

Issue 88, FEBRUARY-MARCH 2022



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



Seville's Heritage Ambulance | How do you treat asbestos? | Anatomy of a Tapestry



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

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Cover image: Yasmine el Awa cleaning a painting by Hassan Jouni, part of the BeMA/Lebanese Ministry of Culture collection. Image by Rayane Raidi (story on p. 10). **Inside cover image:** Dr. Song, an IIC Trustee, working in the Thangka Conservation Studio. Image by Han Tong (story on p. 45).

News in Conservation is published by
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ISSN 1995-2635

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FROM THE PRESIDENT'S DESK

Most of my columns as president focus on the outward activities of IIC, but of course these can only happen if we have a strong governance and operational structure supporting the Institute.

This structure is underpinned by the Articles of Association. These spell out the framework and internal governance structure of the organisation and confirm the contractual relationship that exists between members by setting out the powers, rights and obligations of the Institute's members and elected officers.

IIC's Articles substantially go back to the founding of the Institute in 1950. Over the years there have been various alterations to wording to ensure ongoing compliance with the rulings and requirements of the Charity Commission (the body that regulates charities in the UK), but there has been no major review.

Eighteen months ago IIC's Council recognised that IIC's articles were not entirely fit for purpose. Accordingly in October 2020, Council established a governance review committee to consider whether the Articles should be altered to reflect the various changes to the environment in which IIC operates and, further, how the constitution and governance structures of IIC might be reshaped so as to best meet the challenges and opportunities arising from these changes.

Council requested three major issues to be reviewed by the governance review committee. The first was to ensure that Council has the necessary range of skills. To date IIC has been fortunate to find members and fellows able and willing to fulfil officer and Council roles who have had appropriate expertise and also sufficient time to dedicate to these roles. But Council recognises there is no guarantee that such people will be available to put themselves forward in the future or that the membership will elect them over less qualified candidates.

Secondly, Council recognises the need to balance a sufficiently skilled Council that allows external councillors to be co-opted to fulfil specialist roles, whilst recognising that IIC is a learned society, namely a membership organisation which must be representative of its members and encourage their participation.

Thirdly, Council has long been conscious of the need to diversify itself and to fulfil more consistently the international element of our purpose. One small silver lining of the current pandemic has been the opportunity that has arisen for remote online working and virtual events, and with that has come far more participation by members of the Institute from around the world. The Edinburgh Congress in November 2020 was a perfect example of this where over four times the usual number of delegates were able to come together because the conference was entirely online. The pandemic has therefore served to demonstrate the opportunities which now present themselves for broadening participation and forming more productive bonds with regional groups. This has a further benefit, potentially, by encouraging the participation of a larger number, and broader range, of people in the running of IIC.

The process has been a long but very constructive one with a number of reviews by Council of the drafts prepared by the governance review committee resulting in over 400 changes. Council signed off on the new version of the Articles at its September 2021 meeting. It then required an Extraordinary General Meeting (EGM) for the membership as a whole to be able to come together and approve (or not) the new Articles. This took place on 25 January 2022 at which the new articles were approved unanimously.

These new articles provide IIC with an exciting framework for broader engagement with our members, and we look forward to sharing these with you in the next edition of *News in Conservation*.

Meanwhile, stay safe. With my best wishes,

Julian Bickersteth
IIC President



IIC President Julian Bickersteth presenting his column. Click the image to watch the video or watch it [here](#).

MESSAGE FROM THE EXECUTIVE DIRECTOR

I feel a reality check is coming for 2022 – we're in the third year of the pandemic and there's a massive ticking carbon clock in our ears. We've all been stopped in our tracks at some point and forced to consider some harsh pragmatisms. We are changed. And are still changing, creating new norms and ways of working. The planning that must still go on for all IIC's programmes and initiatives, out of necessity, contains inherent flexibility, but we're now building in a level of environmental ambition to push us on.



We have already reshaped our activities to respond to the needs of our members, including our [leadership mentoring programme](#) (p. 41) which continues to go from strength to strength with 32 members taking part and over 30 new mentors coming forward to support the initiative. I have seen the benefits of people being in a cohort environment with its ability to cut through the isolation and loneliness that comes from not being able to meet in person and the confidence that is engendered in the one-to-ones. We're experimenting with the format and leadership theme with linked topics on governance, climate and sustainability. For the most recent cohort of emerging leaders, we've introduced a round table series, our first meeting focused on "Governance and Leadership in a Time of Crisis". As conveyed by Julian from "The President's Desk", strong governance underpins the outward activities of IIC, but it is often overlooked by many organisations. This was something that came through very strongly at the UN's Climate Conference COP26 last year; so often during a point of crisis, governance can fall away especially when viewed just as a static structure, orientated around policy and regulatory compliance. Good governance and good leadership can make sure the outcomes are delivered, that action takes place, its consensus building, responsive and empowering.

In the space of just 24 hours at COP26, we demonstrated the power of working together, connecting new and existing learning and removing barriers to knowledge to achieve a shared outcome (p. 52). This is just a small step, and we know there is a lot to do, but the reality is dawning on many individuals, institutions and organisations globally; the scale of damage and loss to the environment, communities and cultural heritage globally depends on how fast we can act and work together.

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD

Out of curiosity I looked into different calendars from around the world to see how many different New Year dates and celebrations there are. While my list is by no means complete, I gathered at least 25 different national, religious, and calendrical New Year days, most occurring from September through April. I always love an excuse to celebrate, and while I'm not necessarily going to party on every New Year 's Eve around the world, these days do provide me with a reminder to pause and be grateful—grateful for all of you.



I recently took part in an IIC Regional Group meeting with conservators from around the globe. In preparation I gathered past *NiC* articles and stories submitted by our Regional Groups and felt overwhelmed by the beautiful, inspiring, and sometimes heart-wrenching stories that so many of you have shared through *NiC* with our worldwide community.

Thank you all for making *NiC* the heart & soul of our conservation community. Let's continue to find reasons, big or small, to celebrate each other.

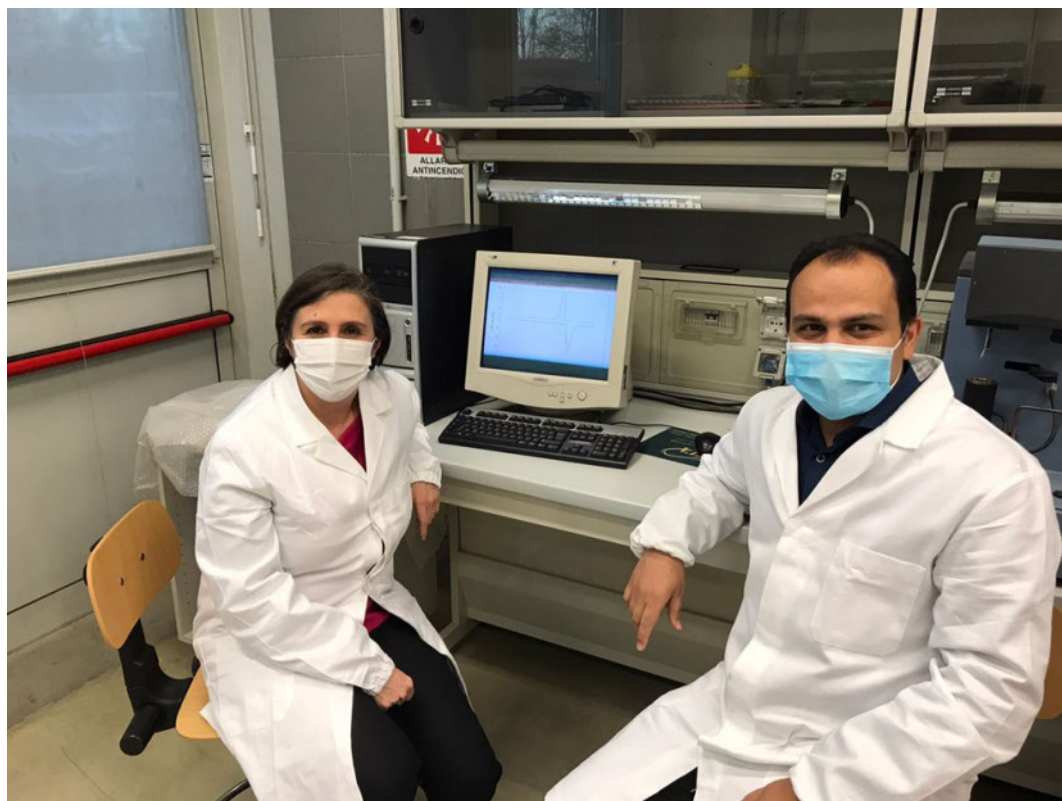
Sharra Grow
IIC Editor in Chief, *News in Conservation*

NEWS IN BRIEF

INVESTIGATION OF VOLATILE BINDING MEDIA IN TEMPORARY CONSOLIDATION OF ARCHAEOLOGICAL MATERIALS By Hamada Sadek Kotb & Elisa Franzoni

Department of Civil, Chemical, Environmental and Materials Engineering, University of Bologna, Italy.

In October 2021, we started a two-year research project: VOLATILE4ARCHAEO. The project is funded by the European Commission through the "Marie Skłodowska-Curie Actions – Call: H2020-MSCA-IF-2020- Individual Fellowship (H2020-MSCA-IF-EF-ST)" within the program Horizon 2020. The project is hosted by the Department of Civil, Chemical, Environmental and Materials Engineering at the University of Bologna, Italy. The project aims at exploring alternative volatile binding media (VBM) to cyclododecane (CDD), such as cyclododecanone, cyclododecanol, camphene, menthol and their mixtures for temporary consolidation of archaeological materials. The experimental study will be carried out on selected substrates: marble, limestone and mural paintings.



Temporary consolidation is a powerful tool for the protection of fragile heritage materials including archaeological artefacts during high-risk operations such as handling and transport to museums. Moreover, during excavation there is also the risk of exposed objects experiencing environmental shock which can damage the finds dramatically. Hence the lack of appropriate temporary stabilization techniques often leads to extreme damage of the objects and extensive material loss.

The project aspires to provide options for temporary consolidation (via long- and short-term sublimation rates) to rescue archaeological materials when threatened. The research program includes:

- Understanding the physical-chemical behaviour of subliming compounds when used as temporary consolidants for conservation of different substrates
- Investigating new types of VBM for the temporary strengthening of mural paintings and ceramic materials, and
- Validating the most promising VBM for the conservation of real historic artefacts.

The project includes a secondment period that will be spent at Centre Interdisciplinaire de Conservation et Restauration du Patrimoine (CICRP) in Marseille.

The project website: <https://site.unibo.it/msca-volatile4archaeo/en>. Contact Hamada Sadek Kotb: H.kotb@unibo.it & Elisa Franzoni: elisa.franzoni@unibo.it for more information.

JEWISH FOLK ART UNCOVERED ON THE WALLS OF THE VILNA SHUL

The Vilna Shul, a Jewish synagogue on Phillips Street, was built by the neighborhood's Jewish immigrant community in 1919 between Beacon Hill and the West End in Boston (USA).

But in the 1980s, with the death of the shul's leader, Mendel Miller, the building fell into disrepair until work began in the 1990s to restore the historical building. While this has included structural reinforcement, a new furnace, roof repairs, and even a sprinkler system, perhaps the most remarkable work has been in the discovery and preservation of original murals which had, over the decades, been painted over several times.

Examination and treatment by a team of conservators, led by Gianfranco Pocobene, has uncovered three layers of murals. The murals were identified as part of a tradition of synagogue folk art from Belarus, Poland, and Lithuania and are the only Jewish folk art murals known to exist in North America.

Dalit Ballen Horn, the Vilna's executive director, described the context behind these first murals: "The earliest paint scheme [circa 1920] evokes an age of American history when immigrants came to Boston with their traditions and adapted to the new ways of life. Highlighting these images on a wall in the historic sanctuary was a way for this community to create a visual memory of their connection to *Am Yisrael*, the people of Israel. By adding these murals, the community was drawing a connection between itself and the larger story of Jewish peoplehood that dates back millennia." The second mural layer is in the traditional style of colonial revival stenciling and the third layer is art nouveau.

Left: Prof. Elisa Franzoni and Dr. Hamada Sadek during testing of the VBM by differential scanning calorimetry. Image courtesy of Hamada Sadek Kotb.

Below: Ceiling detail of the murals during recovery and conservation at the Vilna Shul. Image by Lorianne DiSabato (2010). Image licensed by [CC BY-NC-ND 2.0](#). Image location [here](#).

The shul, located in the Beacon Hill National Landmark District, is now a registered museum through the Council of American Jewish Museums. Through these ongoing renovation and preservation efforts, the schul has once again become a center for Jewish arts and culture in the community as when it first opened 100 years ago.





THE IAPH'S NEW HERITAGE AMBULANCE IN SEVILLE

The Andalusian Institute of Historical Heritage (IAPH) is already recognized nationally for conservation work on treasured Spanish heritage. Now the IAPH is tackling a new issue: how to treat works on site which cannot be brought to the lab. The IAPH has set up a new mobile laboratory dubbed the heritage ambulance, which will operate throughout Seville. The ambulance is expected to address the needs of a variety of objects from archeological sites and cave paintings to large altarpieces—items which are too fragile to travel, too large, or are immovable cultural heritage. This will also make conservation services accessible in more remote areas of the province.

The IAPH team also hopes that the mobile lab will lessen the need for interventive analysis, allowing examination and

testing to be done onsite, rather than requiring samples to be taken and shipped back to the main facilities. Techniques available through the mobile lab include FTIR spectrometry, X-radiography, equipment to measure puncture resistance, microscopy, and other equipment for geological and biological analysis.

The team of nine professionals covers a variety of conservation specialties and analysis which, along with the ambulance's ability to travel to a variety of places, will also cover a wide range of materials and technical research.

The heritage ambulance has been a work in progress since 2019. The IAPH received an endowment of nearly 1M euros to fund the creation of the mobile lab as well as some updates for the institute including a scanning electron microscope. While the pandemic has slowed the project, the ambulance should be ready to go by March, serving the communities and cultural heritage throughout Seville in a way that was not possible before.



Top: A view of the heritage ambulance. Image by Vanessa Gómez, courtesy of the Instituto Andaluz de Patrimonio Histórico (IAPH).

Bottom: A view of the interior of the mobile laboratory. Image by Vanessa Gómez, courtesy of the Instituto Andaluz de Patrimonio Histórico (IAPH).

NEWLY CONSERVED PAINTINGS RETURN TO SARRIA'S CHURCH IN MALTA

In 1585 Martino de Sarria, a knight from Navarro, built the Cappella Sarria, which stood until 1680 when the Order of St. John rebuilt the chapel as an offering of thanks for the end of a plague which overtook the islands, killing an estimated 10,000 Maltese citizens between 1675-76. This new, bigger chapel was designed by renowned artist Mattia Preti who also painted a series of 7 paintings (commissioned by then Grand Master Nicolas Cottoner) which adorned the inside of the new structure. These paintings include an *Immaculate Conception* altarpiece, two lunettes (*The Apotheosis of the Order* and *St. Michael Victorious over Lucifer*), as well as paintings of *St. Sebastian*, *St. Roque*, *St. Rosalia*, and *St. Nicholas of Bari*.

A large project to restore all seven paintings began in 2010, carried out by Conservator Dr Giuseppe Mantella. The project was led by cultural NGO Din l-Art Helwa and the church's Rector. Funding for the project came from various community donations from Shireburn Software Ltd, Malta International Airport, Middlesea Insurance Ltd, Sparkasse Bank Malta Ltd and the Rotary Clubs of Palermo and Malta.

With the conservation work now complete and the paintings reinstalled, a zoom talk, with conservator Giuseppe Mantella presenting the recent conservation work to the public, was hosted by Din l-Art Helwa together with the Rector and Jesuit Community of Sarria church on 2 February.



Sarria Church, Floriana, Malta (2019). Photograph by Andrew Milligan sumo/Flickr. Licensed under: [CC BY 2.0](#). Original image [here](#).

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A person wearing a blue denim shirt is seen from the side, leaning over a large, dark, textured painting on a table. The painting appears to be made of a rough, fibrous material, possibly paper or fabric, and is being cleaned or prepared. The background shows a workshop or studio environment with various equipment and materials.

BEMA: ON A MISSION TO RESTORE THE MODERN AND CONTEMPORARY ART COLLECTION OF THE LEBANESE MINISTRY OF CULTURE

By Michele Anbar Haddad and Kerstin Khalife

The establishment of the Beirut Museum of Art (BeMA), which is due to open in 2026 on a site owned by the Université Saint-Joseph, will serve as the anchor along Beirut's Museum Mile. Situated in an area that once represented the city's dividing line, BeMA stands as a symbol of reconciliation and unification through art and culture. This new cultural platform will primarily showcase the work of local artists and the Lebanese diaspora while also introducing regional and international artistic traditions and production.

A BELIEF IN THE TRANSFORMATIVE POWER OF THE ARTS AND THE RIGHT OF ALL PEOPLE TO ACCESS CULTURE

To serve as the foundation of its exhibition, BeMA has secured a trove of modern and contemporary Lebanese art held in trust by the Lebanese Ministry of Culture. The comprehensive collection is comprised of over 2,300 pieces and includes the masterworks of almost 500 Lebanese artists.

Since 2017 this important art collection has been the focus of an extraordinary restoration campaign led by the Beirut Museum of Art. This public-private cooperation was made possible thanks to an indefinite loan agreement between the Ministry of Culture and BeMA.

THE ART COLLECTION OF THE LEBANESE MINISTRY OF CULTURE

The history of the country and its people can be traced through the Ministry's collection. The collection was founded by the Lebanese Ministry of Education in the 1950s and was handed over to the Ministry of Culture in 1993 when the latter Ministry was formed. From early 19th-century masters like Khalil Saleeby, who painted exquisite portraits, to the moderns like Khalil Zghaib, who brought village weddings to life, right through to contemporary figures like Yvette Achkar and Shafic Abboud, who experimented with abstract expressionism, as you watch Lebanese art evolve, it becomes clear that it was very much part of the global discourse on art history and trends.

Paintings, sculptures, and works on paper dating from 1950 to 1975 form the core of the collection. Among them are works by internationally acclaimed artists such as Paul Guiragossian, Aref el Rayess, and Saloua Rawda Choucair. A unique strength of this collection is the presence of lesser known or forgotten artists. Through it one can see the unfolding of an artist's career and learn different artistic movements in Lebanon.

Although collected over 75 years, the acquisition history and policy of the collection is not well known because of the difficulty in accessing the government archives; many artworks were gifted by the artists themselves to the Ministry whilst others were selected by the Ministry's committee.

Since 1995 the Ministry continued its purchases. However, a less critical selection process coupled with small budgets led to a noticeable decline in the quality of the acquired artworks.

Initially, the collection was created with the intention to build a National Museum for Modern Arts. One initiative consisted in transforming the building of the UNESCO-Palace, which hosted regular art exhibitions, into a museum. With the outbreak of the civil war in 1975, the plan had to be abandoned.





Unesco Palace. Image by Kerstin Khalife.



Nayirie Keuteklian consolidating a painting by Amin el Bach. Image by Kerstin Khalife.



Old storage-New storage. Image by Kerstin Khalife.

