



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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

## ACCESS YOUR NiC

Get connected! Download the most recent issue of *NiC* plus all past issues [here](#). To directly receive each new *NiC* issue, subscribe for FREE at the bottom of [this webpage](#)!

In addition to the traditional PDF version, *NiC* subscribers now have access to *NiC* using ISSUU, giving the magazine a modern, digital, page-turning format including extra content like videos, links, and more! Each issue now contains BONUS CONTENT exclusively available to members, so renew your membership or [become an IIC Member today!](#)

## WRITE FOR NiC

To contribute news or a feature idea to *News in Conservation*, email *NiC* Editor Sharra Grow at: [news@iiconservation.org](mailto:news@iiconservation.org). Submission guidelines and copyright information can be downloaded at the bottom of [this webpage](#).

## ADVERTISE IN NiC

*NiC* is sent directly to nearly 3,000 specialist subscribers across the world and is available on IIC social media to over 46,000 followers. For more information on advert sizes, deadlines, rates, and packages, please get in touch with *NiC* Editor Sharra Grow at: [news@iiconservation.org](mailto:news@iiconservation.org). Our Rate Card and Media Kit are available for download [here](#).

Cover image: Jenna Kurtz, Ariana Makau & Lydia Henkel-Moellmann of Nzilani Studios. Photographer: Greg Tuzin. (story on p. 40). Inside cover image: Cooling of synthetic wax adhesive after lining. Image taken by Barbara Horvat Kavazović (story on p. 44).

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

### NiC Contributing Staff

**Sharra Grow**, Editor in Chief  
[news@iiconservation.org](mailto:news@iiconservation.org)

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

**Alexandra Taylor**, Book Reviews Coordinator  
[alexandra.taylor2@outlook.com](mailto:alexandra.taylor2@outlook.com)

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

**Kate Smith**, Digital Engagement Editor  
[communications@iiconservation.org](mailto:communications@iiconservation.org)

### Editorial Submissions

Deadline for August-September Issue submissions is 1 July 2021. Submit to [news@iiconservation.org](mailto:news@iiconservation.org). Email request for submission guidelines.

### Advertising

Deadline for August-September Issue materials is 15 July 2021. Submit to [news@iiconservation.org](mailto:news@iiconservation.org). Email request for rate card and submission guidelines.

**Disclaimer:** Whilst every effort is made to ensure the accuracy, sufficiency and completeness of information contained in this publication, neither the IIC nor its Editors shall be liable to any party for any loss and/or damage arising from (i) any errors or omissions in such information and (ii) the use of, or reliance on, any method, product, instructions or ideas in this publication, in each case to the fullest extent permitted by law. The opinions stated in individual articles belong to the author(s) and do not necessarily reflect those of the IIC, its officers or Council. Information contained in this publication is strictly for educational purposes and aims to provide helpful information on the topics discussed. Any information relating to a product, method or treatment is not meant to be, nor should it be taken to be, an endorsement of such product, method or treatment.

© The International Institute for Conservation of Historic and Artistic Works, 2021

# CONTENTS

- 4 THE PRESIDENT'S DESK
- 5 FROM THE EXECUTIVE DIRECTOR | EDITOR'S SOUNDING BOARD
- 6 NEWS IN BRIEF  
 Chantry Library: Desert Island Lists  
 Vicki-Anne Heikell, New Zealand conservator honoured  
 Cape Town University Library Fire and Road to Recovery  
 2021-22 Rome Prize Winners Announced  
 Charterhouse Wall Painting Restored
- 12 FEATURE ARTICLES  
*Nine Years of In-Situ Generated Nitrogen Ban in the EU*, Michelle Vergeer and Mariana Escamilla  
  
*When Dutch masterpieces travel around the world, they travel in a Turtle*, Hizkia van Kralingen
- 21 IIC NEWS  
 IIC Congress 2022: Call for Abstracts  
 AGM Minutes and AGM Talk links  
 Watch the G20 Summit featuring IIC President Julian Bickersteth  
 IIC Support to attend the CCR Young Professionals Forum 2021  
 Reflections from IIC President and Executive Director in GCI Newsletter  
 Renew your IIC membership before the end of June!  
 "Pandemic Insights" Save the Date  
 Featured Jobs  
 Remembering Robert H. Brill  
 Fellowship Corner & Meet our Trustees
- 34 STUDENT & EMERGING CONSERVATOR  
*Review of EC Zoom Talk: Studying in an International Context*, Paul Kisner and Nikita Shah
- 36 BOOK REVIEWS  
*Culture is Bad For You*, review by Jenny Mathiasson  
  
*On the Ethics of Cultural Heritage Conservation*, review by Lisa Edgren
- 40 EVENT REVIEWS  
*Women in Preservation Symposium*, Ariana Makau  
  
*Lining of Paintings Workshop, Zagreb 2021*, Tamara Ukrainčik and Barbara Horvat Kavazović
- 48 ANNOUNCEMENTS

## FROM THE PRESIDENT'S DESK

COP26, to be held in Glasgow in November this year, is shaping up to be a critical event in how we deal with climate change. Although COPs occur every year, this one is being seen as particularly important for a number of reasons. These include refocused priorities in post-Covid economic rebuilding and the meeting itself being viewed as the successor to COP21 in 2015 (the Paris Accord) to assess what has and has not been achieved since (and what concrete plans are in place to achieve that Accord). So I was pleased to be asked as President of IIC to be part of a webinar briefing in April for the G20 Ministers of Culture entitled "Addressing the Climate Crisis through culture; preserving cultural heritage and supporting the green transition". I summarise what I said as follows (and you can read more and watch the video on p. 25 of this issue).



Our natural instinct as conservators is to take the long term view—we are about preserving cultural heritage if not in perpetuity at least intergenerationally. What we are seeing now are much more immediate threats with cultural heritage being lost at an accelerating rate. We are witnessing increasing rates of damage and loss from extreme weather events, such as cyclones and floods swamping collections, to related issues including the loss of artefacts and archaeological sites through coastal erosion. We are seeing the loss of intangible cultural heritage in places such as the Pacific islands. Here stories and customs passed orally from generation to generation are being lost through communities dispersing as their islands become uninhabitable due to rising sea levels. We are seeing long-term threats to collection care arising from the changing climate. For instance rising temperatures are resulting in increases and relocations in insect populations and sustained high humidity is promoting mould growth, neither of which are good news for collections.

One advantage that IIC has is that our reach to conservators worldwide is expanding just as a global effort becomes essential: our Congress in November 2020 drew delegates from 89 countries.

But what we are also seeing is a global inequality around the ability of communities to access the necessary expertise to deal with these threats. The galleries and museums of North America and Europe are generally sufficiently resourced to protect their collections. But from Africa to Central America to Southeast Asia, cultural heritage is at particular risk through limited local ability to access conservators or the necessary materials to protect their heritage. Ironically many of these communities are being the most impacted by climate change and have much to teach us as to how we can adapt and respond. IIC is using its worldwide network and regional groups to ensure we harness and disseminate the skill sets of local and indigenous groups.

In light of all this, we are acknowledging that our work can no longer be about purely preserving the status quo, but moving to manage change and adapting to it. That includes accepting that we are not going to be able to save everything, and that we must make difficult decisions about where to focus. But as we face an unequal fight against the extent of the challenge, we do have some advantages. Many of our members work in museums, which are among the most trusted public institutions. We are seeking to leverage off that trust to communicate the extent of the problem and mobilise both the cultural sector and its audiences into advocacy and action.

We have been called a passion profession, and we know we must work in partnership with other passion professions if we are going to make enough impact to mitigate and adapt to climate change. IIC's work is already aligned with ICOM-CC, ICOMOS and ICCROM, and as an active member of the Climate Heritage Network, we are collaborating to run webinars and host forums to discuss the critical issues and to learn from each other.

IIC is undertaking a number of initiatives highlighting the role of conservators in response to climate change in the lead up to COP26, on which we look forward to updating you.

With my best wishes,

Julian Bickersteth  
*IIC President*



Click above image for a video presentation of "From the President's Desk" or click [HERE](#).

# MESSAGE FROM THE EXECUTIVE DIRECTOR

We are looking forward to shining a light on some of the extraordinary work and leadership connecting communities in conservation across the world, including initiatives and programmes being led by IIC Regional groups and Fellows in different countries. We are speaking to the change makers in the profession, the pioneers that are “walking the talk” and leading the sector in areas such as sustainability and climate action as well as continuing to evolve the scientific knowledge and innovation that is leading to the implementation of new methodologies in conservation practice. This year we hope again to provide grant funding through the [Opportunities Fund](#) that will support our members not just by promoting new research and development but also by helping to mobilize collaborative practice globally.



I am also looking forward to sharing further news about our international mentoring programme; the process will enable a whole group of IIC members to share their experiences with each other, build up professional skillsets and leadership experience, strengthen networks and achieve career goals whilst also benefiting from one-to-one mentoring support from a sector leader. Our aim is to help our members take the next steps in their own leadership journey by exploring aspects such as self-leadership, resilience and leading with impact using resources shared on the IIC Community. Given the interest in the programme we are aiming to support 3 cohorts per year—[applications for the IIC Mentoring programme, open again on 1 July](#).

Please do reach out to us if we can support in any way, and please continue to share your work and stories with us; they serve to inspire, and we know they will inspire others.

Sarah Stannage  
IIC Executive Director



# EDITOR'S SOUNDING BOARD

As evident in IIC's activities over the last couple years, sustainability is front of mind. From the “Stemming the Tide” symposium (March 2020) and Julian Bickersteth's address in the G20 on the climate crisis and culture (April 2021), to our on-going involvement with the Climate Heritage Network (CHN) and the countless resources, discussions, and postings related to sustainability on the IIC Community Platform, we are making a not-so-subtle call for action among our members and within the conservation community worldwide.



In furthering our efforts to build your passion and confidence to take action, we are welcoming a new sustainability editor to the NiC family. Marina Herriges has joined our team and will be sharing resources, stories, and practical ideas for incorporating sustainable practices into your daily life and work. We look forward to formally introducing her in the next issue (August-September 2021)!

Sharra Grow  
IIC Editor, News in Conservation

# NEWS IN BRIEF

## DESERT ISLAND LISTS—THE CHANTRY LIBRARY SUBJECT BIBLIOGRAPHIES

Like many organisations, the Chantry Library has been learning to do things differently. Temporarily closed to readers during the pandemic and lockdown, we are developing online resources to help conservators, students and those with an interest in conservation and heritage find new ways into highly specialised subject areas. It can be difficult to evaluate specialist literature and time consuming to find the sources we're looking for. For these reasons, our Chantry Library Subject Bibliographies offer the "must reads" selected by specialists in a given area. The result is an informative and evaluative guide to specialist literature including critical commentary on the sources chosen. Visit our website and you'll find literature reviews on the conservation of photographs, Japanese prints, enamelled metals and Egyptian tomb painting amongst other subjects. Crossman and Pinniger's bibliography on integrated pest management documents the development of this important area through chronologically arranged major ground-breaking publications. Our latest bibliography is on Byzantine and post-Byzantine bookbinding by head of book and paper conservation at the Museum of Byzantine Culture in Thessaloniki, Georgios Boudalis.



No. 7: Byzantine and Post-Byzantine Bookbindings by Georgios Boudalis. Codex National Library of Greece, EBE 1912, (left). Detail (right) of braided silk endband string markers in codex Sinai Greek 206.

Boudalis' review ranges widely across the subject, citing publications in Greek and French, works by early observers of bookbindings through to more systematic recent research, all of which, as he says, build a "wider view and awareness of the general cultural and technological context within which books were produced and used, in order to better understand and conserve them". We encourage you to have a look at our Bibliographies [here](#).

Conservators develop their knowledge over time through their practical and academic work and by following their deeply personal interests. Having a curated "desert island list" to walk us through the subject is an excellent start to broaden one's own knowledge and understanding.

*Based at and supported by the Oxford Conservation Consortium, the Chantry Library is an independent library specialising in the conservation and preservation of cultural heritage materials with a particular strength in paper, books, library and archive materials. Visit [www.chantrylibrary.org](http://www.chantrylibrary.org) and follow us on Twitter [@ChantryLibrary](https://twitter.com/ChantryLibrary). Jane Eagan is a Fellow of IIC, head conservator of the Oxford Conservation Consortium, and honorary librarian of the Chantry Library.*

## NEW ZEALAND CONSERVATOR HONOURED

Leading Māori paper conservator, Vicki-Anne Heikell (Te Whānau-a-Apanui) received her Member of the New Zealand Order of Merit for services to heritage protection and Māori at Government House in Wellington on 5 May.

"It was lovely to be able to share the day with my partner and my whānau – particularly my mum and my two aunts," says Vicki-Anne.

"It reminded me of the support, the cajoling and encouragement those who were present and those who have now gone gave me when I was studying to do this mahi (work). The honour is that – an honour, but also a reminder of my responsibility to be an advocate for preservation and to support the next crop of Māori conservators and kaimahi (staff) in the heritage sector."

The citation recognised Vicki-Anne as New Zealand's leading Māori paper conservator. From 1993 to 1997 she was a paper conservator at the National Library of New Zealand, and from 1997 to 2000 she was national preservation officer, Māori at the National Library.

Vicki-Anne was paper conservator with the National Museum of New Zealand, Te Papa Tongarewa from 2003 to 2010, alongside supporting the National Services Te Paerangi museum and iwi (tribe) outreach team to develop and run marae and museum-based preservation workshops. She has been field conservator for the National Preservation Office, Alexander Turnbull Library since 2010.

Nationally significant projects Vicki-Anne has been involved in include *Pūkana: moments in Māori performance* and the *He Tohu* exhibition at the National Library featuring the 1835 Declaration of Independence, Te Tiriti o Waitangi (Treaty of Waitangi) and the 1893 Women's Suffrage Petition. For many decades she has provided mentoring and advice on the care and preservation of works of art on paper and training and advice for iwi, hapū (descendant group of a tribe) and whānau (family) on preservation of paper-based taonga (highly-prized object). Vicki-Anne is currently on the Ngāti Porou Taonga Advisory and has been president of the New Zealand Conservators of Cultural Material collective.



Pictured, Vicki-Anne Heikell, MNZM, with Governor-General Dame Patsy Reddy. Credit: Office of the Governor-General

## DEVASTATING CAPE TOWN FIRE DESTROYS UNIVERSITY LIBRARY ARCHIVES AND SPECIAL COLLECTIONS

On the morning of Sunday, 18 April, a wildfire was first spotted on the slopes of Devil's Peak, the iconic Table Mountain ridge which rises up behind Cape Town in South Africa. Strong winds and high temperatures fanned the blaze which overtook the mountainside for several days while firefighters struggled to gain control over the wildfire with helicopters dumping water overhead and hundreds of ground crew working around the clock.

As the fire tore down the ridge over the weekend, important landmarks, including the Rhodes Memorial and Mostert's Mill, a historic windmill built in 1796, were destroyed. Neighborhoods were evacuated, including 4,000 students from the University of Cape Town which sits in the foothills, directly in the path of the raging fire.

Most devastating was the damage done to the University of Cape Town's library; Jagger Library's Special Collections holds one of the most important archives of rare and first-edition books, films, photographs, and other documentation of Southern African history. One of the library curators, Pippa Skotnes, reported that the Library's African film collection, which held 3,500 films (one of the largest in the world), had been destroyed.

