

et misericordiam tribuisti michi: & uisita-
tio tua custoduit spiritum meum. *Ps. 138.*

Issue 93, DECEMBER - JANUARY 2023

IIC

NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

calcem me coagulauit pelle & carne
uestisti me ossibus et nervis compe-
gisti me. *v.* Vitam et misericordiam tri-
buisti michi et uisitatio tua custo-
diuit spiritum meum. Honne.
Dñs Regit me et *Ps. 138.*
nihil michi deerit: in loco pascue
ibi me collocauit. **S**up aquã re-
fectio nis educauit me: animã
meam conuertit. **D**educit me
sup semi-
tal iusticie: ppter nomen
suũ. **N**ã & si ambulauero in me-
dio umbre
mortalis: nõ timebo ma-
la quõ time-
cum es. **V**irga tua et



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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 3 Birdcage Walk
 London SW1H 3JJ
 Tel: +44 (0)20 7799 5500
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NiC Contributing Staff

Sharra Grow, Editor in Chief
news@iiconservation.org

Ellie Sweetnam, Fellowship and Membership Programme Manager
Ellie.Sweetnam@iiconservation.org

Alexandra Taylor, Book Reviews Coordinator
alexandra.taylor2@outlook.com

Marina Herriges, Associate Editor for Reframing Conservation Through Sustainability
marina.herriges@gmail.com

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FROM THE PRESIDENT'S DESK

I was pleased to be able to represent IIC and speak at the recent *International Climate Control Conference* that was delivered online at the beginning of December. IIC has been at the forefront of discussions on environmental conditions in collecting institutions and the impact they have on energy use and subsequent carbon emissions for some years. In 2014 we developed with ICOM-CC the *IIC/ICOM-CC Declaration on Environmental Guidelines*, which have continued to be a key reference and starting point for climate control decisions with organisations like AICCM using the declaration to develop a set of environmental guidelines in 2018 (updated in 2022) suited to their local climates. The 2014 Declaration came at a time when there was a major focus on this issue within the cultural sector with a variety of organisations producing guidelines including AIC and Bizot. Whilst the issue has continued to be discussed over the ensuing eight years, formally readdressing this issue in the light of the climate crisis by way of this conference was overdue. The conference was organised by Gallery Climate Coalition and Ki Culture with Caitlin Southwick hosting sessions, and we applaud her and the Gallery Climate Coalition in conceiving this conference and their energy in bringing it together.



As part of the preparation of the 2014 Declaration, IIC undertook a survey which canvassed a wide range of issues on appropriate climate controls for collections and the factors that impact on them. Two fundamental questions stood out:

1. What are the quantifiable savings in energy use achieved by widening environmental parameters?
2. What levels and fluctuations of temperature and RH can artworks and objects be exposed to with no or minimal risk of damage?

We identified that the conservation profession needs to work towards the following:

- Transparency regarding the reality of current environmental conditions in museums and galleries around the world
- Wider discussion between conservators and building managers in a non-judgemental way
- Further research into the effects of environmental change on artworks and objects, their tolerance for change and the risk of damage
- Greater documentation of data on damage caused by environmental conditions and the sharing and dissemination of this information

Fundamentally our planet is now undeniably in crisis. The climate is changing, highlighted by the many extreme events of the last few years as well as recent statistics showing we are on the brink of at least [five major climate tipping points](#). Critically our emissions reduction is too slow, and despite some encouraging signs out of COP27, there is still no credible pathway to limit warming to 1.5 degrees Celsius. We all acknowledge that until we reach close to net zero emissions, the amount of CO₂ in our atmosphere will continue to rise and warm the planet. Unfortunately, the main driver for change within museums in most of Europe and North America remains tied to economic benefits.

The 2014 IIC/ICOM-CC Declaration on environmental guidelines partly came about as a result of conservators wanting to retake the reins on establishing appropriate climate conditions—guidelines which had been largely influenced by organisations such as Bizot who were seen, rightly or wrongly, as driving an agenda to facilitate easier loan arrangements for art works. It was a time when there was not only a level of distrust between conservators, building managers and directors, but even between conservators themselves. Eight years on, it is clear that the relationship between conservators and building managers is generally more cohesive with a joint ambition to achieve better results. IIC's view is that we need conservators, registrars, facility managers and directors all in the same room working together to reach consensus. If it was important in 2014, how much more vital, in these times of climate emergency, is it now? IIC sees leadership as critical, and we are determined to do all we can to lead and support our profession to adapt to climate change and mitigate its effects on cultural heritage.

Unfortunately, I must finish on a sad note. IIC is a close-knit family with a secretariat whose output always amazes members when they realise how small it is. The sudden loss from that family of Kate Smith has been devastating and keenly felt, and we join with her family in mourning. A tribute to Kate by *NiC's* editor Sharra Grow is provided in this issue.