Despite many efforts by the Ministry, nearly all the artworks remain physically inaccessible to the public; the biggest part of the collection is stored in a warehouse, and only a small selection is on display in governmental buildings. The opening of BeMA in 2026 will mark the first occasion that the collection has been assembled in one place for everyone to enjoy.

In 2016, under the initiative of the former minister of culture, H.E. Rony Araygi, and in collaboration with l'Académie des Beaux-Arts of the Alba University in Beirut, a virtual museum was launched featuring over 500 of the artworks from the collection. For the first time, the public could view some of the artworks, the first step to democratizing access to this collection, even if only through a digital window.

BEMACC—BEIRUT MUSEUM OF ART COLLECTION COLLABORATIVE

In 2019 BeMA launched, in collaboration with Rice University, the Beirut Museum of Art Collection Collaborative (BeMACC), an interactive digital research platform which showcases the Ministry of Culture collection.

By presenting these art works online, BeMACC aims to facilitate the transmission of information on the topic. Researchers will have the opportunity to add and link their findings to the images. The hope is that through BeMACC, the collection can go beyond borders and spark an international dialogue without even leaving its premises.

THE RESTORATION PROJECT

In 2016, BeMA commissioned BAKs art advisory (a fine art consulting firm) to conduct an inventory of the collection and do a preliminary condition assessment. The artworks stored out of sight in the government warehouses were in much worse condition than the art pieces on display in public buildings.

Decades of poor storage conditions, neglect due to lack of human and financial resources, unprofessional handling, and the long civil war have left their marks on the artworks. Around 100 paintings had tears. The artworks exhibited mold, thick layers of dust, various surface hazes, and paint loss. Numerous sculptures were broken and countless works on paper were torn.

A selection committee chose over 600 works for the restoration project, the launch of which was made possible by a grant from the Cultural Preservation Program of the German Federal Foreign Office. In 2017, BeMA opened its restoration lab at the UNESCO-Palace where the Ministry of Culture provided the space. The location was ideal due to its proximity to the storage, making the transport of very fragile works to the lab safer and less laborious. Until the beginning of the uprising in October 2019, BeMA's restoration team was able to conserve and restore more than



200 paintings and works on paper. A milestone of the restoration project was the renovation of the storage space which was fully financed and executed by the Council for Development and Reconstruction. Before moving the artworks to the new storage, the entire collection was carefully dusted. The paintings were safely hung on 350 sliding racks, the sculptures placed on shelves, and the works on paper positioned in cabinet drawers.

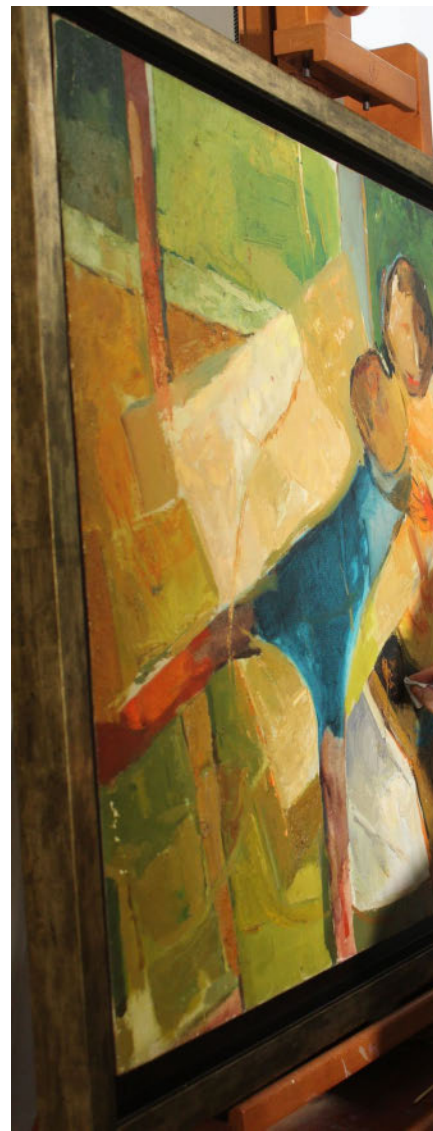
From October 2019 on, the many crises that have hit the country have slowed the pace of the restoration work, yet it has never come to a complete halt. Regularly blocked roads during uprisings and electricity cuts have made it challenging for the restoration work to progress consistently.

PROFESSIONAL CONSERVATORS NEEDED!

An important mission of BeMA's restoration program is the training of Lebanese students in the field of heritage conservation by offering them paid internships and preparing them for future restoration studies abroad, as currently, there are no conservation programs in Lebanon. There is a need for academically trained conservators in Lebanon, and the need became much more obvious after the August 2020 explosion in Beirut. This specialization scarcity is due to many reasons: there is very little awareness about the profession itself or how to become a conservator-restorer, and its employment opportunities remain limited. BeMA aims to contribute via its educational programs and future

Above: Old storage (left) and new storage (right). Images by Kerstin Khalife

Right: Yasmine el Awa cleaning a painting by Hassan Jouni. Image by Rayane Raidi





state-of-the-art center for art conservation to the area of cultural preservation and to the creation of a strong community of heritage professionals serving Lebanon and the region.

AFTER AUGUST 4TH

On the 4th of August 2020, a deadly blast pulverized the port of Beirut destroying a significant part of the city leaving 218 victims dead, wounding 2,750 others, and displacing 30,000. The massive explosion destroyed numerous heritage buildings, museums, galleries, and private art collections.

Luckily, the Lebanese Ministry of Culture collection suffered fewer damages compared to other collections in Beirut, mainly due to the fact that the largest part of the collection is stored far from the blast. Yet some of the paintings in government offices were damaged by flying glass, just like many artworks across the city.

After the catastrophic explosion, BeMA's restoration team rushed to help local institutions and restored artworks belonging to galleries and private collections. BeMA organized, in collaboration with the Cologne Institute of Conservation Sciences and the Rachel Barker Associates, a series of online workshops to address tear mending techniques and emergency protocols. Throughout the past years, BeMA's restoration program has demonstrated resilience by overcoming many challenges and remaining on course during these tough times.

Late in 2021, with the UNESCO-Palace serving as the new head office of the Ministry of Culture and hosting most of the parliamentary sessions, it became impossible for the restoration lab to operate, and it had to be moved to a new home at the Université Saint-Joseph.





BeMA's Restoration Lab: Saving Lebanon's Modern Heritage. This video features the restoration of the Art Collection of the Lebanese Ministry of Culture. Video created by Elie Khalife, featured courtesy of BeMA. Click the image to watch, or [follow this link](#).

Looking ahead, BeMA plans to continue developing fruitful public-private partnerships and collaboration with international professionals and institutes to position itself as a regional center of excellence in art conservation. The role of BeMA is critical in these trying times to sustain the cultural and motivational fabric of future generations. Lebanon's cultural comeback, the education, and the cultivation of young minds to process modern history through art are essential ingredients for a healthy recovery.

For more information on BeMA, please consult our website and social media platforms:

<https://www.bema.museum/Bema/Home>

<https://library.artstor.org/#/collection/87731444>

This is an abbreviated version of the article. To read more about BeMA, click the **BONUS CONTENT** button to access the full article on the IIC Community Platform.



Michele Anbar Haddad is currently the director of administration at the Beirut Museum of Art (BeMA) where she oversees the operations and programs. From 2015 to 2019 she was the head of the graduate programs at Sorbonne University Abu Dhabi, and from 2000 to 2015 she held different leadership positions at the Higher Colleges of Technology, Dubai.



Kerstin Khalife graduated in paintings conservation from the State Academy of Art and Design in Stuttgart, Germany. Since 2003 she has worked in Lebanon as a freelance conservator mainly on Modern art. She currently leads the restoration program at the Beirut Museum of Art (BeMA).



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A SWEET RESULT: SAVING A DIETER ROTH CHOCOLATE SCULPTURE FROM BECOMING FOOD

By Vania Assis

Although created relatively recently, modern artworks and collections pose some of the most challenging preservation projects with unusual media and volatile combinations of ephemeral nature.

The artist Dieter Roth created multiple sculptures using perishable—and mostly edible—materials, often produced with the ultimate aim of destruction or absorption through the environment. Perhaps some of the most famous works by Roth are the self-portrait multiples; these are busts depicting the artist, built using a mixed paste of chocolate and bird feed seeds. These sculptures, as part of their lives as artworks, were placed outdoors, exposed to the elements, with the final intent being for them to be consumed by nature.

Upon acquisition by museums and galleries, these works would have likely been in contact with insects and gone through conditions adverse to their preservation. Long-term survival was never part of the plan, so how can we extend the life of something which wasn't designed to last?

Dieter Roth, *P.O.T.A.A. VFB*, 1969.
Chocolate, birdseed, wood. Edition 3/30 (22.5 x 24.9 x 23.1 cm)
Coll. Fundação de Serralves - Museu de Arte Contemporânea, Porto. Acquisition 1999. Photo: © Filipe Braga. © Fundação de Serralves, Porto.

AN (UN)EXPECTED CHALLENGE

While minimal intervention is desirable when looking after collections, particularly perishable artworks, under what circumstances does a preservation treatment become justifiable?

Initially, when the artwork was created, it suffered changes and transformed according to external factors. As custodians, museums often aim to preserve evidence of these transformations as an intrinsic part of the object, especially when in line with artistic intention. However, from the moment a work of art comes into a collection, these changes, resulting from previous exposure, are still present or may even be ongoing. The decaying artwork is not only at risk, but it can also become a danger to other museum objects.

As chocolate ages its compounds separate and become more unstable, with sugars and fats crystalizing and efflorescing on the surface. This same efflorescence becomes a perfect anchor point for mold spores and a great food source for insects.

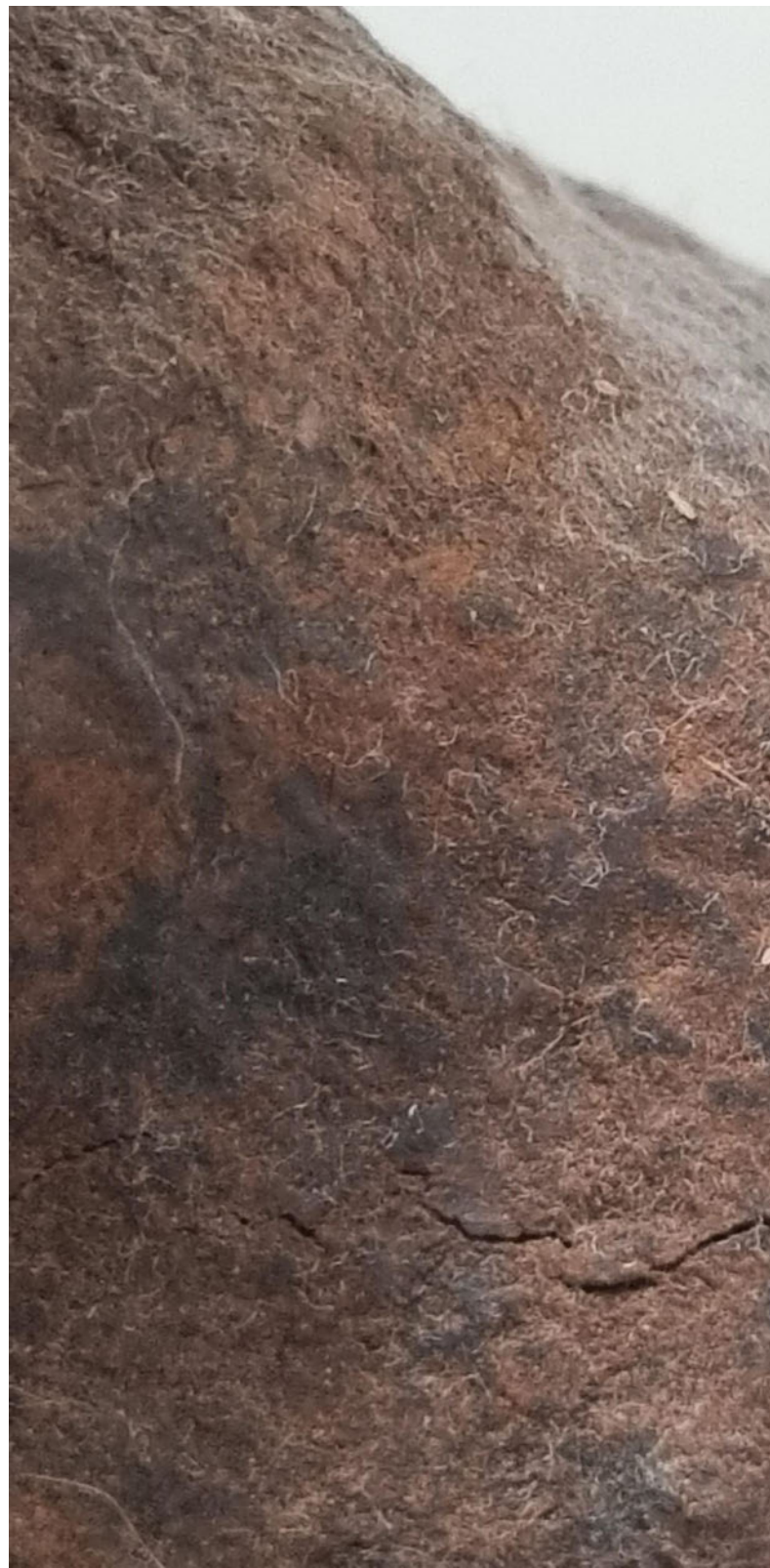
It was during one of their routine collection care checks last summer that the collections team at [Serralves Museum](#) spotted something unusual. Dieter Roth's chocolate bust, part of their collection, had become inhabited by booklice. The lice could be seen moving on the sculpture's surface. Due to cracks and voids, the insects had plenty of space for shelter, making physical removal impossible.

Common in museums, pests can show up at any time, particularly where organic or natural materials are present. With a fragile structure, the chocolate bird seed paste couldn't be cleaned, as it was too brittle and vulnerable to touch. The unwanted guests had to be removed—and fast—to save the bust and contain the spread of the infestation.

A PASSIVE SOLUTION

The fast-thinking collections team quickly isolated the sculpture from other objects, keeping the booklice away from potential new targets. After careful deliberation, they decided that a non-invasive, controlled solution, such as an anoxia bubble, was the preferred treatment method.

[EXPM](#) has been carrying out anoxia treatments for museums and archives for over 20 years. This low-risk solution consists of isolating objects in a chamber or bubble where oxygen levels are gradually reduced by nitrogen replacement killing pests by asphyxia and dehydration without the use of toxic chemicals or pollutants. The use of nitrogen gas (N₂), which is commonly present in the atmosphere, ensures that insects will not survive after prolonged containment in the bubble. At the same time, as a non-reactive gas, N₂ will not affect objects, their colors or dyes.



Lice moving over the surface of the chocolate sculpture. Image © EXPM — Keeping History Alive.

EXPM has treated a variety of collection materials, both friable and robust, spanning various centuries and from diverse cultures. However, this was the first perishable or food-based object ever treated by the team, requiring extra special care and attention.

Upon inspection, it was clear that the insects were active; the booklice were visible walking on the sculpture but would hide away shortly after the storeroom lights were switched on. Clearly shying away from light and humans, there was no way to physically remove them all, and in addition they likely also laid eggs inside the sculpture, which meant that new cycles of infestation were possible.

The chocolate itself had developed a brittle and dried surface. It was clear that the paste had grown fragile over the years as the components tend to separate and lose moisture. While structurally the bust is still solidly attached to an inner support rod, the surface has a very friable appearance, which discouraged the team from using any type of mechanical removal procedures.



Preparing the sculpture for anoxia.
Image © EXPM — Keeping History Alive.



PREPARING THE SCULPTURE FOR ANOXIA

The EXPM team’s first priority was to locate a working area with no traffic or vibration to install the bubble—an essential requirement to ensure no one would get too close to the fragile sculpture, as it would need to remain in the same spot for at least 3 to 4 weeks to complete the treatment. This is the minimum recommended time for exterminating these pests. Eggs from booklice can take up to 21 days to hatch, meaning that, if the treatment has a shorter duration, there is a risk of eggs surviving, and a new generation of booklice may strike back.

The team produced a large, transparent pocket with enough volume to place the sculpture upright inside. It was important to select a clear material for the pocket to keep the sculpture visible at all times and allow easy monitoring.

Considering that handling should be minimal and touching the surface avoided, the greatest risk during treatment was any contact with the pocket material when inflation or deflation took place. To offer better protection, the sculpture was placed inside an acrylic cubic frame. The heavy weight and solid structure of the cube provided rigid support while allowing the sculpture to be seen.

THE PROTECTIVE FRAME WITH A DATALOGGER, READY TO RECEIVE THE SCULPTURE

Before sealing the bubble and reducing oxygen levels, a datalogger was placed on the inside to monitor temperature and humidity throughout the full duration of treatment. The bubble was then sealed, with two valves applied on opposite sides, to introduce nitrogen and expel the existing air from inside.

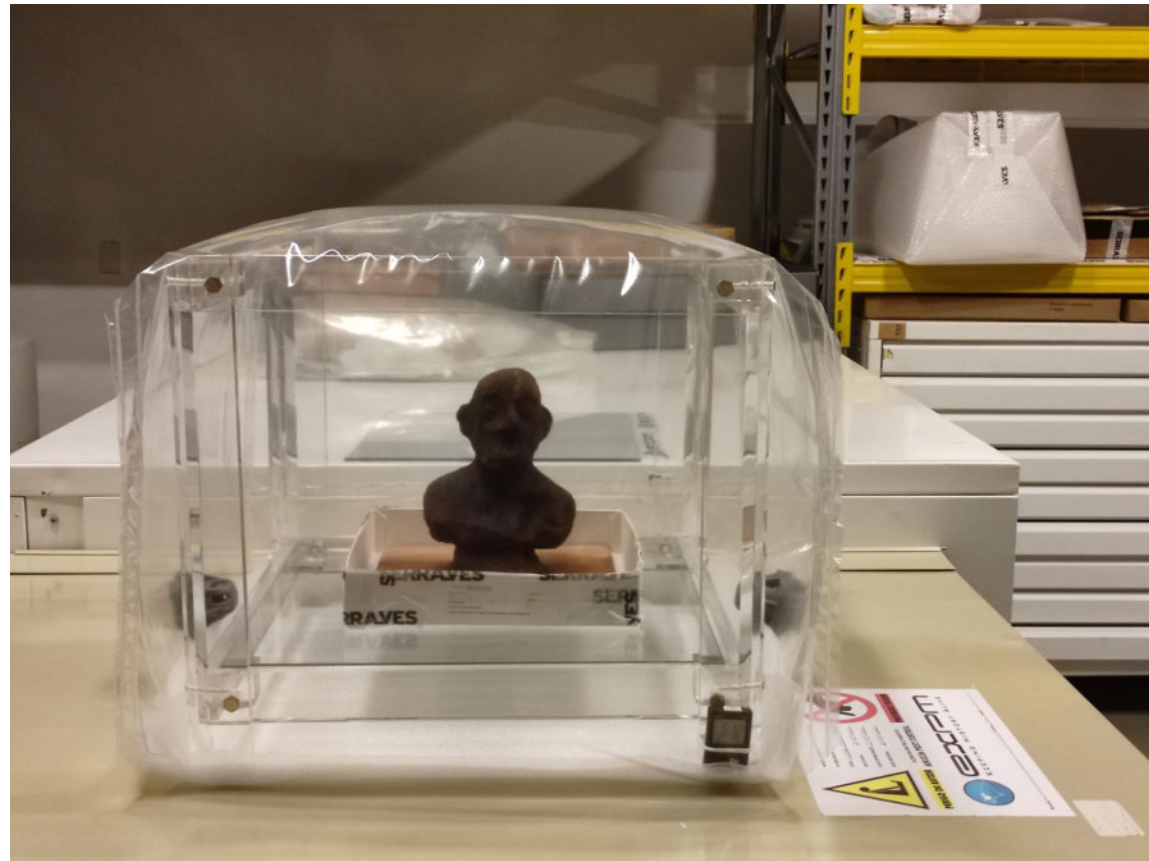
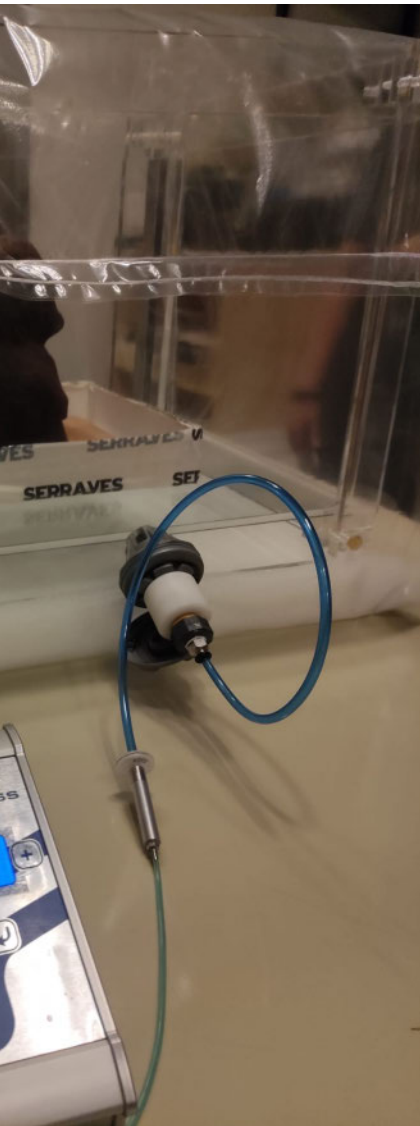


Left: EXPM’s team sealing the final edge of the bubble

Center: Reading oxygen levels inside the bubble.