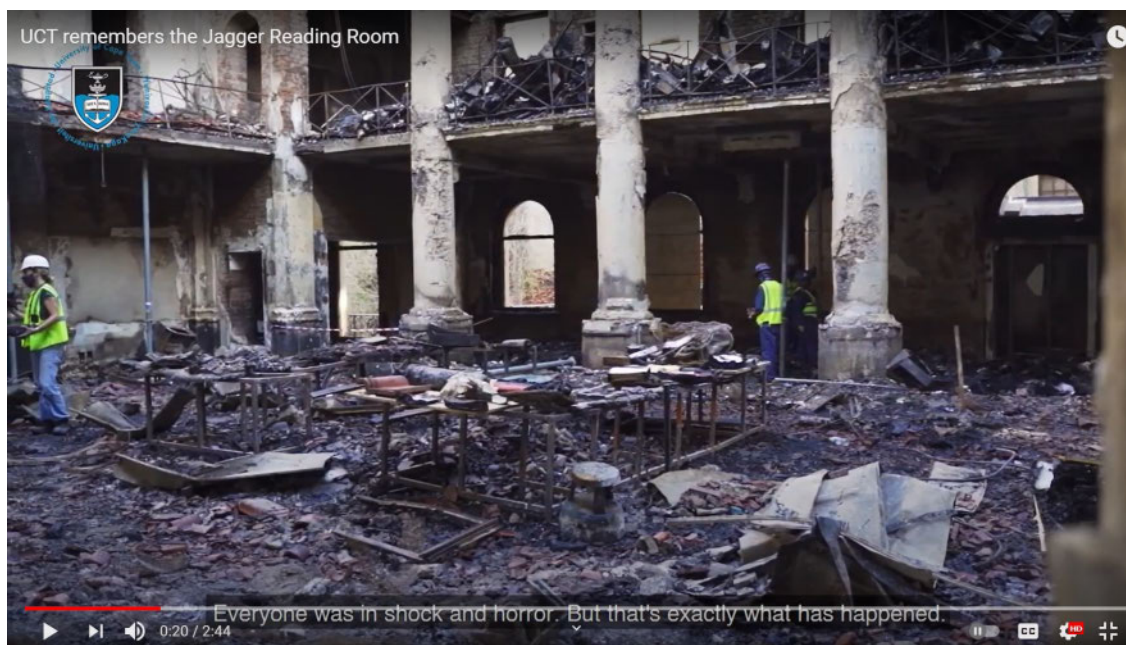
"We are of course devastated about the loss of our special collection in the Library; it's things that we cannot replace. It pains us, it pains us to see what it looks like now in ashes," University of Cape Town Vice Chancellor Mamokgethi Phakeng said on Monday, 19 April. "The resources that we had there, the collections that we had in the library were not just for us but for the continent."

Despite the University's recent digitization project, only a small portion of the Library's special collections had been processed; with such a vast collection and the tedious nature of the work, it is slow going. While a huge portion of the above-ground collection was lost, there is hope that the two below-ground storage floors might be salvageable despite water damage due to flooding from the efforts to put out the fire above.

Within a week, clean-up and rescue efforts had already begun at the Library, as the



Newlands, Cape Town, South Africa - April 25 2021. Volunteers saving historic materials from the Jagger Library archives, which were damaged in the recent wild fires at University of Cape Town. Gail Euston-Brown / Shutterstock.com.



Watch the video of the University of Cape Town (UCT). Libraries staff joined their executive director, Ujala Satgoor, outside the Jagger Reading Room for a moment of reflection and to remember the loss suffered after a devastating Table Mountain fire destroyed it on Sunday, 18 April. The fire gutted the roof and destroyed the galleries, adjacent stores and offices, as well as archival and published print collections that were kept there. Click the image above or follow this link: <https://www.youtube.com/watch?v=P8jESA8bLB0&t=3s>





campus community began to see what could be salvaged. The Library is conducting a full assessment of what has been lost, but as PhD student Sibusiso Nkomo lamented, the community already knows, “We’ve lost valuable history that tells us where we’ve come from.” A loss surely to be felt worldwide.

To learn more about how you can contribute to the recovery efforts, visit here: <http://www.lib.uct.ac.za/jagger-recovery>

Read more and see rescue effort updates from the University here: <https://www.news.uct.ac.za/campus/communications/updates/>

## 2021-22 ROME PRIZE WINNERS ANNOUNCED

We are thrilled to congratulate this year’s awardees of the Rome Prize for Historic Preservation and Conservation:

Ellen Pearlstein  
*Suzanne Deal Booth Rome Prize*

Carol Mancusi-Ungaro  
*Suzanne Deal Booth Rome Prize*

Sarah Nunberg  
*Adele Chatfield-Taylor Rome Prize*



Ellen Pearlstein, professor in the UCLA School of Education & Information Studies and the UCLA/Getty Conservation Program. © UCLA

Ellen Pearlstein, professor in the UCLA School of Education & Information Studies and the UCLA/Getty Conservation Program, has been awarded the Rome Prize by the American Academy in Rome for her scholarship on the conservation of indigenous materials from the Americas. As part of the award, she will receive a stipend and accommodations on the academy’s campus starting in September 2021.

The Rome Prize laureates are selected through a national competition in 11 disciplines. Pearlstein was one of three awarded in the field of historic preservation and conservation. She will remain at the academy for a six-month residency, during which she will take a sabbatical from UCLA for one quarter and teach one quarter remotely.

Pearlstein’s main areas of interest involve using plant materials as paint binders on cultural objects, indigenous communities and their relationship to conservation decision-making, and the developing role of preventive conservation. While working at the academy, Pearlstein will research the relationship between European and American museums and the communities whose cultural materials they hold. She will examine the nearby Vatican Museum and Luigi Pigorini National Prehistoric Ethnographic Museum in particular, both of which are in the process of redefining their practices related to their indigenous cultural holdings. (Original press release: <https://newsroom.ucla.edu/dept/faculty/ellen-pearlstein-rome-prize-american-academy>)

Carol Mancusi-Ungaro once asked Cy Twombly if his art had ever been decisively damaged. He replied, “only by restorers.” That retort launched a nineteen-year conversation. Through that exchange, she saw anew the primacy of the artist’s voice in determining what should be preserved for posterity. During Carol’s Rome Prize residency she will be writing a book on Cy Twombly that explores the synergy between artist and conservator. Her writing on Twombly will be distinguished by the depth of their engagement and enriched by the Cy Twombly Foundation Archives in Rome. With some duration, she looks forward to experiencing the complexity of time, a shared interest with the artist and a bedrock of conservation, in a place where Twombly lived.

Learn more about all the 2021-22 winners here: <https://www.aarome.org/news/features/announcing-2021-22-rome-prize-winners-italian-fellows>

## CARTHUSIAN MONASTERY WALL PAINTING RESTORED

The only surviving wall painting in a Carthusian monastery in England has been restored as part of a major conservation project at one of Coventry's finest medieval buildings. A large wall painting depicting the Crucifixion which dates from c.1430 is one of three art works which have been meticulously repaired at the Grade I listed Charterhouse.



From the left, Hannah Jones (Historic Coventry Trust), Mark Perry (The Perry Lithgow Partnership) and Cllr David Welsh (Coventry City Council) in front of the Crucifixion wall painting at Charterhouse

Historic Coventry Trust appointed medieval wall painting specialists The Perry Lithgow Partnership to carry out the work, and a team of four has been on-site off London Road since March 1. Charterhouse is due to open in late summer 2021 during Coventry's 12 months as UK City of Culture. The painted sections of wall on the upper floors of Charterhouse have been cleaned, flaking paint has been stabilised and the new repairs have then been re-touched.

Mark Perry, of The Perry Lithgow Partnership, said this has been a fascinating project to be involved in. "The painting would originally have covered the whole of the south wall of the monastery's refectory. Due to extensive Post Reformation alterations to the building, only the bottom half now remains. This is the only surviving wall painting in a Carthusian monastery in England which means it is of national importance – it is one of the best pieces of Medieval art in the whole country. "We don't know who the artists were. There are very few wall paintings in England that have been signed or have historical documents related to their creation but the quality of the Crucifixion painting is extremely high. It is likely to have been somebody that was a well-known artist that came from the courts or a major religious centre somewhere in England.

"The Charterhouse building itself is fascinating and when you have wall paintings as well, it is a real bonus. It is a building of which the people of Coventry should be rightly proud and it is an indication of how important a place Coventry was in medieval times."

Ian Harrabin, Chairman of Historic Coventry Trust, said: "Each painting is an historical record of a time in the city's history and is a fantastic way to bring history to life for school children and the local community. I'm sure that the importance of the building will attract national and international visitors to Coventry particularly during UK City of Culture."

There will also be interactive displays charting the site's long history since its founding by King Richard II in 1385 as well as the recreation of part of the cloister and two monks' cells set in the walled garden. The Charterhouse will be the focal point of the new 70-acre Charterhouse Heritage Park along the banks of the River Sherbourne – a country park in the heart of the city.

Historic Coventry Trust's £8 million restoration of Charterhouse has been a partnership with Coventry City Council and major grants have been secured from the National Lottery Heritage Fund, Historic England and several trusts and foundations including Garfield Weston, Wolfson, Foyle and Historic Houses Foundation, Edward Cadbury and AllChurches.

Read the FULL STORY of the Carthusian monastery wall painting on the IIC Community platform, FREE for IIC members. Just click on the BONUS CONTENT button.



**IIC COMMUNITY  
BONUS CONTENT**

## BLACK BOX



**AND  
IF YOU  
CAN KNOW  
MORE THAN  
WHAT IS  
WRITTEN?**



### Analysis

- 5 results in one device
- Quick acquisition
- Non-destructive
- Automatic operation



### Results application

- Store in secured servers
- Explore A.I. in FRENED Platform
- Add on Digital repositories
- Faithful color reproductions



### See more

- Enhance faded inks
- Remove censorship
- Track biological activity
- Capture surface texture



# NINE YEARS OF IN-SITU GENERATED NITROGEN BAN IN THE EU

By Mariana Escamilla Martinez and Michelle Vergeer  
Studio Redivivus



Close up and Selective focus of Industrial Nitrogen cylinders in group. Image by xshot / Shutterstock. Image ID: 386837779

*As conservators we know that pests are one of the ten agents of deterioration. Pests, which might include vertebrates, such as rodents, or insect larvae, such as woodworm larvae, can produce major irreversible damage to cultural heritage objects. In recent years, health and safety concerns have led the conservation community to lessen the use of hazardous or toxic chemicals, many of which are included in pesticides. A great alternative to pesticides in controlling vermin is to implement preventive measures to avoid the pests from infesting objects in the first place. Nonetheless, when an artwork has already been infested, one of the safest and more environmentally friendly methods to eliminate these without causing stress to the artworks is the use of anoxic methods.*

These methods work by reducing the oxygen percentage through exchange with gases such as helium, argon or nitrogen which is the one used most in our field. Other methods include the use of toxic concentrations of CO<sub>2</sub>. Nitrogen, specifically, is readily available in the air we breathe. Our field regularly uses special devices designed to extract nitrogen from the air, injecting it into air-tight chambers. Pests are unable to survive prolonged containment in these anoxic environments.

Although other pest management options exist, the use of in-situ generated nitrogen has proven to be one of the most efficient methods. Various small businesses and museums in Europe and around the globe have invested in devices and bespoke set-ups that allow for such treatments in their facilities.

*“The procedure is included in the European Standard EN16790:2016 Conservation of Cultural Heritage - Integrated pest management (IPM) for protection of cultural heritage. IPM is currently being used globally, it is more sustainable and reduces considerably the risks for the heritage objects and for the professionals dealing with them.”*

*ICOM EUROPE. [Appeal on the ban of nitrogen](#). September 2019*

In 2012 a new regulation was put in place which unfortunately affected the conservation field. The EU regulation 528/2012 (Biocidal Products Regulation) declared that only registered and therefore regulated products, such as ready-to-use canisters of nitrogen, are currently legal to be used. In-situ generated nitrogen is not a registered product and therefore, its use has become illegal. Unlike some misconceptions connecting this ban to the regulations set on the use of nitrogen for fertilizing purposes, this regulation was intended to create a more controlled use of biocidal products protecting users and the environment from detrimental health effects.

*“With a view to achieving a high level of protection of human health, animal health and the environment, active substances with the worst hazard profiles should not be approved for use in biocidal products except in specific situations. These should include situations when approval is justified because of the negligible risk from exposure to the substance, human health, animal health or environmental reasons or the disproportionate negative impact for society of non-approval. When deciding if such active substances may be approved, the availability of suitable and sufficient alternative substances or technologies should also be considered.*

*REGULATION (EU) No 528/2012*



Book damaged by termites. Image by [bigjom\\_jom](#) / Shutterstock. Image ID: 659786398

The regulation includes a requirement to obtain the mentioned canisters from licensed providers, of which only one exists in the EU. The increase in price for these treatments and the restricted availability of the nitrogen has reduced the ability to ensure the timely treatment of objects at risk. Furthermore, this decision hindered institutions and businesses that had already invested in such pest management methods, making use of their facilities nearly impossible.

“In summary, the nitrogen ban is not justified for health aspects – but only because of juridical and procedural reasons. It is a setback for the cultural heritage conservation community to have less choices for treatment interventions, with the anoxic treatment being among the most compatible with many materials and objects. Finally, the ban is also economically damaging the market of European stakeholders in the IPM business, favouring less sustainable and riskier treatments.”

*Appeal on the ban of nitrogen for disinfection purposes in all of Europe  
[ICOM EUROPE General Assembly, September 2019](#)*

ICOMOS and ICOM jointly published statements to call upon National Ministries, the European Parliament and Council to try to overturn this decree. Various joint statements and appeals to the conservation community in Europe to send letters and complaints to the European Commission reached discussions in Brussels.

“Therefore, ICOM and ICOMOS jointly call upon the National Ministries, the European Parliament and Council, to repeal as soon as possible the classification of nitrogen as a biocidal active substance across the European Union. We advocate for a solution in which the use of nitrogen for this specific purpose in cultural heritage preservation is ratified for the entire European Union.”

*ICOM/ICOMOS [Joint Statement](#)*

Several European countries made use of article 55.3 of the Biocidal Products Regulation (BPR) to apply for a derogation for cultural heritage. The first application for a derogation was submitted by Austria in 2019. According to the process, affected parties should have the chance to submit arguments for and against the use of in-situ generated nitrogen. Thus, an [open call](#) was launched by the European Chemicals Agency (ECHA) in 2019 and was finalized in early 2020. The goal was to gather data on the use of nitrogen by conservation professionals and prove the lack of better alternatives.

The results were published online:

“In total 1487 comments were received (...). Citizens and organisations in 22 Member States sent comments, in different proportion (top 3: Germany (76%), Austria (6%), Spain (3%)). Contributions from



An anoxia bubble at the Israel Museum, Jerusalem. Time-lapse video courtesy of the Israel Museum, Jerusalem. To watch, click the video above or [HERE](#).

respondents in EEA countries were also received: (Switzerland, Norway, Iceland) and also from individuals and organisations outside the EU and EEA (e.g. Georgia, Iran, Russia, Taiwan)."