With my best wishes for 2023,

Julian Bickersteth
IIC President

MESSAGE FROM THE EXECUTIVE DIRECTOR

As 2022 draws to a close, it has been a time to pause and reflect. We lost our lovely Kate Smith, IIC's digital engagement editor, who passed away on 15 November. We include tributes to Kate [here](#).



With the sad news weighing heavy in our hearts, November also saw the IIC team, led by Marina Herriges, deliver the second Edit-A-Thon taking place alongside COP27 Sharm El Sheikh, Egypt. Continuing the great success of last year, we were both overwhelmed and inspired by the level of commitment shown by IIC members and the wider conservation community with over 245 people signing up to edit and create content for the world's largest encyclopaedia, Wikipedia, focused on cultural heritage conservation sustainability, UN sustainable development goals and climate action themes. We remain grateful to Dr Richard Nevell and colleagues from Wikimedia UK for their continued support training new editors and in delivering a successful event.

Despite the glacially slow progress at COP27, world leaders agreed that there should be a loss and damage fund for those most, and first, at risk due to climate change. This included an acknowledgement of cultural heritage. The wider framework of the [Sharm el-Sheikh Implementation Plan](#) (SHIP) notes with grave concern:

“Growing gravity, scope and frequency in all regions of loss and damage associated with the adverse effects of climate change, resulting in devastating economic and non-economic losses, including forced displacement and impacts on cultural heritage, human mobility and the lives and livelihoods of local communities, and underlines the importance of an adequate and effective response to loss and damage”.

As always details will be important, but as the Climate Heritage Network recognised, efforts would need to be doubled to achieve a more holistic recognition of heritage within climate agendas moving forward. As we take a moment to consider what actions to take, one thing is clear: the challenge is so great we cannot afford to waste time or resources by working in silos. Partnerships are key.

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD

I have been attending in-person parties and workshops during this end-of-year season, literally rubbing elbows (and of course singing karaoke) with friends and colleagues to a degree that I haven't done in several years. I imagine most of you can relate. It has truly felt healing after so much isolation.



It has also been healing to be among colleagues and loved ones after some deep-cutting losses this year, including (as Julian and Sarah have mentioned) our lovely colleague and friend, Kate Smith. It is still too new and painful to dwell on without tears, but you can read my tribute to Kate in this issue (p. 22). Please do get in touch if you have your own memories of Kate to share with her family and with our IIC family.

Sharra Grow
IIC Editor, News in Conservation

NEWS IN BRIEF

CLIMATE ACTIVISTS ATTACKING CULTURAL HERITAGE

In the last few months there have been over 20 direct attacks on artworks and cultural heritage in museums all over Europe and abroad. These attacks have included tossing soup, paint, cake, mashed potatoes and more at high-profile heritage objects (mostly paintings) with most protestors then adhering parts of their bodies to the gallery walls or to the heritage objects, all while shouting and wearing their messages, recording the attacks for quick and viral dissemination on social media.



This concentrated effort has been alarming and has enraged parties on both sides. Most of these protests have been executed by members of the Last Generation and Just Stop Oil movements which are focused on bringing awareness to the climate crisis, hoping to elicit action on the part of governments and the powers that be. While attacking cultural heritage is not a new form of protest or terrorism, this current trend does differ in one important way from many we've seen in the past.

Often, monuments and artworks that have been attacked are linked to the issue at hand. For instance, 16th-century Protestants ransacked Catholic churches, destroying religious art with the intent of harming the Church organization. More recently, the destruction of the Firdos Square Saddam Hussein statue after the US invasion of Iraq symbolized the fall of Hussein from power. Institutions of cultural heritage have also been bombed in an effort to destroy a people's history and their hope. But the message from these current protestors is different.

As stated by one of the Vermeer attackers, "How do you feel when you see something beautiful and priceless being apparently destroyed before your eyes?" he said. "Do

Mona lisa fever. [Jose Luis Hidalgo R./Flickr](#) (2015). Image licensed under [CC BY 2.0](#).

you feel outrage? Good. Where is that feeling when you see the planet being destroyed before our very eyes?"

As pointed out by art history professor Kirsten Thomas (University Stuttgart), it is clear from statements by the protestors that it is not the artworks (or the artists) that are being held responsible for climate change, nor does the existence of these objects support those in power accused of ignoring the global crisis. The artworks and heritage objects being attacked do not themselves embody what the protestors are fighting against. As stated by Thomas in reference to these recent attacks, these "artworks are taken hostage in a battle they have nothing to do with."

While the attacked heritage objects have been by-in-large minimally affected, there has still been damage to frames, glazing and museum property, not to mention the threat of copy-cat attacks that have and will likely continue to occur. As conservators well know, little bumps, small changes, and even treatments can leave a permanent mark.