Right: Anoxia bubble with stabilized parameters.

All images © EXPM — Keeping History Alive.



THE STABILIZED BUBBLE, FULLY INFLATED WITH NITROGEN

After various cycles of nitrogen introduction, oxygen levels dropped to 0.05%. Flowing nitrogen in and expelling the air out was done gradually over the course of three hours. This process was carried out as gently as possible to avoid a buildup of pressure inside the bubble or cause damage by air displacement.

The bubble then remained sealed over 21 days – the longer the better – to ensure that all pests were extinct, reducing the chance of re-infestation.

Anoxia proved a non-intrusive, minimally interventive method that solved a complex infestation issue. Despite its small scale, the sculpture's condition and components made treatment challenging, but the results were rewarding, and so far no more booklice have been seen.

Once again the bust has survived nature, remaining intact and uneaten.



Vania Assis works as a conservator for EXPM, supporting conservation projects in Europe and the Middle East. Before joining, Vania was part of the conservation team at the M+ Museum in Hong Kong. She is the former British Library's conservator for the International Dunhuang Project and graduated with a master's in conservation from Camberwell College of Arts.



DANGEROUS HERITAGE: A STUDY ON SAFEGUARDING ASBESTOS IN MUSEUM COLLECTIONS

By Stefanie Bauvois, Romy Ruigrok and Sanne Wynants

The presence of asbestos in museum collections has become more evident in recent years. Due to its useful properties (resistance against fluctuating temperatures, moisture repellence, electrical insulation, etc.), asbestos is not only found in building elements but is also found in everyday objects as well. Detection and safeguarding to minimize health risks can be challenging for museum workers without the proper training and understanding of how best to respond to asbestos in their collections. Options are often limited to either careful storage and management or removal of the contaminating object.

Inspired by a growing awareness around this issue, and our endeavour to better assist institutions with handling contaminations, we conducted the following study on how to best respond to outbreaks of asbestos by means of consolidation and preventive care. We anticipated a twofold outcome: 1) consolidating contaminated components and 2) designing a protective packaging method which meets handling and storage requirements for the object in addition to blocking asbestos fibre emission.

Left: Sample set up. Image courtesy of Stefanie Bauvois.

Below: Table showing consolidating mediums, testing materials and application methods. Table made by Sharra Grow. Data provided by the authors.

ON CONSOLIDATING ASBESTOS

The aim of our initial experiment was to maintain the integrity of the object as well as to minimize potential risks for museum workers and visitors. The tests were deemed successful when objects could be handled without fibre emission exceeding legal thresholds. Our team of conservators from varying specialisations selected eight well-known consolidation mediums for experimentation with the intention of establishing application methods that could be conducted by museum workers without professional conservation knowledge or training.

To maintain safety and protect the team, the consolidating agents were first studied by applying them to materials bearing a strong likeness to asbestos: textile, cardboard and sheet material. These preliminary tests allowed us to eliminate consolidation materials and methods that didn't comply with the specific needs of the material. Agents that risked altering the appearance of the material or endangering the integrity of the object were thus eliminated early on in the process. The final set-up consisted of eight consolidation mediums applied either by brush or airbrush.

Samples were tested on parameters corresponding to changes in appearance before and after application.

Consolidants	Sample Material		
	Textile: Application method	Cardboard: Application method	Sheet material: Application method
Methylcellulose 2% in ethanol:water (80:20)	Brush	Brush	Brush
	Airbrush	Airbrush	Airbrush
Klucel G 3% in ethanol	Brush	Brush	Brush
	Airbrush	Airbrush	Airbrush
Lascaux Medium for Consolidation 20% in water	Brush	Brush	Brush
	Airbrush	Airbrush	Airbrush
Plextol D498 20% in water	Brush	Brush	Brush
	Airbrush	Airbrush	Airbrush
Plexigum 10% in acetone	Brush	Brush	Brush
	Airbrush	Airbrush	Airbrush
Aquazol 10% in water	Brush	Brush	Brush
	Airbrush	Airbrush	Airbrush



Top left: Consolidation of asbestos curtain.

Center left: Consolidation of asbestos pot holder.

Bottom: Preparing sample set-up for penetration and consolidation testing using the eosin dye marker.

Images courtesy of Stefanie Bauvois.



Changes to the following components were therefore recorded: gloss (Gloss Meter PCE-GM 60 plus), colour (WR10 High-precision Digital Colorimeter Colour Difference Energy Meter Tester), texture, weight and size. The tests were repeated after exposing the samples to extreme environmental conditions including elevated humidity and temperature as well as accelerated UV-aging (BGD 852 Bench UV-light Accelerated Aging Chamber). Furthermore, we tested the ability of the consolidation mediums to adhere fibres to the surface of the material. We measured this by applying adhesive tape—commonly used to test fibre emission in asbestos—to the samples and by studying the results via optical microscopy. Additionally, the consolidating agent needs to be able to penetrate the surface sufficiently enough to attach the asbestos fibres to the material. The consolidation mediums were mixed with eosin (a red fluorescent dye) before application, and after their application, cross-sections were taken and analysed with optical microscopy to assess the penetration of each medium, via the dye marker, into the material samples.

Our main goal was to derive a consolidation method that could not only be implemented by museum workers onsite, but would also meet feasibility and time constraints without causing undue harm to the contaminated objects. In the end, two products met the aforementioned standards: Klucel G and Methocel 4AC. With the preliminary testing and medium selection completed, we selected the following collection items for additional testing: 1) a small flatiron with cardboard asbestos, 2) a pot holder made with cardboard asbestos and 3) a curtain from a movie projector made with textile asbestos. Prior to consolidation we tested these objects for their compatibility with the chosen consolidants.

Klucel G was applied in three layers by brush to the cardboard components, and Methocel 4AC was likewise applied to the textile. A fibre count test was conducted on the immediate and surrounding area around the test site before and after application of the medium; these consolidants were sufficient in adhering fibres to the objects' surfaces, minimizing health and safety risks when on display, in storage and even when handled. However, some fibres were detected on samples taken from a damaged area of the curtain; this finding suggests that although this method is sufficient in consolidating objects in good condition, further research is needed to establish how best to treat objects in poor condition. Furthermore, even after consolidation, fibre emission can still occur when an object is damaged, so we recommend caution at all times.

ON DESIGNING PROTECTIVE PACKAGING

Consolidating asbestos risks altering the appearance of an object, whereas taking preventive steps to package the affected item does not pose a threat to its aesthetic integrity. However, industrial guidelines for the remediation of asbestos encourages the use of plastic bags with a thickness of 200 μm , which could encourage processes of degradation. Working from a case-study (an incubator containing cardboard asbestos), we researched several possible packaging methods and materials before developing a design and building a prototype.

The prototype was made using Tyvek 1442R. This fabric is well known in the field of cultural heritage preservation as it provides a breathable, yet closed, environment for the object. This type of Tyvek is commonly used to produce HAZMAT suits when working with risks such as dust, mould and asbestos. The fabric was draped around an internal structure of aluminium tubes to create adequate space between the object and the fabric. The tubes were pinned onto a medium-density fibreboard which was coated so that no volatile compounds from the board would interfere with the object housed inside the enclosure. In order to assess the possible fibre emission through the Tyvek, a smoke test was conducted inside the packaging. Results showed no strong emissions except through the zippers we installed to provide access to the object. In conclusion, the prototype



showed promising results in containing the fibres, but additional research needs to be done to further develop a safe and sustainable packaging method.

This article highlights some of our initial insights into the possibilities around taking preventive and consolidation measures to safeguard asbestos in museum collections. Certainly, more research can (and will) take place to ultimately develop a safe method for displaying, storing and handling asbestos contaminated objects. A cautious approach is needed when dealing with such objects, but hopefully these results will provide reliable short-term solutions to minimizing fibre emission and the associated risks to visitors and museum workers. We hope that this article encourages the *NiC* community to also consider how best to tackle the problem of asbestos in collections, and we welcome any further suggestions that you might have on the subject. Our explorations have only just begun.

To contact the authors or learn more about the project, contact them here: info.belgie@artsalvage.eu



Prototype of the Tyvek enclosure. Image courtesy of Stefanie Bauvois.



Stefanie Bauvois holds a master's degree in conservation and restoration (2013) and cultural management (2014) from the University of Antwerp. She is currently working at Art Salvage (Belgium) specialising in ceramics and related materials as well as in preventive care for collections. Stefanie is also head of the ceramics conservation department at the University of Antwerp and is part of the ARCHES research group.



Romy Ruigrok has a bachelor's degree in conservation and restoration (2017, Antwerp University) and a master's degree in museum studies (2020, Leiden University). She is currently working at Art Salvage/Art Conservation NL as a paper conservator and preventive conservation consultant. Additionally, she is studying to become a bookbinder.



Sanne Wynants graduated with a master's degree in conservation and restoration (2014), specializing in 3D objects, stone and stone-related materials. Starting her career as a restorer at Art Conservation (Netherlands), she is currently managing director of Art Salvage (Belgium) overseeing day-to-day tasks as well as specializing in preventive care for heritage collections.



IIC VIRTUAL STUDY HALL

- Calls will be 1-3 hours in length
- Team environment with regular meeting times to support individual "study hall" goals, each stated at the start and reported on at the end of the call
- Networking and feedback on session goals with other members on the call
- Small breaks to keep you productive and motivated (Pomodoro method)

IIC COMMUNITY PLATFORM

STARTING MARCH 8TH

EARLY BIRD SESSIONS:

6:15 AM GMT // 7:15 AM CET // 10:15 PM PST

NIGHT OWL SESSIONS:

19:00 GMT // 20:00 CET // 11:00 AM PST

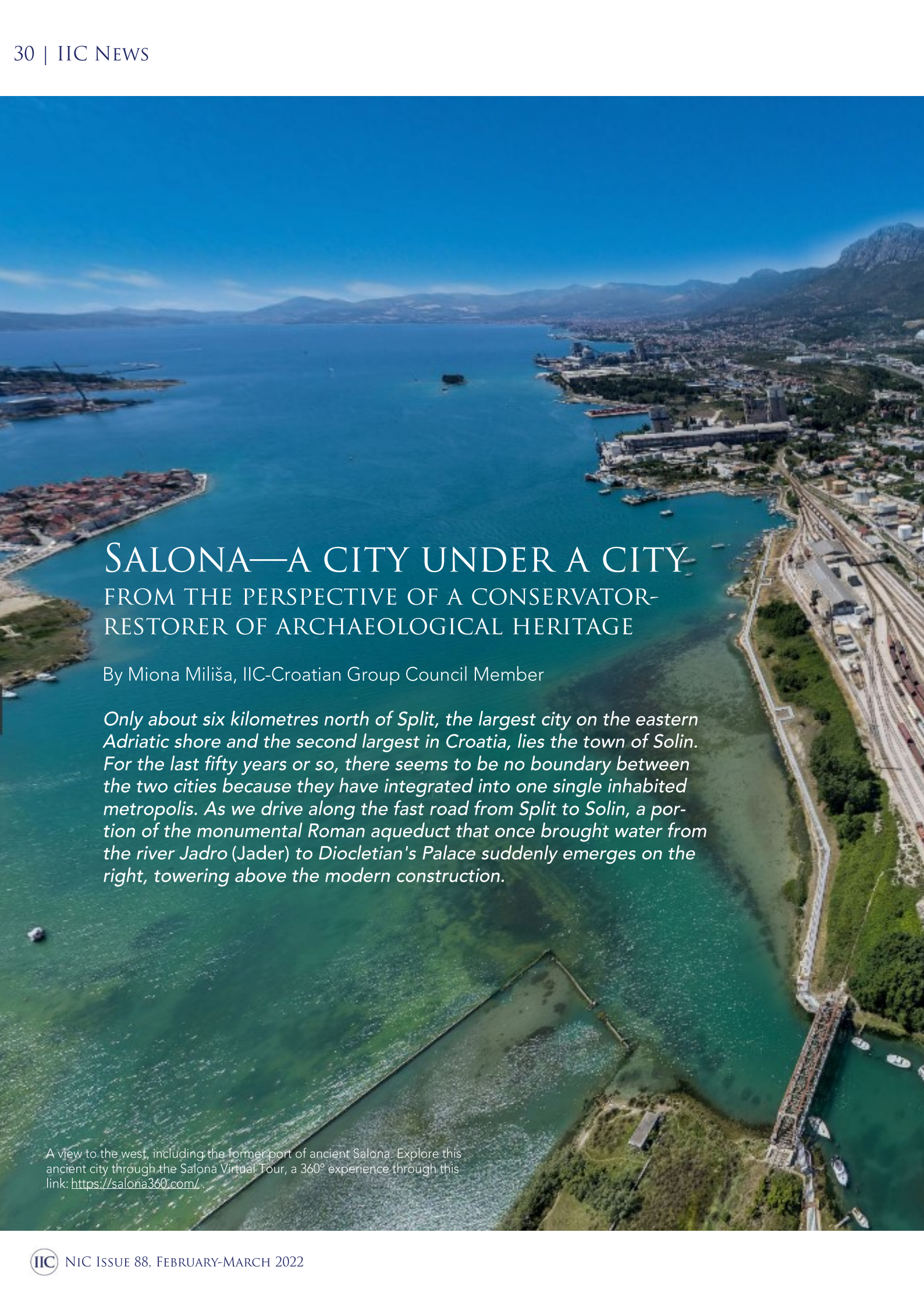
Do you have a paper you should be writing **RIGHT NOW** but seem to always find other things to do at home? Would you like to read that one very interesting publication but have found it difficult to concentrate after work hours?

IIC's Community Platform will be organising recurring Virtual Study Halls for colleagues to meet and support each other's progress on professional development, research, paper writing, and other conservation related activities which are often done solo, and may need a bit of motivation to accomplish.

To join, log in to IIC's [Community Platform](#) and register for the event. Thereafter you will receive a Zoom link for this recurring meeting.

This is an IIC Member exclusive event





SALONA—A CITY UNDER A CITY

FROM THE PERSPECTIVE OF A CONSERVATOR-RESTORER OF ARCHAEOLOGICAL HERITAGE

By Miona Miliša, IIC-Croatian Group Council Member

Only about six kilometres north of Split, the largest city on the eastern Adriatic shore and the second largest in Croatia, lies the town of Solin. For the last fifty years or so, there seems to be no boundary between the two cities because they have integrated into one single inhabited metropolis. As we drive along the fast road from Split to Solin, a portion of the monumental Roman aqueduct that once brought water from the river Jadro (Jader) to Diocletian's Palace suddenly emerges on the right, towering above the modern construction.

A view to the west, including the former port of ancient Salona. Explore this ancient city through the Salona Virtual Tour, a 360° experience through this link: <https://salona360.com/>.



We continue driving along the highway towards Trogir, and to the right, just next to the traffic barrier, a view opens up to part of the archaeological site of the ancient city of Salona, the capital of the Roman province of *Dalmatia*. This city disappeared from the historical stage in the seventh century with the arrival of the Avars and Slavs who overran and partly destroyed it and settled in what is today Solin. They drove out an entire ancient civilisation which also incorporated Early Christian complexes, basilicas and tombs of the first martyrs, and as they fled, the people of Salona took with them to the Palace the ancient heritage and relics of the holy martyrs, and there they established a new city and a new metropolitan seat.

The geographical site on which Salona developed met several major prerequisites, which led to the rapid and undisturbed development of this city in Antiquity; its location in the middle of the eastern Adriatic coast, in a sheltered bay at the Jadro river delta, is protected from the northeast by a mountain range. Even before the arrival of the Romans and the founding of the city, there had been an important port here, but it was Salona that became a true administrative, commercial and political centre on the Adriatic. Its branching roads connected the civilisations on the Mediterranean shores with those in the European interior. These civilisations exerted influences in both directions, becoming inextricably intertwined and creating a singular cultural heritage that has largely been preserved to this day and which we are still discovering.

The visible and researched remains of this extinct city consist of the ancient trapezium-shaped nucleus surrounded by walls with fortified towers. The eastern part of the walls, built of large stone blocks, are remains from the oldest part of the Roman city. In the time of Emperor Augustus, the *Porta Caesarea* was built—a monumental three-part gate flanked by octagonal towers. This gate was the starting point of a road that ran south in one direction (connecting with *Epetium*, *Narona* and other urban centres of the time) and in the other direction led north through the mountain saddles and further inland. Among the remains of the former city we can see today—as fully presented archaeological sites together with presentation content—are the remains of the theatre and amphitheatre, parts of the walls with over 90 detected towers in greater or lesser states of preservation, a considerable number of public and private baths, necropolises with countless sarcophagi and complex architectural basilican complexes. Most of these locations were excavated in the nineteenth and twentieth centuries thanks to the commitment of Frane Bulić (at that time chief conservator for Dalmatia and director of the Archaeological Museum in Split) as well as that of Francesco Carrara, Ejnar Dyggve and a number of other participants in that gargantuan venture of the then Archaeological Museum; it is also worth noting that they were, at that time, also the best international experts in Antiquity.