614 comments were submitted on behalf of organisations of which 349 with an attachment. Almost 500 of the contributing organisations are museums, public libraries, archives or other cultural institutions. 80 comments were submitted on behalf of companies, most of them operating in the field of art conservation and restoration. Around 40 comments were submitted by national and international NGOs (mostly museum associations, associations of art restorers and conservators). All comments submitted on behalf of organisations except for 3, submitted by companies (...) were in favour of a derogation for products consisting of in-situ generated nitrogen."

*ECHA, In-situ generated nitrogen-Summary Public Consultation.  
Article 55(3) of Regulation (EU) No 528/2012*

Impressively, the international conservation community was clearly united and established a front to declare the ban as unacceptable for the preservation of cultural heritage.

In 2020 two amendments to the regulation were published in the *Official Journal of the European Union* (One in Portugal [July 2020. [Amendment 2020/1047 EU](#)] and the other put in place in the Netherlands [November 2020. [Amendment 2020/1775/EU](#)]). The published documents on these amendments clearly mention how the banning of in-situ generated nitrogen affects cultural heritage conservation methods related to pest management, and it also demonstrates how other available methods for treating pest-infested objects are not as efficient as the use of in-situ generated nitrogen; this method is currently still not approved for use in the EU. However, its use in the Netherlands is now tolerated within heritage conservation until 2024.

In the Netherlands the possibility to apply for an authorisation with a consortium of users is being assessed. This is supported by the Cultural Heritage Agency of the Netherlands and the Ministry of Education, Culture and Science. However, the EU still has to approve in-situ generated nitrogen as an active substance first. Once in-situ generated N<sub>2</sub> is included in the Annex I list of the regulation, interested parties can apply for authorization of products using N<sub>2</sub> with their national bodies.

Although this EU regulation is almost 10 years old, the first big steps towards the legal use of in-situ generated nitrogen in our field have just been made. We encourage you to ask in your regional conservation groups for related updates in your country.



**Michelle Vergeer** works as a painting conservator at Studio Redivivus in Den Haag. She graduated in 2015 from the master's programme in conservation at the University of Amsterdam and has worked for various museums and private conservation studios in the Netherlands and abroad.



**Mariana Escamilla Martínez** is a recent graduate of the Cologne Institute of Conservation Sciences (CICS). Her master's thesis focused on the investigation of green solvents for their use on oil paintings. She is currently working as a paintings conservator at Studio Redivivus.



Hizkia van Kralingen on a surfboard.  
Image courtesy of Maaïke Peys © Turtle uNLtd.



# WHEN DUTCH MASTERPIECES TRAVEL AROUND THE WORLD, THEY TRAVEL IN A TURTLE

By Hizkia van Kralingen

*In 1994 Hizkia van Kralingen—an art transporter and an avid surfer—received a special request from a colleague at the Kunstmuseum Den Haag (former: Gemeentemuseum). Did he know of an alternative to the wooden crates that paintings are traditionally transported in?*

At that time every work of art that was loaned out and transported to a museum exhibition was packed in a simple wooden crate that was opened and closed with a screwdriver. Surely it was a bit ridiculous that the wooden crate was just thrown away and discarded after the painting was returned at the end of the exhibition. Wasn't there a better solution? It was a question that Hizkia himself had also been wondering about.

After years of windsurfing, in the mid-80's, Hizkia van Kralingen rose for the first time on a surfboard. Little did Hizkia know that only 10 years later, this newly found passion would disrupt the Fine Art Logistics industry.



In response to the request of the Kunstmuseum Den Haag, Hizkia imagined an art transport crate that was like a surfboard: hard on the outside and soft on the inside. Van Kralingen had a crate made by two surfboard technicians, with tough polyester armour on the outside and foam on the inside. At its heart was a wooden plate that absorbs condensation when the temperature changes. That foam-encased wooden panel was suspended inside the crate, maximizing the vibration absorption, and four adjustable corner blocks fixed with Velcro meant that paintings of any size could be securely and safely held in place. The Turtle was born.

### SEVENTY MONDRIAN PAINTINGS

The Municipal Museum in The Hague decided to immediately order one hundred Turtles. In 1994 seventy Mondrians from their collection were transported in Turtle crates to MoMA in New York and the National Gallery of Art in Washington DC. Four years later the Van Gogh Museum decided that it too would only send its paintings around the world in Turtles.

For almost thirty years Turtles have been used by museums around the world for safely transporting their most valuable artworks, from Vermeer’s *Milkmaid* to Mondrian’s *Victory Boogie Woogie* and Rembrandt’s *Portrait of an Elderly Man*. There are a number of progressive museums in the Netherlands—such as the Van Gogh Museum, the Kröller-Müller Museum and the Kunstmuseum Den Haag—who have embraced the Turtle as the better alternative to wooden crates, and virtually all of the museums in the Netherlands are now familiar with Turtles. As Van Kralingen says, “When Dutch masterpieces travel around the world, they travel in a Turtle.”

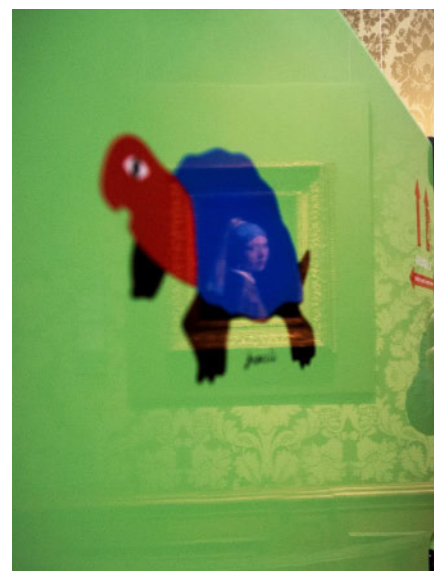
Every month Hizkia Van Kralingen (the name of his eponymous logistics company; Turtle is a separate entity) is involved in the logistics for at least one hundred exhibitions worldwide, and it’s all done with military precision; the artworks are loaded so that they’re aligned with the direction of flight to minimize vibration, and the pilot needs to be warned not to adjust the thermostat in the hold—everything must be precise because you don’t want the customs service to start opening the Turtles. To be sure, they’re a smoothly oiled machine.

### SHOCK, HUMIDITY, VIBRATION

At any given moment, hundreds of artworks are in the course of being transported to locations around the world, and the volume of art transports only increases each year. The majority of artworks still travel in made-to-order wooden crates which are often used just once and then destroyed because museums lack sufficient space to store them which is, of course, not green at all. In a wooden crate, foam is used as a shock absorber and as a way of regulating humidity and temperature. But recently, **intensive research** has been carried out on the role and effect of vibration, and surprisingly, it turns out that foam is not such a suitable material after all.

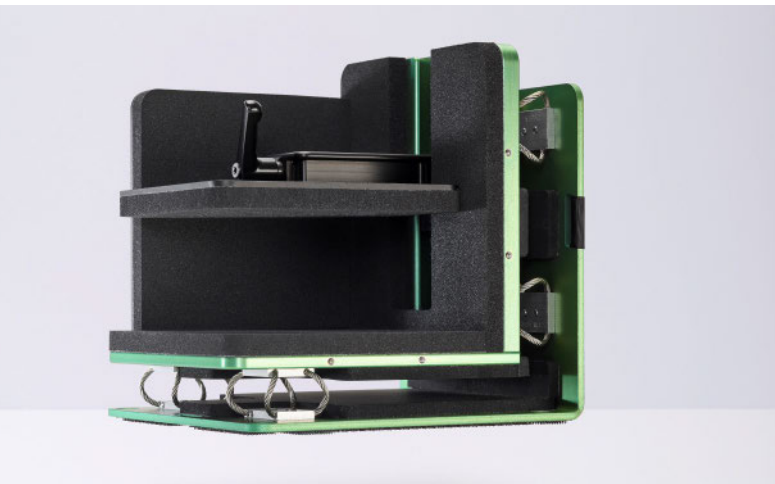
Turtle at the Rijksmuseum. Image courtesy of Maaïke Peys © Turtle uNLtd.

Turtle + corner block and wire rope isolators (WRIs). Image courtesy of Maaïke Peys © Turtle uNLtd.



**IIC COMMUNITY  
BONUS CONTENT**

Learn more about the **intensive research** conducted on current packing materials compared to Turtle innovations. **CLICK** on the Bonus Content button, **FREE** for IIC members.



Turtles ready for transport at Schiphol Airport in Amsterdam. Image courtesy of Maaïke Peys © Turtle uNLtd.



Turtle at Mauritshuis. Image courtesy of Maaïke Peys © Turtle uNLtd.

"We are very pleased with the green Turtle uNLtd with its specifically-designed panels for regulating humidity and temperature," says Geert Verhoeff, the business development manager at Turtle. "It's a fantastic crate, but we knew there were more gains to be made in reducing vibration. Using wood can exacerbate vibration, particularly that caused by transport in trucks. The Turtle's rigid composite outer shell combined with the T+ [corner blocks] provides optimum vibration reduction without sacrificing shock absorption."

The T+ corner blocks are outfitted with specially-constructed springs called wire rope isolators (WRIs), designed in cooperation with the German vibration expert Prof. Dr.-Ing. Kerstin Kracht; they are an integral part of the T+ corner blocks. They retain constant performance characteristics for over 30 years. The WRIs act as protection against shocks and vibration. Their exact positions inside the Turtle, the number of WRIs used and the thickness of the wires all determine the specific performance of each corner.

The L-shaped T+ block pieces are made of rigid aluminium and provide a solid base for the WRI. The T+ blocks are available in right-hand, left-hand and side variants and are held in place inside the Turtle by a special high-performance Velcro. The weight of the painting determines the number of T+ pieces needed for the optimum result.

The difference with the first generation of yellow Turtles and the (green) Turtle uNLtd is the use of vacuum insulation panels (VIP) as these panels have a high thermal resistance with the purpose of stabilizing temperature and humidity within the crates. "Now there's the third step; the T+ vibration reduction. This is a massive step in the art transport world," says Verhoeff emphatically. "It's revolutionary. It expressly takes the actual weight of the artwork into account. This is something brand new, just from December 2020."

## SUSTAINABILITY

The first generation of Turtles are still used on a daily basis. "Nearly thirty years later! That shows how durable they are," says Verhoeff. "There's an ongoing overhaul project replacing the interior, foam, velour and Velcro which will increase a Turtle's lifespan by another twenty years. We look at each individual part to see what needs replacing, but the shell remains intact." This longevity means decades in which no separate wooden crates need to be made for works of art, saving more than two trees a year for each Turtle used. Some 600 Turtles are currently in circulation, having been used for approximately 2,000 exhibitions, which results in 25,000 trees having been saved so far.

Turtle sees it as their responsibility to provide a sustainable solution for transporting art. "It's important that there's no waste," explains Verhoeff. "Over a very long time, you're producing no waste. If you have to replace a component, it

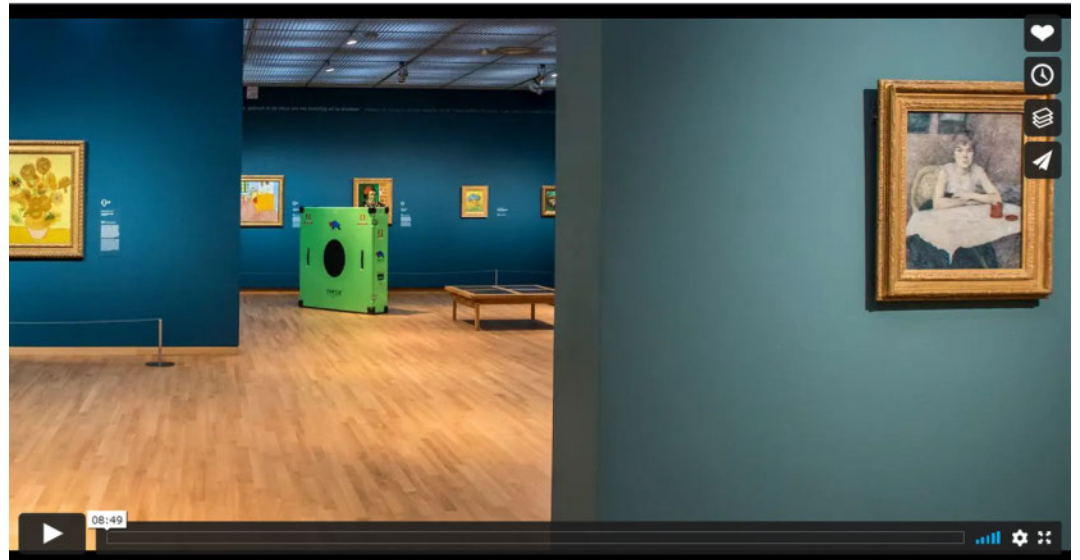
has no consequences for the outer shell and then you can keep using the Turtle for a few years longer. All of this helps cut down on CO<sub>2</sub> emissions. We're also looking for ways of minimizing the use of soft wrapping such as bubble wrap, smooth plastic and a breathable, silky material called Tyvek."

## CORONAVIRUS

In the world of art loans, there is an incredible amount of transport; a logistical operation in itself. "Global art transport has been affected by the coronavirus crisis we're currently going through" says Verhoeff. "Everything's been completely quiet for a while, although museums reopening does seem gradually to be appearing on the horizon. The question is whether we will shortly be able to continue on the same scale."

Verhoeff thinks it would be great if there were a change in behaviour. "Museums that are still attached to using wooden crates are also slowly realizing that there are other options, like our rental crates. With so much scientific research underlying them, they are the best and most durable crates on the market today. Our main mission is to take care of our cultural heritage, just as restorers and museums do. A museum's task is to exhibit its collection to the rest of the world; we want to help that happen, in a way that will still let it happen a century from now, as safely and sustainably as possible and with the least possible risk to the work itself."

Turtle is now available worldwide through its network of international partners, and the headquarters are located in The Hague. For more information watch [The Story of Turtle](#) and visit: [www.turtlebox.com](http://www.turtlebox.com)



The Story of Turtle - a mini-doc by Oeke Hoogendijk © Turtle uNLtd. Click on the image to watch the video or click the link [HERE](#).



**Hizkia van Kralingen** (1967), born and raised in The Hague, was 22 years old when he founded the eponymous company in 1990, after taking over the museum clients of his family's moving company 'Van Kralingen'. Hizkia Van Kralingen provides logistics, art transport and collection management services to museums and private collectors worldwide. In 1994, Hizkia got inspired through his passion for surfing, and developed the safe, innovative and sustainable museum crate Turtle. Now 25 years later, Turtle is used all over the world, and it is Hizkia's passion for art that continues to drive him to innovate in the field of sustainable art transport.

IIC WELLINGTON CONGRESS 2022

# CALL FOR ABSTRACTS

CONSERVATION AND CHANGE: RESPONSE,  
ADAPTATION AND LEADERSHIP



INTERNATIONAL INSTITUTE  
FOR CONSERVATION OF  
HISTORIC AND ARTISTIC WORKS

#IICongress

## CALL FOR ABSTRACTS

IIC WELLINGTON CONGRESS 2022

CONSERVATION AND CHANGE: RESPONSE, ADAPTATION AND LEADERSHIP

Respond by: Monday 21 June 2021, 18:00 (BST)

We are delighted to be working with New Zealand Conservators of Cultural Material: Pū Maanaki Kahurangi on IIC's 29th Congress, taking place in hybrid format in Wellington, Aotearoa New Zealand, and online. Our provisional Congress dates are 5 - 9 September 2022.