In response many museums in Europe are implementing tighter security protocols, checking and limiting visitor bags and belongings in galleries, and there are other measures that some (like the Louvre) are not disclosing publicly in an effort to stay one step ahead of future attackers.

SAUDI ARABIA LAUNCHES MODERN URBAN HERITAGE INITIATIVE

It was two years ago that the Al Rabooa mosque in Jeddah was demolished. It took three months of demolition to level the blue-domed structure with gold inscriptions adorning its inner walls. Despite letters of pleading and protest, the building—from the 1980s—was soon a heap of rubble, destroyed to make way for a larger mosque. While Saudi Arabia has laws about heritage conservation, most recognized heritage dates from a much older time, while newer construction is more readily taken down and replaced.

Perhaps it was the destruction of Al Rabooa and similar examples of Modern architecture that prompted a new program, just put into action in Saudi Arabia. In recognition of



Below is a list of artworks and heritage (with the artist and location) that have been targeted by protestors in recent months:

- "Copy of the Last Supper" student of Leonard da Vinci (England)
- "The Hay Wain" John Constable (England)
- Dinosaur skeleton exhibit (Germany)
- "Massacre in Korea" Pablo Picasso (Australia)
- "The Sower" Vincent Van Gogh (Italy)
- "Sunflowers" Van Gogh (England)
- "Girl with a Pearl Earring" Johannes Vermeer (the Netherlands)
- "Peach Trees in Blossom" Vincent Van Gogh (England)
- "Meules (Haystacks)" Claude Monet (Germany)
- "Primavera" Sandro Botticelli (Italy)
- "Mona Lisa" Leonardo da Vinci (France)
- "Clown" Henri de Toulouse-Lautrec (Germany)
- "Death and Life" Gustav Klimt (Vienna)
- Egyptian mummy replica (Spain)
- "Seaside landscape" Emily Carr (Canada)
- "The Clothed Maja" and "The Naked Maja" Francisco Goya (Spain)
- "Sistine Madonna" Raphael (Germany)
- "Laocoon and His Sons" (the Vatican)
- "Unique Forms of Continuity in Space" Umberto Boccioni (Italy)
- "My Heart's in the Highland" Horatio McCulloch (Scotland)
- "Tomson's Aeolian Harp" J.M.W. Turner (England)
- "Campbell's Soup Cans" Andy Warhol (Australia)

Riyadh - King Saud University Grand Mosque [Stephen Downes/Flickr](#) (2014). Image licensed under [CC BY-NC 2.0](#)

cultural heritage as national wealth, the Modern Urban Heritage initiative launched in November to preserve important Modern Saudi architecture, led by the country's Heritage Commission. Included structures will be both distinctive as well as representative of facets of Saudi history, with selected architectural structures built within the past half century—especially during the 1980s oil boom—during a time of great change and growth in Saudi Arabia.

The selection process for registering landmarks and buildings is to include eight main criteria including aesthetic, historical and cultural value, scientific and technological value, landmark prominence, rarity, spatial context, site status, and authenticity.

The initiative will include three programs: Modern Urban Heritage Exploration and Recording, Modern Urban Heritage Documentation, and Modern Urban Heritage Preservation and Restoration. The programs will roll out in six phases to include exploration, architectural and urban documentation, registration and coding, restoration and rehabilitation, development and investment, and management and operation.



FROM SPACE TO ART CONSERVATION: NEW EUROPEAN MOXY PROJECT EMBARKS UPON THE DEVELOPMENT OF OXYGEN-BASED NON-CONTACT GREEN CLEANING SYSTEMS

