears to have been recorded on what actually happened in the interim between then, its description and today. Images of the specimen that exist take the form of idealised or inaccurate lithographs, the trail running cold in the mid-19<sup>th</sup> century. This is especially concerning as the specimen shows considerable evidence of restoration in plaster, as noted by [Benson et al. \(2008\)](#). When this damage and replacement took place is uncertain, although records seem to suggest that something may have happened when the specimen first went on display in the early 20<sup>th</sup> century.

What restoration was done to the object is not clear however. The process of conservation, the treatment and stabilisation of damage and the degradation of a museum object mandates knowledge on what has previously been done to the object. An absence of this information makes future conservation efforts challenging and risky, making the venerable specimen a conservation concern in its own right.

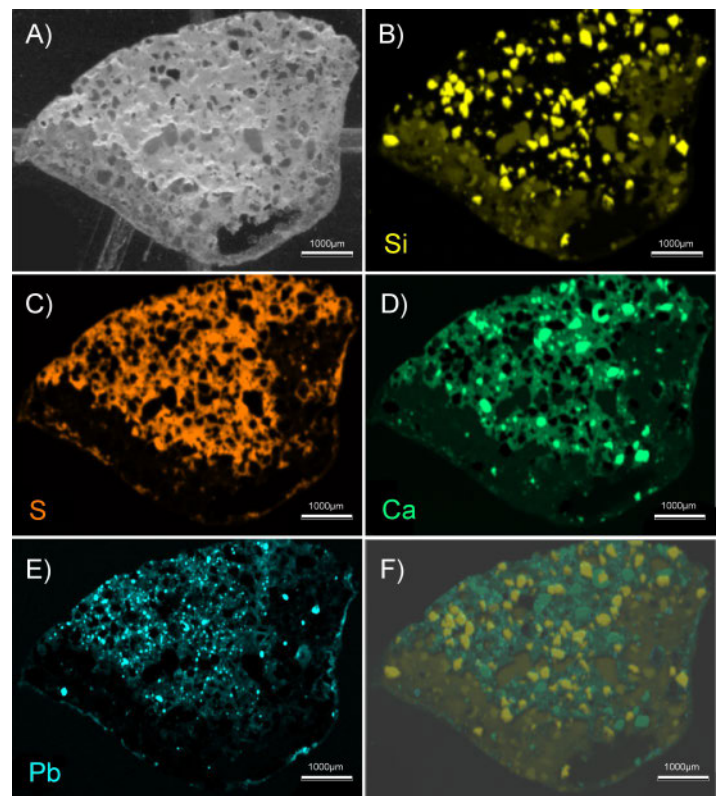
In order to overcome this, we attempted to reverse engineer the conservation history of the specimen, utilising cutting-edge imaging techniques. Previous research ([Wilson et al. 2017](#)) explored the specimen using the X-Ray Computed Tomography (XCT) facilities at the Centre for Imaging, Metrology and Additive Technologies (CiMAT) at the University of Warwick. This method uses the transmission of x-rays through an object to reconstruct the internal and external structure of an object based on its relative density. This process revealed the presence of two separate plasters used to repair the specimen. This yielded some useful information including the location of all restored material, being characterised in 3D, and the recognition of strange, super-dense particles within one of the plasters.



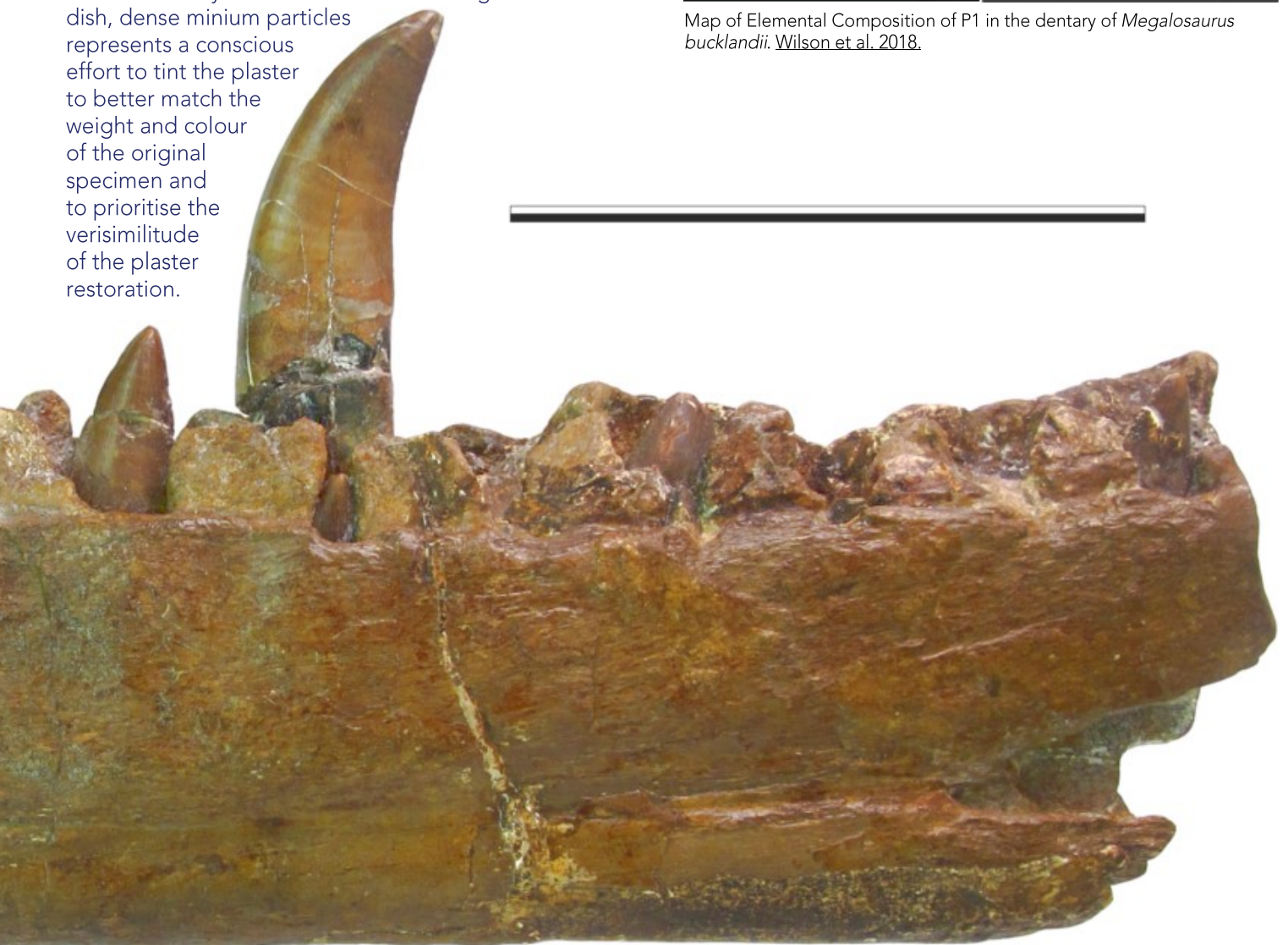
This was insufficient to properly determine the nature of the plasters however. To better characterise them, two elemental mapping methods were used in a convergent approach, Energy-Dispersive X-ray Spectroscopy (EDS) and X-Ray Fluorescence (XRF) being employed. Both of these methods rely on the principle of bombarding a material with high-energy x-rays and detecting the emission of characteristic secondary x-rays, which determine the elemental makeup of the sample.

Analysis of the two plasters revealed that the more abundant plaster, P1, was an impure gypsum plaster (plaster of paris) filled with sand grains, grains of the original specimen and small particles of the mineral minium (a reddish lead oxide). The plaster was also coated in shellac. The second plaster, P2, was also a gypsum plaster, lacking the minium and sand grains but instead being coated in barium hydroxide, a moisture sealant, rather than shellac. The identification of these plasters has helped to better elucidate previous conservational efforts and how to treat the specimen in the future in line with modern conservation standards.

This overall represents an extremely conservative approach to treatment by the conservator. The integration of reddish, dense minium particles represents a conscious effort to tint the plaster to better match the weight and colour of the original specimen and to prioritise the verisimilitude of the plaster restoration.

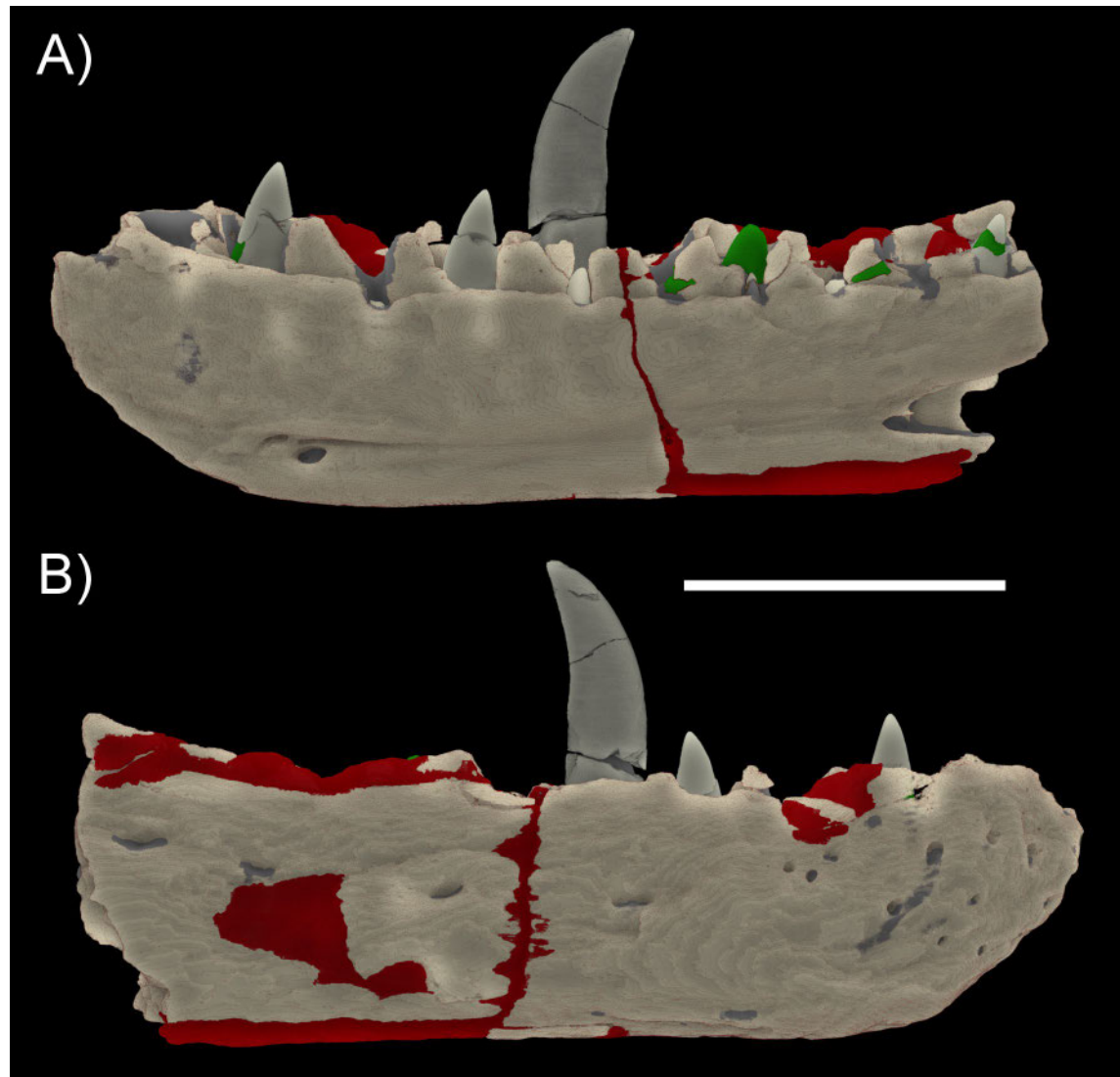


Map of Elemental Composition of P1 in the dentary of *Megalosaurus bucklandii*. [Wilson et al. 2018](#).



The lectotype dentary of *Megalosaurus bucklandii*. (Medial). Image copyright Oxford University Museum of Natural History (OUMNH).

CT Scan Data of the dentary of *Megalosaurus bucklandii*. Red is P1 and Green is P2. [Wilson et al. 2018](#).



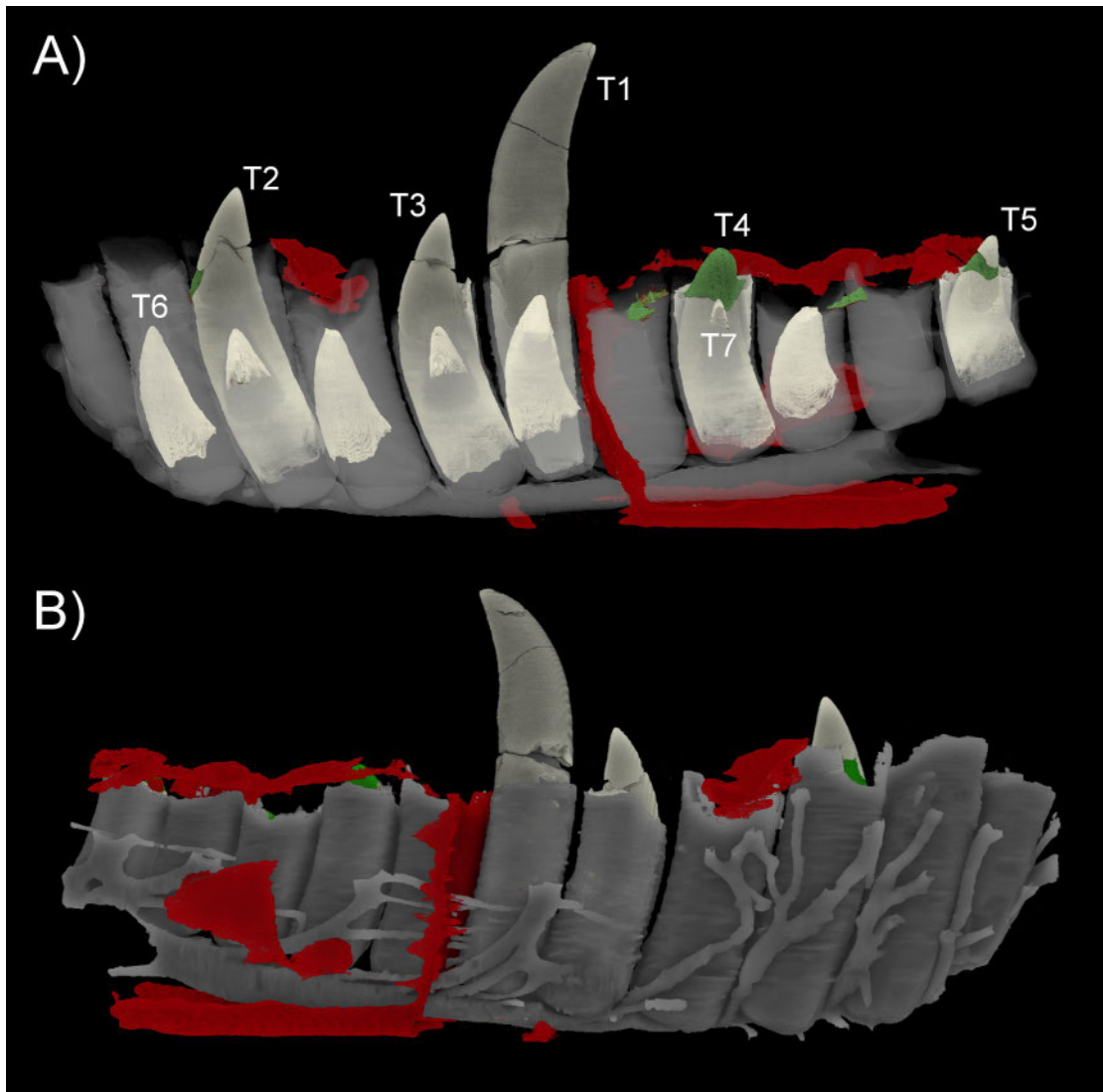
The restoration was also extremely conservative in the geometry of the specimen as well, with small fragments of the original damaged specimen being suspended in the plaster.