We are now seeking abstracts including paper and poster proposals on our Congress theme 'Conservation and Change: Response, Adaptation and Leadership'. We welcome new, original and unpublished work, covering any of the following topics:

- Challenging conservation approaches in response to historical, social and environmental challenges
- The changing role of conservation in communities
- The development or implementation of shared, collaborative or co-designed conservation treatments, approaches or methodologies.
- Mitigating or adapting to the effects of climate change
- Role of conservation in sustainable development
- The role of conservation in repatriation of cultural materials and challenging colonial practice
- Scientific research that promotes or informs changes in conservation practice
- Traditional vs. new approaches to leading and managing conservation

Although primarily looking for work from conservators and conservation scientists, we are keen to receive papers which present collaborative work with other sectors.

Our submissions process is open and runs to 21 June. [Read full details of how to submit an abstract HERE.](#)

We think this is going to be a particularly memorable Congress - both in terms of creating a sustainable, inclusive event that everyone can attend in some form - and in mapping out a path for the profession in a crucial decade. We look forward to reading your ideas.



# ANNUAL REVIEW 2019-2020

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





# ANNUAL GENERAL MEETING 2021

The seventy-first Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works took place at 7:00 pm (BST) on Monday 19th April 2021 at the registered address given on the notice with online participation for attendees via Zoom teleconference.

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

Tiarna Doherty, Dee Stubbs-Lee, Mikkel Scharff, Ingrid A. Neuman, Zoitsa Gkinni, David Leigh, Clare Finn, Robert Waller, Marie-Claude Corbeil, Andreas Burmester, Lora Angelova, Jo Kirby Atkinson, Emily O'Reilly, Lynne Harrison, Emily Williams, Beatriz Haspo, Valentine Walsh, David Cottier-Angeli, Nanke Schellmann, Luiz Souza, Joyce Hill Stoner, Helen Ganiaris, Adam Klups, Fiona Macalister, David Scott, Sibylla Tringham, Sharra Grow, Wendy Jessup (Fellows)

Roger Groves, Priyanka Panjwani, Lynne Humphries, Mary Bustin, Antonio Cardoso, Aditi Nagar, Meaghan Monaghan, Nerys Rudder, Lucie Radonova, Sylvia Sumira (Individual members)

Arantza Dobbels, Seol Kim (Early Career members)

**In attendance:** Sarah Stannage (Executive Director) and Tom Asher (Head of Finance and Operations)

Julian Bickersteth, President, in the Chair, extended a welcome to all those present and called the meeting to order at 7:01pm noting that the 71<sup>st</sup> Annual General Meeting was by videoconference convened by proper notice to IIC members circulated on the 23 March 2021 with all reports including the annual accounts available to view on IIC's website and with this the attendance requirements of Article 98 have been met. There were no direct or indirect conflicts of interest declared in the proposed business to be transacted at the meeting.

Thanks was given to Tom Learner and Stephen Koob (Chair of Awards and Grants Committee) as retiring Ordinary Members of Council for their contribution and dedication to supporting IIC Council over the last 6 years.

The president explained that under Article 68 there was no explicit requirement for IIC to hold elections or to maintain Council at its full complement. It was noted that IIC is, therefore, taking advantage of this aspect to allow the Membership a space in which to consider and vote upon constitutional questions in due course, reflecting upon changes which may be desirable in order to facilitate IIC's future growth and modernisation, including potentially by broadening and diversifying participation in Council. Council will be thoughtfully preparing a proposal for consideration by the general meeting during the next year. If that proposal is accepted, this year's suspension of the electoral process will allow IIC to implement the required changes in a timely manner. If it is not accepted, elections will resume in the normal course at the next AGM.

The Executive Director and Head of Finance, supported by the Secretary General, were declared as the online tellers to record votes at the meeting.

The minutes of the last Annual General Meeting in January 2020 and Extraordinary General Meeting in December 2020 were published on the IIC web-site and circulated to members electronically. The minutes were confirmed by members as read and a true and correct record by show of hands and were digitally signed by the president.

The Notice calling the present Annual General Meeting was published on the IIC web-site in March 2021 and sent to all eligible members by e-mail. The Notice was declared as read by a show of hands.

The Reports and Financial Statements were sent by e-mail to members in March 2021 and published on the IIC website. Members agreed by show of hands that the Reports and Financial Statements could be taken as read.

The president provided an overview to the year under review highlighting the financial health of IIC during a difficult year caused by the global Covid-19 pandemic. It was noted that IIC's investment funds had fallen in value due to volatile markets caused by the pandemic, but these had largely recovered over the subsequent months following the end of the financial year. IIC's accounts have been audited by Moore Kingston Smith, and a technical review of IIC's financial reports and accounts was undertaken and signed by the auditors.

*In respect to the Ordinary Resolutions included in the notice to members, these were taken together. Members resolved to approve by 65 votes (For), 0 (against) and no abstentions were recorded, the following resolutions:*

**Ordinary Resolution 1:** To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2020

**Ordinary Resolution 2:** To appoint Sayer Vincent as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.

Julian Bickersteth, noting that there was no further business, declared the annual general meeting closed at 7.25 p.m. (BST).

Julian Bickersteth, IIC President  
Chair of the meeting

Following the Annual General Meeting a recorded message from the Palace Museum, Beijing, IIC's partner in the ITCC (International Training Centre for Conservation), was shared with members.

The President conferred an Honorary Fellowship to Dr Joyce Hill Stoner. The acceptance of the award was recorded and published in this article (right) as well as on the [IIC website](#).

The President also noted with sadness the recent passing of Dr Robert Brill, Honorary Fellow of IIC and Research Scientist (Emeritus) at The Corning Museum of Glass, USA (An obituary honouring him can be found on p. 30-31 of this issue).

The AGM Talk was then delivered by Dr Jenny Newell on *Reaching Carbon Neutral at the Australian Museum and the Role of Conservators*.

Click on the **BONUS CONTENT** button to watch the AGM Talk on the IIC Community Platform, FREE for all IIC members.



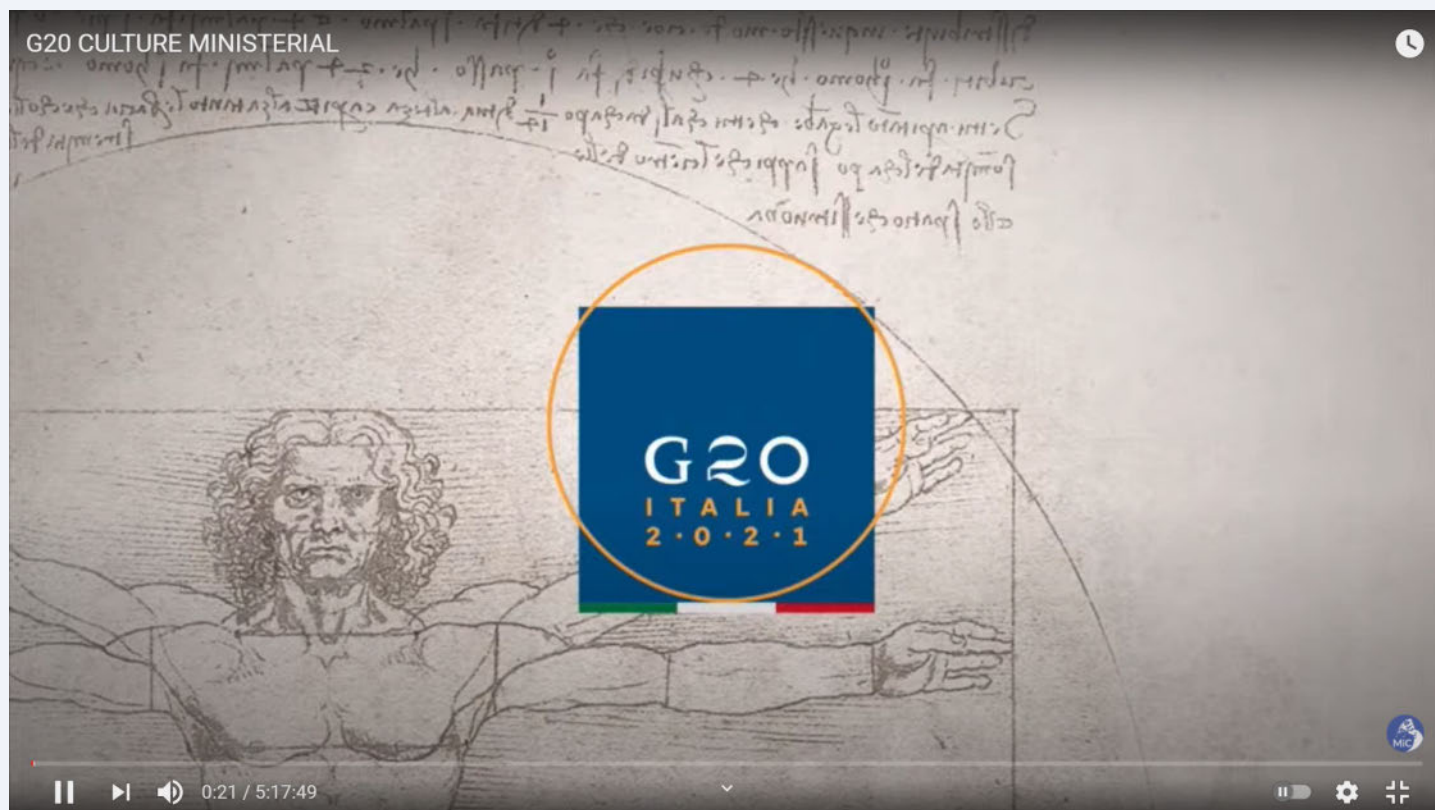
Interview with Dr. Joyce Hill Stoner, awarded the IIC Honorary Fellowship by IIC President Julian Bickersteth





# IIC PRESIDENT ADDRESSES THE G20 ON CLIMATE CRISIS AND CULTURE

In its position as the current President of the G20, the Italian Government hosted a webinar on 12th April on addressing climate change through culture, in the lead up to COP26 in Glasgow later this year (you can read more [HERE](#)).



The live event has finished but you can watch the recording for [PRIORITY 2: ADDRESSING THE CLIMATE CRISIS THROUGH CULTURE](#) online here, or [click](#) on the video above. (IIC President Julian Bickersteth begins speaking at about 42:30 in the recording)

We are delighted that our President, Julian Bickersteth was able to give a voice to the concerns of the profession to an audience of G20 representatives keen to organise high-level action.

Julian highlighted how the conservators are already on the front lines of dealing with the impact of climate change on cultural heritage. He discussed what we are already seeing: sometimes this is damage from extreme weather events, such as cyclones and floods swamping collections, or losses through coastal erosion. But it also includes more gradual effects, such as rising temperatures encouraging larger insect populations and high humidity promoting mould growth. All of this is compounded by global inequalities.

The recorded event is available on [this page](#) (scroll for cultural heritage, which is the second one down).

There is also a [longer description here](#) of the issues discussed in the meeting.

You can also find out more about IIC's wider **Sustainability and Climate Action Community Challenge** [#TogetherWeMakeTheFuture](#) and how to join IIC Fellows and members making change happen globally.



## APPLY NOW

The next edition of the Young Professionals Forum is taking place on 1 - 2 July online. It will consist of two days of presentations, debates and networking during which young professionals will have the chance to share and present their activities and research and consider the direction of the profession and their careers in the light of the pandemic. They will also meet established professionals, professors and researchers who participate across the sessions.

More details can be found [HERE](#) and a full programme will be announced shortly.

## TEN FREE PLACES SPONSORED BY IIC

Registration is €35 for students, but we are delighted to announce that IIC will be sponsoring TEN free places for students and early career conservators including IIC members.

The IIC sponsored places will be open to students engaged in a university or learning programme for conservation, as well as early career practicing conservators currently engaged in either a public or a private capacity located in emerging economies. This reflects IIC's commitment to making opportunities for professional development more widely available across every region of the world.

Applications will be particularly welcome from individuals submitting an abstract to the Young Professionals Forum who are studying or working in the following regional group areas: **South America and the Caribbean, Africa and South East Asia**. All eligible applicants are subject to final review by the IIC in consultation with CCR and the Young Professionals Forum prior to the award notification being confirmed with successful applicants.

## HOW TO APPLY

To apply for a **supported** place to attend the Young Professionals Forum, submit your CV and a brief description of how you will benefit from taking part - up to 250 words.

Please email these to [iic@iiconservation.org](mailto:iic@iiconservation.org) and include "Application for IIC Attendance Support to Young Professionals Forum" in the subject line.

**Deadline for Applications:** 15 June 2021

# IIC PRESIDENT AND EXECUTIVE DIRECTOR FEATURED IN GCI'S "CONSERVATION PERSPECTIVES"

REFLECTIONS ON THE INTERNATIONAL INSTITUTE FOR CONSERVATION AND THE COVID-19 PANDEMIC, by Julian Bickersteth and Sarah Stannage

IIC's president and executive director, respectively Julian Bickersteth and Sarah Stannage, together wrote an article featured in a special issue of the Getty Conservation Institute newsletter, "Conservation Perspectives" which has just been published and is available [HERE](#).

*"Just getting to this point seems to have required an unimaginable amount of energy, adaptation, and creativity. For many of us, living through a global pandemic has been a whiplash of intensely eventful periods and seemingly slow, eternal moments of standing still.*

*Even in these circumstances, somehow at IIC we have found the headspace to reflect on our founding seventy years ago and to help the profession find comfort in knowing that, as a community, we have the resolve not only to consider our own individual survival but also to attend to and care for each other."*

Read the whole article (p. 11-13), which champions IIC's agility during this time of global distress, and its focus on supporting members and knitting us closer together in our efforts to preserve cultural heritage and each other.

Download the latest volume here: [https://www.getty.edu/conservation/publications\\_resources/newsletters/36\\_1/36\\_1\\_toc.html](https://www.getty.edu/conservation/publications_resources/newsletters/36_1/36_1_toc.html)



Cover image of "Conservation Perspectives" Volume 36, Number 1, Spring 2021. Moving signage at the National Museum of American History during the COVID-19 pandemic. Pictured left to right: Langston Swiecki, Pedro Colón, Anthea Hartig, and Stephen Walczak. Photo: Irene Kariampuzha, National Museum of American History.



## JOIN IIC BE PART OF THE CHANGE



Shutterstock ID: 417244156 / STILLFX

### JOIN OR RENEW YOUR IIC MEMBERSHIP BEFORE THE END OF JUNE

Our new membership year begins on 1 July, but you can **sign up today** for instant membership, giving you 13 months for 12, through to 30 June 2022.

Membership gives you instant access to films and continuing professional development resources on our [Community Platform](#), with speakers who are leaders in their fields; access to the sector's leading journal *Studies in Conservation*; a chance to take climate action with colleagues in our #TogetherWeMakeTomorrow programme; and free and preferential booking for our events.

But becoming a member of IIC goes beyond the long list of amazing benefits. IIC is becoming more of a participatory membership rather than just a transactional one. This means that all IIC members benefit when you get involved and share your own expertise and passion with us. So do join, and then get involved!

[Get the whole picture here.](#) Drop us a line at [iic@iiconservation.org](mailto:iic@iiconservation.org) if you have any questions.