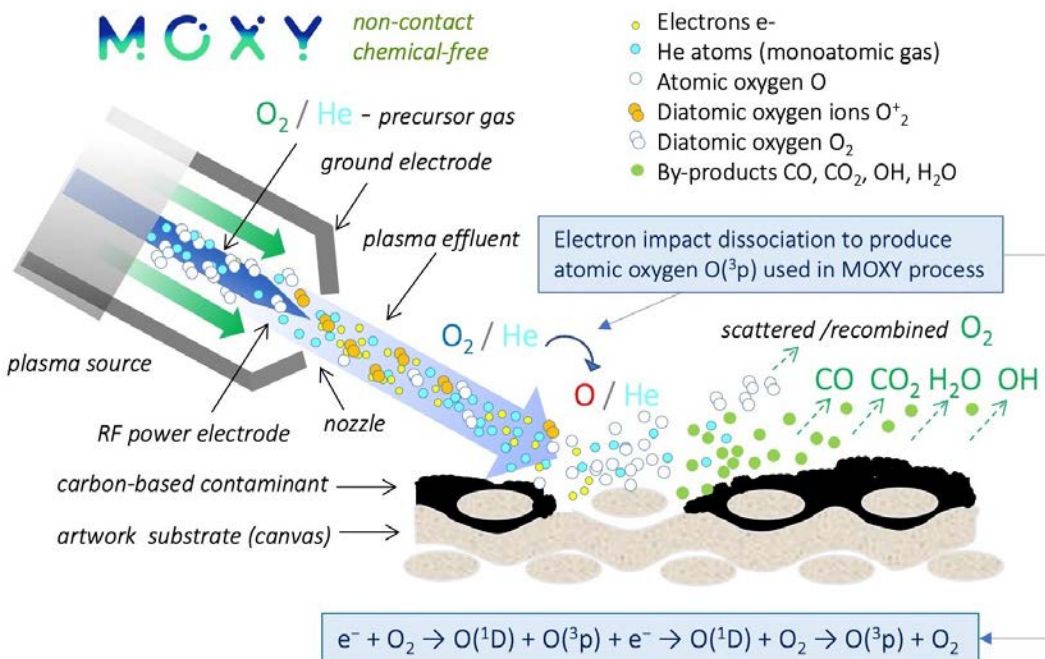
"The Moxy project stands alone in the world as it embarks upon the development of new and non-traditional methods of art restoration that may enable cleaning of artworks not previously possible through the use of atomic oxygen". With these words NASA scientists Bruce Banks and Sharon Miller, who pioneered atomic oxygen in art conservation, opened the MOXY project kick-off meeting via a virtual bridge between NASA Glenn Center and Ghent University, the coordinator of the new four-year European MOXY project, which started on November 1, 2022.

Above: MOXY banner.

Below: Non-contact plasma-generated atomic oxygen cleaning process of soot on canvas.

Images provided by RUPT Research Unit for Plasma Technologies at Ghent University

The MOXY mission, which was funded with a grant of over €4 million in 2022 under the Horizon Europe call for "Green Technologies and Materials for Cultural Heritage", resonates with multiple present-day needs of the field, to safeguard cultural heritage in times of climate crisis which poses significant threats to cultural heritage through pollution, wildfires, societal crisis, and vandalism, including recent attacks on paintings by E. Munch, G. Klimt, and V. Van Gogh by climate activists. Diverse, unstable, friable and porous materials, which constitute numerous works of art and present formidable challenges to conservators, often cannot be cleaned with available techniques without causing unacceptable damage to the irreplaceable underlying substrate.



While “do no harm” is embedded in the DNA of art conservation, the paucity of clean and green technologies makes it also difficult to avoid negative impacts to the environment, especially taking into consideration the full life cycle of all chemicals and supporting means in cleaning treatments.

To create a breakthrough, experts from plasma physics, green chemistry, heritage science, and conservation from Ghent University, University of Amsterdam, University of Antwerp, National Gallery of Denmark, University of Pisa, Eindhoven University of Technology, KPV, Moderna Museet, ICOMOS-Lithuania, and WeLoop have joined forces in the collaborative research project “Green Atmospheric Plasma Generated Monoatomic OXYgen Technology for Restoration of the Works of Art” (MOXY).

MOXY aims to lead the sustainability transformation in the field by innovating green technology which uses oxygen atoms to remove carbon-based contaminants in a non-contact way. MOXY atmospheric elemental oxygen beam technology and methodology will enable removing soot, combustion products, hydrocarbons, organic compounds, biological contaminants with a non-contact and liquid-free process, without need for chemicals, without health or environmental concerns, and producing only small amounts of volatile and benign environmental by-products, such as CO₂ or water vapor. Atomic oxygen has unique potential for otherwise problematic porous surfaces that are known for sensitivity to mechanical cleaning and liquids such as mineral materials (i.e., plaster, alabaster, architectural finishes), woven materials and nonwovens (i.e., textiles, canvas, paper), friable media (i.e., pastels, modern oils), and modern materials to remove dust, soot, fingerprints, defacement materials, and biological contaminants. Unlike sterilization, oxygen atoms will remove the dead and fragmented cells completely.

Moxy’s mission and objectives are far-reaching and challenging. Researchers aim to harness a highly reactive and extremely short-lived material, usually found only in the space environment, for use in atmospheric conditions on the ground. At about 250 km altitude, atomic oxygen exists without recombination since only about 10⁹ atoms are found in one cm³. It is an infinitely small number, as the air we breathe contains approximately 1.6·10¹⁹ oxygen atoms per cubic centimeter. Atomic oxygen beam technology and interactions with art materials need to be understood and developed, and the full potential is yet to be realized. Moxy is venturing into new territory, and the research team must address many questions to which there are currently no answers. But such is the path for innovation that is heading towards something transformative. MOXY can be followed on Instagram @moxy.project, Twitter @moxy_horizon, Facebook MOXY project page, and www.moxyproject.eu

Ghent University, MOXY project coordinator; ICOMOS Lietuva, ICOMOS National Committee

*Nina Olsson, Senior Researcher at ICOMOS Lithuania
ICOMOS National Committee*



Soot removed from cotton canvas using oxygen atoms under the microscope.