Also revealed from the analysis are a number of new findings. Hidden teeth, in the process of growing and being replaced, were elucidated by the XCT analysis, shedding some insight on the tooth replacement of *Megalosaurus*. Additionally, a complex series of dentary canals within the jawbone were revealed, structures that are poorly explored but that recent research has begun to show could be of evolutionary significance. Thus, even one of the museum's most austere objects still has some new insights to show.

This project has also provided some benefit to the Museum's public engagement. Through the medium of 3D printing, replicas of the legendary jawbone have been made that allow visitors to get hands-on with the specimen for the first time. This possibility reflects a new avenue in replica fabrication and museum display methods that could revolutionise the ways in which museums present their content to audiences.

Overall then, *Megalosaurus* presents a powerful case study for conservation professionals on how cutting edge technologies can reverse-engineer the chequered history of objects that are poorly understood. These state-of-the-art analytical techniques can also present opportunities to get new life out of old objects, proving that even revered objects can still surprise.

Special thanks and credit to the [WMG and the University of Warwick](#) and the [Oxford University Museum of Natural History](#).



New Structures in the dentary of *Megalosaurus bucklandii*. A) Medial; B) Lateral. (Image courtesy of Paul F Wilson)

This paper originally appeared as a blog post here: <http://blogs.biomedcentral.com/on-physicalsciences/2019/03/08/reverse-engineering-conservation-revealing-the-secrets-of-the-first-scientifically-described-dinosaur/>

The article is also published through the journal *Heritage Science* and its publisher, SpringerOpen. The article can be found here: <https://heritagesciencejournal.springeropen.com/articles/10.1186/s40494-018-0223-0>



**Paul F Wilson** is an early career fellow at WMG, the University of Warwick. He specialises in the use of 3D printed replicas in public engagement within museums. He focuses on their creation and fabrication using cutting-edge digitisation methods including micro-CT, photogrammetry, laser scanning and the workflows by which they are created.

# BRIDGING CONSERVATION





# AND CRAFTSMANSHIP

By Richard Peck

*Richard Peck is the long-standing Secretary at the Royal Warrant Holders Association (RWHA), which sponsors and awards the Plowden Medal each year. The RWHA also supports the Queen Elizabeth Scholarship Trust, the crafts charity which supports talented craftspeople of all ages and backgrounds and so helps to sustain Britain's cultural heritage. Here Richard explores the link between conservation and craftsmanship and why they are both so important.*

Inaugurated 20 years ago, the Plowden Medal has become one of the most prestigious awards for conservation in the country. Sponsored by the Royal Warrant Holders Association, it commemorates the work of the leading conservator Anna Plowden CBE and is awarded annually to a person who has made a significant, long-term contribution to conservation, whether in a practical, theoretical or managerial way.

Since 1999 conservation has benefitted from the advance of technology and an increased willingness to share best practices. Without the skills needed to conserve important works of art, antiquities and other artefacts, our world would have lost an invaluable legacy. Not only would our understanding of history have been reduced, we would almost certainly have lost many of the skills that are needed to go on creating the buildings, furniture, art, musical instruments and many other things which contribute to our quality of life and which will form the cultural heritage of future generations. Conservation is, of course, about the future every bit as much as it is about the past.

The RWHA chose to support the Plowden Medal because its 760 or so member companies, which range from individual craftspeople to global multi-nationals, share a commitment to the highest standards of service, quality and excellence; this makes them particularly appreciative and knowledgeable about the role conservation plays in our lives.

The rich variety of crafts that exist in Britain is thanks to leading silversmiths, milliners, panel beaters, handweavers and stonemasons—to name a handful—continuing to pass on their intricate skills to the next generation of talented artisans. The RWHA is proud to sponsor the work done by the Queen Elizabeth Scholarship Trust (QEST), which it started in 1990. QEST has helped more than 500 talented craftsmen and women, conservators and apprentices achieve excellence by providing scholarships, educational courses and one-to-one training with a master in their particular field. Without QEST's work, the health and diversity of British craftsmanship would certainly have been seriously diminished.

QEST has also been particularly successful at supporting and encouraging talented artisans to find new ways to keep their craft sustainable and viable from a business perspective. The charity granted its first scholarship almost 30 years ago. Nearly 90% of all its scholars and apprentices are still practicing their craft, and many have passed on their skills to others along the way. Creating a close-knit network of craftsmen and women is just one of the ways that QEST helps them to keep their craft relevant in a rapidly changing world, and that is one of its greatest achievements.

Both encouraging excellence in craftsmanship and recognising the importance of conservation play an essential role in keeping our cultural heritage alive and well. Some of those who have recently been awarded the Plowden Medal help to illustrate the point.



**Opposite page:** Ksynia Marko, standing in front of one of the Gideon Tapestries at Hardwick House, was awarded the 2016 Plowden Medal for her practical skill as well as having the ability to enthuse and pass on her knowledge to others. (National Trust Images © Paul Highnam). **Above:** Nancy Bell receives the Plowden Medal from Sir Charlie Mayfield (Photography by Paul Burns) - Royal Warrant Holders Association.

Nancy Bell and Sarah Staniforth CBE are a unique example of two people being such strong contenders for the Plowden Medal in the same year that the judging panel decided it had no option but to make two awards in 2015.

Nancy Bell oversaw the conservation of many of Britain's most important documents at the National Archives in Kew, ranging from a copy of the Magna Carta to Shakespeare's will and letters attributed to Jack the Ripper. The breadth of documents and artefacts she oversaw at the National Archives represents a tremendous range of technical and managerial challenges, and she was awarded the 2015 Plowden Medal for developing a risk-based approach to environmental management of heritage collections. Drawing on her broad range of skills to champion an interdisciplinary approach, Nancy often had to decide which artefacts most deserved to be saved and which, sadly, did not.

In order to conserve our cultural heritage effectively it is vital that the ways in which we approach the care of artefacts and the buildings that house them are themselves sustainable. Sarah Staniforth, now president emeritus of IIC, did just that by creating a new and rigorous blueprint for how conservation should best be implemented. Her guidelines have been adopted not only in the UK but right across the developed world by major museums, other collections and historic buildings.

Ksynia Marko was awarded the Plowden Medal in 2016 for her lifelong work in both conserving textiles and training many of the conservators now working at the highest level for national museums and private collections. One of the largest projects which Ksynia and her team have been involved with has been the painstaking restoration of the Gideon Tapestries at Hardwick House, which consist of thirteen 16<sup>th</sup>-century panels, each nearly 6m (20ft) high.

The importance of conservation is not an easy message to convey to most people. So many people don't stop to think about the ways in which the works of art in our museums and stately homes have helped to shape our national identity, how letters written by Queen Elizabeth I give an invaluable perspective on our history and how beautifully crafted everyday objects add to our quality of life.

Although the awarding of the Plowden Medal helps to make people think a little more about conservation,



**Top image:** Sarah Staniforth CBE was awarded the Plowden Medal in 2015 for successfully harnessing science and new technology to make conservation more efficient and practical as well as more environmentally friendly. Image courtesy of the Royal Warrant Holders Association. **Bottom image:** Caroline Bendix has restored books in both private and public collections, often in situ, for more than 30 years. Image courtesy of Caroline Bendix.



Combining hands-on skills with conservation management, Alan Derbyshire (left) was awarded the 2018 Plowden Medal for his work as a paper conservator and particularly his pioneering contribution to the conservation of portrait miniatures. Photograph © Victoria and Albert Museum, London

relatively few people outside the conservation community know about it. We are constantly trying to think of ways in which we might be able to change that and so help a wider audience to appreciate just how much conservation matters. For that to be achieved, we all need to work together, share ideas and help one another spread the word.

The RWHA is now receiving nominations for the Plowden Medal 2020, and I would urge anyone who knows of someone deserving to put them forward for consideration. The award is typically given to a person who has made an outstanding contribution to almost any aspect or area of conservation over a period of 20 years or more. A concise list of the nominee's achievements, together with supporting statements from no more than two qualified conservators are the only other requirements for a nomination.

An independent and highly qualified judging panel ensures that the Plowden Medal is a great accolade. Caroline Bendix, the winner of the 2019 Plowden Medal for work in book conservation said:

*Receiving the Plowden Medal has been an overwhelming honour and delight. Although I have received much support throughout my career, not least from Dr. Nicholas Pickwood and the National Trust, as a freelance conservator one treads a slightly solitary path; to be honoured by the Royal Warrant Holders Association and by my professional peers is a wonderful acknowledgement of all that I have done over the years and I am immensely proud to be the 2019 recipient.*

Information on nominations for the Plowden Medal can be found on the RWHA website: <https://www.royalwarrant.org/content/your-association#plowden-medal>

Completed forms should be sent before the end of February 2020 to: [warrants@rwha.co.uk](mailto:warrants@rwha.co.uk)



As Secretary at the RWHA, **Richard Peck** is in charge of the day-to-day running of the organisation and he directly oversees the RWHA's sponsorship and awarding of the Plowden Medal each year. He also facilitates the RWHA's support for the crafts charity, QEST. Richard is also a former submarine commander and enjoys raising money for charity by embarking on long (and very chilly) swims.



## KECK AWARD: CALL FOR NOMINATIONS

*The IIC Keck Award was generously endowed by Sheldon and Caroline Keck to commemorate their shared lives of distinguished achievement in conservation. The award is presented every two years at the IIC Congress to the individual or group who has, in the opinion of IIC Council, contributed most towards promoting public understanding of conservation and engagement with the accomplishments of the conservation profession.*

The award consists of a certificate and a prize of £2500, which will be presented at the next biennial IIC Congress in Edinburgh, 2-6 November 2020, on the topic of *Practices and Challenges in Built Heritage Conservation*.

Details of previous award winners can be found on the IIC website at: <https://www.iiconservation.org/about/awards/keck>  
We are now inviting nominations for the 2020 Keck Award. If you would like to propose yourself, a colleague or institution, or a project, please send your nomination to the IIC office (preferably by email) to arrive by **Monday 4<sup>th</sup> March 2020** (5pm GMT).

The nomination should include the name, job title and professional address of the individual (or of all the partners in a group project) and should include the following:

- a statement of between 500 and 1000 words describing the nominee's public outreach and engagement activities
- two or three photographs in support of this statement
- an outline of what supporting material, such as publications, websites, videos, or evidence of media coverage, is available (you may be asked to supply these at a later date).

Please send your proposal to [iic@iiconservation.org](mailto:iic@iiconservation.org) with the words 'Keck Award' in the subject line, or by post to IIC, 3 Birdcage Walk, London SW1H 9JJ, UK.

### THE STORY BEHIND THE IIC KECK AWARD

By Jean Portell

The IIC Keck Award that Caroline Keck urged be established as a cash award was approved by the IIC Council in 1993. This is explained in IIC's archived correspondence between Caroline and Secretary-General Professor H. W. Hodges and others at IIC. She even funded the first year's award and made other donations. That year was also the 60th year of

Sheldon and Caroline's marriage. Sheldon had been in failing health for several years before he died on June 12, 1993, a week after the celebration of their anniversary.

The original plan was for the new award to be named for both of them. Henry Hodges and Caroline Keck got along very well, but they were also business minded. His June 22 typed condolence letter to "Dear Caroline" ends with a paragraph that starts with this sentence:

*Although this is hardly the place to discuss business, I realize you wish to hand over the money for the Sheldon & Caroline Keck prize fund with some dispatch.*

Caroline's June 29 typed response to "Dear Henry" begins by saying "I can't tell you how much easier I feel getting this off to you." (Obviously referring to the enclosure, as described at the bottom in script: "Encl. Bank check for \$20,000") Her typed sign-off line reads:

*Best love and THANK YOU for your help in the award ...*

Meanwhile the AIC had also been planning a new award, one that "recognizes a sustained record of excellence in the education and training of conservation professionals." When word got out that it would be called the Sheldon and Caroline Keck Award, Caroline agreed that the award she and the IIC Council were establishing be named instead the IIC Keck Award.

Caroline corresponded also with Miss Perry Smith, IIC's long-time, much-loved executive secretary. At the end of her September 1, 1997 letter to Perry, Caroline writes:

*I would appreciate no further details printed than an expression of thanks from the Council for our augmentation of the IIC Keck award funds. [...] The attitude [of] encouragement which has been documented so far by the Keck award is exactly what we hoped for. Dammit, our field and the work it does, continues to remain the great unknown to the majority of world citizens. It shouldn't.*

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## NEW JOB POSTING PERKS WITH IIC

*We offer listings of jobs in heritage conservation worldwide—useful whether you are seeking a post in a particular city or region—or are planning an international career.*

<https://www.iiconservation.org/news/jobs>

### POSTING A JOB

It is free for everyone to post a job at our standard tier—click the link to the right to begin, and get noticed by thousands of conservators and heritage scientists who visit the IIC site.

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

# LINKED CONSERVATION DATA AND TERMINOLOGY: MODELLING WORKSHOP

By Athanasios Velios and Kristen St. John

*On the 12th and 13th of September, the second workshop of the Linked Conservation Data project took place at the University of the Arts London. Funding from the Arts and Humanities Research Council in the UK allowed 30 participants to meet and discuss examples of conservation documentation and ways of abstracting them to produce unified data models for conservation. The workshop was divided into morning presentations and afternoon hands-on modelling sessions.*

## SHARING CONSERVATION DATA

Linked Conservation Data discusses ways of sharing conservation data within and outside of the profession. The first workshop, which took place in Stanford, focussed on terminology: How can a conservator who is familiar with a term (e.g. endpapers) search records produced using a different but synonymous term (e.g. flyleaves)? The discussion led to the development of a workflow for publishing and matching terms from conservation vocabularies to enable this interchange during description and searching. We are preparing to test this workflow during the second phase of the project which, pending funding approval, will start in February 2020.

The subject of the second workshop was data structures; how can a conservator search conservation documentation from different institutions which, although they hold similar information, have been developed independently?