*"Being part of the change is far more interesting than just being carried along by it..."*

*Velson Horie, FIIC*

*"The more I learned about IIC, its networks and how membership develops skills and knowledge within conservation, the more I realized this truly was an exceptional community of cultural heritage professionals."*

*Meaghan Monaghan, IIC Member*

*"Being a student member at IIC has not only given me the opportunity to exchange ideas with so many people with extensive and various experiences in conservation-restoration but also to be always updated on what's going on in our field."*

*Isa von Lenthe, IIC Student Member*

#### **Benefits of IIC Membership**

- Becoming part of our impressive and growing network of members with access to the Members' areas and Members' Directory on the IIC website.
- Substantial discounted fees at IIC Events and Biennial Congresses.
- Preferential access to IIC Grants, Awards and Funding.
- Invitation to attend IIC's Professional Development Series (free to members).
- Eight issues of *Studies in Conservation*, the leading international journal in our field including access to a major archive of content, research and papers dating back to 1952 including articles from IIC's first Congress in Rome, 1961. (Students receive digital access to *Studies in Conservation* and archive). Free downloads of the most recent papers in *Studies in Conservation*, which are published online 6-9 months before they appear in the printed journal.
- Opportunity to participate in IIC's Mentoring Programme (open to Early Career, Individual Members and Fellows).
- Access to IIC's Community platform and ability to contribute to IIC's Special Interest Communities
- Voting rights at IIC's Annual General Meetings (for Early Career, Individuals and Fellows) alongside the chance to take part in consultations and surveys around membership and contribute your views on the state of the profession.
- Opportunities to progress to become a Fellow of IIC – a mark of your seniority and expertise in the profession.

ICCROM Lecture Series

# Pandemic insights: revealing the essential of heritage conservation

Save the Date  
Thursday, June 24, 2021 15:00 -17:00 GMT+2  
Registration information to follow



## FEATURED JOB LISTINGS

### Head, Collections Conservation Section

Employer: Library of Congress

Location: Washington DC

Contract: Full-time, Permanent

(Vacancy#:VAR001486)

Closing Date: June 8, 2021

Grade: GS-13

Salary: \$103,690.00 - \$134,798.00 (includes Washington, DC locality pay)

*The Library of Congress is seeking to fill the Head, Collections Conservation Section position. This position is located in the Conservation Division and carries out the preventive conservation of the Library's Special Collections.*

Application deadline: 8 Jun 2021

### POST A JOB THROUGH IIC

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

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

# ROBERT H. BRILL MEMORIAL

By Elizabeth R. Brill and Stephen P. Koob

*Dr. Robert H. Brill, research scientist emeritus at The Corning Museum of Glass, died peacefully on April 7, 2021 at his home in Corning, New York. A highly respected scientist in glass science and conservation, he researched the history of glass technology worldwide and published extensively in the fields of archaeometry and chemistry.*

Born on May 7, 1929, in Irvington, New Jersey, Dr. Brill (Bob) received his B.S. in chemistry from Upsala College and his Ph.D. in physical chemistry from Rutgers University in 1954. He then taught chemistry at Upsala until accepting a position at the Corning Museum in 1960, where he spent his entire career of more than 50 years.

Bob joined the Museum to establish the Scientific Research Department, creating high respect for it quickly with publication of a 10-page cover article in *Scientific American* just months after his arrival. The article described a novel approach of applying lead-isotope analysis to samples of glass and other materials to determine when and where particular objects were made. These methods formed the foundation of much of the work of Bob's career, which expanded from when and where to how glass was made, what it was used for, and where it was traded from its beginning 3,500 years ago to modern times.

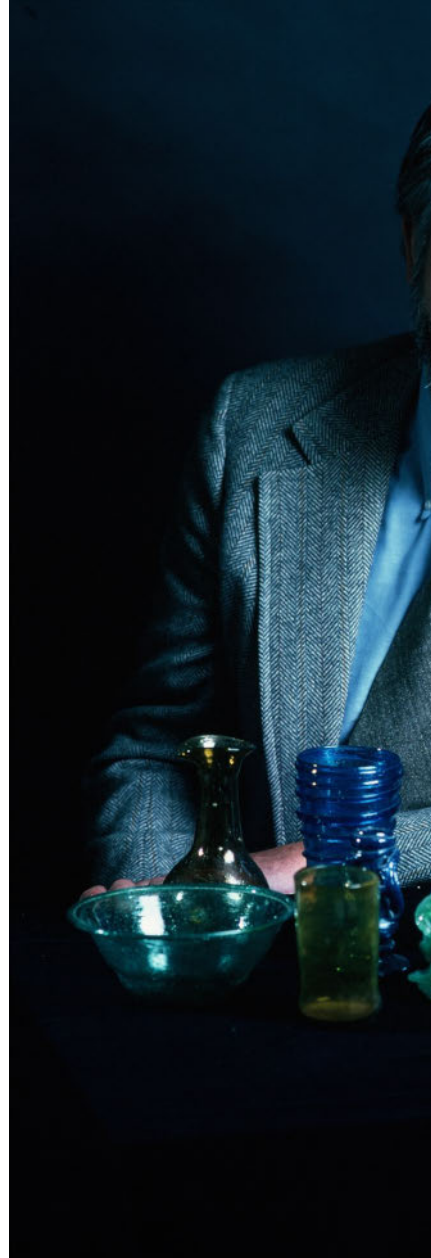
From 1972-1975, Bob served as director leading recovery efforts for the Museum and its affiliated Rakow Library after the disastrous 1972 flood. In the aftermath he published *The Corning Flood: Museum Underwater*. Also during his tenure as director, Bob hired the Museum's first conservator, Ray Errett, a Corning Glass Works employee, developing Ray's conservation education through worldwide collaboration. After these achievements, Bob felt free to step down from the directorship, returning to his preferred role as administrator of scientific research until he retired in 2011.

Through decades of international interaction, Bob served as mentor to innumerable conservation interns, conservators, conservation scientists, glass scientists, and students. He generously shared his time and expertise with them, facilitated their educational and research goals, and helped them achieve important roles in the fields of glass conservation and glass science.

During the course of his career, Bob conducted scientific research on the manufacture, trade, history, and conservation of early glasses, authoring approximately 190 publications. With his global network of colleagues, chemical analyses of almost 4,000 ancient and historical glasses were conducted by Bob using a variety of techniques. He was the first to apply lead-isotope analysis to archaeological artifacts and oxygen-isotope analysis to ancient glasses. Too numerous to mention individually, Bob's contributions to the field of conservation and scientific research critically expanded an understanding of glass manufacture and glass deterioration.

Bob participated in numerous archaeological excavations and led expeditions to document traditional glassmaking in Afghanistan and India. The study of glass found along the Silk Road and Asian glass featured heavily in his later career. His research was augmented by approximately fifty trips to fifty-two countries in Europe, the Middle East, Africa, Central Asia, and the Far East, where he collected samples, conducted research on local glassmaking traditions, and expanded scholarly and scientific knowledge about glass manufacture. His global work is epitomized by his work in China where he was a distinguished scholar sponsored by the Committee on Scholarly Communication with the People's Republic of China and the China Association of Science and Technology. He lectured and examined objects throughout China in 1982, 1984, 1990, and 1995. The collaborations in China led to publication of the well-respected *Scientific Research in Early Chinese Glass*.

Bob's extensive publications include approximately 150 articles in scholarly journals and symposia proceedings, mostly on subjects related to ancient glass, lead-isotope research, early glass technology, and glass conservation.





Bob Brill featured with Herat (Afghanistan) glass (1979). Image courtesy of The Corning Museum of Glass, Corning, NY.

His largest work is the *Chemical Analyses of Early Glasses*, vols. 1, 2, & 3, The Corning Museum of Glass, 1999 and 2012. He also directed a field expedition, wrote the storyline and narration script for *The Glassmakers of Herat*, an award-winning 30-minute film made with Elliott Erwitt documenting the glassmaking process in a one-room factory in Afghanistan (1977). This film was shown on public television and at the Museum for many years and can still be seen on YouTube. His published articles on "crizzling", a deterioration phenomenon in glasses primarily caused by an imbalance in chemical composition, were seminal in the fields of glass study and glass conservation.

Bob was honored with many distinguished awards, including the American Chemical Society's Eugene C. Sullivan Award in 1987 and the Archaeological Institute of America Pomerance Award for Scientific Contributions to Archaeology in 1990. In 1982, he founded the Technical Committee 17 for the International Commission on Glass (ICG) and served on its leadership for 40 years. He also received the William E.S. Turner Award in 2004 from the ICG for his lifetime contributions. Bob received Honorary Membership in 2008 from the American Institute for Conservation (AIC) and Honorary Fellowship in 2016 from the International Institute for Conservation of Historic and Artistic Works. He was a founding member of AIC. Other awards include Quantum Society Award for work in Physics, Upsala College, 1951; Honorary Chairman of the American Technical Committee of the Corpus Vitrearum, 1986; Founding Member of the Blair Society, 1992; Fellow of the American Ceramic Society, 1996; and Samuel R. Scholes Lecturer at Alfred University, 1999.

The AIA Pomerance Award summed up his career:

"Robert H. Brill has spent an enviable life as a productive scientist and administrator. He has been a pioneer in the application of many scientific techniques to the study and understanding of artifacts and the technologies behind their manufacture. His research, his field projects, his lectures, and his impact have extended throughout Europe, the Middle East, Africa, Central Asia, and the Far East."

After he retired, Bob continued to provide generous and extensive support to the conservation field through his contacts, communications, and good will. His non-professional interests included wildlife photography, ornithology, early exploration, and the building of miniature mouse-themed dioramas.

Bob is survived by his wife, Margaret R. Brill, professor emerita of art history and humanities, Corning Community College; his daughter, Elizabeth Rose Brill, a glass artist and marine research assistant; and three cats.

Those wishing to express their wishes to Bob's family can find information at: <https://tinyurl.com/brillmemorial>



"Glassmakers of Herat" film (1979) © Corning Museum of Glass. Original link: <https://www.youtube.com/watch?v=BMYE83DJU4Q&t=474s>. Visit the CMOG Youtube channel here: <https://www.youtube.com/channel/UCAMsTmQTOPbSfXs6QIDgGXg> and you can learn more about the film on the CMOG website [HERE](#).

## FELLOWSHIP CORNER

**Monika Harter** has been head of conservation at the Württemberg State Museum in Stuttgart, Germany, since 2018. Before that, she worked at the British Museum and the Horniman Museum, London; the Adelhausermuseum in Freiburg, Germany; the National Museum of the American Indian in Washington D.C.; the Museum of New Mexico in Santa Fe; and the Ringve Museum in Trondheim, Norway.

Monika is particularly interested in the conservation of organic materials as well as preventive conservation and collection care. Throughout her career she has been an actively contributing member of national and international conservation bodies and has held various roles within the German conservation association VDR, Icon UK and ICOM-CC. Monika received her undergraduate and postgraduate training in the conservation of furniture, wooden objects and ethnographic cultural material at the University of Applied Sciences in Cologne, Germany. She is also an apprenticed cabinetmaker.

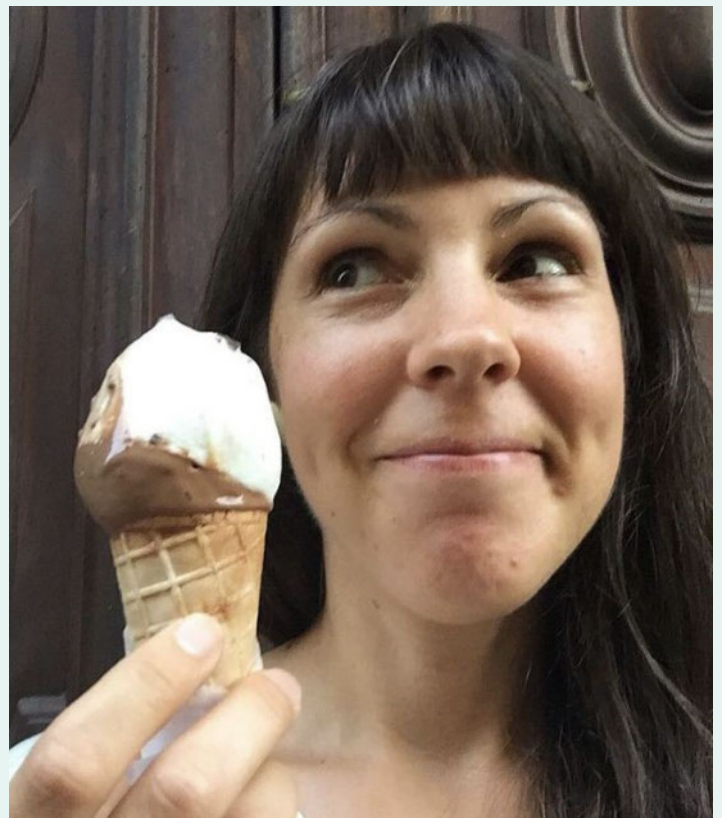


Monika Harter is head of conservation at the Württemberg State Museum in Stuttgart, Germany. Image courtesy of Monika Harter.

**Sharra Grow** is a WUDPAC graduate specializing in Modern and contemporary paintings conservation and is currently editor in chief of *News in Conservation*, IIC's e-magazine. Sharra has served on the IIC communications committee since 2012 and ran the IIC congress blog for the 2016, 2018, and 2020 congresses.

Sharra has presented research in cities around the world including Amsterdam, Lima, New York, and Buffalo and also taught a workshop on Modern and contemporary art conservation at Yachay Wasi: Instituto Superior de Conservación y Restauración in Lima, Peru.

As a bench conservator and researcher, Sharra has worked for several museums including the Brooklyn Museum, the Museum of Modern Art, the Getty Conservation Institute, the Lunder Conservation Center (SAAM), and the Hirshhorn Museum and Sculpture Garden. She has also worked in several NYC-based private practices and will continue her private work on the west coast (USA), having recently moved to the San Francisco Bay area.



Sharra Grow is the editor in chief of IIC's e-magazine, *News in Conservation*. Image courtesy of Sharra Grow.



## MEET OUR TRUSTEES

**Tom Learner** is head of science at the Getty Conservation Institute (GCI) in Los Angeles and has a background in chemistry and painting conservation. He received an MA in chemistry from University of Oxford in 1988, then completed a postgraduate diploma in the conservation of easel paintings at the Courtauld Institute of Art, London, in 1991, and finished his PhD in chemistry at Birkbeck College, University of London, in 1997.

At the GCI, he directs and oversees all the Institute's scientific research, developing and implementing projects that advance conservation practice, and manages a department of about 25 staff. He is particularly interested in the Institute striking a balance in all areas of heritage science research, including technical studies, materials characterization, preventive conservation, and treatment studies across all forms of cultural heritage including both collections and built heritage. He is actively engaged in the department, pursuing all forms of dissemination of its research via teaching, workshops, symposia, guidelines, and exhibitions in addition to all the regular forms of scholarly publication.

Before becoming head of science at the GCI, Tom was a senior scientist there from 2007 to 2013, creating and managing its Modern and Contemporary Art Research initiative. During this time he developed an international research agenda related to the conservation of modern paints, plastics, contemporary outdoor sculpture, and a series of symposia and expert meetings focused on the conservation of contemporary art. He published widely and also co-curated three exhibitions at the Getty Center on DeWain Valentine, Jackson Pollock, and the Concrete artists from Brazil and Argentina; this drew attention to aspects of artists' materials and processes as well as some aspects of conservation decision making. Most recently he co-curated *A Material Odyssey*, part of a major Cai Guo Qiang retrospective at the Palace Museum, Beijing, which next travels to the Museum of Art Pudong in Shanghai (opening July 2021).