Images provided by RUPT Research Unit for Plasma Technologies at Ghent University

WILLARD CONSERVATION DONATES CONSERVATION SUCTION TABLE TO SUPPORT CONSERVATION EFFORTS IN UKRAINE

Willard Conservation Equipment Engineers of Chichester have donated a conservation suction table worth over £50,000 to The National Centre for Restoration in Kyiv, Ukraine to assist with the protection and conservation of priceless heritage objects in the war-torn country.

Rescuing priceless works of art and items of cultural significance is anything but easy at the best of times, but in countries like Ukraine suffering conflict, the brave work undertaken by conservators still in Ukraine demonstrates selfless commitment to their country's heritage. Willard hopes that by providing the first table of its kind in the country, the lives of professionals still working in the country will be made a lot easier with this vital piece of conservation equipment. Measuring at 3.5 meters x 2.5 meters, this table is one of the largest in the world.

Painting Conservator-Restorer, Katya Belaia-Selzer has been a vital link to fellow conservators in Ukraine and has been instrumental in the organisation of this donation. Katya recently commented on the awful news of museums in occupied regions in Ukraine being looted and completely emptied. "The table is going to make a big difference and will undoubtedly be a huge morale boost for our Ukrainian colleagues. I keep this image in my head of visiting Kyiv soon when the war is won and seeing their wonderful conservation department all beautifully equipped."



Willard CEO, Paul Willard (pictured second right) with his team of engineers alongside the newly refurbished conservation suction table. Image courtesy of Willard Conservation.

Willard Conservation are expecting a visit from two Ukrainian Conservators at Willard's Chichester workshops next Tuesday 6th December to see the table in action before it's packed & shipped. If you would like to join us for this meeting, please get in touch. paul@willard.co.uk

Katya Belaia-Selzer along with her colleague Donatella Banti are the co-founders of the UA-UK Cultural Heritage Initiative.

Since the 1950's, Willard Conservation Ltd has led the way forward in the innovation of conservation tools and equipment for use in the conservation of fine art, textiles and historic media. Having gained a solid reputation for proven longevity through the highest level of craftsmanship, Willard products are in use throughout the world's leading galleries, museums and private studios.

To support the donation, our regular shipping partner, P&M Packaging of Eastleigh have kindly donated the shipping case to ensure safe delivery of the table, which is planned to commence in the very near future.

Paul Willard, CEO at Willard Conservation said, "we feel compelled to help the conservation community in Ukraine in their time of extreme adversity. Preservation of the world's priceless works of art and historic media is of paramount importance and we're pleased to be able to help in this small, but nevertheless important, way".

Willard Conservation are ex-

Committed to nurturing the future of conservation, Willard Conservation regularly supports conservation events and conferences as well as sponsoring student and emerging conservators. This donation is the company's most generous to date and Willard hopes to continue supporting in-need causes in the near future. www.willard.co.uk



GEORGETTE IN THE GARDEN

A new short film set in the world of art conservation will go into production in early January 2023 in New York City. The film, entitled *Georgette in the Garden*, follows Monica, an art conservator who, after discovering a hidden figure beneath an important eighteenth-century painting, struggles to restore a potentially objectionable portrait. The story of the film has been inspired and informed by a number of complicated and controversial works of art and the fascination of how value in art is created, reinforced, and destroyed.

The film's writer/director Grace Philips first encountered art conservation when she saw *Girl with a Pearl Earring* at the Frick Collection in high school. She was deeply moved by the painting itself and equally moved by the work that went into its restoration. In 2019, while searching for an idea to become her thesis project at Columbia University's Film MFA program, Grace came across the story of the restoration of *Salvador Mundi* and immediately began ruminating on all kinds of questions that would lead to *Georgette in the Garden*.

One such train of thought revolves around how the hand of the artist interacts with the hand of the conservator. Sharing a canvas with an artist appears largely as a hidden job—one that so often seems executed by women restoring or conserving the works of men, behind the scenes, while the walls of art institutions around the world greatly lack equitable representations of female artists in their own right. This idea is one of many layered within the film that seeks to ask more questions than it answers.

The project has been awarded a production grant through the Alfred P. Sloan Foundation and is still seeking additional funding. To learn more about the project and the people behind it, visit their page on [Film Independent](https://www.film-independent.com).

Georgette in the Garden. Film promotional image. Courtesy of Grace Philips.