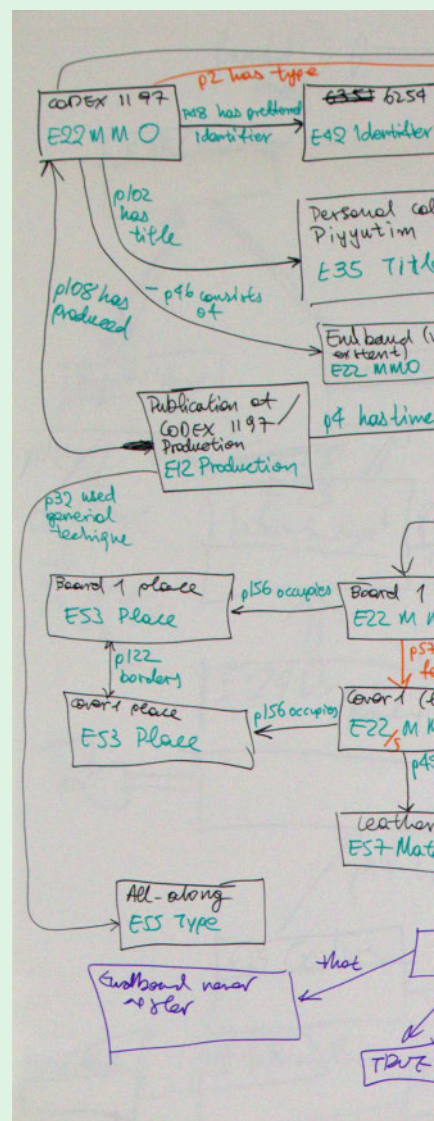
One way to think about this is by looking at the commonalities of documentation. It is possible to describe the broader questions that documentation may address:

- How something is made
- What the condition of something is
- What are the plans for treating something
- How something has been conserved

Within each of these sections we can capture data using similar abstract structures. Linked Data uses a structure of "triples" where there's a subject, a predicate and an object. For the question of how something is made, one could describe the answer "the book cover is made of leather" as:

Cover (subject) → made of (predicate) → leather (object)

The definition of "leather" requires discussion around terminology as mentioned above. Describing predicates requires specifying how one item (the specific book cover) connects to another (the material of leather). To accomplish this consistently we utilize an ontology, which is a set of rules about how things are connected. An ontology widely understood to be useful for cultural heritage collections is the CIDOC-CRM (<http://www.cidoc-crm.org/>). In the example above, the predicate must be defined as "p45 consist of" which connects any object or component to its material. This straightforward structure can convey subtlety and complexity when several triples are used (and build upon each other) within a single treatment report.

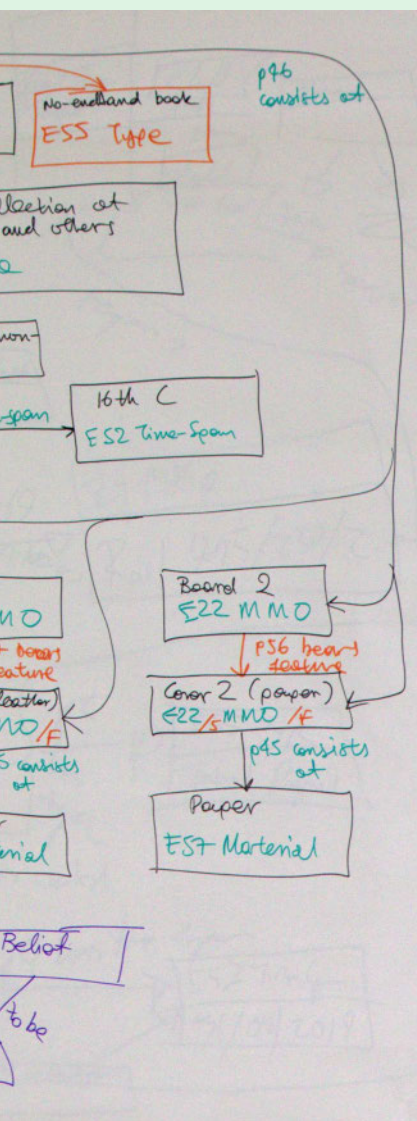


Example of sample data modelling. Photo by

During the workshop we looked at examples of conservation documentation and tried to specify these relationships according to the CIDOC-CRM. Participants provided sample records from their own institutions and then discussed these at the meeting. A list of the sample records is available on the LCD website (<https://www.ligatus.org.uk/lcd/sample-schemas>).

## MORNING SESSIONS

The morning sessions included introductory presentations explaining the principles around integration of conservation records using a specific set of conceptual relationships between database entries provided by the CIDOC-CRM ontology. Examples of projects from the British Museum, the National Gallery, the Getty, the University of Oxford (EAMENA) and the Université de Cergy-Pontoise were presented. These presentations are being uploaded to the project website (<https://www.ligatus.org.uk/lcd/meeting/modelling>).



## AFTERNOON SESSIONS

During the afternoon hands-on sessions, participants were split into four groups broadly based on expertise. Each group was assigned a facilitator. Facilitators were chosen based on previous expertise with modelling. We were fortunate to have members of the CIDOC-CRM Special Interest Group participating in the workshop who took on facilitator roles including Dominic Oldman, George Bruseker and Robert Sanderson. Sample records shared by members of each group were then discussed inside the groups, and their structures were analysed.

During these exercises a number of particularly complex cases of documentation were identified as areas which require further discussion. For example, records about dimensions of objects are relatively straightforward to model and this was confirmed with many examples in the workshop. On the other hand records about non-existing features of objects (e.g. a book cover without decoration) are more difficult to describe given that we are recording something that does not exist. Additionally there was discussion in several groups considering how much modelling is necessary to offer information of value. Given the complexity of many treatment reports, at what point are there diminishing returns when modelling every single activity undertaken in a treatment? When is it sufficient for



Arts & Humanities  
Research Council



LCD project logo



Group photo of workshop participants. Photo by Gabriele Grigorjeva

modelled data to point researchers to fuller records, and when is it important to include everything? We are hoping to continue with the discussion of conceptual modelling in conservation during the next phase of the project.

#### HOW TO GET INVOLVED

In January 2020 the project will hold its second webinar to summarise the work done over the first year of the project. The consortium is expanding, and we are looking forward to working with new partners. If you wish to be involved in the discussion or have interesting cases of conservation documentation to share, please post on IIC's Community Platform (<https://iiconservation-community.org/>) under "Conservation Data".



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



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



# IN MEMORIAM: JOHN STUART MILLS

By David Saunders, Jo Kirby Atkinson and Sarah Staniforth

*John Mills was born in 1928 and grew up in Guildford. After the Second World War, he was drafted into National Service as a wireless mechanic and travelled to Singapore, Burma (Myanmar) and Ceylon (Sri Lanka). On returning to the UK, he studied at Imperial College, London before joining the National Gallery, London in 1951 as a Nuffield Research Fellow to work on the chemistry of dammar resin, used as a varnish on paintings after their restoration, and its then-novel analysis by the technique of paper chromatography.*

Seeking further opportunities to travel, he went to the USA and to Wayne State University, Detroit, working with Carl Djerassi, well known for his work on steroids and the development of the oral contraceptive pill, from 1956–7. This was followed by periods at Syntex SA, Mexico City, working on progesterone and other steroids and their synthesis. Much later he took a sabbatical at Syntex's research centre in Palo Alto, California. By this time he had returned to the National Gallery Scientific Department, bringing his experience in organic analysis, honed in the USA, and a characteristically flamboyant gull-winged Chrysler convertible. John remained at the National Gallery from 1961 until his retirement in 1990, by which time he was scientific adviser to the trustees.

John Mills is probably best known in the museum and conservation field for *The Organic Chemistry of Museum Objects*, which he wrote with Raymond White; the indispensable 'Mills and White', which first appeared in 1987, has a place on most museum laboratory bookshelves. However, this was only the culmination of a very long career and a great many publications, most in the field of natural product chemistry, particularly steroids, resins, drying oils and their analysis.

Throughout his career, John produced major research papers on the characteristics and analysis of natural resins—dammar, amber, *Cupressus* species, larch and their constituents—some co-authored with Raymond White and/or the late Laurie Gough. When, in the early 2010s, chemists at the National Gallery were able to identify an amber varnish on the wall of a chamber in the Byward Tower in London (applied during the 1390s) John's earlier research made this possible. Perhaps of particular significance for the examination of the binding media of easel paintings is his work on the composition and analysis of drying oils. "The gas chromatographic analysis of paint media. Part I, Fatty acid composition and identification of dried oil films", which appeared in *Studies in Conservation* in 1966, is of fundamental importance for the analysis of paint binding media and underlies the subsequent development of this field. It was later followed by a string of papers in the *National Gallery Technical Bulletin* and also IIC congress papers, many co-authored with Raymond White, identifying the binding media used in paintings in the National Gallery collection (almost all of which have been painted in Europe and the vast majority before 1900). Through this body of work, which has of course become much larger as the analysis has been continued at the Gallery and in museums and galleries across the world, a pattern of how different paint binding media are used across Europe at different periods has become apparent.



John Mills being awarded an IIC Honorary Fellowship by then IIC President Sarah Staniforth in 2015 © Mikkel Scharff 2015

Perhaps less well known was his interest in carpets, which, as well as a number of articles in specialist journals, resulted in a delightful small book on carpets in pictures in 1975 and another edition, *Carpets in Paintings*, accompanying a small exhibition at the National Gallery around 1983. This coincided with a larger exhibition, *The Eastern Carpet in the Western World*, at the Hayward Gallery, London for which John contributed an essay to the catalogue. After his retirement from the National Gallery, this expertise was put to good use as he was asked to carry out a survey of the extensive collection of carpets in English National Trust properties. John's wide group of friends encompassed many prominent artists, including Victor Willing and his wife Paula Rego, who became associate artist at the National Gallery from 1989–90.

It could be said that IIC, its publications and its congresses, formed a constant thread throughout John's career. In addition to contributions to *Studies in Conservation* and congress preprints (including the follow-up to his 1966 *Studies* paper—giving examples of the binding media of easel paintings—which is in the 1972 Lisbon Congress preprints and is co-authored with Raymond White), John was the editor of *Studies* from 1976–80 and co-editor of several volumes of congress preprints: Kyoto 1988, Brussels 1990 and Madrid 1992. John was an IIC Vice-President and served on IIC Council from 1994–2004. IIC recognised John's achievements by inviting him to deliver the Forbes Prize lecture during the Paris Congress on *Adhesives and Consolidants* in 1984 and in 2015 made him an Honorary Fellow of the IIC.

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## STEMMING THE TIDE: GLOBAL STRATEGIES FOR SUSTAINING CULTURAL HERITAGE THROUGH CLIMATE CHANGE SYMPOSIUM

March 5-6, 2020

Smithsonian American Art Museum

Join the Smithsonian American Art Museum and the Smithsonian's National Collections Program for a series of presentations and discussions that explore the intersection of cultural heritage and climate change. This two-day symposium will examine the impact of climate change on cultural heritage and communities worldwide, discuss the responsibilities of stewards of cultural heritage in fostering collaborative solutions, address urgent questions of equity and inclusion, and identify strategies that leverage cultural heritage for climate action. *Stemming the Tide: Global Strategies for Sustaining Cultural Heritage Through Climate Change* is made possible with generous support from the Smithsonian's National Collections Program, and the Provost's One Smithsonian Symposia award. The symposium is being coordinated with assistance from ICOMOS, IIC, and AIC.

<https://americanart.si.edu/research/symposia/2020/stemming-the-tide>

# Stemming the Tide

Global Strategies for  
Sustaining Cultural Heritage  
through Climate Change

# Call for Student Posters

## 2020 Edinburgh Congress

### Practices and Challenges in Built Heritage Conservation

#### 2 - 6 November 2020



IIC is delighted to announce that the 2020 IIC Congress will host its sixth Student Poster Session. The aim of this session is to provide a peer-reviewed platform for research and work on conservation projects being undertaken by students and recent graduates. This is an opportunity for those who are starting out to take part in an international conference. Student Posters will be displayed prominently and there will be a programmed session giving delegates the opportunity to speak to poster authors. Proposals can be on any topic and are not required to follow the conference theme.

If you would like to present a poster, please send one document containing:

- ▶ A provisional title
- ▶ 250-500 word summary of the content
- ▶ 1-2 images
- ▶ A short statement of support from your project supervisor

**When: February 1, 2020**

**Where: students@iiconservation.org**

The choice of posters for display will be made in April 2020 and final posters will be required for review by August 1, 2020.

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



## IIC 2020 ANNUAL GENERAL MEETING

*IIC members are warmly invited to our 68th Annual General Meeting*



"BRAZIL-FIRE-MUSEUM-STRUCTURE. A researcher cleans artefacts found amid the debris of Brazil's National Museum as journalists make their first visit since the building burnt down last September, in Rio de Janeiro, Brazil, on February 12, 2019. - Brazil's historic National Museum was gutted by fire last year. The 200-year-old institution was considered the main natural history museum in Latin America, and was known for its palaeontology department and its 26,000 fossils. (Photo by Mauro PIMENTEL / AFP via Getty Images).

**WHEN:** 27 January 2020, from 6.00 pm

**WHERE:** Society of Antiquaries of London, Burlington House, Piccadilly, London W1J 0BE, UK

**LIVESTREAMING:** If you cannot join us in person, there will be an opportunity for IIC members to watch the AGM and talk live from our [IIC Community](#) platform.

At each annual general meeting the IIC Council present a report to members about the activities of the IIC in the preceding financial year alongside the accounts of the Institute for that year. Copies of the reports and accounts will also be available at the meeting and will be available on the [IIC website](#) from Tuesday 17<sup>th</sup> December 2019.

The AGM is a chance to elect new members to Council, catch up with friends and colleagues and enjoy what promises to be a fascinating talk from Beatriz Haspo who is the collections officer of the USA Library of Congress and part of the task force supporting the National Museum of Brazil following the devastating fire in September 2018.

#### VOTING REMOTELY OR IN PERSON

For the first time online voting is available for the IIC Annual General Meeting, and all IIC members in good standing will be able to log into the IIC website and vote electronically ahead of the AGM. Details about voting will be available on the IIC Website from 17<sup>th</sup> December 2019.

#### THIS YEAR'S AGM TALK AND RECEPTION

The topic of this year's talk will be 'The National Museum of Brazil LIVES!' Beatriz Haspo will present findings and recommendations from her recent research mission supported by IIC to the Museum, where she explored the ongoing efforts to salvage and conserve collections and artefacts damaged by the fire in 2018. Despite the devastation, there are stories of remarkable survivals and hope for the future of the institution. The damage and needs assessment was supported by IIC and funded by the Prince Claus Fund Culture and Development programme, co-sponsored by the Whiting Foundation.

Beatriz Haspo brings insight to the topic as she is not only the collections officer of the USA Library of Congress but also executive director of APOYOnline (Association for Heritage Preservation of the Americas) which promotes communication and professional development in the Americas and in Portuguese and Spanish speaking countries.

After IIC official business is completed, and following the AGM talk, there will be a drinks reception in the main hall at the Society of Antiquaries.

To attend the AGM Talk RSVP to the IIC office at [office@iiconservation.org](mailto:office@iiconservation.org) as spaces and capacity within the venue are limited, although the talk will be livestreamed for members via the IIC Community platform.



## FELLOWSHIP CORNER

**Dr Lucy Wrapson** is a senior conservator in easel paintings at the Hamilton Kerr Institute, Fitzwilliam Museum, University of Cambridge. Lucy Wrapson graduated from St John's College, Cambridge in history of art in 2000 before spending a year on scholarship at Collegio Ghislieri, University of Pavia, Italy. She then attended the Courtauld Institute of Art, receiving an MA in early Sieneese painting in 2002 and a diploma in the conservation of easel paintings in 2005.