Prior to his arrival at the GCI, Tom served as a senior conservation scientist at Tate, London (1992-2006), where he developed Tate's analytical and research strategies for modern materials and led the Modern Paints project in collaboration with the GCI and National Gallery of Art in Washington DC, which culminated in the Modern Paints Uncovered symposium in 2006. He was also a graduate intern in the painting conservation and scientific research departments at the National Gallery of Art from 1991-92.

He has been actively involved with IIC since 2014, serving on both the local organizing committee and technical committee for the 2016 Congress in Los Angeles. He also served on the technical committee for the 2018 Congress in Torino, Italy. His other main activities whilst serving on the IIC Council have been on the membership committee and most recently re-defining and re-launching the IIC mentoring scheme with Rachel Sabino and Sarah Stannage.

Tom sits on the steering committee for INCCA (the International Network for the Conservation of Contemporary Art) and was coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC from 2008-14. He also served on the Board of Voices in Contemporary Art (VoCA) from 2013-16.



We thank Tom for his 6 years of service on IIC Council. Image courtesy of Tom Learner.



28 APR 2021

## EMERGING CONSERVATOR ZOOM TALKS: STUDYING IN AN INTERNATIONAL CONTEXT

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

*On 28 April, IIC hosted the 2nd Emerging Conservator Zoom Talk, this conversation focusing on the plusses and minuses of studying abroad and how to best navigate the often complicated legal process. Here, participants Paul Kisner and Nikita Shah share their insights on the event, reviewing both the networking session and the speaker session.*

By Paul Kisner

The Emerging Conservator Zoom Talk was set up in two sessions, of which the first session was a networking opportunity for emerging conservators. A mix of current students, upcoming students and young professionals joined through Zoom from a wide range of countries including Slovakia, Mexico, the Philippines, the United States and the Netherlands.

After a brief introduction, the 16 attendees were spread out into break-out rooms to exchange ideas and experiences. The people in attendance talked mostly about the differences in their countries' academic systems. These differences make it difficult to align previous degrees with future ambitions. The standard European system of bachelor's and master's degrees does not always match with everyone's diplomas. Some participants were curious to hear about the best strategies for applying to a program or job posting to be sure that their applications stand out. Many agreed that a portfolio including diplomas, recommendation letters and clear photographs of previous experience should accompany your letter.

Many international students have expressed their struggles with getting a visa to study or work abroad. There seems to be a very different pathway for each country. Some governments have a more informal approach where a visa can be arranged upon arrival, while other countries make students jump through several hoops of rejection. To combat those struggles, it is of great importance to have the institution's support on your side to guide you throughout the process and help persuade the authorities.

There was also talk about several new university programs in conservation that have recently started (i.e. Mexico City) or that are currently being set-up (i.e. the Philippines) There is a substantial difference in tuition fees between universities. Some US programs can support their students through stipends. This however, substantially increases the number of candidates for admission. Some programs, like University of Amsterdam, demand a much higher tuition fee for international students specifically. And not all programs are being offered in English; studying conservation in Germany, Scandinavia and France may require adapting to a local language.

The moderators of the break-out sessions encouraged the attendees to warm up and prepare questions for the speakers in the second session of the event. They also pointed out that the need for international collaboration, networking and exchange of information between emerging conservators is growing. More resources are being made available through the new [IIC Community](#) platform. All members are invited to create their own profile on the platform to share ideas with likeminded professionals.

Communicating with people from different cultural backgrounds while studying abroad may be challenging, but at the same this can be a valuable learning opportunity. Today's network meeting was an informal and informative contribution to that aspect.

By Nikita Shah

The second session of the IIC Emerging Conservator Zoom Talk: Studying in an International Context took us through the experiences of four guest speakers followed by a live Q&A session. Gretchen Allen, Natalia Rivera Scott, Jan Dariusz Cutajar and Justine Provino took us through their journey of studying at an international university. Coming from different parts of the world and from diverse backgrounds, their stories were especially inspiring.

From the experiences of the speakers and the questions asked by the participants, one of the biggest concerns with studying internationally is the exceptionally high tuition fees of universities and a lack of grants and scholarships, especially those for conservation, allowing students to be able to undertake such courses. Most often students must take loans or work alongside studying to sustain themselves—not to mention the prevalence of unpaid internships and low paying jobs in the field that exacerbate the situation. This has been one of the most recurring debates in the conservation community, and though not the focus of this talk, it was something that the speakers agreed influenced their choice of institution.

Additionally, visa and residence permits are also equally important concerns that were discussed. With different geopolitical situations, it is easier for citizens of certain countries to obtain entry visas while it is not so easy for others. Endless paperwork and multiple rejections by immigration departments who sometimes do not understand the prerequisites for courses is something many in our field have to deal with at one point or another. The advice given by the speakers to circumvent this is to apply to established institutions which facilitate visas or have specific people/departments that address immigration issues. However, this increases competition for positions which are already limited. Thus, while it is relatively easy to get into a country on a student visa, staying or finding work after studies are complete is often more challenging.

Settling in a foreign country away from friends and family can be stressful but exciting. Students get to experience a whole new culture, language and cuisine. They might have to learn a new language, but that only adds to their repertoire of skills as a conservator. It might be difficult to initially make friends and relationships in a new country, but these efforts will result in having friends from every corner of the world!

To conclude, it might seem very daunting to study conservation in an international context, but as an international student myself, I can vouch that it is a life-altering experience and worth all the hurdles. In the end passion for the field and perseverance are what will get you through! It is very heart-warming to see IIC bring forward such topics and give emerging conservators a platform to network and openly talk about their experiences. More in-depth discussion and follow-up information sessions along these lines will definitely help prospective and emerging conservators.

Did you miss the event? IIC Members can watch the recorded Zoom Talk [HERE](#)



**Paul Kisner** is finishing his second year of the master's program in conservation and restoration of paintings at University of Amsterdam. He is currently writing his thesis on the conservation history of the paintings in the Mauritshuis in The Hague and the past application of tinted restoration varnishes. The program at University of Amsterdam has been offered in English since 2015.



**Nikita Shah** is a master's student in the conservation and restoration of cultural heritage, paintings specialisation at the University of Amsterdam. She is the recipient of a full-ride scholarship from the Inlaks Shivdasani Foundation (Mumbai, India). Her current research is in the structural restoration of canvas paintings with a focus on cold-lining techniques.

# CULTURE IS BAD FOR YOU

Review by Jenny Mathiasson

*Culture is Bad for You: Inequality in the cultural and creative industries*

By Orian Brook, Dave O'Brien and Mark Taylor

Manchester University Press, 2020

Paperback / 384 pages / £11.99

ISBN: 978-1-5261-4416-4

As conservators we tend to cherish the thought of culture (or perhaps what we might call heritage) as something good, wholesome and even health inducing. In fact this book starts by reassuring us that this is still the case; there is considerable research about the many benefits of culture on the well-being and prosperity of both people and the economy. That is not the full picture though; we are a sector lacking in diversity, vastly overqualified for our meagre pay cheques and often on the brink of burnout. Culture is bad for us.

I'm getting ahead of myself here. Let's get back to the meat (pulp?) of the book: in it we meet 66 culture workers under pseudonyms (over 200 contributed to the research but there's only so much room on a page) alongside some hefty research to draw upon. Their voices come from many backgrounds, age brackets and cultural occupations (and while we can't say for certain if any of them are conservators, there may very well be some hiding under the guise of "consultant" or "museum professional" in the list of contributors).

Each chapter contains at least a couple of quotes from these individuals to give us a bit of context before we explore some of the reasons behind people's experiences and views. Together we embark on a journey of discovery: who works in culture? (Spoilers: mostly passionate but privileged people who truly believe they can change something about the world via arts and heritage.) If workers do not conform to the norm, how do they feel about that? (Further spoilers: they often feel out of place, but the *hows* and *whys* are important and not always obvious.)

What even is a cultural job and what does that look like? As you'd expect there's a huge amount of variety in this, and the authors spend a fair bit of time pruning their definition tree into a manageable shrub. But they probe further: how do we become cultural workers, who do we know and what are our values? The "who do we know" goes beyond hiring practices as this is not just about getting your foot in a door. Who do we socialise with? This gives a glimpse into social mobility and whether we all just hang out with people who are more or less carbon copies of ourselves. Cultural workers, as it turns out, mingle quite exclusively; so conservators might hang out with curators, artists and lecturers in their spare time, but we are very unlikely to be friends with bus drivers or factory workers. Does that reflect your social circle, dear reader? I certainly felt seen.

Who consumes culture? This matters because if we consume culture we are more likely to want to work with it. "Culture" is perhaps a tainted word for many and conjures up images of classical concerts, opera, dance performances or exclusive art viewings. Visiting a heritage attraction is probably not far behind, but picking up a picture book at your local library might feel a little less stifling. How about going to the cinema? Seeing some graffiti art on a wall in town? Writing a rude limerick? Playing a video game? They are also culture, but they are often dismissed as low brow. These perceptions matter and shape us. So too do they carry over into our own profession: do we attach more worth to the conservator working on easel paintings than the one working on street art? (Discuss.)

The book addresses many topics familiar to any conservator who has been following the diversity debate in recent years: how unpaid internships and having to volunteer for experience favour the wealthy or well-connected, how precarious work drives people away unless they have considerable savings or a family to support them both financially and emotionally and that passion does not pay the bills or support loved ones. All of these things favour a very specific subset of



The cover image for *Culture is Bad For You*.



Courtesy of Manchester University Press.

society, and it shows. You may think this book says nothing new in that regard, but I feel the level of insight it conveys is really worthwhile. This is an engaging and well written work which goes well beyond basic awareness raising.

In the final few chapters, we get an idea of how inequality is experienced (a very important read for those of us who mainly reap the benefits of the current work environment) and how men and women experience the culture industry differently. The authors attempt to bust the myth of meritocracy. We would love to think that hard work and talent is all it takes, but many of us know that is not true. These are factors, but long hours of benchwork and a good eye for colour matching are not enough to succeed; you need resources, social and financial capital and usually you must “fit in” which negates any attempt at diversifying the workforce.

The personal experiences of actual people are what lends this book so much of its power. This isn't a report or a mere analysis of data, it is lived experience *alongside* data. It is people in their own words. People you and I work with. Our people.

This is a book that makes you take a look around the lunch room (or Zoom meeting) and question everything. It contains some hard hitting truths for us all to take in. I hope you read it and, above all else, I hope you talk about it.

A final caveat: the scope of this book is limited to Britain, and there are some aspects of inequality which the authors freely admit they could not explore as much as they would like, but wherever you are, it is a book you should read. The inequalities it highlights resonate in many lands and could be a springboard for critical analysis anywhere in the world—and isn't problem solving one of those things we pride ourselves on as conservation professionals?

You can also listen to Jenny's review of this book (and so much more) on [S08E05: Supporting the Sector](#).



Jenny Mathiasson is a freelance objects conservator based in Carmarthen, Wales, United Kingdom. She has run Kuriosa Conservation since 2020. She is also a familiar voice to many as host and executive producer of [The C Word: The Conservators' Podcast](#).

# ON THE ETHICS OF CULTURAL HERITAGE CONSERVATION

Review by Lisa Edgren

*On the Ethics of Cultural Heritage Conservation*

By Salvador Muñoz-Viñas

Archetype Publications Ltd, London, 2020

Paperback / 140 pages

ISBN10 1909492701 / ISBN13 9781909492707



On the  
ETHICS of  
CULTURAL  
HERITAGE  
CONSERVATION

Salvador Muñoz Viñas

As the field of cultural heritage is broadening, the role of conservation becomes more complex. “It is only by evolving that it [conservation] has been able to survive through the most turbulent 200 years in human history, and it would seem to be a good strategy for its survival into the future”, says Muñoz-Viñas (p. 8) in *On the Ethics of Cultural Heritage Conservation*.

With pictorial case-studies and captivating discussions, cultivated through an in-depth practical and theoretical knowledge of conservation, Muñoz-Viñas unfolds and deciphers some of the most complex issues in conservation ethics. Throughout 123 numbered pages, the scheme of conservation of cultural heritage is dismantled and reassembled. Clues to where the conservation profession is heading in the future are identified, as well as ideas on how to intentionally influence its direction.

This publication includes fifteen independent essays, bound together into nine chapters. Each chapter focuses on an ethical principle of conservation. Some essays are previously published papers, a few are texts originally written from lectures, and some are written especially for this publication. The reading is easy, varied, and entertaining. Especially engaging is The Patina Personality Test (pp. 42-43). To give the readers of *NiC* a hint of what this book is about and entice them to read it, I have summarised a few of my favourite parts.

The idea that conservation aims to uncover the “truth” of cultural heritage is successfully disassembled and examined in the essay “The Battle of Clio and Euterpe” (pp. 9-16). Three muses from Greek mythology are used to illustrate different natures of truth within conservation;

Book cover image courtesy of Archetype Publications Ltd.

# On the ETHICS of CULTURAL HERITAGE CONSERVATION

historical nature is advocated by Clio, aesthetic nature is argued by Euterpe and hard science is preferred by Urania. The idea is that by identifying which muse we pay the most attention to, we can become aware of their influence on our decisions. By using the three muses, Muñoz-Viñas gives the reader a better understanding of the history of conservation ethics.

In the second chapter, on authenticity (pp. 17-30), a philosophical tautology and three case-studies highlight the discrepancy between how the word “authenticity” is used and what it means practically in conservation. Because authenticity refers to a hypothetical state in the object’s history, conservation can never make an object more authentic than it already is. Instead, authenticity is the relationship between the object’s history and what we believe the object’s history should be or what we expect it to be, concludes Muñoz-Viñas (p. 25). This chapter highlights the complexity of different expectations of authenticity within the conservation profession as well as the public. In a chapter on “The Shape of Things to Come” (pp. 109-114), it is suggested that the focus of conservation should be value and not authenticity.

Muñoz-Viñas continues to examine and develop discourses on common ethical principles in cultural heritage conservation. In the chapter “On Minimal Intervention” (pp. 53-62), he concludes that “minimal” intervention only refers to the negative effects of an intervention. Therefore, the more accurate term “balanced meaning loss” is suggested. In a chapter on conservation of the artist's intent (pp. 63-84), he reveals that this principle is weaker than it might seem initially. Firstly, the artist's intent and the impact of the artwork are often confused; what the artwork mediates might be what the artist intended, or it might not. Secondly, since time alters artworks, they will always change whether it is what the artist intended or not. In a chapter on conservation ethics (pp 99-107), he shows that common conservation principles are too strict and therefore routinely ignored. Instead, conservators silently apply consequential (goal-based) ethics.

The chapter “On Conservation” (pp 91-98) uses a case-study—the restoration of a cathedral which resulted in different parts of its history being exposed together as a whole—to question whether a restoration can be successful while at the same time produce something completely new. “In a way, it could be described as a sort of historical Frankenstein monster: after the restoration, the half-dome in the main chapel of the cathedral has become a new creation made from fragments of different origin”, says Muñoz-Viñas (p. 93).