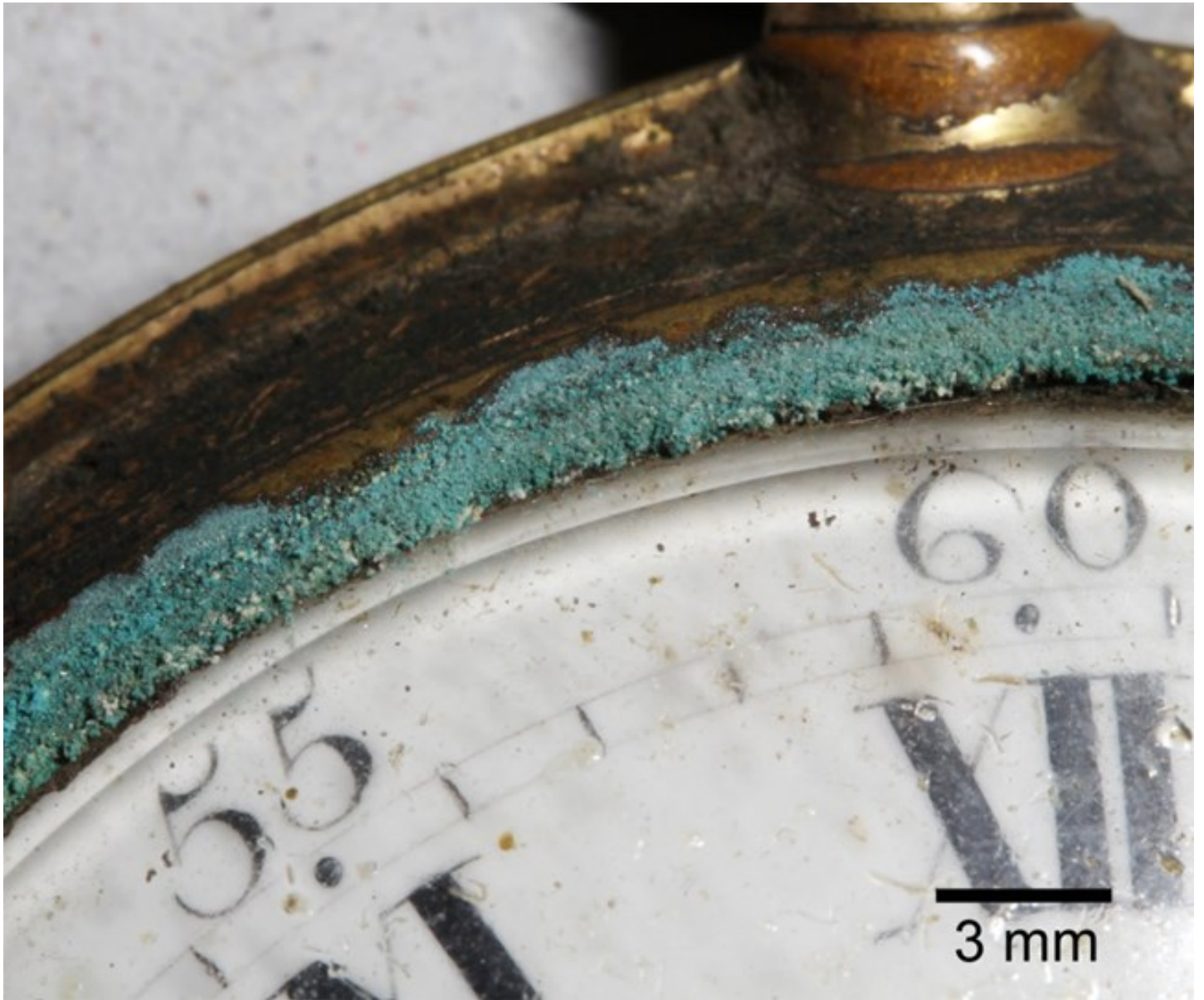


Figure 1. Liquids from glass deterioration induce corrosion on brass. Due to the pollutant formaldehyde, copper (green) and zinc (white) formates are formed. © Andrea Fischer, ABK

TWO AT A TIME: CLIMATISATION AND POLLUTANT ABSORPTION

IIC SEED MONEY BEARS FRUIT

Gerhard Eggert

Saturated aqueous salt solutions (water containing the maximum amount of a salt soluble) have been used to create a fixed relative humidity (RH) in display cases. Museum handbooks from the '70s and '80s—including those by Thomson or Stolow—devote some pages to their use. The last article on these salt solutions' practical use appeared in 1991, and then there was nothing more. Why?

One can now hardly find a museum that still uses them. Are there any disadvantages? The earlier literature mentions the risk of spilling liquid, the creeping of salts, the effect of temperature changes, and possible corrosive emissions from solutions. All these problems have been addressed in a recent article in *Heritage Science* (Open Access: <https://doi.org/10.1186/s40494-022-00689-3>):

- The risk of spilling can be controlled by placing the solution in the bottom of cases below the exhibits.
- The creeping of salts over container walls can be avoided by using hydrophobic materials (PE, PP), rather than hydrophilic glass or steel which are easily wetted by aqueous solutions.
- By choosing the right salts (e.g., magnesium instead of calcium nitrate), one can avoid larger variations of RH with room temperature.
- Saturated solutions of magnesium nitrate (RH = 53%) and potassium carbonate (43 %) do not emit corrosive gases as was found in thermodynamic calculations and confirmed by the Oddy test.