She has been based at the Hamilton Kerr Institute since 2005, beginning as a conservation intern. Lucy has been a research associate and painting conservator since 2007, becoming an Icon accredited conservator in 2012 and assistant to the director in 2016. Lucy gained her PhD in history of art in 2014, from the University of Cambridge with a thesis entitled "Patterns of production: a technical art historical study of East Anglia's late medieval screens".

Lucy has wide interests in the pigments and media of paintings and on the methods used in their analysis and interpretation. Lucy's research interests centre on the technical study of medieval painting, especially English and Italian art of the Middle Ages and on Romano-Egyptian art.



IIC Fellow Dr Lucy Wrapson is a senior conservator in easel paintings at the Hamilton Kerr Institute. Image courtesy of Lucy Wrapson.

**Chiara Palandri** is a senior book and paper conservator who graduated from L'Istituto per la Patologia del Libro (designed by Alfonso Gallo) (ICPL) in Rome in 1985. Chiara ran her own studio in Genova, Italy until 1998, dealing with conservation projects for public libraries and museums. Since 1999, she has been a conservator at the National Library of Norway.

In 2004 she started teaching the conservation and restoration of parchment and paper-based materials at the Academy of Fine Arts of Brera in Milan, Italy, leading both laboratory and theoretical courses. In 2015, she was appointed as a professor in conservation of cultural heritage, leading the paper, books, photographs, film and digital media conservation department at the conservation school in Brera. She is also a supervisor for master's theses in conservation, restoration and research on works belonging to the Italian cultural and historical artistic heritage. These projects are the result of collaborations both with the historical collections of the Academy and with Italian museums and institutions.

Chiara is the author of several articles and is an active member in international projects in the field of conservation and the history of techniques and materials. Among others, these projects include: NANORESTART (NANOmaterials for the REStoration of works of ART - <http://www.nanorestart.eu/>), LitCit (Literary Citizens of the World. *Tracing the transnational crossroads of books in Early Modern Norway*), ECHOES (Enabling Cultural Heritage - Oriented European Strategies <http://www.ehc.eu/>), The Printing Colour Project (<http://www.printingcolourproject.com/>).

She is a member of several organizations in the field of conservation and since 2015 has been on the board of the IADA (International Association of Book and Paper Conservators) and has helped organize its international conferences (IADA Symposium, Oslo 2017 – XIV IADA Congress, Warsaw 2019).



IIC Fellow Chiara Palandri is a conservator at the National Library of Norway. Image courtesy of Chiara Palandri.

## MEET OUR TRUSTEES

**Stavroula Golfomitsou** (BA, PhD, FIIC) received her PhD in conservation of metals from University College London where she studied corrosion inhibitors for copper and copper alloys. Prior to that she studied objects conservation in Athens, Greece.

Stavroula is a senior lecturer in conservation and coordinator of the undergraduate degree programme in art conservation at the Department of Conservation, University of Gothenburg, Sweden. From 2011 to 2017, she was a lecturer at UCL Qatar and coordinator of the MSc in conservation studies. She has also worked as a lecturer and coordinator for the objects conservation degree programme at the University of Malta (2002-2005). She has taught in Greece and Peru and delivered lectures in the United Kingdom, Egypt and the United States. In the span of her professional career, the world of work that heritage professionals enter today has changed significantly, suggesting that professionals need new skills which will allow them to cope with complex issues and to adapt to future needs.

Stavroula's research focuses on the effect of deterioration and conservation of objects, particularly metals (both at the macro and micro level), and how these affect the interpretation and understanding of objects. Although metals remain at the heart of her research (she is currently studying corrosion phenomena of contemporary art installations made of silicon bronze and weathering steel), her interests have widened considerably to include the holistic examination of factors that impact the care and conservation of cultural assets and how they are valued by society and museum visitors.

She was the coordinator of the [Coming Clean](#) research project investigating decision-making processes in conservation and the factors that affect them, a project she hopes to continue working on in the future. She was also principal investigator in the [Materiality and Preservation in Islamic Contexts](#) project (2015-2017) which examined the way preservation principles are applied in relation to Islamic heritage and values. A particular focus was on the compatibility of Western preservation tenets and methods and the way they are applied to the conservation and display of objects that carry religious value.

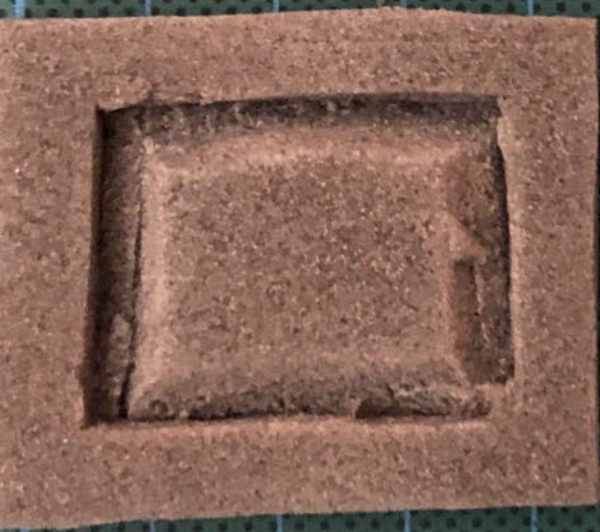
This year, from April until June, Stavroula was a scholar at the Getty Conservation Institute where she continued to investigate issues related to the cleaning of objects and perceptions of dirt and cleanliness. She is associate editor of [Studies in Conservation](#), [Journal of Conservation and Museum Studies](#) and [Metalla](#).

Stavroula considers her work in different parts of the world to be of extreme importance in her approach to conservation. She has experienced first-hand different approaches towards art and heritage and challenges that come from them. Serving as a member of IIC Council, Stavroula, with Helen Griffiths, is responsible for the IIC Regional Groups, improving their links with IIC and the wonderful work they are doing.



Stavroula is on the IIC Council, working with the IIC Regional Groups. Image courtesy of Stavroula Golfomitsou

*We've been gathering recent internship reports and stories from students and emerging conservators. The quality and diversity of these projects is inspiring; it is clear these students are developing valuable problem-solving and hand skills that will intrigue even the most seasoned of conservation professionals. Many thanks to the students and emerging conservators who responded to our call, and to everyone else, enjoy!*





# GRADUATE INTERNSHIP AT WEST DEAN: THE IMPORTANCE OF CREATIVITY AND CLARITY

By Leah Humenuck

*My name is Leah Humenuck, and I am a recent graduate from West Dean College Arts and Conservation School of Conservation (UK) where I specialized in books and library materials. During the final year of study at West Dean, students are encouraged to engage in an internship. I participated in two internships, one of which was in an unexpected place for me, West Dean itself.*

West Dean has a long history and is even mentioned in the [Domesday Book](#). The College has formed a lasting legacy for the arts, crafts and conservation thanks to the efforts of Edward James, a poet and patron of the surrealist movement. The estate is grand in every aspect from the award-winning, sprawling gardens to the interior of the main house which seems almost as vast as the gardens.

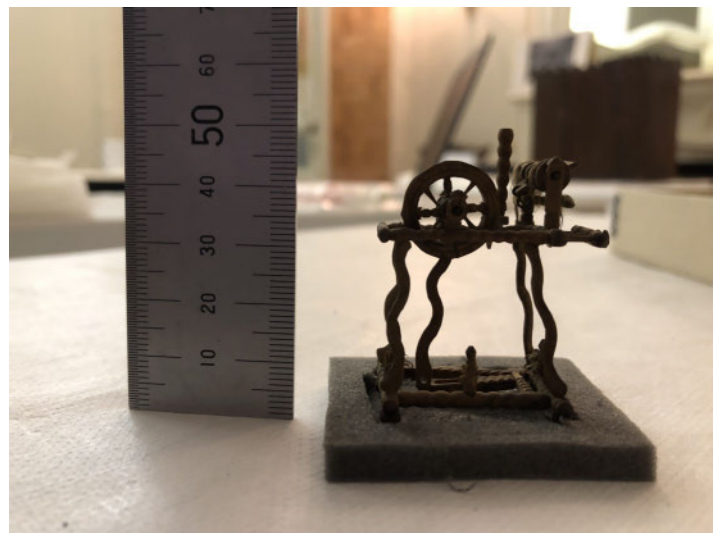
In my previous experience with internships, I worked on focused tasks which were usually situated within institutions specifically built for housing art and historic objects. While these past internships covered a range of experiences (from maritime archaeology to late 19<sup>th</sup>-century photo albums), I had no idea the different types of tasks, the range of objects and the many hats I would wear as an intern for a historic home. The two most useful skills I came away with were 1) inventiveness with resources and 2) different pathways for clear communication. I would like to highlight three projects that displayed these skills: packing two doll houses, creating a dust monitoring program and assembling a salvage trailer.

## DOLL HOUSES

The two doll houses I worked on were the Nuremburg Doll House, one of the oldest doll houses in the United Kingdom, and the Toll House, a recreation of one of Edward James' homes. My tasks focused on cross-referencing the item catalogue and packing the contents for temporary storage. The houses included a range of items, from smaller everyday objects to custom doll-sized objects such as furniture, kitchen appliances, dishware and bedding.

There were a few unique items which did not fit neatly into the available boxes due to their fragility or shape (or both). Some of these included a basket created from paper, a miniature kit (possibly for toiletries or sewing), and a small but functional spinning wheel. Some of the packing resources we had to work with were Plastazote, Melinex, tissue paper and a slew of different cutting tools. The goal was to find a way to stabilize the objects so they could be packed without strain. For many of these items, I created custom Plastazote foam bases and inserts which supported the base as well as other delicate parts.

However, this was not enough to prevent them from tipping over, and securing the items to the Plastazote with string was not an option; the string seemed too large and abrasive. However, I was inspired by the miniature size of the objects and suggested using plain white sewing thread to secure the items to the bases. Additionally, having much experience with sewing—from book blocks to various endbands—I knew I could control the tension using these materials. The sewing thread ended up being one of the best ways to secure these incredibly small, delicate items.



**Above image:** Miniature spinning wheel with custom-made Plastazote base for temporary storage. **Opposite page:** Example of a custom-made Plastazote base with cutting tool. Images courtesy of Leah Humenuck.

## DUST MONITORING

Due to renovations on the historic building's roof at the time, we created a monitoring program to assess and log dust accumulation. There are many different types of dust which can do harm to objects; identifying the types and assessing the amount accumulating can be incredibly beneficial for collection care in historic homes.

We brainstormed what we wanted the dust slides to accomplish besides collecting the dust. The slides should 1) be easy to handle, 2) have labels and 3) be economical. After drawing a few designs, we settled on using repurposed plastic projector slides with double-stick tape in the window and Melinex film on the back. The Melinex backing allows for easy removal and transport of the dust sample from the slide to the microscope. Additionally, instead of using disposable dust monitors, these are reusable, reducing cost and waste.

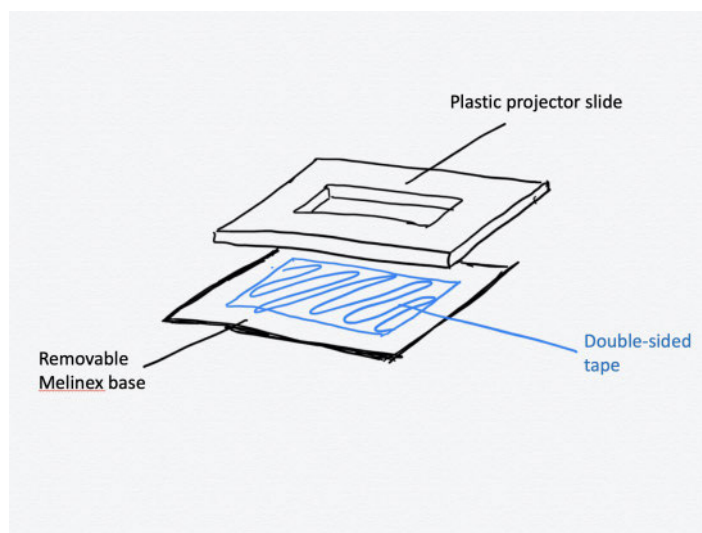


Diagram of reusable dust collection slide. Image courtesy of Leah Humenuck

## SALVAGE TRAILER

I also worked on the creation of a salvage trailer for West Dean. This trailer is meant to be used in the case of a collection emergency at West Dean as well as at surrounding historic homes and museums. The collections care department already had a general idea of what the trailer would need, and they asked Sally Kilby (my fellow student and intern) and I to research, suggest and assemble the supplies it should have.

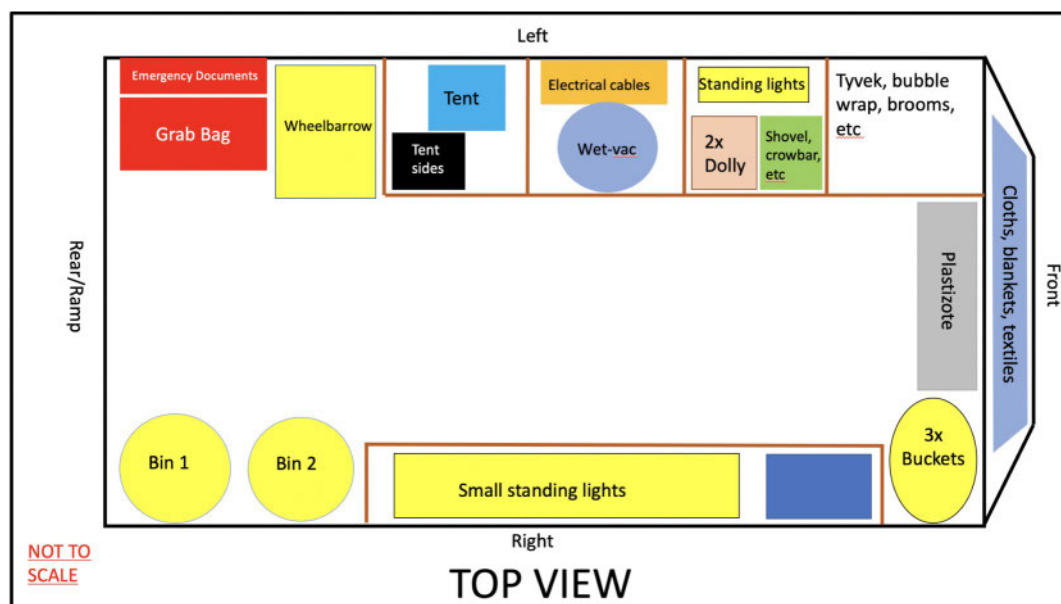


Diagram of supply locations for West Dean salvage trailer. Image courtesy of Leah Humenuck

I spent most of my time figuring out how to best arrange and communicate the use of the items in the trailer to someone I would likely never meet. At the beginning of the project, I created a diagram of the trailer dimensions to better understand what would actually fit in the space. I spent a few days considering and organizing where the items should be in relation to the door (with the most useful items closer to the door and more specific items to the rear). I also created labels for the outside of the boxes and inventories to be kept inside the boxes to assist with repacking and restocking. Based on this schematic I created a second drawing of where items are located in the trailer. Though there will be West Dean staff trained in using the trailer, there is a need for basic visual instructions to assist in the time of emergency.