As the cultural heritage sector is broadening, the identity of the conservation profession is evolving. Muñoz-Viñas views this development as an opportunity to impact the nature of its direction. I consider this publication the most important on the ethics of conservation since 2005, when the author published *Contemporary Theory of Conservation*. Muñoz-Viñas’ contribution to the discourse on the ethics of cultural heritage conservation is hard to overestimate.



**Lisa Edgren** holds an MSc with a major in conservation from the University of Gothenburg in Sweden. She is the head of the department for paper conservation at the Kiruna Centre for Conservation of Cultural Property (SFMV). SFMV provides conservation services for, among others, the Swedish National Archives and the National Library of Sweden.

"It's O.K. to say I don't know"




**SHANNON BROGDON-GRANTHAM**  
Photograph and Paper Conservation,  
Museum Conservation Institute,  
Smithsonian Institution

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

- 5 years of planning
- 2.5 days of programming
- 1,800+ attendees
- 53 speakers
- 21 presentations
- 3 keynotes

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

"learn to speak up sooner"




**ARIANA MAKAU**  
President and Principal Conservator,  
National Glass Conservation

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

# WOMEN IN P

"You don't have to agree with people in order to be heard"



**AMBER FABBER**  
Historical Preservation Officer,  
National Trust for Historic Preservation

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**LAW AND PRESERVATION**  
Exploring preservation through a legal and ethical lens.



WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution


"empower this generation and the next, with the COMPLICATED and IMPACTFUL wisdom of our PAST."



**KATHERINE CAMMACK**  
President of the National Society of The Colonial Dames of America


WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**SPEAKING OF PRESERVATION**  
Ensuring that the language of yesterday is spoken tomorrow.



WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution


"Inclusivity saves you from the monopoly of wisdom."



**LORRAINE D. RUNCHE**  
President of the International Guild of Historic House Painters

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution


"Prepare to be a lifelong learner"



**SHANNON BROGDON-GRANTHAM**  
Photograph and Paper Conservation,  
Museum Conservation Institute

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution


Flash Talk!  
**THE WOMEN KEEPING THE SOUNDS OF AFRICAN & NATIVE AMERICAN HISTORY**



with Dr. Richard Kurin  
Frances Denmark  
Anthropologist and Ethnographer

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**THE POWER OF PASSION**  
Inspiring an appreciation for preservation in others.



MS. KATERINA LASKETZ  
MS. KATHERINE MALONE GRANGE  
DR. AMBER FABBER

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**THE WAIT IS OVER!**

Join us today for a celebration of women and their pivotal role in American preservation.



**FIND US ON FACEBOOK LIVE!**

Rosie Laybourne  
Forensic Ophthalmologist

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**"PEER-TO-PEER Mentoring is real [mentoring]"**



**MILAN JORDAN**  
Director, HOPE Crew,  
The National Trust for Historic Preservation

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

"Trust my own instincts"



**LINDSAY JONES**  
Owner,  
Blind Eye Restoration

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution


**GRAB YOUR SEAT.**



Register today.

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution


**SAFEKEEPING TOMORROW**  
Using tools, determination, and passion to serve, preserve, and protect the past.



NORA LOCKSHIN  
MS. SHANNON BROGDON-GRANTHAM  
MS. SYLVIA ALBRO  
DR. ANNA F. KAPLAN  
MS. RENEE WOLCOTT  
MS. JANICE ELLIS  
MS. ARIANA MAKAU  
MS. LINDSAY JONES  
MS. KATHERINE RIDGWAY

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

"We want a pedestal of truth, not a statue"




**LESLIE GREENE BOWMAN**  
President,  
The Thomas Jefferson Foundation  
at Monticello

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**LIVING MEMORY**

Ms. Cheyney McKnight and Ms. Laura Keim on mindful historic practice.



MS. CHEYNEY MCKNIGHT  
MS. LAURA KEIM

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**GET READY FOR DAY TWO!**

We're covering more stories of women doing impactful work in the field of preservation.



**JOIN US ON FACEBOOK LIVE!**

Members of The National Society of The Colonial Dames of America

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution

**HERSTORY IN PRESERVATION**  
Celebrating the women of the past and recognizing their contributions to the present.



DR. NICHELLE ANNE BRIDGEMAN  
MS. ANNA DUFF  
DR. LINDA BRADY  
MS. AMY WILLIAMS  
MS. ELIZABETH KESTER

WOMEN in PRESERVATION  
NSCDA  
Smithsonian Institution



# PRESERVATION SYMPOSIUM

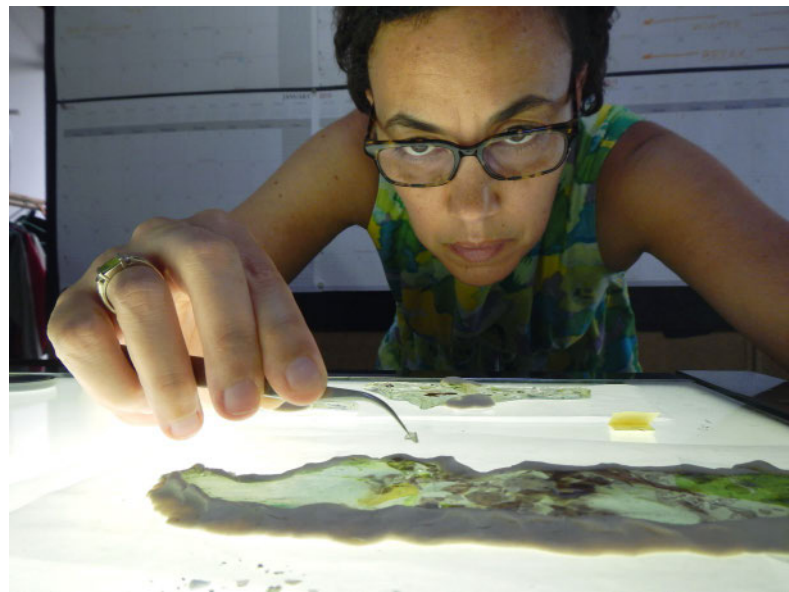
By Ariana Makau

*In December 2019, when I was initially asked to participate in the Women in Preservation Symposium sponsored by the National Society of the Colonial Dames of America and the Smithsonian Institution, I immediately said “Yes!”. The idea of gathering in 2020 in our nation’s capital, representing preservation throughout the states, was exciting. When I was told I was going to be on a panel with others who had, like me, chosen a path of working outside of an art institution, I was invigorated. Finally, I’d be able to rub shoulders with “my” people, share favorite tools and techniques, and commiserate over stories where we’d been overlooked simply because of our gender even though “on paper, you’re overqualified”. And then... the pandemic hit.*

Over a year later on April 5-7, 2021, we did end up gathering (albeit virtually), and collectively we were stronger for it. Missing were chance meetings between talks, coffee break chats, and impromptu after-conference meals. Also gone were the glitchy technical difficulties of early-pandemic Zoom presentations: accidentally muted mics and amateur graphics. Something better had emerged.

The speakers were diverse in age, preservation specialty, and self-identity, which was made more apparent by the intimacy of the video presentations. Clearly visible was the passion and knowledge each had about their subject matter. In many cases, multiple faces filled up the screen giving various perspectives on a common subject. The talks will be available eventually [online](#), and I encourage everyone to take time to review them. A few sessions resonated with me particularly.

**Preservation by All, for All: Uncovering stories, updating narratives and removing barriers so that everyone has a seat at the preservation table** was facilitated by Dr. Michelle Magalong who talked about her work at the intersection of community engagement, historic preservation, and social justice as president of Asian and Pacific Islander Americans in Historic Preservation (APIAHiP). The group also featured Ty Ginter who shared their background of co-founding D.C.’s Dykaries plus Dr. Sarah Zenaida Gould who spoke about her work at the Mexican American Civil Rights Institute. Monica Montgomery, curator of social justice, programs & special projects (Arts and Industries Building at the Smithsonian Institution) reminded people to look at the task of the session’s theme by thinking about it as “the room (the problem), the table (the process), the seat (an invitation to pivot)”. All four exemplified that their groups are more than extant. The work to be done now is acknowledging there is “room for everyone at the table”—one speaker deftly continued the metaphor stating that some people arrive enabled with their own (wheel)chairs while others may prefer to stand. My takeaway was that there are already many adept voices from within our communities if we take time to listen, amplify, and elevate. It is no longer acceptable to speak on behalf of the “other”. Primary sources are prevalent and take precedence.



Above: Ariana Makau at Nzilani studio conserving a piece of “confetti” glass for a Louis Comfort Tiffany window. of Nzilani Studios. Photographer: Greg Tuzin

Opposite page: Mosaic of poster squares promoting the “Women in Preservation” symposium. © Dumbarton House/The National Society of the Colonial Dames of America, Washington, D.C.

**Speaking of Preservation: Ensuring that language of yesterday is spoken tomorrow** was a conversation between three women who talked about the power of language to represent a culture. Each woman spoke from a location in which they had focused their life's work: Mary Linn was in D. C. in her role as curator of cultural and linguistic revitalization at the Smithsonian Center for Folklife and Cultural Heritage; Ka'iulani Laeha, chief executive officer, 'Aha Pūnana Leo, was in Hawaii; and Dr. Siri Tuttle spoke from her position as director of the Alaska Native Language Center at the University of Alaska Fairbanks, Alaska. It's becoming more common for people to note the provenance of the land in which they live and work; I, for example, write this from the unceded land of the Ohlone in Oakland, California. The literal provenance of their individual presentations carried more gravitas, with the inherent powershift of three points on the globe filling equal space on the screen, than being gathered at our nation's capital.

Being able to see them speak the languages up close while hearing them is something that wouldn't have been possible in a traditional auditorium. I was grateful for the more intimate setting—to have them speak to me directly through my earphones. It was a reminder that preservationists are often called to our profession by connecting with our work via multiple senses.

In my session, **Safekeeping Tomorrow: Part II: Using tools, determination and passion to serve, preserve and protect the past**, I was joined by Janice Ellis, conservator at the National Museum of American History; Lindsey Jones, owner of Blind Eye Restoration; and Katherine Ridgway, state archaeological conservator for the Virginia Department of Historic Resources. I shared that having started out working in museums like the V&A, the Met and the Getty, then founding my company nearly 20 years ago, I've experienced my own shift of *what* and *who* should be valued.





**Above:** On site shot of the Nzilani team removing an inverted stained glass dome. Makau in green hard hat. Photographer: Nzilani.

**Above right:** Ariana Makau describes the growth of her company. © Nzilani. Original video link: <https://vimeo.com/549102716>

**Left:** Jenna Kurtz, Ariana Makau & Lydia Henkel-Moellmann of Nzilani Studios. Photographer: Greg Tuzin.



Out of the nearly 30 employees who have worked at Nzilani, only two others had master's degrees in conservation like myself. Having a narrow vision of who is qualified eliminates a wide swath of skilled people who want to contribute to the world of preservation and may be limited only by lack of opportunity. Valuing different ways of learning paired with variable skill sets will expand the possibilities of who can be part of our workforce. Our field includes: art history, research, math, drawing, working with your hands, troubleshooting, and building things. You can learn these skills at college, an internship, or on the job. Opening up the field is only going to strengthen the profession as a whole.

If there was an overarching theme to the conference, it was that the interests and presenters were as diverse and far-reaching as their subject matter. Although I look forward to a time when we can gather again in person, I am grateful for the unique experience this time has afforded us. Perhaps it even included a larger swath of the preservation community because we could come together as and **where** we were.



**Ariana Makau** is president and principal conservator of Nzilani Glass Conservation and holds an MA in Stained Glass Conservation from the V&A/RCA, in London, England. She has worked at the V&A, the Met, SFMoMA, and the J. Paul Getty Museum. Makau is a board member and safety chair of the Stained Glass Association of America (SGAA), and Fellow of the American Institute for Conservation (AIC).

# LINING OF PAINTINGS WORKSHOP, ZAGREB 2021

Review by Tamara Ukrainčik and Barbara Horvat Kavazović



Cooling of synthetic wax adhesive after lining. Image taken by Barbara Horvat Kavazović



*The workshop Lining of Paintings—held at the Department for Conservation and Restoration of Works of Art at the Academy of Fine Arts in Zagreb from 12 to 14 April 2021—was organized with the goal to deepen the understanding and skills involved in this—at many times—controversial but now rare conservation treatment. The workshop was devised, organized and led by Full Professor Tamara Ukrainčik, MA, and Assistant Professor Barbara Horvat Kavazović, MA.*

The history of the conservation-restoration of canvas paintings abounds with innovative solutions, lining being an especially interesting treatment with many different approaches. Over time concepts surrounding lining have changed (even changing several times within a short period) and have led to preventive conservation now being the norm. A broader education of conservators, and a more scientific approach in understanding the consequences of such treatments, led to a sharp turn and critique of traditional methods. This is the key reason why lining is now generally performed as a last resort when treating paintings. Even in the educational process, a stand on minimal intervention is taken, and alternative methods are given preference. This often results in students not seeing first-hand how a lining process is carried out, nor do they acquire any experience in how this was done in the past. A deep understanding of past procedures is crucial in taking the right stance when dealing with a previously lined painting.

Later than in the rest of Europe, Croatia's shift away from lining happened in the 1990's when we also saw a broader use of synthetic materials. By the early 2000's the mere mention of traditional methods in lining was very much frowned upon. Old traditional mixtures were rarely employed, and in cases of reversing treatments, attention was increasingly focused on the complete removal of past linings. Still, some conservators who assisted in the formative years of our Department continued applying these methods into the early 2000's; this generation of conservators is mostly gone. In recent years lining has become rare at the Department, following the trend we see in our profession. Now the only remnants of our predecessors' practices linger in the form of exercises on blank canvases where they are confined to illustrating these traditional materials and approaches.

In the wake of the *Conserving Canvas* symposium, held at Yale University in 2019, two teachers in distant Zagreb set out to organize a workshop centred on lining paintings. The aim of the workshop was to enable emerging conservators to delve into the subject of lining.

Unfortunately COVID-19 happened, and the workshop was postponed, to be held under much different circumstances a year later and with fewer participants. Lectures were open to the public via video conferencing services and had gathered a small number of colleagues from the Croatian

*"A deep understanding of past procedures is crucial in taking the right stance when dealing with a previously lined painting."*

Conservation Institute, the Croatian Conservation Society, private practice and alumni of the Department. The practical segment of the workshop was organized only for students, in accordance with prescribed pandemic measures.

The lectures covered the history of lining in Europe, the development of different traditional and contemporary methods and techniques and their historic advocates. An overview of traditional materials was given, including information on their synthetic counterparts, their properties, more current practices and their benefits. The lectures presented case studies of paintings treated at the Department using different approaches and the rationale around those decisions. The paintings chosen were treated as part of conservation of easel painting courses or graduate theses, spanning a period of over two decades. Some examples included a variation of the Florentine method using glue-starch paste and cold lining in a vacuum envelope; consolidation with glue paste and wax-resin paste for lining using an iron; removing previous lining pastes and re-lining with acrylic aqueous dispersion adhesives; lining a double-sided painting (i.e. a fragmented processional banner) displayed as a painting using PVAL and crepe silk.

The practical segment of the workshop was held over three days. Mock-ups made in different media and on different supports were utilised for the demonstration of lining methods.