“Often, good ideas are so simple; they only need to flash through your mind!” That was my thought when I first considered the effect of such solutions on pollutants in the atmosphere of display cases. Could salt solutions also be useful in absorbing pollutants from the air, thus killing two birds with one stone?

This idea first arose during desiccator model experiments at the Stuttgart State Academy of Art and Design, conducted to better understand glass induced metal corrosion (for details on this, see Andrea Fischer's article in *Studies in Conservation* 63:6, 342-355). After soaking copper alloy test coupons in alkali carbonate solutions (mimicking contact with unstable glass) and drying them, these metals were then exposed to vapours from a formaldehyde solution. This ubiquitous air

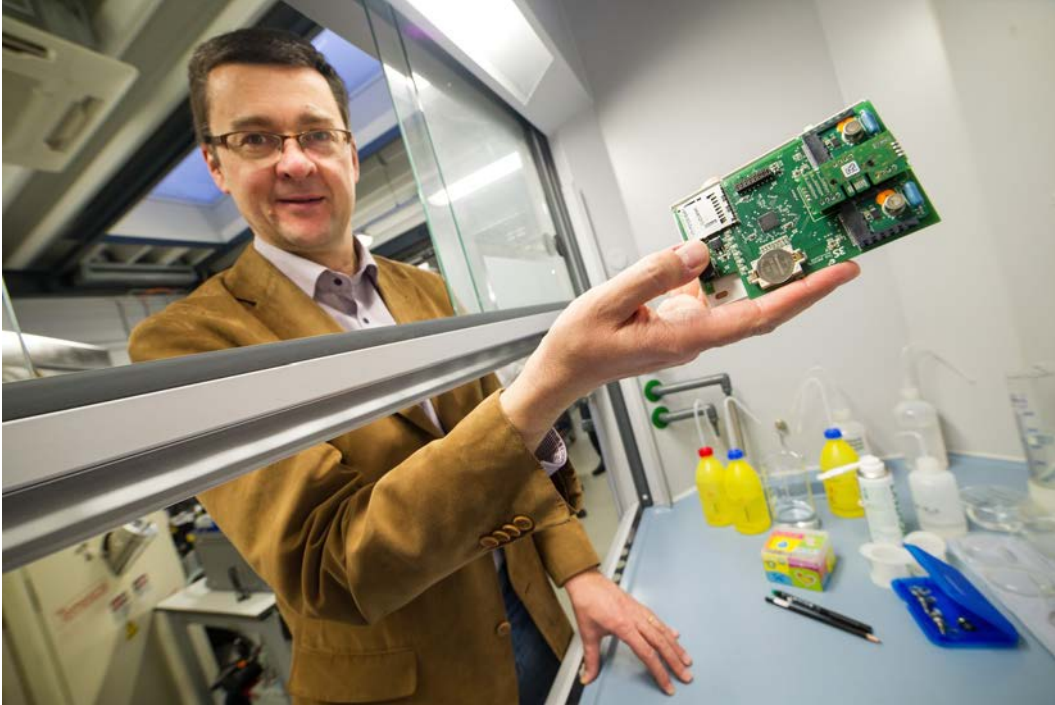


Fig. 2: Prof. Schütze presenting a newly developed glass sensor in his lab. © Oliver Dietze, UdS

Fig. 3: Display case of "sick" glasses at Veste Coburg during maintenance, compartment for solution containers opened. © Heiner Grieb, Veste

Fig. 4: Weighing salts to prepare solutions. © Heiner Grieb, Veste

pollutant was chosen because we often found formates on metal objects with glass contact (Fig. 1). In the presence of potassium carbonate, it took much longer until corrosion was visible, compared to a control. Potassium carbonate (potash) absorbs humidity and forms a saturated solution maintaining an RH of 43% (as long as there is undissolved potash present).

The obvious question, "Is some of the formaldehyde absorbed into the solution?" can be answered by physical chemistry, which gives a clear answer: yes! However, the next questions of "how much is absorbed?" and "how long does it take?" needed further experimentation using special equipment to measure trace pollutant concentrations. An IIC seed money grant from the [Opportunities Fund](#) helped to meet the costs of two experiments at the Fraunhofer Institute in Braunschweig, which yielded exciting results; after 50 minutes, half of the trace concentration of formaldehyde had already been absorbed by a magnesium nitrate salt solution (RH = 53%), and the same absorbance using potassium carbonate salt took only 20 minutes. Potash in aqueous solution is alkaline (pH 11.3). Therefore, it has the advantage of not only being capable of dissolving gases physically but can also react chemically with aldehydes and can neutralise acidic gases.