One particularly challenging task was creating instructions for setting up the tent included in the trailer supplies. We had set up the tent a few times, and it seemed intuitive to me. However, I consistently reminded myself that the instructions needed to be written for someone who may not be familiar with tents (and the weather might be terrible as well, causing other kinds of stresses). This was an excellent lesson in making deliberate actions and learning to clearly explain them.

At the end of constructing the salvage trailer there were many kinds of instructions created, both visual and written, intended for use during and after a salvage project. Each required a different approach in creating them, but all instructions were made knowing they would be consulted during stressful emergency situations and therefore required clarity in all communications.

My internship at West Dean was one of the best experiences I have had, and I would like to thank the Edward James Foundation Collections Management Team for allowing me to work with them.

# INTEGRATED PEST MANAGEMENT AT THE NATIONAL LIBRARY OF SCOTLAND

By Joseph Jackson

*As part of my yearlong internship as a preventive conservator at the National Library of Scotland (NLS), I have begun to review the organisation's Integrated Pest Management scheme (IPM). So far this has been a great opportunity to implement my own ideas into the Library's policies surrounding pest management.*

In the past the main focus has been on the George IV site. However, the Library also encompasses the Causewayside and the still relatively new Kelvin Hall sites which all have their own specific issues in relation to pests. It is my task to evaluate effective methods for the monitoring and recording of pests for all NLS buildings, whilst utilising assets which previously have not been standardised across all sites. One method I wish to implement is a training session with Library staff including security, cleaning staff and book fetchers in order to demonstrate the use of a simple pest recording form stored on the Library hard drive; this would act as a second set of eyes in regards to the monitoring of pest activity across all the Library sites.



Trap from Causewayside 2017. Image courtesy of Joseph Jackson

Trap readings from 2017 at Causewayside show a considerable number of differing species, largely consisting of spiders, leading me to believe that there is a large quantity of food present to support such a number of spiders. There have been reports of a significant number of cluster flies in stack floors (often only discovered after dying).

It may be beneficial to place traps in the void underneath the floor tiles to provide insight into any pests which may thrive there, and while these insects may not pose a direct threat to collections, they could propagate further life which frequents the space between the void and the stack floor. The service corridors which contain water from the aquifer may also serve as points of entry for pests, therefore steps should be taken to first monitor any potential ingress and put in place any necessary preventive measures.

Another area of the IPM scheme which I would like to further develop would be the integration of a devoted quarantine area at all sites, if possible. Currently the Kelvin Hall site offers good isolation, although poor environmental conditions, whereas the Causewayside and George IV properties offer ideal environmental conditions but little room for significant storage or quarantine space when receiving acquisitions.

The lack of consistent and significant historical data inhibits foresight in regards to trap placement. With this in mind, traps should be placed at possible points of ingress such as corridor entrances, lift entrances, air ventilation ducts and trolley storage areas.



Bugs (mainly booklice) attracted to dead insects. Image courtesy of Joseph Jackson

I have suggested that traps should be changed every 4 months; this is to prevent the attraction of a large amount of eventual dead matter which provides a possible food source for other pests. If a trap has not yielded a significant number of pests then it should be replaced after 6 months. It would be interesting to see if this has an impact on the number of booklice caught, as it seems previous records indicate there has been a large deposition of dead booklice in one area of the trap, usually surrounding a dead spider or fly, suggesting that these dead insects are an attractive food source.

In conjunction with this project, importance will be placed also on environmental monitoring in each of the properties. The current BMS monitoring system TREND provides localised readings which will assist in determining possible hot spots in which pests may thrive. This will not only provide guidance in locating pests, but could also provide in-

formation in regards to possible solutions for altering the environment in particular areas to provide more ideal conditions.

I am looking forward to seeing how these implementations progress and what changes to current approaches regarding pest management may need to be taken. This task has so far improved my understanding of IPM implementation and the great need for a consistent and accurate monitoring programme.

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## PREVENTIVE CONSERVATION AT ENGLISH HERITAGE

By Melissa King

*For part of my third year as a preventive conservation graduate student at the Winterthur/University of Delaware Program in Art Conservation (WUDPAC), I had the great fortune of spending three months at English Heritage in London. I was working specifically in conservation science with Dr. David Thickett and Dr. Naomi Luxford. Preventive conservation is a new major at WUDPAC. While there are many people specializing in preventive conservation in the USA, it is far more established as a major course of study in the U.K. The scientists at English Heritage are well known for their research in preventive conservation, and I was eager to work closely with them.*

English Heritage is a charitable trust responsible for the care of over 400 historic monuments, buildings, and palaces. These locations range from the world-famous Stonehenge to Eltham Palace, a 1930s Art Deco-revived 14th-century palace. I worked specifically at Ranger's House within conservation science, which supports the collections conservation team by offering analysis and research into preventive conservation questions.

I was tasked with a specific research project that would offer the scientists a resource for developing better showcase designs. In order to understand the need for this research, I visited many different sites around the country to see multiple stages of showcase design, installation, and the methods for monitoring the environment within showcases. The locations were spread across the country from as far north as Yorkshire to the southern points of Dover, Kent, and Falmouth, Cornwall. The purpose of this travel was to also introduce me more generally to the work completed by the scientists and the management of environmental sensors. I also participated in organization-wide collections meetings, assisted in integrated pest management tasks, witnessed an exhibition planning meeting for a property, and joined a symposium with



conservation staff from both English Heritage and the National Trust.

The specific research project I was assigned related to the use of passive humidity control within cases. Controlling relative humidity is an important preservation technique that can prevent the growth of mold, the corrosion of metal objects, the splitting of wooden objects, and the flaking of paint on composite objects. Many of English Heritage's collections are housed in ruinous castles, abbeys, and historic homes not designed to maintain a specific climate through mechanical control using an HVAC system.

One way that English Heritage, and many other cultural heritage institutions, manage environmental conditions is through the use of passive sorbents such as silica gel. Relative humidity within a showcase is dependent on the relative humidity outside the case, the amount of sorbents within the case, and the air exchange rate for that specific case. For cases that require low relative humidity (below 30% RH), such as actively corroding metals, scientists have utilized a model that predicts the relative humidity within a case. This is a helpful tool when determining the amount of silica gel needed to perform for at least two years and for determining certain specifications when designing cases. I was tasked with determining if there was a model that could be used for a similar purpose on mid-range RH (~40-60%) cases. I did this by comparing the predicted relative humidity to the actual recorded relative humidity within cases using sorbents at mid-range RH. Data science is a new skill for me, but one that is crucial for those wishing to pursue preventive conservation, as we are often tasked with interpreting many forms of data.



Outside of my internship at English Heritage, I had several opportunities to extend my network in preventive conservation. While in England, I set up meetings with preventive conservators at The Tate, Museum of London, The National Archives, and Historic Royal Palaces. I also attended the Icon Heritage Science Annual Meeting, where I met scientists and conservators from all over the British Isles.



**Top image:** Discussing the challenges of preserving outdoor metal cannons in salt air conditions at Pendennis Castle in Cornwall. **Center image:** Learning about passive sorbents for showcases and environmental monitoring devices at Ranger's House (photo by: Rebecca Bennett). **Bottom image:** Testing the air exchange rate of showcases with Dr. David Thickett (photo by: Rebecca Bennett). All images courtesy of Melissa King.

This internship was made possible through the Samuel H. Kress Foundation and the National Endowment for the Humanities. It was certainly an experience I will never forget. I met many preventive professionals and learned about cutting-edge scientific research in my field. I traveled throughout England and expanded my network of conservation professionals outside of the US. Being in Europe, I had the opportunity to visit many museums and cultural institutions and developed my understanding of art and cultural history for the region while also learning about a variety of approaches taken to preserve these works. I found myself looking for insect traps in the galleries, observing light levels on sensitive materials, and closely examining display mounts—a symptom of caring deeply for my chosen specialty of preventive conservation. I am extremely grateful for this enriching experience and for the opportunity to publish my research and share what I have learned with my colleagues at home.

# DOCTORAL RESEARCH ON THE CONSERVATION OF METALS

By María Teresa Molina Delgado

*I finished a bachelor's degree in conservation a few years ago in Granada, Spain and am currently living in Madrid, Spain. Last June I started a Ph.D. in heritage science thanks to a fellowship funded by the Ministry of Science, Innovation and Universities in my country.*

I am conducting my research with the Spanish National Research Council, specifically in the National Centre for Metallurgical Research, where my research group collaborates with the National Museum of Science and Technology (MUNCYT), both in Madrid.

I am working on a project named "Conservation of metals in scientific and technological heritage". Nowadays, scientific and technological collections present a great challenge for conservation due to the objects' use over time, the co-existence of different materials on the objects and the environmental conditions to which they are exposed. This is the reason why we investigate the interaction of object-environment-material, identifying the deterioration agents in order to adopt the most effective actions.

Since last June, I have been developing a range of mock-ups of different metals that I have installed as dosimeters in the Museum showcases. With the results from these tests, I will try to evaluate the corrosion caused by the indoor environment so that later initiatives can be taken regarding appropriate conservation and restoration, including the use of coatings.

María Teresa Molina Delgado  
 Departamento de Ingeniería de Superficies, Corrosión y Durabilidad  
 Centro Nacional de Investigaciones Metalúrgicas (CENIM)  
 Consejo Superior de Investigaciones Científicas (CSIC)



**Top image:** Teresa Molina and Joaquina Leal (MUNCYT curator) adjusting the frameworks in the "Space-Time" showcase for greater visibility by the public. **Center image:** Teresa Molina setting up a framework with the dosimeters of different metals in the Museum's showcase called "Fluid Machines". **Bottom image:** Installation detail of the dosimeters in a showcase and the cardboard with a QR code with more information about the conservation project: <http://www.cenim.csic.es/index.php/copac-actividad-cientifica/proyectos-en-curso-copac/1085-compact> (Images courtesy of María Teresa Molina Delgado)

# A LOOK AT ART CRIME THROUGH THE EYES OF ONE OF ARCA'S 2019 POSTGRADUATE PARTICIPANTS

By Alexandra Taylor

*Canto XVI of Homer's Iliad describes a touching episode from the Trojan War: the death of Sarpedon, son of Zeus and the king of the Lycians. This epic scene drapes the surface of the famous Euphronios krater, stolen in the '70s from the Cerveteri necropolis and reappearing years later on the squeaky-clean shelf of a New York museum. This marks the moment when the vase first set foot on the road to salvation.*

The story began with the illegal excavation of an Etruscan tomb in the area of Grotte Sant'Angelo in the municipality of Cerveteri, Italy. When the *tombaroli* (tomb robbers) pulled the vase shards out of the ground they must have known they'd struck gold. The krater, large enough to hold seven gallons of liquid, was originally thrown by the potter Euxitheos and then decorated exquisitely by the painter Euphronios. The one side depicts the death of Sarpedon, attended by Sleep and Death with the God Hermes looking on, and the reverse shows some Athenian youths arming themselves for battle.

Let me digress. Euphronios is one of two or three of the greatest masters in Greek vase painting. "His works are so rare that the last important piece before this one had been unearthed as long ago as 1840" (Watson P., Todeschini C. (2006), *The Medici Conspiracy: The Illicit Journey of Looted Antiquities From Italy's Tomb Raiders to the World's Greatest Museums*, Public Affairs, United States, p. ix). Todeschini and Watson quote art historian Hovers, who said the following grandiloquent statement; "To call [the vase] an artifact is like referring to the Sistine Ceiling as a painting". A significant find? Uh, yes.

Having done the deed, the *tombaroli* then got in touch with an important American merchant, the result of their exchange being 125 million lire—no questions asked (Ministry per i Beni e le Attività Culturali (2019), *L'Arte di Salvare L'Arte. Frammenti di Storia d'Italia*, museum pamphlet, Palazzo del Quirinale, Roma). The monstrous trail of fictitious provenance documentation grew tenfold as the Euphronios krater journeyed from Cerveteri to America via an extensive array of dealers and restorers to mega-rich collectors and underhanded museum officials. Here it underwent a



Alexandra Taylor photographed alongside the statue of two griffins gripping a fawn at *L'Arte Di Salvare L'Arte* in Rome. Image courtesy of Alexandra Taylor.

number of unsuccessful sales before a scholar, who proposed himself as an intermediary for selling to the Metropolitan Museum of Art, generously “took care of the problem”. The Acquisitions Committee found the krater’s provenance satisfactory, despite there being no valid export licence, and acquired the krater with help from Sotheby’s.

The vase sold for an extravagant US\$1 million, the first time such a price was paid for an antiquity (Watson and Todeschini, 2006, p. ix). It was only when one of the *tomboroli* caught wind of the sale, realised he’d been slighted and turned whistleblower by alerting the appropriate authorities, that the subsequent Carabinieri investigation began. The intensity of the American press coverage during this period can be partially gauged from the fact that, beginning on February 19, the Euphronios krater story ran for twelve consecutive days in *The New York Times* with front-page coverage on ten of those days. The most sensational story appeared on 24 Feb 1973 when one of the suspected *tomboroli*, Amando Cenere, was interviewed by Nicholas Gage of the *New York Times*.



Alexandra Taylor photographed alongside the Euphronios krater on display at *L’Arte Di Salvare L’Arte* in Rome. Image courtesy of Alexandra Taylor.

If anyone is interested in this story and has not yet read *the Medici Conspiracy: The Illicit Journey of Looted Antiquities From Italy’s Tomb Raiders to the World’s Greatest Museums*, I suggest you get online and purchase a copy now. Peter Watson and Cecilia Todeschini have compiled a narrative that analyses the network of dealers and smugglers in all their multi-faceted, devastating glory. Each chapter reads like a journalistic article, thoroughly researched and compelling, and together they interlock to present a tightly composed chain of events that unravel the workings of a well-oiled art crime machine. It is deliciously composed—I’d highly recommend it to anyone interested in the underground antiquities market.

At this point, I wondered how the underground antiquities market functions in the antipodes, particularly in Australia where I undertook my studies in art conservation at the University of Melbourne. How does Australian legislation handle offences relating to art crimes in comparison to the Italians and their Carabinieri? Art crime covers forgery and fraud, theft and extortion, money laundering and document and identity fraud, and yet Australia has no specialist art and cultural property investigation unit that deals with this rather expansive and complex grey area in the law (James, M (2000), ‘Art Crime’ in *Trends & Issues in Crime and Criminal Justice*, Australian Institute of Criminology, Canberra, Australia, p. 1). Imagine coming across an otherwise reputable art dealer who is in the process of selling an ancient rock art tool that you know has come out of the Kimberley illegally. You can’t get in touch with an Australian “art fraud squad” because there isn’t one. So whom do you turn to?

To handle cases of art looting, loss and theft, Australians have to operate through one of nine different authorities; for example the Federal and State Police Services, the Interpol National Bureau, AUSTRAC, etc. These authorities are





responsible for the investigation of crime in its entirety and thus operate with a combination of statute and common law. Traditional modes for investigation, such as interviewing the witnesses or obtaining statements, become ineffective in cases of art crime because the investigatory trail “tends to lack documentary evidence, which conventional fraud inquiries rely upon” (James, 2000, p. 4).