Today all the sites mentioned above can be viewed *in situ*, *in vivo*, just over five kilometres from the University of Split, which has been educating conservator-restorers and art historians since the 1990s (and civil engineers, architects





Top: Amphitheater in Solin in 2021 (photo: Tino Leleković 2021)

Bottom: River dam composed of monumental marble sarcophagi and other ancient sculptures found in 2007. (photo: Miona Miliša 2007)

and other professionals much longer than that). This is the pool from which experts were selected who were, for decades, directly involved in the research, evaluation, interpretation, protection, revitalisation and presentation of the rich Salonitan cultural heritage.

In 2007 a dam composed of marble sarcophagi with exceptionally well-carved relief depictions of erotica, gorgons and sphinxes was discovered. Such valuable stone archaeological finds are conserved and restored at the Department of Conservation-Restoration of Stone at the Arts Academy, University of Split, founded exactly 25 years ago, whose anniversary we are celebrating in the spirit of new joint action. The conservation-restoration study programme at the Arts Academy, a component of the University, is the only programme in Croatia for the conservation-restoration of the archaeological heritage. Various archaeological objects have passed through its workshops including those from locations in Salona.

Today's problems in the *Salona*-Solin area are challenging. It is an area in which life has continuously been going on for thousands of years. Not every city can boast so many remnants of the past that are still hidden in unexplored layers of history. In the twentieth century, archaeologist Frane Bulić wrote the book *Pod ruševinama stare Salone* (Under the Ruins of Old Salona) and managed to interest the world's professional and general public in the site, which has since then been a focus of researchers of Antiquity.

Salona is the largest archaeological site from Antiquity in Croatia, covering a huge explored and protected area (approximately 75 ha) in the wider environs of Solin, just a few kilometres from Split. However, there is also a huge area of the ancient city lying under, or among, various densely built urban and architectural structures in the modern town of Solin, which today has just under 30,000 inhabitants.

Salona is also one of the most important medieval sites in the Republic of Croatia. Beside the eastern walls of the Roman city, remains were found of royal Benedictine monasteries, a mausoleum of Croatian rulers and the coronation basilica of Croatian King Zvonimir of the medieval Croatian kingdom, which bordered on the then Byzantine city of Split. Along with the other major coastal cities, Split was part of the last Byzantine administration in the eastern Mediterranean. The importance of the diverse archaeological material in Salona—at the local, national and international levels—has been interpreted and emphasized as a basis of Croatian national cultural heritage and one of the backbones of its identity. The protected area, placed under the jurisdiction of the Cultural Heritage Protection Act, is divided into zone A (in which no construction is allowed) and zone B (in which construction is permitted subject to research and archaeological work). Every intervention in the ground, even the smallest, in order to build and repurpose the content of a site, must be approved by the competent Conservation Departments of the Ministry of Culture and Media.

There is quite a library of professional reviews and books about the importance of this former Roman provincial capital, as well as about the importance of today's largest archaeological site in Croatia. In the last century, the site was unfortunately struck by the proverbial arrow straight in the heart when the Adriatic Motor Road was built over it. Even today, whenever any digging is done to satisfy new building plans in which archaeological research is mandatory, sensational discoveries are made of extremely well-preserved sequences from the as yet unknown whole of the extinct capital of the Roman province.

In order to protect cultural values including immovable cultural goods, individuals and communities have, since the earliest times, undertaken various measures, interventions and procedures to preserve and restore historic structures and artwork. With social development, these actions became more and more organised and intensive, and today the protection of cultural property is an organised social concern in all countries in the world, including Croatia.

Despite intensive construction and urbanisation that is present everywhere in the world, we also have positive examples of coexistence with archaeological sites throughout time. Natural disasters cannot be prevented, industrial life cannot be stopped, but damage can be kept to a minimum, and that is what we believe our time can achieve.



Top left: Marble Sarcophagus depicting sphinxes after conservation and restoration works, Monasteries in Solin 2021 (Miona Miliša 2021). Top right: Restoration of sarcophagus in Manastirine in 2002 by students of the Conservation-Restoration Department from Split University (Ivo Donelli 2002). Bottom left: Students of Conservation-restoration from Split University visit the archaeological excavations of the Episcopal Center in Salona. Students of Archaeology from Zagreb University are investigating the site with prof. D. Demichelli. In the background you can see the suburbs of the city of Split. (photo: M. Miliša 2021)

tion of resources. Equally, we are devoted to the education of new generations that have decided to follow the same vocation.

At this point in time, people’s world view is layered, as are the needs of the average visitor in the new digital era. Museums today boast quality digital and virtual content, but the challenge is not only to use this content in the service of documentation, education and presentation, but also in service of the monuments themselves, which must always remain paramount in our interest. When we talk about branding and the power of storytelling in today’s society, how we convey the history of a location—which is, in this case, truly multi-layered—can shape its future and can also attract visitors in innovative ways.

The project *Salona virtual tour* by the Archaeological Museum in Split uses such technology and is a good example of the use of augmented reality (AR) technologies in the tourism, in the interpretation and in the presentation of sites. In 2020 the Archaeological Museum in Split marked 200 years of existence, making it the oldest museum institution in this part of Europe. During this time, the Museum has kept the original documentation from the first archaeological excavations in Salona, as well as the first archaeological treasures found at that time. Incomplete and fragmented, our records of Salonitan heritage still lack many undiscovered puzzle pieces that will surely be discovered by future generations. Each fragment carries within it part of the whole and some new, as yet untold stories.



Miona Miliša graduated from the University of Split Conservation-Restoration Department in 2005 and received her PhD in 2012 at the University of Zadar, Archaeology Department. In 2012 she passed the professional exam and gained the professional title of conservator-restorer of the archaeological heritage at the Ministry of Culture, Republic of Croatia. She is employed at the University of Split, as an assistant professor in the Department of Conservation-Restoration at the Arts Academy.

IIC WELLINGTON CONGRESS 2022

CALL FOR STUDENT POSTERS

CONSERVATION AND CHANGE: RESPONSE,
ADAPTATION AND LEADERSHIP



INTERNATIONAL INSTITUTE
FOR CONSERVATION OF
HISTORIC AND ARTISTIC WORKS

#IICongress

DEADLINE EXTENDED: FEBRUARY 7TH 2022

IIC is delighted to announce that the 2022 IIC Congress will host its seventh Student Poster Session. The 29th Biennial Congress will take a largely online format promoting a more sustainable and 'climate friendly' event. By offering the congress in a hybrid form IIC aims to make the congress an accessible and inclusive event for all.

The aim of the Student Poster Session is to provide a peer reviewed platform for research and work on conservation projects being undertaken by students and recent graduates. This is an opportunity for those starting out in the field to take part in an international conference. Student posters will be displayed prominently in-person and online. There will be a programmed session giving delegates the opportunity to speak to poster authors.

We invite current students and recent graduates to submit proposals on any topic, they are **not required to attend in-person or to follow the conference theme.**

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

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

Abstracts should be submitted in English to students@iiconservation.org by **February 7th 2022**

The choice of posters for display will be made in March 2022 and final texts/images will be required in June 2022.

For more information visit: www.iiconservation.org/congress/wellington

LINKED CONSERVATION DATA POLICY AND TEMPLATE

By Athanasios Velios and Kristen St.John

The Linked Conservation Data Consortium is pleased to announce the endorsement of a data policy primer and template by the International Institute for Conservation (IIC), the American Institute for Conservation (AIC) and Icon (the Institute of Conservation) in the UK. The data policy primer and template are useful for developing strategies and policies surrounding all types of data generated and used in the conservation profession.

The data policy primer and template have been developed in the context of the Linked Conservation Data project but it is not limited to data used in Linked Data applications. More information about the Linked Conservation Data Project can be found on the project website: <https://www.ligatus.org.uk/lcd/>.

The policy was developed in conjunction with staff in all three organizations as well as through feedback received during and after workshops with members of different groups.

The data policy primer and template has been published on the Linked Conservation Data project website:

<https://www.ligatus.org.uk/lcd/content/conservation-data-policy-template-and-primer>

Several principles guided the development of the document:

- Data is shared as openly as possible observing copyright rules, cultural ownership and excluding sensitive data.
- Data is shared after a period specified by the data owner to allow for any publications by the data producer to take place first.
- An attribution to the data producer is included with the shared data.
- Data is shared in an open format, i.e. a file format whose specification is freely available, allowing the use of license-free software.
- Vocabularies used to produce the data are shared with the data.
- Included with the policy primer are FAQs explaining key concepts and terms used throughout the primer, a summary of challenges and opportunities, and the template itself. The template can be modified at several key points to reflect and harmonize with other policies of the adopting institutions and participants.

Conservation Data Policy Primer and Template

Version 1.0: 21 December 2021



Contributions by: Sara Crofts, Anni Mantyniemi, Sarah Stannage, Kristen St.John, Athanasios Velios, Eryl Wentworth and others.



Examples of ways this will be of use for conservators include:

- A conservation department plans the long-term deposit of treatment documentation into an online repository.
- A conservation department applies for funding to assess and treat a collection. As part of the funding application, they are requested to provide a plan for publishing data.

In both cases, the template can be used to specify the kind of records that will be shared and the permissions for further use.

We welcome feedback from colleagues and organisations planning to share conservation records and develop a policy based on the template. We also encourage further discussions with professional bodies and groups on improving the template and developing it further. IIC, AIC and Icon have published statements about the adoption of the document on their websites:

IIC

<https://www.iiconservation.org/content/conservation-data>

The Linked Conservation Data project is funded by UKRI-AHRC. IIC is pleased to be an endorsing partner with AIC and Icon for this project. Further information on the engagement and consultation undertaken to produce the new policy primer can be found at the above web-address alongside a video introduction to the project, templates and material presented to the Policy Document Workshop held at the IIC Edinburgh Congress Online in 2020 and supported by a dedicated IIC Special Interest Community in Conservation Data championed by Dr Athanasios Velios and Kristen St.John.

AIC

<https://www.culturalheritage.org/about-us/initiatives-partnerships/linked-conservation-data> *Statement from the AIC Board of Directors issued with its endorsement of the Linked Conservation Data policy template and primer. Approved, November 30, 2021*

AIC is pleased to join with Icon and IIC to endorse the Linked Conservation Data policy template and primer. Open access to shared data is a key underpinning of digital scholarship in the humanities and sciences, and the rich data produced by conservators and conservation scientists could be aggregated and analyzed to shed light on previously unanswered questions. Data that is locally controlled but widely accessible is called linked data. In order for linked data to be successful, institutions should follow some basic best practices in policy and technical considerations. This policy template and primer were produced by the Linked Conservation Data Project, and they outline how an organization undertaking conservation work can distribute the resulting records for reuse by relevant audiences. They also provide a template for establishing institutional data sharing and accessibility policies. We encourage collecting institutions and conservation practices to consider best practices in capturing conservation and environmental data, sharing it internally, and planning for open sharing in the future. F/AIC is committed to providing opportunities for our members and other stakeholders to learn more about Linked Conservation Data as policies, practices, and technology evolve.

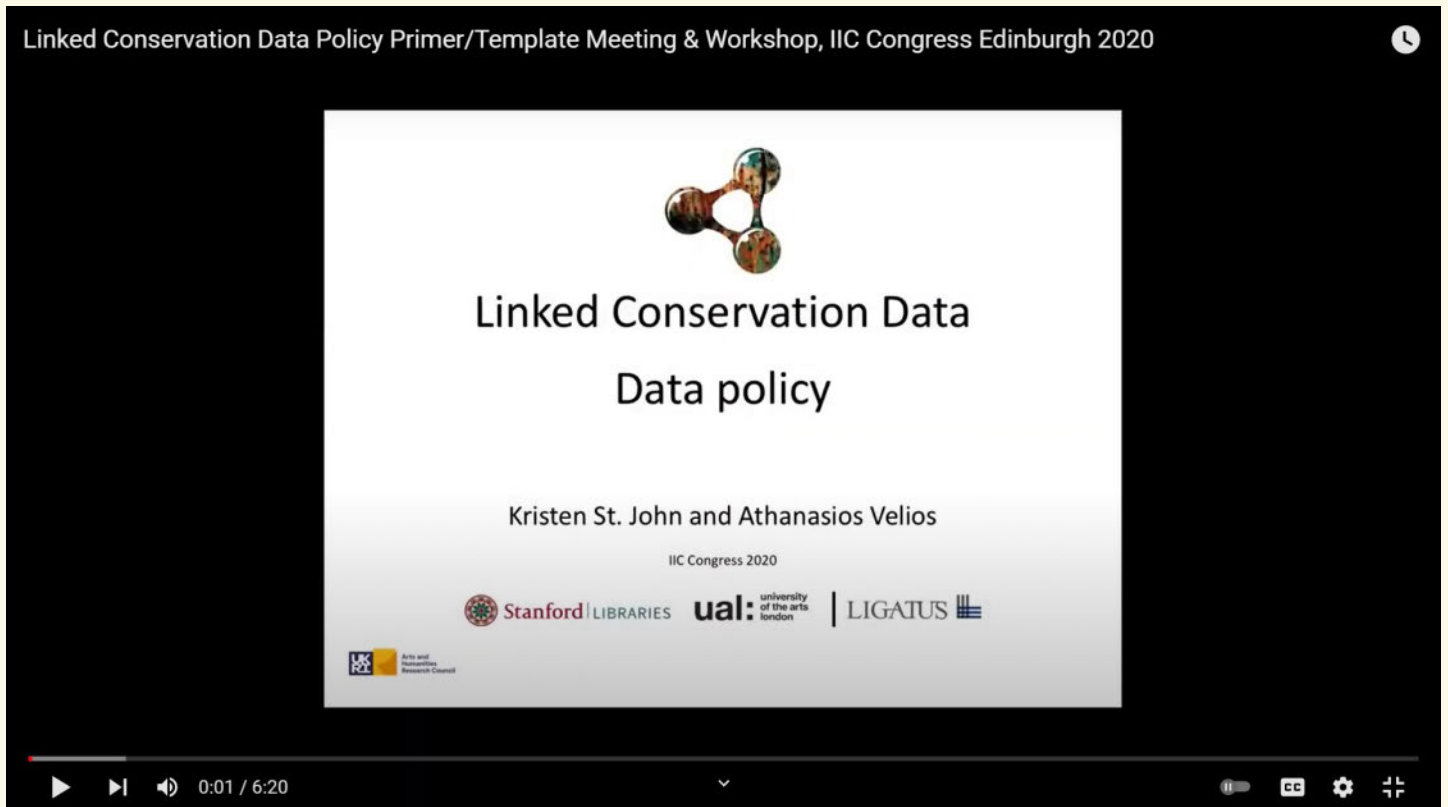
Icon

<https://www.icon.org.uk/groups-and-networks/documentation-network/linked-conservation-data.html>

Icon welcomes the publication of data sharing policy template produced by the Linked Conservation Data Project, in consultation with Icon as well as AIC and IIC. The template is practical and flexible enabling organisations to adapt it to suit their needs and includes a primer to help with this. Icon encourages its members and the wider conservation profession in the UK to consider using the policy template when planning to share data with internal or external collaborators, or publishing open access datasets. The policy template is a timely contribution to supporting high quality scholarship in our field and its production is an excellent example of collaboration between academics and professional bodies. Icon is pleased to have played a role in the delivery of this project.

Background image: LCD logo. Image courtesy of Athanasios Velios.

Left: Linked Conservation Data Policy Primer and Template document cover. Image courtesy of Athanasios Velios.



Click on the image to watch the Linked Conservation Data Policy Primer & Template Meeting & Workshop from the IIC 2020 Edinburgh Congress. The video is also available [here](#).

The Linked Conservation Data Project has been funded by the Arts and Humanities Research Council in the UK through a Networking Grant (Research Networking Highlight FIC Digital Scholarships) and a Development Grant (AHRC UK-US Partnership Development Grants).



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



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

CULTURE FOR A LIVEABLE PLANET



Watch sessions from January's international gathering considering climate, culture and peace.

We've been pleased to be a partner in the Climate.Culture. Peace conference last month. If you missed it, and would still like a flavour, check out the opening session '[Culture for a Liveable Planet](#)' on ICCROM's YouTube channel [here](#).

There are also [more than 20 sessions to watch here](#), with topics from carbon budgets to mapping climate damage to cultural heritage. Some sessions are in Spanish.

We were pleased that several IIC members were able to share insights to the conference about their experiences including Khine Mon Kyaw from Myanmar on The Conservation of Museum Collections Damaged by Extreme Weather, and Dr. Nancy Odegaard on The significance of Mission San Xavier del Bac. You can also see footage from Mission San Xavier and a glimpse of work in Myanmar in our own film showcased at the UN Climate Conference COP26 about climate and conservation, IIC's [Nothing is Stable](#), created with the help of so many IIC members and friends.

FEATURED JOB LISTINGS

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



THE INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

(the "Company")

Minutes of the Extraordinary General Meeting (EGM) of the Council (as defined in the Company's Articles of Association) held by Zoom on 25th January 2022 at 6:30pm-7:05pm

Present: Julian Bickersteth, Jane Henderson, Helen Griffiths, Juergen Vervoort, Sarah Staniforth, Rachel Sabino, Joyce Townsend, Isobel Griffin, Lorinda Wong, Eleonora Nagy, Amber Kerr, Austin Nevin, Satish Pandey, Sandra Smith, David Saunders

In attendance: Ellie Sweetnam, Ann Shaftel, Diane Gwilt, Clare Finn, Meaghan Monaghan, Roger Groves, Emily O'Reilly, Lynne Harrison, Luiz A C Souza, Chandra Reedy, Marina Escamilla Martínez, Christine Sitwell, Barbara Adams Hebard, Athanasios Velios, Ruahidy Lombert, Zoitsa Gkinni, C V Horie, Mary Grindley, Jo Kirby Atkinson, Ticca Ogilvie, Stephen Koob, Rob Waller, Hector Berdecia Hernandez, Juanita Navarro

Julian Bickersteth, President, in the Chair, extended a welcome to all those present and noted that the meeting had been duly convened by proper notice and that the attendance requirements of Article 102 were met. Each member of the Council confirmed that they had no direct or indirect interest in the proposed business to be transacted at the meeting which they were required to declare pursuant to section 177 of the Companies Act 2006 (the "Act").

Julian Bickersteth explained that the principal business of the meeting was to propose to the Members that the Company adopt new Articles of Association (the "**New Articles**"), a copy of which was circulated to those present; and approve the wording of a special resolution to adopt the New Articles (the "**Notice**").

Julian Bickersteth further explained that the amendments to the Company's existing Articles (the "**Existing Articles**") are in response to an IIC committee's (the "**GovRev Group**") review of the IIC's constitution and governance structures. The GovRev proposed a series of governance and operational changes to the composition of the Council, such as proposing new roles, to ensure that the Council has the necessary range of skills, that there is efficacy and democracy within the Company. The GovRev also focused on the Company's diversity and participation efforts, concluding that the Council should create a series of committees to take responsibility for certain business of the Company. The New Articles will also amend the Existing Articles by removing historic references that are no longer relevant and by ensuring the Company's Articles align with the Charity Commission's model articles to the extent possible.

Members present had received on 20 December 2021 a proposed new Articles and notice convening an extraordinary general meeting of the Company by videoconference on 25th January 2022 at 6:30pm (GMT) to consider, and if thought fit, approve the following special resolution:

THAT with effect from the conclusion of the Meeting, the Articles of Association produced to the Meeting, (the "New Articles") by the Chair of the Council be adopted as the Articles of Association of the Company in substitution for, and subject as set out in the final paragraph of the Explanatory Note, to the exclusion of, the existing Articles of Association (the "Existing Articles").