Lining is usually a process of several stages which include the stretching of secondary canvases, the preparation of adhesive mixtures and the application of lining adhesives on canvases. During the workshop several methods allowed for preparation and lining on the same day, but most had to carry over to the next day. The lining itself was the focus on the third day, using different equipment—a low pressure table, a heated suction table, a more traditional lining iron—demonstrating different methods including cold lining, heat-activated lining, adhesive reactivation with low pressure lining and Vishva Mehra's nap-bond method.

Several mock-ups were intentionally lined badly, e.g. a secondary canvas was chosen for its particularly pronounced grain in order to demonstrate the impression it makes on the surface of a painting with a finely woven support. Also, paintings executed with a more matt finish and delaminated layers were deliberately chosen to be lined with a traditional wax-resin to showcase its negative side effects.

Adhesives chosen for the workshop spanned from glue-starch paste and wax-resin paste to synthetic wax adhesives, BEVA@371 and acrylic dispersions such as Plex-tol@B500 and Dispersion K 360, prepared with appropriate additives and solvents.



Students and teachers preparing the heat-suction table for lining. Image courtesy of Maja Sučević Miklin



Before the end of the workshop, students were encouraged to try what one rarely has a chance to do—to separate the freshly lined canvases, examine the appearance of the supports, and come to a conclusion about different properties of each lining material and method. A discussion followed, with the instructors giving more examples and reviewing several situations where a certain stance and decision to line a painting may be applicable.

In conclusion, the importance of understanding the steps and execution of a procedure, especially one becoming as rare as lining, is of great importance to young conservators who, in their future treatments, might encounter different examples of it. Hopefully this workshop will give them the insight to revalue their predecessors' decisions and perhaps equip them with the necessary knowledge and initial skills to tackle the treatment of such an object.

Prof. Ukrainčik applying an acrylic adhesive for cold lining. Image taken by Barbara Horvat Kavazović



**Tamara Ukrainčik** is a full professor at the Department for Conservation and Restoration of Works of Art at the Academy of Fine Arts in Zagreb, specialized in easel paintings. Since 1988 she has collaborated with many Croatian cultural institutions on different conservation projects.



**Barbara Horvat Kavazović** graduated from the Department for Conservation and Restoration of Works of Art at the Academy of Fine Arts in Zagreb in 2010 where she now works as an assistant professor, specializing in easel paintings.

# ANNOUNCEMENTS

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

## CALLS FOR PAPERS

### M&M 21 (Microscopy & Microanalysis)

1-5 August 2021

Pittsburgh, PA, USA

Call for papers

More information can be found here: <http://www.microscopy.org/MandM/2021>

### Art Bio Matters 2021

22-25 September 2021

Online / USA

Abstracts due: June 14

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

### SCULPT2021: Shaping Genealogies

International conference on late 19<sup>th</sup>- and early 20<sup>th</sup>- century sculpture

7-8 October 2021

Online / Porto, Portugal

Abstracts due: 30 June 2021

Find more information here: <https://m.porto.ucp.pt/pt/sculpt2021>

### Watermarked Papers of the 1830-1950 Period

8-9 October 2021

Paris, France

Abstract deadline: 2 June 2021

For more information visit: <https://www.iiconservation.org/content/conference-watermarked-papers-1830-1950-period>

### 6<sup>th</sup> International Virtual Meeting on Retouching of Cultural Heritage (RECH6)

4-5 November 2021

Online (Spain)

Abstracts due: 1 July 2021

For more information visit: <http://rechgroup.pt/rech6.html>

### Eastern Analytical Symposium

15-17 November 2021

Plainsboro, NJ, USA

Poster abstracts due: 4 September 2021

For more information visit: <https://eas.org/2021/?p=2155>

AICCM Paintings SIG Virtual Forum: Australian-made  
15 November-3 December 2021

Australia

Call for contributions

For further information please contact Raye Collins ([raye.collins@ngv.vic.gov.au](mailto:raye.collins@ngv.vic.gov.au)) or Raymonda Rajkowski ([raymonda.rajkowski@ngv.vic.gov.au](mailto:raymonda.rajkowski@ngv.vic.gov.au))

Collection Care: new challenges in preventive conservation, predictive analysis and environmental monitoring

1-3 December 2021

Valencia, Spain

Abstracts due: 1 June 2021

For more information visit: <https://www.collectioncare.eu/conference>

### ICOM-CC Working Group Graphic Documents, Interim Meeting

10-13 February 2022

Online

Abstract deadline 10 October 2021

For further information, please contact us at [icomccgraphdocs@aol.com](mailto:icomccgraphdocs@aol.com) or [andrea.pataki@th-koeln.de](mailto:andrea.pataki@th-koeln.de)

IADA 2022: Show it and Save it—before, during and after Covid 19: Exploring the Compromises between Exhibition and Preservation

14-19 February 2022

Online / Germany

Abstracts deadline: 30 September 2021

For more information visit [HERE](#).

### IIC Wellington Congress 2022

5-9 September 2022

Wellington, Aotearoa New Zealand (and Online)

Abstracts due: 21 June 2021

For more information visit: <https://www.iiconservation.org/content/call-abstracts-iic-wellington-congress-2022>

2022 ICOM-CC Glass & Ceramics Interim Meeting  
Recent Advances in Glass and Ceramics Conservation

9-11 November 2022

Lisbon, Portugal / Online

Abstracts due: 4 June 2021

For more information visit: [https://eventos.fct.unl.pt/icomcc\\_gc\\_2022](https://eventos.fct.unl.pt/icomcc_gc_2022)

## CONFERENCES, SYMPOSIUMS

### AIC / SPNHC Virtual Annual Meeting

3 May-24 June 2021

Online (USA)

For more information visit [HERE](#).



**2021 AAM Annual Meeting & Museum Expo**

24 May, 7-9 June 2021

Online

To register and learn more, visit [HERE](#).**IRUG Virtual Conference 2021**

2-5 June 2021

Online

For more information visit: <http://www.irug.org/>**Conservation of Art in Public Spaces (CAPuS) Project Conference**

4-6 June 2021

Online

For more information visit: <http://www.capusproject.eu/>**Virtual 35<sup>th</sup> Biennial Congress of the International Paper Historians**

7-11 June 2021

Online (USA)

For more information and to register visit: <http://www.paperhistory.org/index.php>**Terra 2021 13<sup>th</sup> World Congress on Earthen Architectural Heritage**

8-11 June 2021

Santa Fe, New Mexico, USA

For more information visit: <https://www.terra2021.org/website/8033/>**IS&T Archiving 2021 Online**

8-25 June 2021

Online

Register [HERE](#) and for more information visit: [https://www.imaging.org/site/IST/Conferences/Archiving/IST/Conferences/Archiving/Archiving\\_Home.aspx?hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979](https://www.imaging.org/site/IST/Conferences/Archiving/IST/Conferences/Archiving/Archiving_Home.aspx?hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979)**Archiving 2021**

9-18 June 2021 (Short Courses)

21-24 June 2021 (Technical Program)

Online

For more information visit [HERE](#).**Socratic dialogue on Authenticity and Originality**

24 June 2021

Online

For more information and registration visit [HERE](#). Or contact Dr. Bill Wei at [b.wei@cultureelerfgoed.nl](mailto:b.wei@cultureelerfgoed.nl)**Young Professionals Forum 2021: Starting from HOW and WHY**

1-2 July 2021

Online

For more information visit [HERE](#).**BAPCR Talk: Sustainability on Paintings Conservation**

8 July 2021

UK / Online (Zoom)

For more information visit: <https://www.iiconservation.org/content/bapcr-talk-sustainability-paintings-conservation>**Icon Paintings Group Talk: A little painter who is in the house cleaning pictures—early restorers at the National Trust**

16 July 2021

UK

For more information visit: <https://www.icon.org.uk/events/paintings-group-a-little-painter-who-is-in-the-house-cleaning-pictures-early-restorers-at-the-national-trust.html>**Archives & Records Association Conference 2021: WE LOVE RECORDS—Sustainability, Diversity, Advocacy**

1-4 September 2021

UK / Online

For more information visit: <https://www.iiconservation.org/content/archives-records-association-conference-2021>**EAA 2021-Archaeometallurgy**

8-11 September 2021

Kiel, Germany and Online

More information found here: <http://www.e-a-a.org/ea2021/scientificprogramme>**Space and Time—Joseph Beuys' Installation Art, Its Presentation and Conservation**

16-17 September 2021

Kassel, Germany

For more information write to: [t.kraemer@museum-kassel.de](mailto:t.kraemer@museum-kassel.de)**The State of the Art 19**

16-18 September 2021

Palazzo di Toppo Wassermann, Udine, Italy

For more information visit: <http://www.igiic.org/?p=6871>**Pest Odyssey Conference 2021**

20-22 September 2021

UK

For more information visit: <http://www.pestodyssey.org/Pest-Odyssey-2021--The-Next-Generation.php>**12<sup>th</sup> International Conference on Structural Analysis of Historical Constructions (SAHC 2020)**

29 September-1 October 2021

Barcelona, Spain

Visit the webpage for more information: <http://congress.cimne.com/SAHC2020/frontal/default.asp>**Icon Book & Paper Conference 2021****Mod Cons: Modern Conservation. Modern Constraints. Modern Conveniences.**

4-7 October 2021

UK

For more information visit: <https://icon.org.uk/groups/book-paper/bpg21-conference-mod-cons>**IIC-Student & Emerging Conservator Conference****The Faces of Conservation**

14-16 October 2021

Lisbon, Portugal / Online

For more information visit: <https://www.iiconservation.org/content/save-date-iic-secc-2021>

**Icon Bath 2021 Conference: Ceramics, Glass and Stained Glass**

16-17 October 2021

Bath, UK

For more information visit: <https://www.iiconservation.org/content/icon-bath-2021-conference-ceramics-glass-and-stained-glass>**International Conference-Curation and Conservation: Dress and Textiles in Museums**

21-22 October 2021

Turin, Italy

For more information visit: <https://dresshistorians.org/cfp-turin-2020/>**Preservation Beyond Politics**

25-29 October 2021

Washington DC, USA

For more information visit: <https://www.eventscribe.net/2021/APTDC/>**TechFocus IV: Caring for 3D-printed Art**

25-30 October 2021

Online / USA

For more information visit: <https://resources.culturalheritage.org/techfocus/>**Future Talks 021—the digital one—SMART SOLUTIONS IN THE CONSERVATION OF THE MODERN**

8-10 November 2021

Online

For more information visit: <https://dnstsdm.de/en/future-talks-021/>**Eastern Analytical Symposium & Exposition**

15-17 November 2021

Plainsboro, NJ, USA

For more information visit: <https://eas.org/2021/?p=2155>**Knocking on Wood: Materiali e metodi per la conservazione delle opera in legno**

19-20 November 2021

Venaria Reale, Italy

For more information visit: [www.cesmar7.org](http://www.cesmar7.org) or write [cesmar7@gmail.com](mailto:cesmar7@gmail.com)**Metal 2022**

5-9 September 2022

Helsinki, Finland

For more information visit: <https://metal2022.paper-flow.com/default.aspx?ReturnUrl=%2f> or contact: [admin.metal2022@paper-flow.com](mailto:admin.metal2022@paper-flow.com)**COURSES, WORKSHOPS****Eastern Analytical Symposium & Exposition**

Various online short courses

May-July 2021

Online

For more information visit: <https://eas.org/2021/?p=2155>**Conservation Through Transformation: keeping performance art alive in the museum (Workshop)**

7, 11 June 2021

Online (USA)

To register and read more information visit: <https://learning.culturalheritage.org/products/conservation-through-transformation-keeping-performance-art-alive-in-the-museum>**Ligatus Summer School 2021**

20-24 September and 27 September-1 October 2021

Online

Applications due 30 July 2021

Apply here: <https://www.ligatus.org.uk/summerschool/node/add/application>**Indonesian Conservation Theory for Cultural Heritage Workshop**

2-4 November 2021

Danube University Krems, Austria

For more information visit [HERE](#).**Eastern Analytical Symposium & Exposition**

In-person short courses (over 30 to choose from)

14-17 November 2021

Plainsboro, NJ, USA

For more information visit: [https://eas.org/2021/?page\\_id=5072](https://eas.org/2021/?page_id=5072)**Workshop on Asian Papers and Their Applications in Paper Conservation**

2022 (tentative)

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop>



# MEDIA KIT AND RATE CARD

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

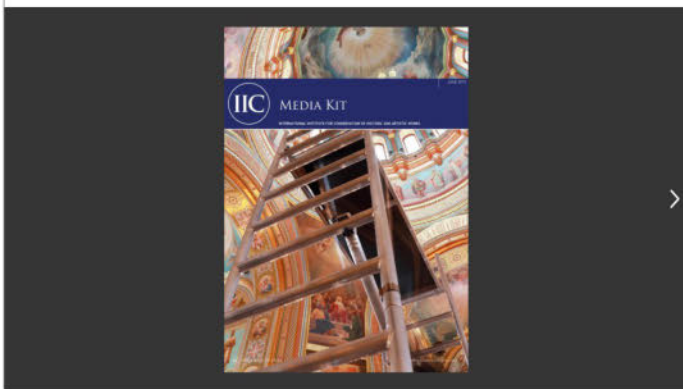
## ADVERTISING AND SPONSORSHIP OPPORTUNITIES

As an increasingly dynamic and interactive world-wide institution, IIC provides ideal platforms for those wishing to make their presence felt in national and international conservation and cultural heritage arenas. Collaboration and partnership is in our DNA as an organisation.

There are so many ways we can move a relationship forward, from sponsoring our prestigious awards and prizes to exhibiting at our biennial congress as well as advertising in our publications, including *News in Conservation*.

You can download the IIC Media Kit and *NiC* Rate Card below, and feel free to contact us to discuss other ideas and proposals for sponsorship, donation and advertising with IIC. Let's talk!

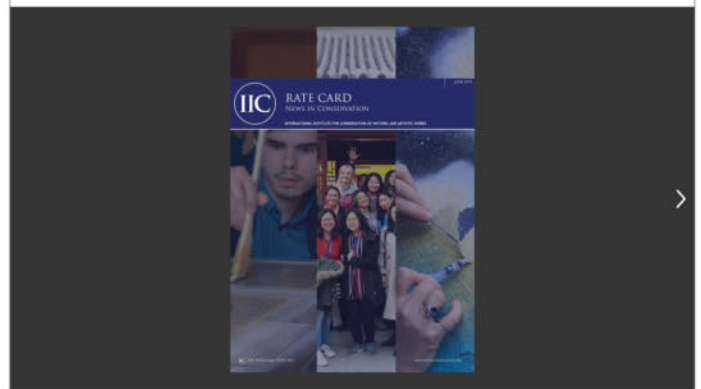
### IIC MEDIA KIT



Click [HERE](#) to flip through the interactive ISSUU version

Click [HERE](#) to download the PDF version

### NIC RATE CARD



Click [HERE](#) to flip through the interactive ISSUU version

Click [HERE](#) to download the PDF version



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

The International Institute for Conservation of Historic and Artistic Works (IIC) is a learned society, a registered charity and a company limited by guarantee with no share capital. Charity No. 209677. Company No. 481822.



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



INTERNATIONAL INSTITUTE  
FOR CONSERVATION OF  
HISTORIC AND ARTISTIC WORKS



@iic\_



@iiconservation



@International.Institute.for.Conservation



International-institute-for-conservation-  
of-historic-and-artistic-work-the

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

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