Let’s now conclude by returning to the Euphronios krater. On the 5<sup>th</sup> of June, my class at the [Association for Research into Crimes against Art](#) (ARCA) took an excursion into Rome for the *L’Arte Di Salvare L’Arte* exhibition at the Quirinal Palace. We were told the krater was on display here, amongst a number of other salvaged Italian heirlooms. Not quite comprehending the wonders promised, I felt my jaw drop upon entering the first room; we’d just walked into a trove of repatriated treasures. Stumbling past the only complete *Triade Capitolina*—stolen from the Tenuta dell’Inviolata in 1992—and *Il giardiniere* by Vincent Van Gogh—stolen in 1998 from the Galleria Nazionale d’Arte Moderna in Rome—I came face-to-face with the pair of fourth-century marble griffins, stolen from the tomb of Ascoli Satriano in 1976. The last time I saw this artefact was in a Polaroid photograph taken by the *tombaroli*, a shot that showed the griffins stuffed haphazardly into the boot of a car, still encrusted with the residue of their recent earthy bed.

Then, wide-eyed, we rounded the corner and arrived at the Euphronios krater standing stoically to the left in a room full of salvaged Etruscan relics.

The moment has been rather difficult for me to translate into words, so instead I have included an image that best represents my impression of the matter. It mimics a polaroid image of the “big fish”; the man who orchestrated the whole dirty, shameful transaction while lounging comfortably in Corridor 17 at the Geneva Freeport. The original image was sourced from Watson and Todeschini’s novel, *The Medici Conspiracy*. In it Giacomo Medici stands triumphantly in front of an airtight American enclosure that houses the Euphronios krater in a land far, far away. Yet here I stand with an even bigger grin on my face, a grin that comes from knowing full well that whatever this big fish instigated back in the ‘70s, the krater eventually made its way back home, leaving behind a shattered reputation and a gaping hole in the criminal art market.



**Alexandra Taylor** is a 2019 Fellow of the International Specialised Skills Institute. She earned her masters in cultural materials conservation from the University of Melbourne and her B.A./B.F.A (Hons) in English and ancient history with a specialisation in fine arts honours at the University of Auckland. Alexandra has just completed a postgraduate certificate on art crime and cultural heritage protection with the Association for Research into Crimes Against Art in Umbria, Italy.

# MAGNETIC MOUNTING SYSTEMS FOR MUSEUMS AND CULTURAL INSTITUTIONS

Review by Kloe Rumsey

*Magnetic Mounting Systems for Museums and Cultural Institutions*  
By Gwen Spicer  
Spicer Art Books, Delaware, USA (2019)  
402 pages / Softcover / \$120 (USD)  
ISBN: 978-0-578-46017-8

A book dedicated to the use of magnets for the mounting and display of museum objects has been eagerly awaited by the global conservation community for years. Until now we have relied on the many informative (but scattered) paper publications, chats with colleagues and a good deal of courage. There has been significant buzz in the profession since we began to hear news of a book, and as we cross our collective fingers that it's as good as we want it to be, I'm happy to say that I think it is.

The first four chapters cover information on magnets themselves, and the level of scientific detail will take many of us by surprise. Personally, I like a book of this sort to be practical and to the point, which this volume certainly is.

In the case of mounting an object for display, the information presented in Chapter 1 is consistently presented and practically relevant. That's not to say there isn't a good amount of theory and history here, but it's neatly presented in (drumroll please) a single table and separate from the text. Overleaf you will find a "historical note" page about the development of compasses, separated from the text for the focused reader but provided for additional intellectual richness and a relaxed, engaging nature that characterizes the whole book.

In Chapter 2 the science kicks in, and I am particularly grateful for the frequent yellow definition boxes. I love a separate glossary-of-terms section, but for the immediate understanding of a hurried reader, having them present on the relevant page really increases the book's usability. And amidst the science, we still have figure image examples of mounting systems with provisions to practical reality such as length of display time and structural diagrams.

There is some more in-depth and well-illustrated science in Chapter 3 "Components of a magnetic system", but if you're not interested, you don't need to be as it is soon joined by discussions of materials and their uses.

We lean gradually towards practical concerns as we move through Chapter 4 "Types of magnetic systems", and the case studies begin in earnest. This chapter is full of helpful tips, hacks and things to bear in mind while developing our own systems. In a book focused on magnets, I've really appreciated Chapter 6 "The behavior of gap materials" or, in other words, the non-magnetic mounting materials in a magnetic system. You won't be surprised to hear that it covers a lot of detail, and I would find the summary of options—such as friction, static charge, slope, etc.—useful even without magnets.

We're in deep with practical discussions now, from the visitor experience to considerations regarding potential additions to objects and with what adhesives. I have a big fondness for publications that include questions and open up discussion.

Passing more case studies, system diagrams and discussions on materials, we come to Chapter 8 "Useful tools when working with magnets", which includes tips on how to assess the properties of a magnet as well as considerations of the tools that allow maximum flexibility. Some of these things may seem obvious, such as avoiding magnetic workspaces and



*Magnetic Mounting Systems for Museums & Cultural Institutions*  
courtesy of Gwen Spicer and Spicer Art Books



Cultural Institutions book cover. Image credit: Gwen Spicer.

removing jewellery, but it's these things that allow us to feel we can overcome factors that seem irritating or time-consuming.

The frequent recaps are another thing I appreciate about this book, and it's clear that the author accepts that people will often not read it cover to cover. We rarely have time for research and experimentation, and this is probably how some will feel about Chapter 9 "Testing a magnetic system", but with the case studies at the end, and the references to previous publications, many conservators will be able to create something safe and elegant in the time that they have, however limited.

Chapter 11 "travelling with magnets" really exemplifies the practical and considerate breadth of the book. It covers different methods of shipping magnets and the different reasons for each, such as an object on loan, or for the purpose of securing and object in transit.

Although reading about all the objects one can mount with magnets is inspiring, almost more interesting to me is Chapter 13 "The effect of magnets on collections that are ferromagnetic". Or, in other words, "stuff you can't use magnets with". There are no exciting diagrams here, but by discussing each collection and related limitations with magnets, it shows us the things that can be allowed as well as those that can be avoided.

And now for the case studies. Some of us will already have turned to this section, whereas others will work up to it from the beginning. Either way I feel the reader will find this useful, as a huge variety of object types and display solutions have been covered in the 80+ examples. Each one is laid out in the same way, presenting the same information with materials and a diagram included: everything one needs to copy and develop ideas. As you'd expect this is a great addition to the book and a great way to finish the main body. Following this, we have appendices, a healthy glossary of terms and a long bibliography.

In reading this book I've discovered that I massively underestimated the depth and complexity of magnetic mounting, as well as its huge capacity for careful adaptation and nuance. By producing this book, Gwen Spicer has introduced the wider community to these methods in an accessible format, and we can now develop and grow in what we can achieve with it.

This isn't an instruction manual for a quick glance; it's worth spending time with this book to really be able to make creative decisions. While doing so might take longer than reading a set of instructions, we all know the benefits of working in this way for a varied collection. Some might say there's too much science, but this book provides all the information, and it's up to the readers to decide what they need to take away from it to achieve their own goals.



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

# SELECTED ACQUISITIONS: ICCROM LIBRARY

Mini reviews by Daniela Sauer

For the December 2019 issue of *News in Conservation*, the ICCROM Library is again contributing a list of new acquisitions as well as presenting a few titles hand-picked by the librarian.

The list of acquisitions includes most new acquisitions (both purchases and donations) of the ICCROM Library from May 2019 to November 2019 (download the full PDF [HERE](#)). In this way we hope to give you a panoramic view of our new acquisitions including newly published titles in the field. Do not hesitate to explore our entire catalogue here: (<http://biblio.iccrom.org/>). For any further information, please contact Daniela Sauer: [ds@iccrom.org](mailto:ds@iccrom.org); [library@iccrom.org](mailto:library@iccrom.org)

To give you a taste of our newest holdings, we present a few titles below:

***Cultural contestation: heritage, identity and the role of government***

***Edited by Jeroen Rodenberg and Pieter Wagenaar***

***Palgrave Studies in Cultural Heritage and Conflict***

***Cham: Springer (2018)***

***ISBN: 9783319919133; Page count: v, 324 p.;***

***ICCROM: XXIX D 372***

***Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=124163>***

I bought this title some weeks ago for the ICCROM Library because I felt it is a highly topical issue in our days, when protest movements—linked to economic, political and cultural issues—are widespread all over the world, and in many cases there may be overlapping motivation for contestation. I strongly feel that peacebuilding and inclusion can be initiated by listening; listening to the voice of communities.

*Cultural contestation* contains case studies from China, Myanmar, Bangladesh, Turkey, Cuba, Canada, Cyprus, Japan, South Korea, United States, Estonia, Azerbaijan, Armenia and The Netherlands. In his introduction to the book, Marc Howard Ross writes, “Central to understanding cultural contestation around heritage is recognizing that they are fundamentally about inclusion and exclusion in a society and its symbolic landscape, the cultural expressions and enactments they use to do this, and the presence or absence of recognition of a group’s heritage on a society’s symbolic landscape.”



Here are the three books featured in this issue’s “Selected Acquisitions” reviews from



from the ICCROM Library. Image courtesy of Daniela Sauer

public and private, individual and collective stakeholders acting at different levels with their respective interests. This study shows that social and professional discourses on urban cultural heritage and its protection highly influence conservation efforts. To overcome the sectoral perspective that dominates the existing research on urban cultural heritage in the Indian context, it draws on an analytical governance approach. This approach makes it possible to identify three governance orders and thus to make visible the interconnections between imagination, regulation and implementation.

## SUMMARY FROM BACK COVER

Heritage practices often lead to social exclusion, as such practices can favor certain values over others. In some cases, exclusion from a society's symbolic landscape can spark controversy, or rouse emotion so much so that they result in cultural contestation. Examples of this abound, but few studies explicitly analyze the role of government in these instances. In this volume, scholars from a variety of academic backgrounds examine the various and often conflicting roles governments play in these processes—and governments do play a role. They act as authors and authorizers of the symbolic landscape, from which societal groups may feel excluded. Yet, they also often attempt to bring parties together and play a mitigating role.

*Urban Cultural heritage Governance: Understanding the Interlinkages of Imagination, Regulation and Implementation in Delhi, India*

By Tine Trumpp (2018)

*Megacities and Global Change – Megastädte und globaler Wandel, Band 25*

Stuttgart: Franz Steiner Verlag (2019)

ISBN: 9783515123389; Page count: 217 p.; ICCROM: VIII E 2048

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=124044>

Today more than 60% of the world's population live in cities. Megacities like Tokyo, Shanghai and Jakarta—the three biggest urban agglomerations worldwide—deal with a series of composite dynamics and problems that need to be addressed, taking into consideration multilevel solutions, with special focus on the goals formulated in SDG 11; the goal that puts sustainability, inclusivity and the safety of communities in urban settlements at the centre. Vol 25 in the series *Megacities and Global Change* examines Delhi as a case study.

## SUMMARY FROM BACK COVER

As a result of current urbanization dynamics the cultural heritage of Indian cities is under enormous pressure and threatened by decay. At the same time it makes a central contribution to social and societal identity of these cities and has a major influence both economically and aesthetically on the competitiveness of cities in international and national contexts. The responsibility for safeguarding urban cultural heritage, however, does not lie with public authorities only, but is embedded in the complex structures of

*Trusting records in the cloud*

Edited by Luciana Duranti and Corinne Rogers

London: Facet Publishing (Facet books for archivists and records managers) (2019)

ISBN: 9781783304028; Page count: XXI, 306 p.; ICCROM: XIV 514

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=123922>

This very interesting publication, written by the director of the interPARES research project, D. L. Duranti and the project coordinator for InterPARES Trust, Dr C. Rogers presents the findings of the InterPARES project. InterPARES Trust is defined as follows:

InterPARES Trust (ITrust; 2012-2019) is a multi-national, interdisciplinary research project exploring issues of trust and trustworthiness of records and data in online environments. Its goal is to generate the theoretical and methodological frameworks to develop local, national and international policies, procedures, regulations, standards and legislation, in order to ensure public trust grounded on evidence of good governance, a strong digital economy, and a persistent digital memory. (ITrust website: <https://interparestrust.org/>)

#### SUMMARY FROM BACK COVER

*Trusting Records in the Cloud* presents key findings of InterPARES Trust, an international research project that has investigated issues of trust in, and trustworthiness of records and data online, with respect to privacy, accessibility, portability, metadata and ownership. The project has produced theoretical and methodological frameworks for the development of local, national and international policies, procedures, regulations, standards and legislation, to ensure public trust grounded on evidence of good governance, strong digital economy and persistent digital memory.

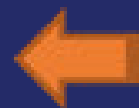
Topics include:

- Risks and remedies to the contracts the public must enter into with service providers
- Implementing retention and disposition schedules in the cloud
- Understanding the role of metadata in cloud services for chain of custody
- Rethinking issues of appraisal, arrangement and description
- Preservation as a series of services implementable by a variety of preservation actors
- Information governance, risk management, and authentication practices and technologies.

Readership: This book is essential reading for records and archives managers, information professionals and organizations that are using or intend to use the cloud for the creation, management and preservation of their information; records and archives students and educators; individuals working in the academic, government and private sectors; and members of the public concerned about their personal information in the cloud.

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



# SARBICA INTERNATIONAL SYMPOSIUM RETHINKING ARCHIVES: REFRAMING BOUNDARIES, IMAGINING POSSIBILITIES

By Irene Lim

*The annual symposium of the Southeast Asia Regional Branch of the International Council on Archives (SARBICA) is one of the oldest archival forums in the region. It provides a platform for the archive fraternity to network, share and learn from one another and to keep abreast of international developments in archives and records management, preservation and access.*

The 2019 edition of the symposium (held 24-28 June 2019 in Singapore) was hosted by the National Archives of Singapore (NAS) as the finale to cap off the NAS Golden Jubilee (1968-2018) celebrations. This year's symposium attracted 277 delegates from Europe, East Asia, Southeast Asia, the Pacific, North and South America and elsewhere; it included archivists, librarians, curators, researchers and specialists drawn from a broad cross-section of institutions.

## WORKSHOPS

Five concurrent workshops were conducted by experts to deepen the participants' knowledge and skills in the areas of digital preservation, emergency and disaster preparedness for heritage collections, preservation of audio-visual materials, oral history methodology and archives and oral history in art and theatre.

Mark Wong (senior oral history specialist, NAS Oral History Centre) shared with participants the methodology to start and manage an oral history project at a personal or institutional level. He offered practical tips on designing a project, interview techniques, use of the recording equipment, and transcribing and preserving the recorded interviews.



Workshop on Archives and Oral History in Art and Theatre. Image courtesy of the National Archives of Singapore.

Pam Schweitzer (founder, Age Exchange Theatre and Reminiscence Theatre Archive, UK) provided participants with a theoretical and practical framework on the use of archives, oral history and objects in interpretive art and the dramatisation of life stories. Participants learned how to create and curate memory boxes from their personal archives and oral history interviews with the aid of craft materials.

Josephine Chang (senior manager, collections care, artwork & exhibition management, National Gallery Singapore) demonstrated how various groups of heritage collections and historical records could be salvaged in the event of an emergency or disaster. She identified the measures to take in order to avoid potential hazards and provided guidance in developing an effective emergency and disaster preparedness plan for heritage collections.