The Chair put the Resolution to the meeting. The Secretary General explained that voting was electronic on-line and that she and Meeting Manager would act as tellers and collate the votes. Members then cast their votes, which were tallied. The tellers agreed that the vote was unanimously in favour of the resolution with no abstentions. There were 33 votes cast online within the meeting, 34 online via our website, 6 via manual form and 1 proxy vote.

It should be recorded that Members had identified minor typographical errors which will be corrected before filling. It was **RESOLVED**:

- that the New Articles be and are hereby approved by members;

Julian Bickersteth, noting that there was no further business, declared the meeting closed at 7:05pm.



IIC LEADERSHIP MENTORING PROGRAMME

We first launched a mentoring programme back at the 2018 Turin IIC Congress. Responding to the needs of our members, we have refined the programme to bring together an international cohort of peers in a community around a single theme, leadership.

We believe this is important to the current global crisis and the changes that conservators and cultural heritage professionals face, both now and over the next few years, which are going to be among the most challenging—and interesting—in our history. We are committed to helping our members to develop their potential, advance their careers, achieve their goals and ultimately grow as future leaders.

“It is all the more essential that we equip a new generation of our members to become leaders—confident about responding to change, but also bringing flair, courage and imaginative thinking to the big societal issues that affect the profession”.

Sarah Stannage, IIC Executive Director

The Mentoring Programme will be open for new applications beginning 10 February and closing 10 April 2022. The mentoring sessions will take place between May and July 2022.

To participate in the Leadership Mentoring Programme please email the IIC Office: iic@iiconservation.org to confirm your membership status, your current role and organization (where applicable), and include a short cover statement (150 words max) on how you would benefit from participating in the Mentoring Programme.

The Programme currently supports early and mid-career members. Unfortunately we cannot accept applications from students or non-members of IIC at this time.

For more information on the IIC Leadership Mentoring Programme and how to apply, visit: <https://www.iiconservation.org/content/mentoring>



OPPORTUNITIES FUND

There is increasing awareness that IIC has many members who often find themselves working in extreme and hostile environments, at times with very few resources or little support. We want to respond to these challenges, offering practical as well as moral support to our members and helping germinate the new approaches that we will need, as conservation professionals and as members of society, in the years ahead.

The Opportunities Fund offers Need-Based and Learning-Focused IIC Stipends (up to £250) and Seed Funding Grants (up to £750). **Opportunities Fund will open again on 31 March and close 31 May.** Learn how to apply and how to donate to the Fund [HERE](#).

We are thrilled to share the story of Bonobithi Biswas, a recent Fund recipient:

I am from Mumbai, India, currently working as an art conservation research intern at the Royal Museum of Fine Arts Antwerp (KMSKA), Belgium, under the direct supervision of Gwen Borms, head of the conservation studio, KMSKA. I am new to the field of conservation, having recently finished a bachelor's degree in physical sciences with a major in chemistry and had been looking for internship opportunities to get experience in conservation and start my career in the field. Being a non-EU applicant, and since internships at KMSKA are not paid, I required an external funding body to be able to gain a position as an intern. Although it is not the best of situations to have a self-funded internship, I agreed to these terms since the pandemic has vastly reduced the number of opportunities (paid and unpaid) in the field, especially for someone from India just starting out in conservation. Most places across the world were closed to international candidates because of Covid risks, and



Image courtesy of Bonobithi Biswas

Unfortunately, almost all institutions in India were closed for the same reason. The IIC Opportunities Fund indeed came as a boon for me and my career. Although I cannot say the amount (250 GBP) greatly contributed towards my finances (which I largely manage from my prior scholarship savings and the generous help from my family, who, I am aware, are not in the best of positions for such financial aid), this grant was the only reason that I was able to secure the position at the museum. Every moment of every day of my internship is a new learning experience for me. I am confident that I shall not need to look back from here on. I am deeply grateful to the IIC for giving me such an opportunity. It has opened doors for me to a career in conservation, something I am passionately interested to pursue. In these tumultuous times, we need more of such helping hands to see us through.

IIC MEMBERSHIP FEES FOR THE 2022-2023 YEAR

HELP FOR OUR MEMBERS

We recognize the challenges facing the field caused by the global pandemic. We are therefore committed to continuing to support our members by holding rates for a 6th consecutive year, and by extending the range of discounts and grants available to all, including through IIC's Opportunities Fund.

To make sure membership is affordable for everyone, IIC Council has approved for discounts (up to 50%) for Students located in Band 2, 3 and 4 countries as well as for Early Career, Individual and Fellow categories with flexible payment terms for Institutions that need it.

We will continue to work closely with our Regional Groups to extend our reach globally and spread the word that IIC offers a **10% discount on IIC membership to all members who also belong to one of IIC's Regional Groups**. This discount is applied in addition to the band/location discounts IIC also offers.

Institutional membership—intended for museums, galleries, libraries, archives, universities, training programs, research institutes, and commercial firms operating in heritage conservation-restoration—now has an add-on package allowing an additional five people access to the IIC Community platform to ensure greater digital access for staff and students to IIC programmes and activities for 2022 and beyond.

DISCOUNTS BY GEOGRAPHICAL REGION

Since 2017, we have shaped our fees in line with UNESCO's guidance on per capita income, so that colleagues from across the world can afford fees and enrich our network. Discounts of 25% - 65% may apply for full members. You can find out the band of your country at: <https://www.iiconservation.org/about/membership/discounts>. This discount is automatically applied when you purchase membership.

DISCOUNTS IF YOU ARE A MEMBER OF ANOTHER NATIONAL BODY

If you are a member of an international conservation body recognised by IIC you will receive a 10% discount. These include IIC Regional Groups, ICOM-CC, AIC, AICCM, CAC, Icon, VDR, and more! You can read a full list at <https://www.iiconservation.org/about/membership/discounts>. Please note that these additional discounts do not apply to Institutional or Student memberships.

The new membership year for 2022-2023 begins on 1 July 2022.

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

	Band One (£)	Band Two (£)	Band Three and Four (£)
Fellows	100	75	50
Retired Fellows	70	52.50	35
Individuals	70	52.20	35
Retired Individuals	50	37.50	25
Early Career	50	37.50	25
Students	25	18.75	12.50

FELLOWSHIP CORNER

Dr. W. (Bill) Wei (B.S.E. mechanical engineering, Princeton University, USA, 1977, Ph.D. materials science, University of Illinois Urbana-Champaign, USA, 1983) is an independent consultant, recently retired as senior conservation scientist at the Cultural Heritage Agency of the Netherlands (RCE). He continues to conduct research, consult and teach in the areas of the mechanical properties and testing of materials including vibrations and shock and the effects of conservation treatments on the appearance, condition, and perception of objects of cultural heritage. Dr. Wei has also trained as a Socratic dialogue moderator and has organized and moderated over 50 dialogues over the past ten years on various critical and often controversial issues in conservation including authenticity, certification, conservation ethics, digitalization, originality, public participation, systematic racism in conservation, and value.



Bill Wei, FIIC, is recently retired as senior conservation scientist at the Cultural Heritage Agency of the Netherlands. Image courtesy of Bill Wei.

Juan Carlos Rodriguez is a chemist trained in materials science and engineering (Pontificia Universidad Católica del Perú), surface and materials chemistry (University of Delaware, USA), and heterogeneous catalysis (Harvard University, USA). He is a professor in the department of chemical engineering at Universidad de Ingeniería y Tecnología (UTECH) in Lima, Perú and director of the Research Center for Heritage Conservation at UTECH, managing an interdisciplinary group of professionals focused on protecting heritage. He has received multiple distinctions including the Hoffmann Award (American Vacuum Society, 2009), the Wolf Award (University of Delaware, 2011), the Phosagro-UNESCO-IUPAC award (2014) and UTECH's award to excellence in research (2016, 2018, 2019).



IIC Fellow Juan Carlos Rodriguez is a chemist and professor at UTECH in Lima, Peru. Image courtesy of Juan Carlos Rodriguez.

MEET OUR TRUSTEES

YOUTH WITHOUT REGRETS, PROTECTING CULTURAL HERITAGE

By Xiaoji Fang

Dr. Song Jirong—a member of the Standing Committee of the 13th National Committee of the Chinese People's Political Consultative Conference, director of the Hospital for Conservation of the Palace Museum, and research fellow—graduated from Northwest University in 1982 and stayed on as a teacher. From 1992 to 1993, she studied at the University of Staffordshire, UK. In 1994, she began her doctoral study at Nanjing University of Science and Technology, and in 1997 joined the postdoctoral station at Northwest University. Dr. Song served as dean of the Chemical Engineering College at Northwest University, director of the Graduate Division of Northwest University, assistant president of Northwest University, professor, doctoral supervisor, and vice chairman of the Degree Committee of Northwest University.

From July 2006 to June 2010, she served as the director of the Conservation Department of the Palace Museum, Beijing. In June 2010 she was appointed by the Ministry of Culture as vice president of the Palace Museum and served as the deputy director of the Academic Committee of the Palace Museum. At the same time, she received special allowance of the State Council and was selected to participate in the National Talent Project in the New Millennium. She has presided over more than a dozen research projects such as the National Natural Science Foundation, the National Spark Program of the Ministry of Science and Technology, the Backbone Teachers Funding Program of the Ministry of Education, and the China Postdoctoral Science Foundation. She has trained more than 30 master and doctoral students, published three books, developed six patents, won six provincial awards, and has published more than 200 papers in domestic and international academic journals of which more than 100 have been indexed by SCI and EI.

From her time as assistant president of Northwest University to the director of the Conservation Department of the Palace Museum and then from vice president of the Palace Museum to a member of IIC Council, Dr. Song has carried out all her work with an open-minded, friendly, and cooperative attitude. In 2006, as a candidate for the National Talent Project in the New Millennium, she was introduced to the Palace Museum by the Ministry of Culture; she was aware of the great opportunity to promote the cultural power of the country, and she knew that the imported talents should shoulder the heavy responsibility.

In 2009 she proposed the concept of the Hospital for Conservation, building a "hospital" for cultural relics, advocating scientific conservation and academic promotion of the resulting work. In support of leadership and the concerted efforts of colleagues, she achieved outstanding results. For example, she presided over the declaration of intangible cultural heritage, and four cultural heritage traditional skills were approved on a national scale. Dr. Song presided over the completion of the program which centered



Dr. Song working in the Thangka Conservation Studio. Image by Han Tong.



Dr. Song attending an IIC Council meeting. Image by Xiaoji Fang.

Museum. A total of 38 postdoctoral researchers have been recruited to undertake more than 70 projects such as the National Natural Science Foundation, the National Social Science Foundation, and the International Art Fund, publishing more than 110 academic papers.

From the Hospital for Conservation concept to the construction of the Culture Heritage Conservation College, and from political participation to giving advice and suggestions, she has been working non-stop to make the voices of culture heritage conservation heard. Observing the urgent need of the Hospital for trained "conservation doctors", as they are called at the Hospital, and understanding the training demands, Dr. Song advocated for the Palace Museum and local universities to jointly set up the Culture Heritage Conservation College.

As a member of the Standing Committee of the National Committee of the Chinese People's Political Consultative Conference (CPPCC) and the Standing Committee of the Central Committee of the Democratic League, she actively participated in political discussions and proposals, such as:

- The improvement of the traffic problems of the World Cultural Heritage visiting areas in central Beijing,
- The establishment of a standards-setting committee for the protection and restoration of historical and cultural cities and towns,
- The important role of science and technology in the protection of historical and cultural cities and towns,
- Strengthening the conservation of temples and churches through laws,
- The enhancement of protection and utilization of cultural heritage and the construction of a country with strong culture, and
- The strengthening of the role of archaeology including promotion of the Silk Road archaeology and cultural heritage protection.

In addition, the policy proposal letter she submitted, "Suggestions for the Comprehensive Enhancement of Museum Development," received significant approval from Party and State leaders. During the CPPCC in 2019, as part of the Members' Channel, Dr. Song proposed that cultural heritage conservation needs more hospitals for conservation and more culture heritage doctors.

Dr. Song places special emphasis on international cooperation and exchange, serving as the director of ICOM-ITC and IIC-ITCC. Since 2013, twelve ICOM training courses have been held with 403 museum professionals from 74 countries receiving training from experts in the museum community at home and abroad. Since 2015, five IIC training courses and one academic symposium have been held with 115 professionals from 37 countries participating in the training of culture heritage conservation. Dr. Song also led three consecutive teams to participate in the Hong Kong (2014), Los Angeles (2016), and Turin (2018) IIC Congresses. As a member of the IIC Council, she actively participates in the meetings and contributes to the development of IIC. She prompted the Palace Museum to establish cooperation with IIC and maintain a good relationship; a fruitful relationship which continues to flourish.

on the scientific construction of conservation technical archives, and she participated in the completion of another program titled "the research on alternative materials to alum in the restoration, copying and reproduction of ancient paintings and calligraphy." She trained one doctoral student and three post-doctoral researchers, formed a thangka conservation team to actively participate in the research conservation project of the Mental Cultivation Hall, and she is now carrying out the National Social Science Foundation projects, "Research on the conservation of thangka painting in the Western Chamber Buddha Room of the Mental Cultivation Hall" and "Research on the conservation of the four Bodhisattvas."

Dr. Song pays attention to developing traditional restoration techniques and combining modern science and technology and has established 16 conservation studios and 23 laboratories, expanding the talent pool from 70 conservators to 170 doctors of cultural heritage who work in the Hospital for Conservation in Beijing. In 2013, she established the Postdoctoral Research Workstation of the Palace

Emerging skills for heritage conservation

February 17th - June 16th | Final event 1st July



IIC SCHOLARSHIPS AVAILABLE TO TAKE PART IN THE YOUNG PROFESSIONALS FORUM 2022

Plus discounts and special rate for IIC members

The next edition of the Young Professionals Forum is taking place in a special programme series running from 17 February-16 June, with a final gathering on 1 July.

It aims to inspire the young generation of tomorrow's decision-makers - helping you to operate with an open mind, and strengthen the personal skills and networks essential for a successful career. You can read an [overview here](#), and browse the whole [programme of events and activities here](#).

Scholarships and discounts we are offering:

- 15 IIC-sponsored scholarships for an integrated training programme with online workshops run by partners.
- Discounts for IIC Students and Early Career members with savings for the FULL package (€120 instead of €150) and for the SHORT package (€30 instead of €40).
- Five funded places on the full programme and ten on the pathway programme with preference for individuals working in [Band 2-4 countries](#).
- A joint certificate of attendance with IIC and Young Professionals Forum hosted by Centro Conservazione e Restauro "La Venaria Reale" (CCR).

If you are not already an IIC member, check out our options for [Student](#) and [Early Career](#) membership, with up to 50% discounts for some geographical locations.

REMEMBERING ELEANOR MCMILLAN

By Andrew Oddy

Eleanor McMillan spent her life working in conservation in the United States, but on the international scene she served two terms on the council of IIC. She was a larger-than-life figure whose confidence no doubt stemmed from the fact that she was born into the Roosevelt family and was the great granddaughter of President Theodore Roosevelt.

Eleanor McMillan was born in Baltimore on 11th December 1937, her parents being William and Grace Roosevelt McMillan. She grew up on Sunny Hill Farm in Glyndon, Maryland, was schooled in Maryland and Virginia, and studied for a BA at Radcliffe College in Cambridge Massachusetts, graduating in 1960. From 1960 to 1963 she attended the Art Student League in New York. She served an internship with Elizabeth Packard at the Walters Art Museum in Baltimore in the summer of 1962, and then in 1963 she was hired by Charles Olin of the Museum of History and Technology which opened in January 1964. In 1967 she studied paper conservation with Marilyn Kemp Weidner in Philadelphia and became the first paper conservator at the Smithsonian Institution. In 1969 she was sent to Florence for four months as part of a large international effort to rescue and conserve books and prints damaged by the tremendous flood of 1966 when the River Arno burst its banks and flooded many churches and museums as well as secular buildings. In 1976 she was promoted to be head of conservation at the Conservation Analytical Laboratory of the Smithsonian Institution (CAL) where she oversaw conservation projects, taking particular interest in training programs towards the end of her career. She retired in 1994 as the chief conservator at CAL.

She was a founding member of the Washington Conservation Guild in 1967, becoming president in 1979, and served on the board of the American Institute for Conservation and, after she had retired, the council of the International Institute for Conservation for six years in the noughties.

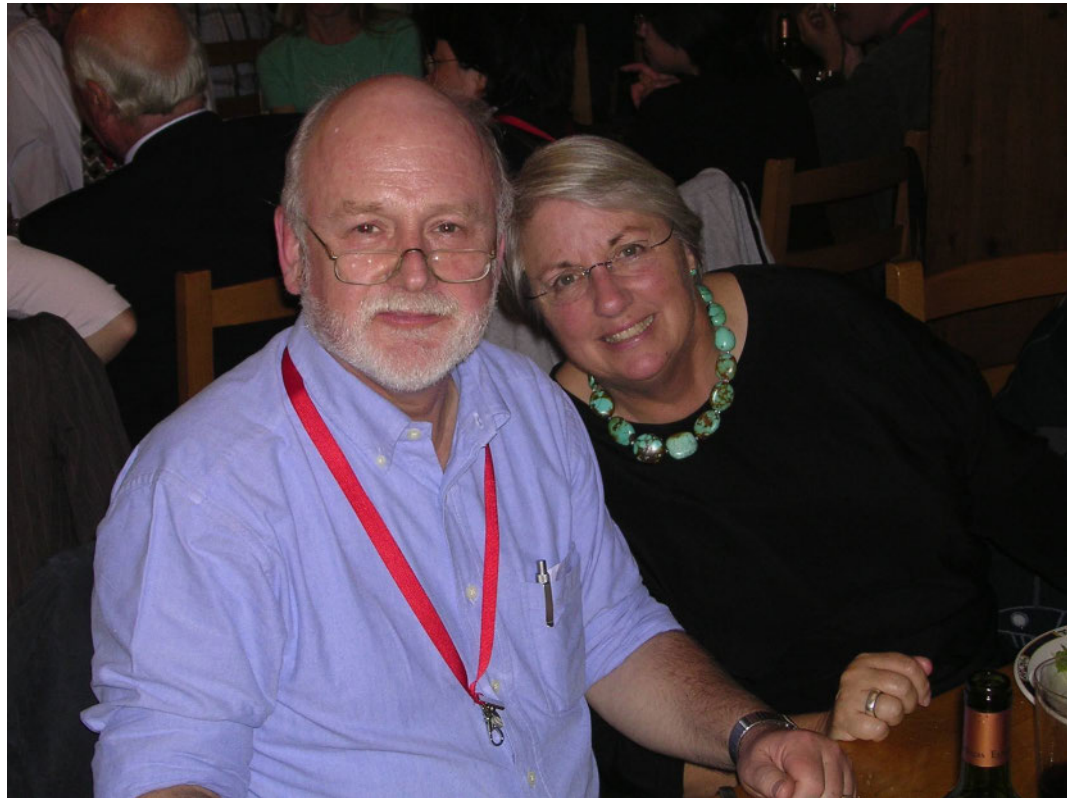
Eleanor McMillan's background meant that she was a woman of means, and among her philanthropic activities was the donation in 2004 of her iconic powder-blue 1965 Ford Mustang to the Smithsonian Institution. Folklore has it that in 1976 Eleanor was stopped in this car on the highway and fined for having an inflatable man sitting beside her in an attempt to illegally use the express lanes around Washington DC. It certainly fits with her outlook on life!