Adrian Brown (director, Parliamentary Archives, Houses of Parliament, London, UK) and William Kilbride (executive director, Digital Preservation Coalition) provided essential insights and practical steps for establishing and running an effective and achievable digital preservation programme for institutions of all sizes and types. Joanna Fleming (digital curation specialist, State Library of New South Wales, Australia) introduced participants to the properties of the major categories of audio-visual materials and how to identify different media and assess the risk factors. Through practical scenarios and references to available tools and resources, the participants were able to gain an overview of the audio-visual preservation tasks and concerns.

## KEYNOTES AND PRESENTATIONS

Two keynote speeches and thirty-nine presentations were delivered by esteemed professionals on a diverse range of topics exploring the intersection of privacy, security and the management and preservation of records and data on the one hand and the need for the innovative deployment of archives and oral history in citizen engagement on the other.

Luciana Duranti (professor of archival theory, diplomacy and the management of digital records in the master's and doctoral archival programmes, School of Library, Archival and Information Studies, University of British Columbia, Canada) gave the first keynote speech on "Disruptive Technologies and Trustworthy Records". She identified and discussed the issues that need to be overcome in adopting technologies that are not designed around the concepts of context (administrative, provenancial, procedural, and documentary), archival bond, and impartiality. In the second keynote speech "Curating Access to Digital Oral History Archives: Exciting Prospects and Risky Futures", Alistair Thomson (professor of history, Monash University, Australia) used the example of the Australian Generations Oral History Project—a collaboration between university historians, the National Library of Australia and ABC Radio—to illustrate and explore the extraordinary prospects for digital oral history archives and the challenges in trying to future-proof these archives.



Performance by the students of the School of the Arts at the welcome dinner. Image courtesy of the National Archives of Singapore.



Performance by the Bukit View Primary School Angklung and Kulintang Ensemble at the farewell dinner. Image courtesy of the National Archives of Singapore.

NAS conservator Ong Fang Zheng recommended rethinking the environmental standards for Southeast Asia since this region is in a different climatic zone from where the environmental control standards were initially established. Archivist Norsuriaty Awang Hassim from the National Archives of Malaysia spoke about a simulation exercise carried out in relation to a disaster action plan to protect the country's government records. Kitty But, an archives manager from the Lee Kum Kee Family and Corporate Archives in Hong Kong, shared how business archives can be harnessed to engage citizens and local communities and how companies can benefit from this contribution.

## BOOK LAUNCH AND PERFORMANCE

The NAS Oral History Centre launched the publication *The Sound of Memories: Recordings from the Oral History Centre, Singapore* during the symposium's opening ceremony. This book gave a glimpse into Singapore's past through a



wide-ranging selection of narratives assembled from the centre's collection of 5,000 interviews. Each chapter has a theme ranging from arts to sports to local food.

A performance entitled "From Oral History Transcripts to Memory Boxes and Theatre" was staged at the welcome dinner by students from Singapore's School of the Arts (SOTA); the performers dramatised a segment of the life stories and experiences of four senior interviewees from the NAS Oral History Centre's Singapore Oral History Project. The stories included those of a former pilot who fought in World War II, a retired midwife, a professional singer/former disc jockey and a retired medical doctor/Indian classical dancer. The performance was accompanied by a colourful and thoughtful display of eight specially-constructed memory boxes which contained the curated archives of the interviewees' personal belongings including objects, photos, documents, etc.

## DELEGATES' FEEDBACK

The 2019 SARBICA International Symposium, with its umbrella theme, workshops, keynote presentations and performances, provided participants a holistic view of pertinent issues such as the technologies of digital archiving, the integrity and authenticity of records and data, engaging the community with archives and oral history and reaching new audiences. The participants found resonance and relevance in the overall programming, and many shared that they had benefited from the training and looked forward to implementing these lessons at their workplaces.

Finally, participants were invited to look out for the International Oral History Association (IOHA) Conference that the NAS will be hosting 22-26 June 2020.



**Irene Lim**

*Principal Archivist (Registrar's Office)  
National Archives of Singapore  
National Library Board*

# THE CONSERVATOR'S REFLECTION: IIC 2019 STUDENT & EMERGING CONSERVATOR CONFERENCE

By Catarina Rocha Pires

*The 5th IIC Student & Emerging Conservator Conference (IIC-SECC) was held at the Cologne Institute of Conservation Sciences (CICS, TH Köln) between the 12<sup>th</sup> and 14<sup>th</sup> of September 2019. Previous editions of the conference series took place in London (2011), Copenhagen (2013), Warsaw (2015) and Bern (2017).*

Organized by a committee of 11 local students (led by Mariana Escamilla and Charlotte Hoffmann) with the help of the CICS Committee (Professor Ester S. B. Ferreira and Professor Gunnar Heydenreich), the 3-day conference included the attendance of 89 students and emerging conservators from 24 different countries (including Colombia, Russia, Lithuania, Portugal, Spain, France, Germany, the United Kingdom, Australia, Norway, the United States of America, the Netherlands, Switzerland and Mexico) and 15 professionals who shared their interesting experiences and journeys in the world of conservation. Besides those physically present, over 200 people followed the conference livestream on YouTube and on the IIC Community platform; universities from Mexico, Colombia and Italy also registered to participate online.

With the appealing title of "The Conservator's Reflection", the conference was divided into 3 sessions with very interesting talks and discussions. The round-table format, used in the previous conferences, was once again a successful inclusion in this year's conference, enabling open and engaging debates between the attendees and speakers. The conference was complemented with guided tours at some of Cologne's cultural institutions and monuments, including the Wallraf-Richartz-Museum & Corboud Foundation and the Museum Ludwig. Also included were visits to the conservation studios and workrooms at the CICS where some of the local students presented their current conservation projects and research.

The conference opened with introductory words from Professor Dr. Klaus Becker (vice president of TH Köln) and Professor Adrian Heritage (one of the 3 directors of the CICS) who presented on the TH Köln and the CICS, emphasizing the latter's focus on scientific research in the conservation of art and cultural heritage and the profession's wide range of specializations. Professor Heritage's speech pointed to some of the topics to be discussed later in the conference, such as how the conservation profession is—and will always be—shaped by society and its developments and the fact that there is still a lot of work to be done to get the profession justly recognized. The last opening speeches were done by IIC President Julian Bickersteth, who described some of the significant work done by the IIC and highlighted the importance of reflecting on authenticity, and Anne Harmssen, member of the VDR (German Association of Restorers) executive board, who shared a glimpse of her professional experience and highlighted the importance of each individual being connected to and getting involved in professional associations of conservators/restorers.

The first session, "Conservator meets conservator", was moderated by Professor Gunnar Heydenreich (TH Köln) and focused on the self-perception of conservation professionals, their motivation to enter the field and their career development. In addition, all the



Publikum während der Podiumsdiskussion (I)



Image: TH Köln - CICS - LOC - David Bijan Andree)

presenters were invited to reflect on what they believe to be the most crucial abilities and soft skills for a conservator to develop with respect to the ever-changing market demand and the relevance of interdisciplinary work. Experienced and accomplished professionals Professor Erma Hermens (Rijksmuseum professor of studio practice and technical art history at the University of Amsterdam and senior researcher in technical art history at the Rijksmuseum), Gwendolyn Boevé-Jones (founder and director of the Studio Redivivus and Dividi Foundation in The Hague, NL), Julian Bickersteth (president of the IIC) and Thomas Gdanitz (MA student at the University of Applied Sciences in Potsdam and freelance stone conservator) gave short statements on their career paths as practicing conservators and researchers, mentioning some challenges they have encountered, and gave key advice to emerging conservators.

Professor Hermens reflected, among other interesting topics, on the importance of having been a practicing paintings conservator for many years before focusing on research and lecturing at university. Boevé-Jones, on the other hand, mentioned how important it was for her to have role models in conservation who advised her and kept her on the right path to becoming a successful conservator. Boevé-Jones also noted the importance of always staying active and involved in the profession by attending workshops and conferences. Bickersteth's engaging talk emphasized the importance of getting acquainted with the key players in the conservation market and understanding conservation in its wider context. The last speaker, Thomas Gdanitz, gave very useful advice as a recent graduate already building a successful career as a stone conservator; Thomas advised students to get experience and create broad networks by doing internships and to foster a love for never-ending learning and exploration in the field.

A very interesting discussion followed with questions from the audience—those present and those watching the conference online—which covered topics such as salary and unpaid or underpaid internships, advocating for salary parity, recognition and accreditation, differences between the career paths of conservators working as freelancers or in private studios and those working in public institutions, and university conservation programmes' curricula.

The second panel session "Conservator meets institutions", moderated by Professor Ester Ferreira (professor at the TH Köln), dealt with the positioning of the conservation profession within institutions and museums and ways in which to promote the profession and present it to the public. Iris Schaefer (head of the art technology and conservation department at the Wallraf-Richartz-Museum & Fondation Corboud, Cologne), Sarah Staniforth (IIC president emeritus), Joanna Phillips (Restaurierungszentrum Düsseldorf) and Vanessa Schmitt (student, TH Köln) were the invited speakers.

Shaefer started her talk by explaining how the Wallraf-Richartz-Museum works, how the conservation department is included in the Museum and which are the most



Top image: First panel discussion 'Conservator Meets Conservator'. Center image: Panel discussion 'Conservator Meets Institutions' moderated by Ester Ferreira at the Joest-Museum Cologne. Bottom image: Second panel discussion 'Conservator Meets Institutions' moderated by Ester Ferreira at the Joest-Museum Cologne. (IIC - CICS - LOC - David Bijan Andree)





Participants during the visit to the Raut-Conservator Meets Institution' (Images: TH



significant tasks of that department inside the Museum. Staniforth, on the other hand, shared with the very interested audience her career development and how she got to where she is now, mentioning the importance of multidisciplinary teamwork and self-reflection. Philips also shared her career development in time-based media conservation and reflected on the importance of cross-field work between conservators, art historians and conservation scientists as well as curators, exhibition designers and technicians among others. At the end of her talk, Philips gave the attendees some practical advice: “be vocal, be seen, be heard, share, publish and communicate what you do (...), own your public speaking skills, forge alliances not just within your institutions but with other institutions and other disciplines (...), insist that your work is properly credited (...), engage in art technology and science research...”. The last speaker of the session, Vanessa Schmitt, talked about her experience as a freelance textiles conservator with a bachelor’s degree and as a master’s student; Vanessa explained how she manages to combine both activities and how student freelancers are perceived in the institutions employing them.

The following discussion focused on the importance of polite negotiation; the exchange of ideas; and clear communication not only between conservators but also with all the other teams involved, especially inside a museum. The next topic focused on the hierarchization that is sometimes visible between different conservation specialties (paintings, textiles, ceramics, etc.) and that between conservation and other professional fields (particularly curatorship) within a museum, as well as how this hierarchy can be overcome. The importance of research projects inside museums and institutions, to promote the conservation sector and enhance the profile of the conservator, was also mentioned.

The third session, “Conservator meets the general public”, moderated by Amber Kerr (chief conservator at the Lunder Conservation Center/Smithsonian American Art Museum and IIC vice-president), focused on the image of the conservator in the public eye and how the profession can be presented and advertised to the general public. The session opened with talks by Professor Hiikka Hiiop (professor at the Estonian Academy of Art), Petria Noble (head of paintings conservation at the Rijksmuseum, Amsterdam), Ralph-Uwe Johann (managing director of Deffner & Johann) and Isa von Lenthe (fellow at the Stichting Restauratie Atelier Limburg in Maastricht).

Before introducing the session’s speakers, Kerr talked about her experience working at the Lunder Conservation Center, the first visible conservation laboratory with floor-to-ceiling glass walls that allow museum visitors to see the conservators examining, treating and preserving artworks. Professor Hiiop shared two different large-scale projects she coordinated and worked on as a researcher—the “Rode Altarpiece in Close-up” (2013-2016) and “Christian Ackermann-Tallinn’s Pheidias, Arrogant and Talented” (2016-2020). Both projects placed great emphasis on sharing with the general public, making the on-site conservation work accessible to visitors and developing school and community programmes. Both projects were also featured in workshops, international conferences and public websites where the main outcomes of the projects were published (including videos, 3D-models and images resulting from examination techniques used).

Noble started her inspiring talk by summarizing her career path and the importance of research work in her professional development. The main focus of Noble’s talk was the “Operation Night Watch”, currently taking place in the galleries of the Rijksmuseum, an ongoing project that aims to study Rembrandt’s masterpiece in depth and, based on the results of the research phase, carry out the required conservation treatment. The relevance of the project to this session rests on the fact that every step of the process is being shared with the public; on-site and online every interested visitor can witness the work of the conservators, scientists, curators and photographers inside the glass chamber built around the painting in the Museum galleries.

The third speaker, Ralph-Uwe Johann, not only shared his experience managing an over-135-year-old company supplying materials and equipment for conservation and restoration, but also gave some meaningful advice on public speaking and knowledge sharing, two increasingly essential skills for conservators. The last speaker of the conference was Isa von Lenthe, a recent graduate and emerging conservator who is also the coordinator of the IIC Instagram account. Von Lenthe’s stimulating talk focused on the role of social

media in promoting and representing the conservation field and opened a reflection on the advantages, drawbacks and risks of being in the public eye.

A discussion followed on how to promote the profession on social media and what kind of content should be shared with the public and in what ways. The speakers reflected on the difficult task of finding the balance between simplifying complex information and using technical terminology to ensure that the general public can understand it without oversimplifying and reducing the work being shared. Another topic discussed relates to the importance of carefully choosing images to be shared with the public, not only considering the copyright of the depicted objects, but also the safety of the treatments, the handling of objects, etc. represented in those images. The last discussion of the conference also reflected on educating the public about conservation and the positive feedback often received when the information is properly shared.

The IIC-SECC conferences have been gathering conservation students, emerging conservators and conservation professionals from all over the world for the past eight years. There is no doubt that these conferences not only provide a great way to connect and grow a broader network with fellow conservators, but also create space to share ideas, discuss relevant topics and gain advice from experienced professionals who are happy to share their experiences and career paths. Attending the IIC-SECC conferences is already a big step forward in understanding the profession's peculiarities and in entering the world of conservation.

For more information about the IIC-SECC conferences, please visit: <https://www.iiconservation.org/archives/student-conferences>

All the mentioned sessions, as well as those from past IIC-SECC conferences, are available on YouTube: <https://www.youtube.com/watch?v=S8PP6SICG8I>



Click above image to play 1st Session.



Click above image to play 2nd Session.



Click above image to play 3rd Session.



**Catarina Rocha Pires** received her bachelor's degree in conservation and restoration from the Faculty of Sciences and Technology of the NOVA University of Lisbon in 2017. She is currently working on her master's thesis project while doing an internship at the Stichting Restauratie Atelier Limburg (SRAL) in Maastricht, The Netherlands.

# IIC AUSTRIA 40-YEAR ANNIVERSARY: GENERATIONS IN CONVERSATION

By Christina Schaaf-Fundneider

*This year IIC Austria, the only German-speaking section of the IIC, celebrates its 40th anniversary. On this occasion, an anniversary conference took place in Vienna on the 9th of September. The conference was held in the former University of Economics, now the alternative accommodation of the Academy of Fine Arts, situated in the 9th district of Vienna.*

After the initial welcoming by Christina Schaaf-Fundneider (chair of IIC Austria and head of the conservation-restoration department of the Lower Austria State Collection) and Professor Wolfgang Baatz (chair of the Institute for Conservation and Restoration at the Academy of Fine Arts Vienna), the conference was opened with a ceremonial address by Manfred Koller, founder of IIC Austria. The ceremonial address was authentic and personal, gave an overview of the formation of the association and defined its tasks and duties. From the beginning, IIC Austria's focus was on sustainable conservation and the research of art and cultural heritage.