She also provided initial funding for the Smithsonian Center for Archives Conservation, and in 2009 she funded a conservation window at the Walters Art Museum to enable the public to see conservation work in progress.

Just before she died, Eleanor McMillan had donated three family portraits to the National Portrait Gallery at the Smithsonian Institution, two more to the Maryland Historical Society in Baltimore, and was negotiating donations from her first-peoples collections to the Autry Museum of the American West in Los Angeles.



Eleanor McMillan at a meeting in Munich (2005). Image by Andrew Oddy.



Eleanor McMillan and Andrew Oddy at IIC Bilbao Congress, 2004. Image courtesy of David Leigh.

In retirement Eleanor was able to indulge her delight in world travel, scuba diving, sculpture, and painting in watercolor. She had a soft spot for dogs and, on more than one occasion, came home from a foreign trip with a stray in tow. With the affection she lavished on them, these dogs must have thought they had died and gone to heaven.

I first met Eleanor when she attended one of the short courses in conservation which had been established in London by the British Museum Research Laboratory in conjunction with the Institute of Archaeology of London University and other museum conservation departments in the London area. Our paths did not cross again until we literally bumped into each other at a conference in Washington in the 1990s. From then on we became firm friends, and for several years in the noughties Eleanor and a couple of her friends came to stay with us in rented cottages exploring various parts of the UK. She always brought her painting kit.

In later life Eleanor McMillan sadly suffered from bipolar disorder and the effects of the drugs used to treat it. Nevertheless, although life became more and more of a struggle, she was invariably cheerful and did not complain. She will be remembered as a fun figure with a characteristic chortle and a determination not to let her ailments get in the way of a full life. She died on 21st July 2021.

Eleanor McMillan is survived by her brother and two nieces. She never married but had a legion of good friends and will be greatly missed.

Andrew Oddy (with acknowledgements to The Washington Post, the Washington Conservation Guild, Leonard Streckfus, Barbara Busch, and Pickett Randolph.)



PHD PROJECT PROPOSAL

PURSUING A PHD: WRITING A PROJECT PROPOSAL

Review by Priyanka Panjwani

After the popular introductory talk on Pursuing a PhD in February 2021 (which I managed to attend in a train whilst travelling to another city with a wedding party), the first IIC Emerging Conservator Zoom talk in this extended series kicked off in December 2021 with a talk on how to write a PhD project proposal.

And even though it was scheduled very late in the night for me in India, I was completely absorbed in the lively conversation between the speakers, Dr Austin Nevin from the Courtauld Institute of Art and Dr Mariana Di Giacomo from The Yale Peabody Museum, who were interviewed by Mariana Escamilla and Alexandra Taylor.

Through their personal experiences of writing PhD proposals, Dr. Di Giacomo and Dr. Nevin shared different approaches to writing succinctly and also delved into several other nuances behind structuring proposals such as the relevance and “sexiness” of the proposal topic in the real world and the drive needed to follow through with it. When questioned whether a PhD proposal or a supervisor is needed first, Dr. Nevin elucidated that it would be most practical to have a supervisor who is interested in your topic from the very beginning while Dr. Di Giacomo expressed the need to know your programme structure and funding possibilities at the start and then connect with people who could be advisors. This was followed by a wide discussion with the interested audience who had several questions about transferable qualifications and skills, the possibilities and challenges around doing a PhD remotely or jointly, notions about overqualification, how to look for international grants and what one should not do when formulating project proposals.

The speakers complemented each other well, and there was not a dull moment throughout. I appreciated Dr. Di Giacomo giving her honest remarks on understanding real timelines and advising us to include an itinerary in our proposals, as this is something I am generally quite wary about. But I was surprised to also realise that a proposal does not always get directly converted into a PhD in the exact sense, and there must always be room for contingency plans, as advised by both speakers. Ultimately, this talk communicated that if you have a proclivity for perseverance, you will be able to write a proposal and consequently complete your PhD with ease.

Apart from receiving guidance on how to write a project proposal, what has stayed with me most post-talk is the academic vigour of both the speakers, conveyed through the narrative of Dr. Nevin’s belief in lifelong learning and the maturity to accept change and Dr. Di Giacomo’s cheerful and dynamic personality. With a few years of experience in conservation practice and theoretical exploration, I feel I have begun to narrow down my research focus. But, like Dr. Austin said, the pandemic has made us recalibrate everything. In these uncertain times, I would recommend researchers to join and hear these step-wise talks as they are timely guidance and motivation that I, and many like me, can surely benefit from.

Review by Gracile Roxas

The IIC Zoom Talk on writing a PhD proposal, which was held on 8 December 2021, served as a follow-through for the previous Emerging Conservator Zoom Talk on pursuing a PhD from February 2021. This webinar’s aim was to answer frequently asked questions about writing proposals, such as “What makes a successful proposal?” and “Why are some proposals rejected?”.

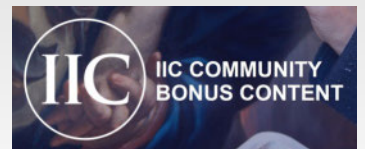
The speakers, Dr. Austin Nevin (Courtauld Institute of Art) and Dr. Mariana Di Giacomo (Yale Peabody Museum), joined by hosts Mariana Escamilla and Alexandra Taylor, talked about their experiences with PhD proposals—from writing their own PhD applications to eventually becoming readers and supervisors themselves—and shared some advice not only on the actual proposal writing but also on the general process of applying to PhD programmes.

The webinar felt very timely because of the growing interest among current conservation professionals in pursuing further study and development as well as obtaining higher degrees. This was indicated by the high turnout of registered participants of whom, according to the hosts, about half were experienced professionals. The speakers commented that having years of work experience in conservation can be an advantage as it often results in a maturity level that allows the applicant to identify and communicate the conservation problem that they want to address more precisely and effectively, craft a methodology that is practical within the given timeframe and resources and anticipate problems that may arise during the project. Of course, the time away from academia, for those already working professionally, could require re-adjustment to the academic system—something that is usually not a huge issue for fresh graduates. Nevertheless, the speakers agreed that applicants need to thoroughly study the requirements of the programmes they are applying to and seek advice from mentors as well as from current or past candidates in the programmes. As for the proposal, it was stressed that candidates wishing to submit their own research idea should first contact their potential supervisor with a request to review the proposal before submission to enhance it and to improve the chances of getting attention and approval by the reviewing committee.

While the discussion was mostly about the application process, there was much talk about life as a PhD candidate; it is a long-term commitment that involves lots of writing, it can interfere with personal commitments, the actual project can turn out completely different from the proposal and getting a PhD does not necessarily assure a successful career. It was emphasized that the applicant should plan ahead, with foresight of things to come in the next three or more years as they write their proposal, to best prepare for the inevitable. Pursuing a PhD is not the typical path that practicing conservators take, so it was interesting to hear about the speakers' experiences. Although I am not yet at the stage of writing a PhD proposal, both Nevin and Di Giacomo gave advice which I found quite useful for my current study, such as allotting enough time for writing, communicating with institutions in moderation, finding a suitable supervisor and learning from the experiences of people who have taken the programme.

Click the **BONUS CONTENT** button to watch the event recording.

The application process and the PhD programme itself seem daunting, but the speakers encouraged those who are determined to pursue a career in academia, and those who really enjoy research, to take on the challenge. Meanwhile, as I re-examine my research and career goals and prepare to write my own proposal, I look forward to more webinars like this in the near future.



Priyanka Panjwani has ten years of experience in architecture and regeneration projects in India. She has been professionally involved as a conservation consultant and as visiting academic faculty in Mumbai. Her research interests include the adaptive re-use of industrial heritage and the climate resilience of historic buildings.



Gracile Roxas is an emerging conservator, researcher and advocate of science-art collaborations. She is currently a first-year MPhil textile conservation student at the University of Glasgow. Prior to studying in the UK, she finished a BS in chemistry at the University of the Philippines and worked as a chemist and conservation science researcher at the National Historical Commission of the Philippines.

IIC COP26 EDIT-A-THON

24 HOURS GENERATING USEFUL CONTENT FOR CONSERVATION

By Marina Herriges

November 2021—this was the month that all eyes from around the globe were looking at Glasgow where the United Nations Climate Change Conference, COP26, was held. The venue was divided into two zones on either side of the River Clyde: the Blue Zone, where negotiations between world leaders took place, and the Green Zone, where the public shared a platform to voice concerns and perspectives and where IIC had its stall for two days.

Being interested in climate change, I was quite excited to learn the outcomes of the conference as well as participate in it. Seeing the lack of engagement or commitment to change by some world leaders, as well as witnessing greenwashing in some of the stalls in the Green Zone, was rather disappointing. On the other hand, it was inspiring to hear indigenous communities speak their truth, encouraging everyone to respect nature and, in consequence, address climate change. It was also great to hear the younger generation's voices as the people who will be most affected by climate change.

IIC also wanted to contribute towards this agenda by hosting a 24-hour Edit-a-thon, generating professional open access content with useful knowledge for the conservation community and improving the profile of the profession. The Edit-a-thon was the perfect way to make conservators, students, professors and universities commit to and directly engage in mitigating the effects of climate change; participants signed in from Brazil to Australia, from Europe to Asia. Wikipedia was perfect as an open access publishing platform.



UN CLIMATE
CHANGE
CONFERENCE
UK 2021

IN PARTNERSHIP WITH ITALY



The work behind the scenes started in September. Organizing this promising event took some time, but it was worth every minute. Discussions between IIC and Wikipedia were very important for getting everything sorted in advance.

After calling for registration, IIC and Wikipedia trained participants to become editors using the Wikipedia platform. During the last week of October, Richard Nevell, our Wikimedia liaison, demonstrated the tools that participants would use to edit and walked trainees through how to create open access content. Q&A sessions were also carried out to allay any doubts and make sure editors were capable of using the platform and generating content during the 24-hour event.

The actual Edit-a-thon started online at midnight, UK time, on 10 November 2021. Sarah Stannage (IIC Executive Director) and I were live from Glasgow at COP26 during the day. Australia kicked off the editing with the University of Melbourne followed by the University of Canberra. Their students passed the baton to the students at the University of Glasgow (Scotland) and Cardiff University (Wales) which was followed by Gothenburg University (Sweden), Universidade Nova de Lisboa (Portugal), Universidade Federal do Rio de Janeiro (Brazil) and Universidad Autónoma de Santo Domingo (Dominican Republic). Other conservators from around the globe also participated in the event contributing throughout the 24 hours.

Social media was used to connect everyone who was taking part in the event and let the wider conservation community know the outcomes of the IIC Edit-a-thon. Universities posted images of their students in action, and our IIC communication team did a brilliant job reposting content and keeping people up-to-date as the event evolved throughout the 24 hours.

In the end we had exceptional numbers: more than 50 editors were trained and participated in the event, more than 50,000 words were added on Wikipedia, 18 new pages were created as well as translations in Portuguese, Spanish and Swedish. Subjects were various including green museums, sustainable initiatives in museums, collection maintenance, agents of deterioration, conservation and restoration of movable heritage and collections management among others.

I am ever so grateful to everyone who participated in the IIC COP26 Edit-a-thon. You did a brilliant job working together. Please keep adding and editing content on Wikipedia. Keep an eye out for other possible editions of IIC Edit-a-thon in the future, as we really enjoyed making it happen and aim to continue. I would also like to thank the IIC and Wikipedia teams who helped before and during the 24-hour event; you did a fantastic job!



Emma @EmFarmerHist · Nov 10, 2021
That's me! Excited to get started! #IICEditsForClimate

IIC - Conservation @IIC_ · Nov 10, 2021
A big hello to Cardiff Uni! 🇬🇧

Students preparing to take over at noon UK time as #IICEditsForClimate on @Wikipedia
By improving entries+creating new ones on conservation+ climate, we spread knowledge essential to heritage climate action.

Full story: iiconservation.org/content/iic-ex...



1 7



Textile Conservation at the University of Glasgow @ · Nov 10, 2021

Today several students are participating in the @IIC_Edit-a-thon, updating and adding information about cultural heritage conservation and sustainability to Wikipedia.

#IICEditsforClimate #TogetherForOurPlanet #COP26



5 19

Top left: Sir David Attenborough speaks at the Opening Ceremony for COP26 at the SEC, Glasgow (Photograph: Karwai Tang/ UK Government) (2021). Image licensed under [CC BY-NC-ND 2.0](https://creativecommons.org/licenses/by-nc-nd/2.0/). Original location [here](#).

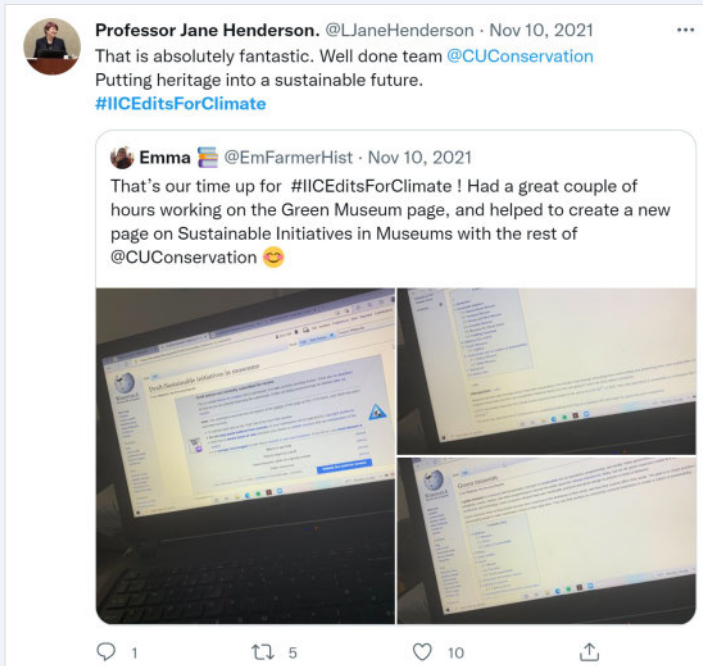
Tweets from participants in the IIC Edit-A-thon. Clockwise from the top left: A re-tweet from Emma Farmer showing the Cardiff University editing team / Grimwade Centre tweeting their participation in the Edit-A-thon / Professor Jane Henderson (IIC Secretary-General) re-tweeting Emma Farmer working on the Green Museum page. / A tweet from the Textile Conservation students at the University of Glasgow participating in the event. All images published with permission from the featured Twitter account holders.



If you did not participate, please take a look at content related to sustainability in conservation on Wikipedia. Chances are, it was created during our IIC 24-hour Edit-a-thon.

A FINAL NOTE ON COP26

Last but not the least, I would like to share some personal reflections on the COP26. The effects of global warming will not be experienced equally across the globe; these differences are especially notable where communities are suffering from extreme conditions and living in poverty. Climate change is also a matter of inequality.



Elizabeth Wathuti, a climate activist from Kenya, highlighted in her speech at COP 26 the starvation, failing rainy seasons and rivers running dry as some of the results of climate change in her area. Txai Suruí, an indigenous activist from the Suruí people in the Brazilian Amazon emphasized that we need to act immediately: “It is not 2030 or 2050”, she said, “it is now”, as she sees unprecedented changes in the landscape of the Amazon.

David Attenborough, an English broadcaster, natural historian and author, presented the changes he has been seeing throughout his lifetime. David also highlighted some things in his presentation that I believe are quite present in our profession that we can make full use of. He observed that humans are quite good at problem-solving, and I believe we, as conservators, are natural problem solvers. Conservators work in a constant cycle of evaluating available materials, possible treatments and related activities during our decision-making process.

He also mentioned the long-term impact of our actions. In my view, climate change may seem like a challenge as we live in times where the culture of immediacy makes long-term goals look difficult to commit to. However, this is not how we will solve the climate issue. Resilience will help us to solve this challenge. As conservators, we preserve heritage for those who are yet to come, therefore, resilience is embedded in our daily work. Ultimately this can help us to change the status quo and evolve towards a more environmentally friendly profession.

Note: If you are interested in climate change, you can watch the proceedings from the Climate.Culture.Peace virtual conference, which took place 24-28 January 2022, in partnership between ICCROM and IIC.

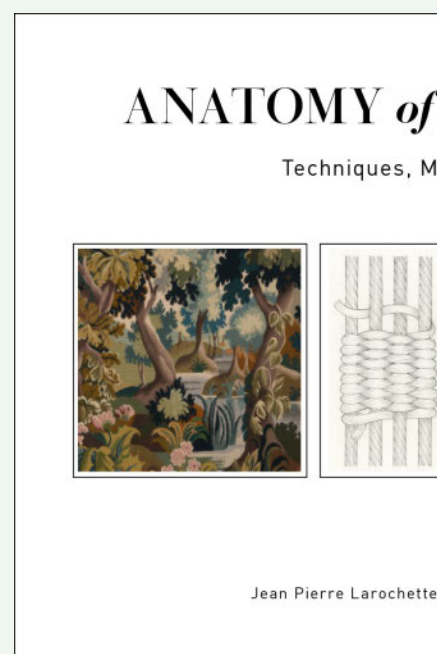


Marina Herriges works as a textile conservator at Textile Conservation Limited in Bristol, UK. She holds an MPhil in textile conservation from the University of Glasgow. She currently researches embedding environmental sustainability in conservation education at the Kelvin Centre for Conservation and Cultural Heritage Research at the University of Glasgow. Marina has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.

UNRAVELING THE ART OF TAPESTRY

Review by Katja Diaz-Granados

Anatomy of a Tapestry: Techniques, Materials, Care
 By Jean Pierre Larochette & Yadin Larochette, illustrations by Yael Lurie
 Pennsylvania, USA: Schiffer Publishing Ltd., 2020
 160 pages / 190 images and drawings / \$45.00 / Hardcover spiral
 ISBN: 9780764359330



I can't claim to be an expert on weaving. My experience is limited to a loom fashioned out of a piece of cardboard with slits cut to tightly fasten the warp. What drew me to this book was as much its cover, with its vignettes in muted verdant colors, as the novelty of seeing a book dedicated to the art of tapestry let alone one with a conservation focus. The authors, Jean Pierre Larochette and his daughter Yadin Larochette, accomplish the remarkable task of writing a book that is part instruction manual for the aspiring weaver, part philosophical musing on the history and role of tapestry in various cultures, and part technical treatise on the material properties of woven textiles.

This is not a text for the faint of heart. To describe the passage of the weft in and around a backdrop of evenly spaced warp fibers is a task difficult to accomplish with words. As Jean Pierre points out in the preface, weaving is a kind of tacit knowledge built from years in the workshop and with terms that borrow from languages across the world. A glance at the book's glossary can attest to the fact that the "bobbin" is one of the more ordinary terms the reader will come across, with "galloon," "gobelins" and "grattoir" being a sampling of the g's alone. Needless to say, the technical illustrations included are a boon. These are simple graphite illustrations that loosen and enlarge the intertwining threads so the reader can trace a finger across the thread, following along like a student might follow unfamiliar words in a reading primer.

The authors also offer a sampling of full-color images of finished tapestries, including those of historical significance and examples from contemporary artists across the globe. As is apparent in the included images, weaving is a medium that lends itself exceptionally well to the creation of illusions. Scale is an integral part of this, with large-format works blurring into seamless images (provided, of course, that the weaver has taken a thoughtful approach to the shapes being built up). The chapter on weaving techniques exposes much of the underlying planning that goes into the creation of curves and contours, as well as precise angles for sharp corners. Shapes that, at the offset, seem impossible to achieve with the block-like steps of a weave can be mimicked with the appropriate sequence of turns. The pattern with which the weft is passed around either a covered or bare warp dictates how shallow or steep a step is created, and Jean Pierre has compiled a kind of recipe for creating the desired shapes. A triangle with a mirror plane of symmetry should be woven on an odd number of warps, and a steep contour requires a three-pass step, followed by a three-pass step on the covered warp and a four-pass step on the bare warp. In some ways the book presents tapestry weaving as less of an expressive endeavor and more of an engineering feat.

This is not to say that the authors portray a single technique as the sole, correct method of weaving. According to Jean Pierre Larochette, a specific loom and the weaving created on it are as much a reflection of the available time and materials as they are of the final design. The history of the tapestry loom is riddled with examples of portable looms that could be assembled and dismantled for weavings that were the culmination of a season of fiber preparation. Particularly informative for the textile conservator is the insight the authors offer on how the choice of loom and weaving technique will influence the final weave structure.

I began reading *Anatomy of a Tapestry* with the impression of tapestry as a relatively robust artifact. Tapestries were, after all, used as early forms of insulation for medieval castles—albeit rather decorative ones. I found it surprising, then, just how cautious a textile conservator must be in their choice of reinforcement material. Knots are generally avoided when repairing tapestries, as are polyester threads, since both can potentially cut into the original threads. When a loss in the

ANATOMY OF TAPESTRY

Materials, Care



and Yadin Larochette

Above: Book cover for "Anatomy of a Tapestry" courtesy of Schiffer Publishing Ltd.

*For those who don't know, a **rep weave** is created using two shuttles, one of which has a thick weft yarn and the other a thin weft yarn.

tapestry requires an area to be rewoven, not only should the new thread be compatible with the old, but the conservator must do their best to match the tension of the original weave. This was one area of the text that I felt was deserving of a more complete description. Having just read the chapter on loom design, it was difficult to imagine how new warp and weft threads could be simply anchored into the gaps of a damaged tapestry.

What Yadin does offer is a comprehensive list of alternate methods for creating in-fills, mentioning the possibility of painted patches that can be sewn in, as well as describing techniques employing software to print a **rep weave*** fabric. The same emphasis on completeness is found throughout the book's chapters on tapestry care, where best practice is laid out for stewards with varying capabilities. Yadin makes explicit reference to state-of-the-art materials used for storage and display in the most well-equipped museum but takes the time to also offer suggestions for the more modest display of tapestries in the home. This was an unusual inclusion, and one that I have not often seen in conservation texts.

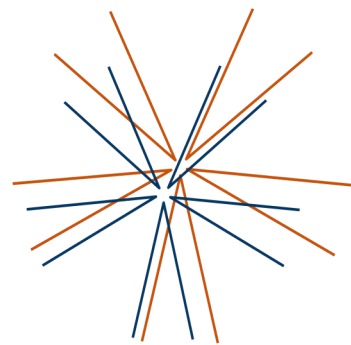
The appreciation for tapestry in all its forms, whether woven on a loom of matchsticks or a basse-lisse loom of the Aubusson tradition, is apparent in every page of text. So contagious is the family's enthusiasm for tapestry (for the book is indeed a family effort, with Jean Pierre's wife responsible for the illustrations and his father for many of the tapestry designs), that the reader cannot help but feel drawn to search out a tapestry. This is encouraged by the authors, who are emphatic in their assertion that a tapestry is best understood in person; only then can the way the woven surface scatters light, offers warmth, and dampens sound be understood.

Note from IIC Book Reviews Coordinator, Alexandra Taylor

Anatomy of a Tapestry is wonderfully reviewed here by Katja Diaz-Granados. Her admiration for woven textiles is evident in the way she observes certain aspects of the book, chiefly the included methodology of weaving. I am particularly drawn to her sensitivity in describing the reaction between material and ethereal properties—of the way a texture scatters light and the historical significance of tapestries. Katja just touches on the intangible in her thoughts on *Anatomy of a Tapestry* which reminds me of another author interested in exploring this aspect of textiles. Rania Kataf is an independent researcher, photojournalist and storyteller in Damascus. You can read my own thoughts on her essays and advocacy efforts surrounding traditional Damascene textiles in this issue's Letters to the Editor, page 66.



Katja Diaz-Granados is a PhD candidate studying Interdisciplinary Material Science at Vanderbilt University. She is interested in applying near field spectroscopic techniques to characterizing the materials used in works of art.



DISCOVERING SAMPLES ARCHIVES

Review by Dr. Joyce Townsend

Discovering Samples Archives was a webinar spread over two full afternoon sessions on 29 and 30 November 2021, organised by ICCROM to promote its Heritage Samples Archives Initiative (HSAI) which was launched in September 2020, a period immediately followed by lockdowns and restrictions in many countries which must have delayed its activities.

Updated information on HSAI can be [found here](#). It has the following mission statement:

The HSAI aims to improve the recognition, preservation, management, access and use of heritage samples archives, pursuing the following objectives:

- Raise awareness of the value and importance of sample archives.
- Develop good practices, policies, procedures, tools and methodologies (e.g. through guidance documents and case study examples) for the management of sample archives.
- Develop a roadmap for increasing the accessibility and use of samples archives, connecting them through open digital platforms.

The HSAI has over 20 participating institutions today, and the webinar was intended to increase knowledge of the initiative as well as attract new participating institutions. Those listed are not only the institutions that have long been developing sample archives and carrying out research on them, such as the Getty Conservation Institute and Harvard Art Museums, both in the US, but others that span four continents. Such archives have locations across the globe and hold international value.

The event was introduced, and at the end also summarised, by Alison Heritage of ICCROM whose remit covers heritage science research. Three moderated sessions on the themes of recognition, management and use consisted of well-illustrated 15- to 20-minute presentations (slightly confusingly described in the program as posters) on significant but not widely-known sample archives followed by an online discussion. The final session consisted of a panel discussion on the nature and value of sample collections followed by a round-up. All of the presentation recordings are now available on the ICCROM website located [here](#).

Reference was made throughout to the [FAIR](#) principles which are increasingly applied to cultural heritage collections and sites and which should equally apply to archival



Heritage Samples Archives

INITIATIVE



Above: Heritage Samples Archives Initiative logo. Courtesy of ICCROM.

Left: Cretaceous micro fossils in a gel capsule from Wyoming. Image from presentation by Patti Wood Finkle and Jean-Pierre Cavigelli. Image courtesy of the Tate Geological Museum at Casper College, Wyoming (USA).



Left: HH Ruler of Sharjah at Archaeology Authority Lab. Copyright Government of Sharjah. (Image from presentation by Khuloud Alhouli and Ossama Khalil, Sharjah Archaeology Authority, Wadi Al Helo Habitat)

collections that have value beyond their home institution. FAIR stands for *Findable, Accessible, Interoperable, Reusable*. It was emphasised throughout that sample collections are often unique (natural history museum collections may include specimens in danger of extinction today or believed now to be lost), irreplaceable (such as artefacts from fully excavated, built-over or war-damaged archaeological sites) or representative of industrial processes now obsolete and difficult or impossible to recreate by reconstructing the manufacturing process at small scale.

The owners of such collections are more various than institutions in the GLAM (galleries, libraries, archives and museums) sector, and certainly include universities, private individuals, extant industrial companies and the families and family trusts of once-renowned companies that supplied materials to craftsmen among others. Many such collections have no public support, or their continued existence depends critically on the ongoing commitment and indeed survival of individual volunteers and custodians. The loss of one such collection has wider and sometimes international implications for society as well as for researchers: archaeological sites damaged or even wholly destroyed during occupation by ISIS, and recent catastrophic fires such as the one that destroyed the National Museum in Rio de Janeiro, Brazil in 2018, spring to mind.

The presentations of 15 such collections, chosen from a much larger pool of poster proposals, ranged from discussions of fairly obvious types of sample archives such as specimens in a natural history museum and examples of handmade papers representative of a whole industrialising country whose curation consists of efficient and safe storage and retrieval for researchers, to collections that also contribute to public engagement. The marble collection hall of the Academy of Fine Arts of Carrara, Italy is such a collection. It is appealingly and effectively displayed, and visitors to this private museum contribute significantly to its running costs which ensures its survival and growth.

Other collections are samples readily envisaged by conservation professionals: archives of artists' materials, stucco or mortar samples, collections of spectra obtained under standard conditions, and reconstructions of artefacts. Not all such are in GLAMs, and when they are, they may be seen as having less value and significance in comparison to the main collection and therefore be perceived as less worthy of resources.

The speakers, in each case, discussed their recent initiatives to classify, catalogue, understand and give digital access to their collections. All the speakers were presenting recent achievements for preservation and access—but some significant collections may not even have reached this level of self-improvement. One common theme across all sample archives was the need for each distinct item to have a unique and persistent digital identifier. In other words well-developed principles of data management, the running of study collections by museums and maintaining public access to archives all constitute best practices directly transferable to sample archives.



A glimpse inside the ICCROM Mora Sample Coll...



Watch later



through ICCROM's courses and technical campaigns.

Watch on YouTube

Top left: "A glimpse inside the ICCROM Mora Sample Collection." Video by ICCROM, 2018. Producer and Editor: Milene Gil and Manuel Ribeiro. Click on the image or click [HERE](#) to watch the video.

Bottom left: Accademia di Belle Arti di Carrara marble collection. Image by David Bramhall (2018). Original image found [here](#). Image licenced under [CC BY-NC-ND 2.0](#).



The event was both enjoyable and inspiring, and several key messages came through again and again:

- An archive needs a mission statement and a clearly articulated identity before the wider world will realise why its survival should be promoted and funded.
- It requires a digital presence to advertise its physical presence.
- The unique and persistent identifier is the key for linking past and future research carried out on sample collections and disseminating it.
- A level of cataloguing that enables it to outlive its present custodians is vital.

You can read more about this event here: <https://www.iccrom.org/news/discovering-samples-archives-webinar-%E2%80%93-posters-and-recordings-now-online>

And browse the poster gallery here: <https://www.iccrom.org/discovering-samples-archives-poster-gallery>



Dr Joyce Townsend is senior conservation scientist at Tate, where she has carried out research for over 30 years on the identification and deterioration of British artists' materials, working closely with numerous conservator colleagues. She regularly archives projects and samples and devotes time to knowledge transfer within her institution. She has been IIC Director of Publications since 2009.



APOYOnline

4TH REGIONAL CONFERENCE 2021
SANTO DOMINGO, DOMINICAN REPUBLIC

VIRTUAL

**Connect, Empower, Transform: a virtual conference
for students and emerging professionals in cultural heritage**

12-15 NOV DOMINICAN REPUBLIC (VIRTUAL)



CONNECT, EMPOWER, TRANSFORM: THE 4TH APOYONLINE REGIONAL CONFERENCE

By Francisco E. Vieira, PhD, Vice-President APOYOnline

The 4th APOYOnline Regional Conference was held virtually during November 12 - 15, 2021 with the theme "Connect, Empower, Transform: A Virtual Conference for Students and Emerging Professionals in Cultural Heritage."

By organizing this first ever conference for students in the region, APOYOnline successfully brought together emerging professionals, students, and future students of cultural heritage programs in Latin America, North America, the Caribbean, Portugal, Spain, and other countries. Students in cultural heritage have been integral to the success of APOYOnline's regional events by contributing unique research and promoting lively discussions. During this event, they had the opportunity to establish professional and personal connections early on in their careers with the hope that these links will grow and strengthen over time.

This conference was made possible by the generous contributions of many sponsors, donors, and collaborators. We would especially like to thank The Andrew W. Mellon Foundation and our collaborators in the Dominican Republic: Centro Cultural de España, Centro Cultural León Jiménez, Universidad Autónoma de Santo Domingo as well as ICOM Dominican Republic, ICOM Costa Rica, ICOM Haiti, and ICOM Venezuela, among others.

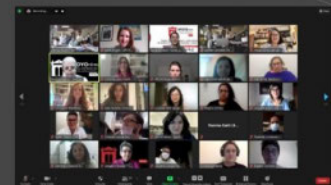
The Conference included the APOYOnline traditional pre-event initiative, MANOS A LA OBRA (Helping Hands), and post-event professional development workshops. Additionally, the cultural heritage of the Dominican Republic was highlighted. APOYOnline welcomed nearly 250 participants from 31 countries of which 55% were first-time attendees and 62% were students and emerging professionals, emphasizing the impact APOYOnline continues to have in the region.

The conference included two keynote speakers, four discussion panels with international experts in heritage preservation, papers and poster presentations, virtual technical visits, and virtual exhibitor displays. The entire event was carried out in three languages (English, Portuguese, and Spanish) with interpretation and accessibility features, all made possible by the behind-the-scenes support of several digital volunteers.

On the first day, keynote speaker Marcelo Mattos Araujo of the Institute Moreira Sales (Brazil) addressed the preservation challenges in a post-pandemic world. Catherine Devine, global business strategy leader for libraries and museums at Microsoft (USA), presented "A Vision for Cultural Heritage Institutions" as the keynote speaker on day two. These presentations set the stage for the conference.

Conference numbers

- 248 registered participants from 31 countries
- 2 Keynote speakers
- 24 Panelists
- 31 Papers
- 24 Posters
- 7 workshop instructors (completely sold out with 50 people each)
- 38 sponsors and collaborators and private donors from 13 countries
- 62% students and emerging professionals
- 55% attending an APOYOnline event for the first time



Details of the conference statistics. Image courtesy of APOYOnline.

The panels offered inspiring and forwarding thinking presentations, generating vibrant and engaging discussions. Panel 1 highlighted “Vision & Trends in Cultural Heritage”. Panelists included Beatriz Haspo (APOYOnline executive director); Dr. Mário Moutinho (president of Universidade Lusófona de Humanidades e Tecnologias, Portugal); Dr. Rob Waller (Protect Heritage Corp, Canada); Dr. Mário Chagas (director, Museu da República, Brazil); Dr. Alberto de Tagle (consultant, Cuba).

Panel 2 presented critical experiences in “Diversity/Equity/Inclusion/Accessibility in Cultural Heritage” with the following panelists: Maria Pia Tamborini, (Asamblea de Conservadores y Restauradores Autoconvocados – ACRA, Argentina); Desirée Nobre Salazar (Universidade Federal de Pelotas e Universidade Lusófona de Humanidades e Tecnologias, Portugal); William Gamboa Sierra (Universidad Externado de Colombia, Colombia); Arelis Pieve (Museo Legislativo de la Honorable Cámara de Diputados, Argentina); Jean Baptista (Universidade Federal de Goiás, Brazil); and Sanchita Balachandran (John Hopkins Archaeological Museum, USA)

Through the generosity of private sponsors and two special ship funds, the Toby Raphael José Orraca Memorial Fund give full scholarships to over

Panel 3 brought together regional networks, associations, and funders to discuss “Global Connections & Opportunities in Cultural Heritage Preservation”. Panelists included Julia Betancor (Grupo Español de Conservación del International Institute for Conservation, Spain); Veronica Mercado Oliveras, Paola Valentin Irizarri & Mayuli Santiesteban (University of Delaware, USA/Puerto Rico); Rosa Lowinger (RLA Conservation of Art & Architecture, USA/Cuba); Juan Carlos F. Rodríguez Reyes (Universidad de Ingeniería & Tecnología, Peru); Patrick Ravines (Buffalo State College, USA); Nyasha Warren (Museums Association of the Caribbean, Panama); Fernando Osorio Alarcón (Centro de Fotografía de Montevideo, Mexico/Uruguay); and Abigail Choudhury (The Andrew W. Mellon Foundation, USA).

Panel 4 focused on important initiatives prioritizing “Sustainability in Cultural Heritage” with the following panelists: Leah Bright (APOYOnline, Smithsonian American Art Museum, USA); Joelle Wickens (Art Conservation, University of Delaware,



USA); Nathália Pamio Luiz (MINOM-ICOM Portugal & LUME - Associação de Cultura e Património, Portugal); Matteo Montanari (Istituto Centrale per la Patologia degli Archivi e del Libro - ICPAL, Italy); Caitlin Southwick (Ki Culture, USA); and José Luiz Pedersoli Jr. (ICCRUM, Brazil/Italy)

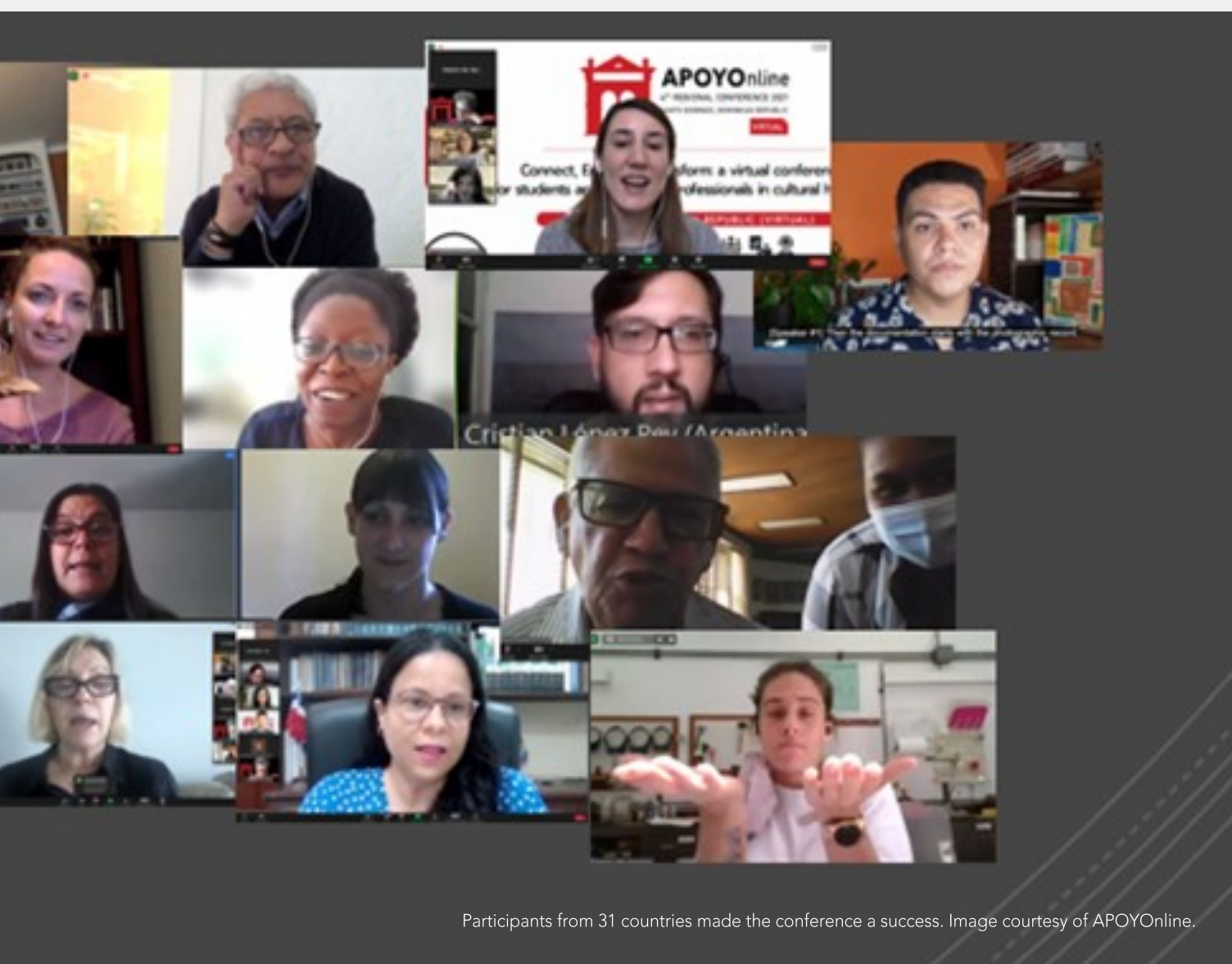
over 38 corporate and private sponsors, the Toby Raphael Memorial Fund, and the José Orraca Memorial Fund, APOYOnline was able to give full scholarships to over 90% of participants.