Afterwards Elisabeth Macho-Biegler, textile restorer and member of IIC Austria for several decades, was awarded an honorary membership for her particularly time-consuming commitment and her untiring volunteer work.



The IIC organisation team and some guests of the conference. Image courtesy of Christina Schaaf-Fundneider.

## PRESENTATIONS AND LECTURES

The diverse program was designed as a dialogue between different generations. Highly valued and well-known personalities from various fields as well as young lesser known colleagues and graduates had the opportunity to present their valuable work and research.

A wide range of topics, which varied from the history and development of restoration in Austria to preventive conservation, were presented. The last speaker for the opening session, Andrea Funck (professor at the conservation-restoration faculty at the Academy of Fine Arts Stuttgart), gave some examples of how restoration could be conveyed together with a definition of the profession.

Another part of the program presented the research and development of innovative techniques for conservation practice such as the use of 3D scanning technology and the surface treatment of daguerreotypes using a plasma process.

In the last theme block about preventive conservation, Elise Spiegel, founder of "Care for Art" and expert in this field, talked about possibilities for dealing with bio-contaminated cultural assets. Besides that, Birgit Vinther Hansen (paper conservator at the Royal Library Copenhagen) presented the results of her research on micro-fading and the use of microfideometry in watercolor book illuminations.

After a brief final discussion, the anniversary conference ended with a toast in which colleagues young and old had the opportunity to share in a relaxed atmosphere and make new acquaintances.

## FACTS

Topic: 40 Years - Anniversary Conference "Generations in Conversation"  
 Venue: Academy of Fine Arts Vienna, Augasse 2-6  
 Date: 9th of September 2019  
 Organisation Team: Franka Bindernagel, Daniel Gräf, Pina Klonner, Christina Schaaf-Fundneider, Magdalena Schindler, Valerie Thausing-Aichberger



Dr. Manfred Koller receiving the honorary membership on behalf of Elisabeth Macho. Image courtesy of Christina Schaaf-Fundneider



View into the audience during a presentation. Image courtesy of Christina Schaaf-Fundneider

**Christina Schaaf-Fundneider**, chair of IIC Austria since 2017, studied conservation and restoration sciences at the Technical University of Munich (Germany). She specializes in painting and wooden sculptures conservation as well as in preventive conservation. She is also interested in the technological research of art objects. Additional postgraduate studies in cultural management support Christina in her position as head of the conservation department of the State Collections of Lower Austria.



# WHY I MODIFIED MY PRESENTATION FOR THE IIC 1992 MADRID CONGRESS

By Jean Portell

My paper proposal for the IIC 1992 Congress was to talk about art forms in parts of Latin America that I already knew about. But then the [Americas Society](#) (on New York City's Park Avenue) invited me to accompany their art expert to visit Colombia and Ecuador for the purpose of examining the condition of every object that was being considered for an exhibition at the Americas Society called [Barroco de la Nueva Granada](#) (also the title of the book later sold at the exhibition). As a sculpture conservator who spoke fluent Spanish, I was given the marvelous task of examining the condition of each object and deciding which were too fragile to travel.

During the weeks that the two of us from NY visited museums, monasteries, and private homes in both countries, I—toting a backpack carrying a smock and the tools needed for examining each art work—was privileged to view and handle an amazing variety of sculptural objects. I recall especially noticing some ornately carved and ornamented wooden boxes, book holders, etc. But I couldn't even *guess* what method was used to color some of their surfaces! During a chat with the senior conservator at a prominent museum in Colombia, she introduced me to an indigenous technique that is commonly known in both Colombia and Ecuador, but at that time was, I believe, unknown to conservators in the USA. She told me about the special resin of a plant called *mopa mopa* that is associated with Pasto, an area in the southern part of Colombia. When *mopa mopa* is processed and applied to wood as a decorative layer, it is referred to as *barniz de Pasto* (Pasto varnish). That discovery was so exciting, and so worth sharing with colleagues, that I had to make it the main topic of my talk at the Madrid Congress. My only regret is waiting so long to share this backstory with IIC.

The [linked pdf files](#) contain the dashed-off revised text that I read in Madrid (which differs significantly from the version you will find in the 1992 Congress preprints). The photograph included here is of two very modest old *mopa mopa* objects, decorated you now know how, which my dear Ecuadorian friend Cristina found in a market in Quito and kindly gave me. I am forever grateful to her.



Two modest items from Ecuador, kindly found there and given to me by my Ecuadorian friend, Cristina, decades ago. The smaller one is a carved-wood barrel with one hole (for what, I don't know). The other is a bowl created from a local tree nut. Both are decorated with a material called *barniz de Pasto* (literal translation: Pasto varnish, although I've seen it also translated as Pasto lacquer) that uses a natural resin (usually with colorant's added, but not so inside this bowl, where the layer of old *barniz de Pasto* has only its normal brownish color). This resin, called "*mopa mopa*", is associated with the Pasto region of Colombia. The coin (US quarter, which is 24.26mm in diameter) is included for size. The pictured items are owned by Jean Portell, who also took and provided the image.

**CLICK HERE**

For PDF of Jean's revised talk,  
as presented at the  
Madrid Congress

# NOTICE OF EDITS AND CORRECTIONS

## CORRECTION

*News in Conservation*, Issue 74 October 2019, "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, page 23, top image.

Revised image caption: Sheldon and Caroline Keck posing in front of a color print of a Rembrandt painting that was overpainted by Thomas Buechner (then director of the Brooklyn Museum) to represent Caroline contemplating the bust of Sheldon. The framed overpainted print was presented to the Kecks when they departed the Brooklyn Museum. Photograph by Frank Rollins. Image courtesy of the International Institute for Conservation of Historic and Artistic Works.

(Clarifications sent by Jean D. Portell and verified in the second page of Caroline Keck's August 17, 1993 letter to Henry Hodges, archived at IIC.)

*Find any needed edits or corrections? Send them to News in Conservation editor, Sharra Grow: [news@iiconservation.org](mailto:news@iiconservation.org)*

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## Essay Prize for First Time Authors

In partnership with Taylor & Francis, we have launched a prize for authors who have a first paper published in the leading conservation journal *Studies in Conservation*.

[Read more](#)



# ANNOUNCEMENTS

## CALLS FOR PAPERS

### Indoor Air Quality in Heritage and Historic Environments

30 March-1 April 2020

University of Antwerp, Belgium

Paper deadline: 6 December 2019

More information here: <https://www.uantwerpen.be/nl/overuantwerpen/faculteiten/ontwerpwetenschappen/nieuws-en-activiteiten/indoor-air-quality-2020/>

### Heritage Conservation along the Belt and Road Zones: between politics and professionalism

4-5 June 2020

Hong Kong

Paper deadline: 31 December 2019

For more information contact Dr. Victor Chan: [vic-torchan@hsu.edu.hk](mailto:vic-torchan@hsu.edu.hk) and submit proposals here: <https://docs.google.com/forms/d/e/1FAIpQLSeUizDxFZXMmYNmy4Zh9e11No6l9H32Jnc4MxjpW-YRMiVcazQ/viewform>

### Archives and Records Association UK & Ireland Annual Conference: WE LOVE RECORDS

2-4 September 2020

Chester, UK

Submissions deadline: 20 December 2019

Submit papers here: <https://app.oxfordabstracts.com/login?redirect=/stages/1543/submissions/new> and for assistance contact: [conference@archives.org.uk](mailto:conference@archives.org.uk)

### International Paper Historians (IPH) Congress

15-18 September 2020

Washington DC, USA

Submissions due: 15 January 2020

For more information: <http://www.paperhistory.org/index.php>

### 2020 Vision: Current and Future Heritage Preservation Symposium

14-15 October 2020

Rochester, New York, USA

Paper deadline: 10 January 2020

Submissions [here](#). For more information visit: [www.imagepermanenceinstitute.org](http://www.imagepermanenceinstitute.org) or contact Jae Gutierrez: [jjgpph@rit.edu](mailto:jjgpph@rit.edu)

### Conservation and Philosophy Intersections and Interactions

26-27 November 2020

East Sussex, UK

Submissions deadline: 7 February 2020

For more information visit: <https://www.iiconservation.org/content/call-proposals-conservation-and-philosophy-intersections-and-interactions>

## CONFERENCES, SYMPOSIUMS

### 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://ccaaha.org/events/striking-balance-access-vs-preservation-museums>

### Wallpaper History Society AGM and Wallpaper Research Project

13 December 2019

London, UK

For more information: <http://www.wallpaperhistorysociety.org.uk/events-exhibitions/whs-events/>

### 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: <https://patrimoine.uqam.ca/actualite/the-thirteenth-international-conference-of-young-researchers-in-heritage-2019-call-for-paper/>

### 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>

### Disruptive conservation: Conservation Matters in Wales (#CMW2019) Christmas Conference

18 December 2019

Glamorgan Archives, Cardiff, UK

For more information visit: <http://conservatorswales.blogspot.com/2019/10/disruptive-conservation-conservation.html>

### Washington Conservation Guild's 3-Ring Circus

9 January 2020

Washington DC, USA

For more information visit: <https://washingtonconservationguild.org/2019/11/19/call-proposals-3-ring-circus/> or write to: [3-Ring@washingtonconservationguild.org](mailto:3-Ring@washingtonconservationguild.org)

**'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>

**Playing and Operating: Functionality in museum objects  
and instruments**

4-6 February 2020

Paris, France

Send questions to Mathilde Thomas: [mthomas@cite-musique.fr](mailto:mthomas@cite-musique.fr)

**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 [here](#).

**International Symposium on Rembrandt Drawings**

6-7 February 2020

The Rijksmuseum, Amsterdam, The Netherlands

For more information visit: <https://www.rijksmuseum.nl/nl/nu-in-het-museum/symposia/drawings-by-rembrandt>

**Reconstruction: Methods and Practices in Research,  
Exhibitions, and Conservation**

24-25 February, 2020

Cambridge, UK

For more information email: [ajm300@cam.ac.uk](mailto:ajm300@cam.ac.uk)

**Stemming the Tide: Global Strategies for Sustaining  
Cultural Heritage Through Climate Change**

5-6 March 2020

Washington DC, USA

For more information visit: <https://americanart.si.edu/research/symposia/2020/stemming-the-tide>

**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)

**22<sup>nd</sup> General Assembly and International Symposium:  
Building Peace through Heritage**

13-15 March 2020

Florence, Italy

Send questions: [secretarygeneral@fondazione-delbianco.org](mailto:secretarygeneral@fondazione-delbianco.org)

**Plastics in Peril: Care and conservation of plastics in  
museum collections**

16-17 March 2020

University of Cambridge, UK

For more information visit: <https://www.iiconservation.org/content/conference-plastics-peril-care-and-conservation-plastics-museums-collections>

**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 [here](#).

**'Walking on Images' Session at the Association for Art  
History 2020 annual conference**

1-3 April 2020

Newcastle upon Tyne, UK

More information found here: <https://forarthistory.org.uk/our-work/conference/2020-annual-conference/>

**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>

**4<sup>th</sup> International Conference on Innovation in Art Re-  
search and Technology (inArt 2020)**

14-17 April 2020

Paris, France

For more information visit: <https://inart2020.sciencesconf.org/>

**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)

**Care and Conservation of Manuscripts 18**

22-24 April 2020

Arnماغnaean Institute, Copenhagen

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

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

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

24-25 April 2020

Amsterdam, The Netherlands

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

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

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

13-15 May 2020

Hildesheim, Germany

For more information visit: [https://www.hornemann-institut.de/english/call\\_for\\_papers\\_tagung\\_fragmente.php](https://www.hornemann-institut.de/english/call_for_papers_tagung_fragmente.php)

**Archiving 2020 Conference**

18-21 May 2020

Washington DC, USA

For more information [here](#).

**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 Pro-active**

19-23 May 2020

Salt Lake City, Utah, USA

For more information visit: <https://www.culturalheritage.org/events/annual-meeting/current-meeting/call-for-submissions>

**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: <https://www.iiconservation.org/content/forum-conservation-and-technology-historic-stained-glass>

**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/>

**Papyrus Conservation Summer Seminar**

13-24 July 2020

Ann Arbor, Michigan, USA

Application due: 6 January 2020

To apply, contact Marieka Kaye: [marieka@umich.edu](mailto:marieka@umich.edu)

**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>

**The 7<sup>th</sup> International Architectural Finishes Research (AFR) Conference**

14-16 October 2020

Tel Aviv, Israel

More information can be found here: <https://www.afr2020tlv.org/call-for-papers>

**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****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/>**Linked Conservation Data: satellite workshop**

9 January 2020

Manchester, UK

Register by 20 December 2019. Please contact Laura Caradonna [laura.caradonna@manchester.ac.uk](mailto:laura.caradonna@manchester.ac.uk) or Brigitte Hart [b.m.hart@arts.ac.uk](mailto:b.m.hart@arts.ac.uk)**Practical Methods for Art Examination**

14-16 January 2020

SRAL Studios, The Netherlands

For more information contact: [info@sral.nl](mailto:info@sral.nl)**Heritage, Culture & Identity: Re-negotiating Spaces of Memory in a Time of Rapid Urbanisation**

20-21 January 2020

Sarat Centenary College, India

For more information visit: <https://postscriptum.co.in/cfp/>**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>**Wood Identification Workshop**

26-28 February 2020

Houston, Texas, USA

For more details and registration visit: <https://learning.culturalheritage.org/p/wood-id>**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: <https://ipisustainability.org/workshops.html>**Photoreproductions & Conservation: 18<sup>th</sup> Masterclass 20|21**

5-6 March 2020

Matosinhos, Portugal

For more information visit: <http://2021.pt/en/20-21/>**Heritage Ironwork Seminar: Treatment & Protection of Historic Ironwork**

6 March 2020

Bath, UK

For more information about the day and to book tickets go to: <https://nhig.org.uk>**Tracing Paper Conservation: 19<sup>th</sup> Masterclass 20|21**

9-10 March 2020

Matosinhos, Portugal

For more information visit: <http://2021.pt/en/20-21/>**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>**Conservation of Video Art**

8-12 June 2020

The Museum of Modern Art, New York City, USA

Deadline: 22 December 2019

For more information visit: <https://www.iiconservation.org/content/workshop-conservation-video-art> Submit applications to: [lorena\\_ramirezlopez@moma.org](mailto:lorena_ramirezlopez@moma.org)**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>**Conserving Canvas Initiative: The Dutch Method Unfolded, Masterclass on Wax-resin Linings**

29 June-10 July 2020

Amsterdam, The Netherlands

Deadline: 14 December 2019

For more information: <https://www.uva.nl/en/shared-content/subsites/uva-summer-school/en/summer-courses/the-dutch-method-unfolded/the-dutch-method-unfolded.html>



# READ ANY GOOD BOOKS LATELY?

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

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

## CALL FOR BOOK AND EVENT REVIEWERS

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

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

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

Review submissions and enquiries can be sent to:

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IIC Editor, *News in Conservation*

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