Papers and poster presentations highlighted a variety of topics within the themes of the panels and beyond. Some of the topics debated by the participants included preservation and community engagement, new technologies, cross-country collaboration, historic-cultural tourism, treatment tools and trends, photographic preservation, and eco-friendly and innovative preservation actions, among others.

The conference allowed virtual tours of the Centro León, one of the most important and prestigious cultural institutions in the Dominican Republic, as well as the Memorial Museum of the Dominican Resistance. Two virtual happy hours provided vibrant connection opportunities among participants, and it was FUN!

The final day of the conference was dedicated to seven professional development workshops presented by experts and emerging professionals across heritage fields addressing topics previously selected by students and emerging professionals from the region. The program included workshops on leadership and advocacy, heritage and community engagement, collaborative conservation, and collections management, how to write a senior thesis, how to publish peer-reviewed scholarly papers, vision board for your career, and outreach strategies.

Through the generosity of over 38 corporate and private sponsors and two special APOYOnline scholarship funds, the Toby Raphael Memorial Fund, and the José Orraca Memorial Fund, APOYOnline was able to give full scholarships to over 90% of participants.



Participants from 31 countries made the conference a success. Image courtesy of APOYOnline.

ABOUT THE MANOS A LA OBRA INITIATIVE (HELPING HANDS)

This community-focused initiative represents APOYOnline's pre-conference tradition of supporting an institution at the conference location. It is based on the participants' voluntary collaboration in basic collections care activities. In 2021, APOYOnline collaborated with members of ACRA (Asembela de Conservadores e Restauradores de Argentina) to carry out this project in virtual format for the first time benefiting the Ateneo Amantes de la Luz, a public library of Santiago de los Caballeros. This institution houses important documents, photographs, newspapers, and 19th- and 20th-century manuscripts constituting one of the most important and unique collections in the Dominican Republic.

Manos a la Obra, en el Ateneo Amantes de la Luz, 2021

Santiago de los Caballeros, República Dominicana






4th REGIONAL CONFERENCE 2021
SANTO DOMINGO, DOMINICAN REPUBLIC
VIRTUAL

Connect, Empower, Transform: a virtual conference
for students and emerging professionals in cultural heritage

12-15 NOV DOMINICAN REPUBLIC [VIRTUAL]



Preparado y supervisado por M.P. Tamborini, G. Canosa y L. Albizuri de ACRA, desde Buenos Aires, Argentina



Top: Manos a la Obra: Details of the team and collection at the Ateneo.

Bottom: Manos a la Obra: APOYOnline members contribution to the hosting country.

Opposite page: Panel 3: Global Connections & Opportunities in Cultural Heritage Preservation – cross cultural alliances.

All images courtesy of APOYOnline.



“... This is the first time the personnel of the Ateneo Amantes de la Luz receives preventive conservation training...”
-Edwin Espinal, President

Over 40 participants enthusiastically provided recommendations to professionals from the Ateneo on actions and needs regarding the implementation of collections care activities for their collections. In a successful collaborative effort and experience sharing, this activity included cleaning, rehousing, digitization, and emergency preparedness. The challenges faced by the professionals caring for those important collections deserving urgent attention were stressed. One of the important results was the preliminary development of a comprehensive preventive conservation plan and recommendations for its implementation. As vice-president of APOYOnline I would like to thank all who made this event possible, especially our sponsors and collaborators, our board and executive director, the organizing committee, the digital behind-the-scenes volunteers and dozens of additional volunteers and supporters who, despite the challenges of current times, made this conference a resounding success.



TESTIMONIAL: DUNIA CARIDAD RODRIGUEZ PÉREZ (CUBA), FIRST TIME ATTENDEE

“The 4th Regional Conference was a valuable experience for me as a professional in charge of Cuban heritage. It provided the possibility of exchanging knowledge and broadening the cultural horizon of the participants. Reflections on the new challenges for future work in cultural institutions, especially in museums, are varied and complex. The responsibility of the participants, to contribute as promoters and cultural managers, to the dissemination of the topics addressed, will allow the museum to go beyond the walls of the institution, to be recognized for its high value, and to be disseminated as a cultural act. May the conservation and preservation of the historical memory that identifies us continue from the communities connecting, empowering, and transforming the present so that in the future the past is recognized as a core legacy of nations and the world. The master lectures of the specialists (workshops) on the last day of the event contributed to strengthen knowledge and shorten distances. In this sense each of the participants of the 4th Regional Conference APOYOnline became goodwill ambassadors of cultural heritage of the peoples of our America”. (Translated from the original in Spanish).



Francisco E. Vieira has developed a career in science, technology, and innovation (STI) policy and management both in his native Brazil and in the U.S. Francisco received an MBA and a BS in engineering, and he also earned a master’s and PhD in public administration from the University of Southern California. He has taught at several universities and participates in projects in most of the Caribbean countries, México, Central America, and all South American countries. He currently serves as APOYOnline vice-president.



Hand printed table cloth from Hama at Hassan's Shop, Old Damascus. © Rania Kataf (CC-BY-NC-ND). Original location [here](#).

DOCUMENTING HUMANS OF DAMASCUS

By Alexandra Taylor

Meaning in objects is subject to interpretation. Or rather, subjects produce meaning. This co-dependency between object and subject is what inspires the concept of intersubjectivism. Semioticians agree that "communication between subjects is often based upon a set of conventional rules that is known by every subject involved in the communication process" (Muñoz-Vinas' p. 152). In a nutshell, shared experiences, knowledge, understanding and perspective create sociological constructs and symbolic interaction. If we see a squiggly shape with a bold red line through it, we know where not to take the dog. A banana with tape across it takes us back to 2019, when Maurizio Cattelan's duct-taped and absurdly ephemeral Comedian had most of us questioning the art-market and global trade. When we think of a bent-armed black cross on a white circle against a red backdrop, an entirely different wave of emotion overcomes us.

How we apprehend the world is entirely based on perspective—individual and, when united, intersubjective to the extent that we share common understandings. Whether stemming from social, private or scientific realms of thought, cultural identity is experienced through intersubjectivity.

In two articles written for Syrian Heritage Archive, Rania Kataf describes the hidden figures behind Aghabani, the Demascenes' most admired fabric. Though once there were 5,000 women who worked from home in Aghabani production, today the numbers have drastically decreased. The Syrian war has put Aghabani "on the verge of extinction" by forcing women to leave Duma without their needles and embroidery machines. Only two locations in the old city create hand-printed fabrics: in a khan in Souq Midhat Pasha named Khan al-Dikkeh and in the Jewish Quarter. An attractive past vision of Aleppo—roughly 300 km north of Damascus—pre-dating the war, included hundreds of colourful hand-printed textiles hanging from the walls of its Great Citadel. "Sadly", Kataf writes, "this scene has disappeared and only lies in the memories of those who have worked in the craft". No longer able to watch the dyers at work, and burdened with the death of their masters as well as the introduction of new technologies, an ancient Syrian art form is now on the brink of extinction.

Empathy is important in the phenomenological account of intersubjectivity. Via highlighting an overwhelming sense of agency in Aghabani craftsmanship, Kataf clarifies that it is the subjects (not the objects) who are served through cultural heritage preservation. This



simple idea drives contemporary theory of conservation. The assumption that only conservators can set guidelines for preservation encourages dichotomy between what is tangible and what is intangible. Gironés Sarrió's (2003) note on removing laypeople from the equation, based on the assumption that they "may not be able to grasp a science or a field of work as we professionals can" is short-sighted. Yes, conservation includes aspects that are expert-only, but as evidenced in Kataf's articles, there are also many other aspects to heritage preservation in which no technical knowledge is involved.

Poignantly, Kataf concludes her article on textile printing with, "...what remains certain is the role Syrian cities played historically as manufacturing and trade centres in textile production – a story that craftsmen and traders printed in our ancestors' memories for centuries, with ink that lasts forever". Psychological characteristics – moods, affects and instincts – of considerable intensity infuse both subjectivity and intersubjectivity and are powerful cultural investments.

Since 2011, when the conflict in Syria began, hundreds of thousands of people have been killed and millions displaced. Rania Kataf is not a conservator. Yet she has embarked on a journey that seeks to remind people of the art of community, the power of connection and the importance of protecting cultural heritage under threat. These ideas also lie at the heart of our own practice: a shared, common interest or intersubjective reasoning behind what it is that we do. Kataf records the feelings, opinions, memories, prejudices, sentiments and comforts of Demascene subjects in the images she takes for "Humans of Damascus" and the articles she writes for the Syrian Heritage Archive. Her documentation of the Aghabani is essential, not only as a record of the craft's techniques, materials and historical significance but as a means of filling the gaps in our knowledge in preparation for future treatment efforts. While our field is a multidisciplinary, complex space full of chemical action, technical imaging and research that lend aid to the most intricate form of material insight, the craft of Aghabani will always be best understood by the Demascene.

I find Muñoz-Vinas' *Theory of Conservation* to be relevant in discussing Kataf's holistic interpretation of what Aghabani means to her and her community. For the people of Duma, the delicate range of textures and finely stitched Aghabani designs have "safeguard[ed] their city's identity" since the Ottoman period. Ethnography and material

culture together instil agency through collective intersubjectivity. Aghabani today is most commonly used as a tablecloth. Yet, the fabric is appreciated far beyond the realm of tableware in Demascene culture. "Each Aghabani is uniquely designed by one woman, just like a painting... No hands are like the hands of Dumanian women. They create magic".

Gironés Sarrió's idea derives from the old-fashioned concept of conservation being an "expert-only" zone, in which the authority of the practicing conservator depends on objects as subjects: objectification for the sake of simplifying conservation treatment methodology. Using Kataf's research as an example, perhaps conservation as a discipline should extend to admit a larger number of people in the decision-making process. The benefit in doing so would be to create what Muñoz-Vinas, Sörlin and Gustafsson dub the "trading zone". It is a daunting thought. As stated at the beginning of this article, subjects produce meaning, but meaning is constantly re-interpreted, especially when culture is entrenched in the very fabric of everyday life, such as the creation of the Aghabani cloth. Yet "trying to escape the challenge [of conservation decision-making] through objectivism is just that: escapism" (Muñoz-Vinas, p. 163).

"...what remains certain is the role Syrian cities played historically as manufacturing and trade centres in textile production—a story that craftsmen and traders printed in our ancestors' memories for centuries, with ink that lasts forever".

Conservation theory and practice are based on integration; not only do we have direct interface with citizens, but we are also required to bear in mind greater multi-factor quality dimensions. Yet, we are only participating actors in a system-wide endeavour that has historical implications. As such, we need to respond with respect.

Preservation-related activities, such as documenting the holistic and tangible heritage of Aghabani craftsmanship, prompt the jump from protection to pro-action by pushing cultural heritage advocates from their comfort zone and into the trading zone. By encouraging cross-sectoral cooperation between decision-makers, scholars, conservators, citizens, policy-makers and practitioners, Kataf is an inspiration to cultural heritage advocates everywhere. Indeed, beyond subject and object, we seem to share a mutual, intersubjective understanding of what conservation actually is. I'll conclude with a quote that I believe best captures all relevant themes touched on in this review. In a recent interview with CNN, Kataf advised the neighbouring municipality of Aleppo, then under bombardment, to follow her lead; "learn about the history of the city, so you can rebuild it – for a city is the reflection of you and you are a reflection of the city".



Top left: A sample of the handprinted fabric prepared for the women of Duma © Rania Kataf (CC-BY-NC-ND)

Top right: Stitch design for Aghabani © Rania Kataf (CC-BY-NC-ND)

Both images original location [here](#).



You can learn more about Rania Kataf's initiative, and support the work that she does, by accessing the following links:

["The Ink that Lasts Forever: Textile Printing in Syria"](#) by Rania Kataf

["Hidden Figures: The Women Behind the Beautiful Craft of Aghabani"](#) by Rania Kataf

Humans of Damascus on [Facebook](#)

Rania Kataf on [Instagram](#)

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Alexandra Taylor is a paintings conservator at Art Salvage & Art Conservation (NL). She is the IIC book reviews coordinator and the Icon Paintings Group social media officer. Alexandra received her conjoint BFA(h)/BA at the University of Auckland (NZ) and MA in cultural materials conservation at the University of Melbourne (AUS). Her 2019 GAF fellowship investigated current practice in preventing art crimes in conservation with the Association for Research into Crimes Against Art (IT).

ANNOUNCEMENTS

Due to the rapidly evolving situation regarding Covid-19, many event details are changing. We try 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

22nd Conservator-Restorers' Professional Meeting
Slovenia

23 May 2022

Posavje Museum, Brezice, Slovenia

Abstracts due: 18 February 2022

For more information visit [here](#).

Canadian Association for Conservation of Cultural Property (CAC) 47th Conference

26-28 May 2022

Hamilton, Ontario, Canada

For more information on abstract submissions visit: <https://www.cac-accr.ca/our-conferences/>

2nd Colour Photography and Film Conference

15-16 September 2022

Florence, Italy

Abstract deadline: 28 February 2022

For more information visit [here](#).

ICOM-CC 20th Triennial Conference

Working towards a Sustainable Past

18-22 September 2023

Valencia, Spain

Paper submissions due: 8 April 2022

For more information visit: <https://www.icom-cc2023.org/>

Photomechanical Prints: History, Technology, Aesthetics, and Use

30 October-3 November 2023

Washington DC (USA)

Paper submissions will be due October 2022

For more information visit [here](#).

CONFERENCES, SYMPOSIUMS

ICOM-CC Working Group Graphic Documents, Interim Meeting

10-13 February 2022

Online

For more information write: icomccgraphdocs@aol.com or 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

14-18 February 2022

Online / Germany

For more information [visit here](#).

SHAKE in Conservation Talks: Big Research in Tiny Speeches

17 February 2022

Brussels, Belgium

For more information visit: www.shakeinconservation.be/conservation-talks-2021

Young Professionals Forum-Emerging skills for heritage conservation

17 February-16 June 2022, Final event 1 July

Centro Conservazione e Restauro "La Venaria Reale", Italy

For more information visit: <https://www.centrorestaurovenaria.it/en/research-and-innovation/young-professionals-forum>

Museum Advocacy Day 2022

28 February-1 March 2022

Virtual (USA)

For more information visit [here](#).

110th CAA Conference: Conserving Performance, Performing Conservation

3-5 March 2022

Chicago, USA

For more information visit [here](#).

MUNCH2022 Conference: Understanding Munch and the art at the turn of the centuries, between the museum and the laboratory

21-23 March 2022

Oslo, Norway

Find more information here: http://www.hercules.uevora.pt/THE_SCREAM/conference/

50th AIC Annual Meeting: Reflecting on the Past—Imagining the Future

13-18 May 2022

Los Angeles, USA

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

Bridget Riley Symposium

14 May 2022

Yale Center for British Art, New Haven, CT (USA)

Find more information here: <https://www.iiconservation.org/content/bridget-riley-symposium>

Nano-Systems: Research and Applications on Cultural Heritage

16 May 2022

Online and in person, Caparica, Portugal

For more information [visit here](#).**AAM 2022 Annual Meeting & Museum Expo**

19-22 May 2022

Boston, USA

For more information visit: <https://annualmeeting.aam-us.org/>**Terra 2021 13th World Congress on Earthen Architectural Heritage**

7-10 June 2022

Santa Fe, New Mexico, USA

For more information visit: <https://na.eventscloud.com/website/8033/>**5th International Conference on Innovation in Art Research and Technology (InArt 2022)**

28 June-1 July 2022

Paris

Further information found here: <https://inart2022.sciencesconf.org/>**28th EAA Annual Meeting**

31 August-3 September 2022

Budapest, Hungary

For more information visit: <https://www.e-a-a.org/ea2022>**IIC Wellington Congress 2022**

5-9 September 2022

Wellington, Aotearoa New Zealand (and Online)

For more information [visit here](#).**Metal 2022**

5-9 September 2022

Helsinki, Finland

For more information [visit here](#) or contact: admin.metal2022@paper-flow.com**15th ICOM-CC Wet Organic Archaeological Materials Conference (WOAM)**

19-23 September 2022

Kazan, Republic of Tatarstan

For more information visit: www.conference-service.com/ICOM-CC-WOAM2022**2022 ICOM-CC Glass & Ceramics Interim Meeting Recent Advances in Glass and Ceramics Conservation**

9-11 November 2022

Lisbon, Portugal / Online

For more information visit: https://eventos.fct.unl.pt/icomcc_gc_2022**Photochemical Prints: History, Technology, Aesthetics, and Use (FAIC)**

30 October-4 November 2023

Washington DC, USA

For information contact: learning@culturalheritage.org**COURSES, WORKSHOPS****ICOM: Creating Meaningful and Inclusive Museum Practices**

4-Week course requiring 5 hours/week

Online

For more information [visit here](#).**Implementing Sustainable Energy-Saving Strategies in Cultural Institutions (IPI)**

16-17 February 2022

New York City

For more information: <https://www.imagepermanenceinstitute.org/>**IAP Integrated Pest Management**

22-23 February 2022

Online

For registration and more information [visit here](#).**Minimal Invasive Methods for the Conservation of Textile Painting Supports**

1 March-1 April 2022

Online / Germany

For more information [visit here](#).**Reconstructing Archaeological Ironwork**

29 March 2022

Online

For more information [visit here](#).**IAP Hazards in Collections**

6-7 April 2022

Online

For more information visit: <https://academicprojects.co.uk/courses/hazards-in-collections-4/>**IAP Printmaking Techniques**

26-27 April 2022

Online

For more information visit: <https://academicprojects.co.uk/courses/printmaking-techniques/>**Agar Spray: New applications of rigid gel for the treatment of large surfaces**

9-10 May 2022

Palazzo Butera, Palermo, Italy

For more information contact: ambragiordano@yahoo.it**Metal and Composite Threads in Textiles Workshop**

8-10 June 2022

Cleveland, Ohio (USA)

Deadline: 15 February 2022

For more information visit: <https://learning.culturalheritage.org/p/metal-threads>**Workshop on Asian Papers and Their Applications in Paper Conservation**

2022 (tentative)

The British Library, London, UK

For more information [visit here](#).



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