These encouraging results helped our team to gain a research grant from the German Federal Environmental Foundation (DBU) to measure the effect of salt solutions on relevant corrosive pollutant gases. The list of gases to be tested includes acidic gases from the outdoor air (sulfur dioxide, nitrogen oxides), mineral acids (nitric, hydrochloric), organic acids (formic, acetic), the corresponding aldehydes (formaldehyde, acetaldehyde) and hydrogen sulfide. Experiments at the University of the Saarland (Prof. Andreas Schütze, head of project) (Fig. 2) will use calibrated metal oxide semiconductor (MOS) gas sensors in dynamic mode and methods of deep learning for data evaluation <https://www.lmt.uni-saarland.de/index.php/de/forschung>. Parallel to this, the practical application of salt solutions in museums will be coordinated by the project partner Art Collections of Veste Coburg <https://www.kunstsammlungen-coburg.de/en/home/> (Heiner Grieb). They have 30 years of experience in the climatisation of 'sick' glass using

magnesium chloride salt solutions with an equilibrium RH of 33%. (Fig. 3 and 4).

In recent decades, saturated salt solutions were widely replaced by silica gel products. However, Alexandra Schieweck found "the assumption that silica gels ... might also act as pollutant adsorbers cannot be confirmed." Hopefully, our research into the effectiveness of saturated salt solutions will yield better and more solid results. As passive climatisation, salt solutions do not depend on the defect-free performance of active HVAC systems. This is a major advantage in managing such risks in museums, minimising the damage to objects that malfunction of such systems can cause, not to mention the significant energy consumption that could simply be avoided by implementing such passive systems. The use of saturated salt solutions has the potential to lower the carbon footprint for display climatisation considerably making it a more sustainable display system on a global level.

With these promising preliminary results and the great potential for a variety of benefits (from minimizing corrosion to protecting the museum's pocketbook and our planet) we anticipate this research project will inspire new interest in the application of saturated salt solutions, giving this technique a well-deserved revival.

CALL FOR COLLABORATION

Do you want to take part in the practical tests of salt solutions during the research project? All you need is two or four display cases at hand and RH data loggers. Tests should be able to continuously run over a full-year cycle starting early in 2023. Please join a number of our colleagues who have already agreed to take part, and contact us at: profdreggert@gmail.com.



Gerhard Eggert, FIIC, professor emeritus at the Institute of Conservation Sciences in Stuttgart. He holds a diploma degree in chemistry and a doctoral degree in natural sciences from the University of Bonn. From 1985 until 1998, he was head of the Conservation Department of Rheinisches Landesmuseum Bonn dealing mainly with archaeological finds from the Rhineland. From 1998 until 2019, he was chair in objects conservation at the Stuttgart State Academy of Art and Design. His research focuses on manufacture, corrosion, and conservation of inorganic objects.

COLLABORATIVE RESEARCH IN MANUSCRIPT MAKING AT THE UNIVERSITY OF GRAZ, AUSTRIA

Luba Dovgan Nurse and Theresa Zammit Lupi

The University of Graz in Austria, has a remarkable collection of rare books and manuscripts totalling around a quarter of a million items. Its Special Collections Library is home to approximately 340 manuscripts from Seckau Abbey, Styria, Austria (endowed in 1140 by the Augustinian Order of Canons Regular) that came to Graz following the dissolution of monasteries in 1782. The Seckau collection spans a period from the 12th to the 16th century and is a unique resource for the study of manuscript making.

Together with Dr Thomas Csanády, one of the heads of the Special Collections Department, we are currently surveying the Seckau collection from different perspectives: Dr Csanády as a theologian with a great ability to read the Latin texts, Luba as a textiles and organic materials conservator and Theresa as a book conservator and codicologist. Alongside this collaborative work, Luba is investigating the phenomena of piecing and repairing parchment with polychromatic silk threads focusing in particular on a group of 12th-century manuscripts for her doctoral research (Academy of Fine Arts Vienna). Figure 1 shows a typical example of a parchment folio sewn with silk thread.

While trying to define and date these stitching phenomena, it became more and more apparent that the dating of the binding structures is pivotal to this study. We are currently reviewing the published literature on codicology, palaeography and hand-sewing in manuscripts. Our approach is to focus on the book as a physical object and to connect the various strands of previous research. Our view is that the codicological study of the Seckau manuscripts ought to include the study of stitches because these too are essential components of the making of a book. In so doing we are seeking to link both content and materiality to develop new methods of looking at manuscripts. Another project that benefits from this collaborative methodology is the study of the manuscripts at Stiftsbibliothek Vorau, Austria.

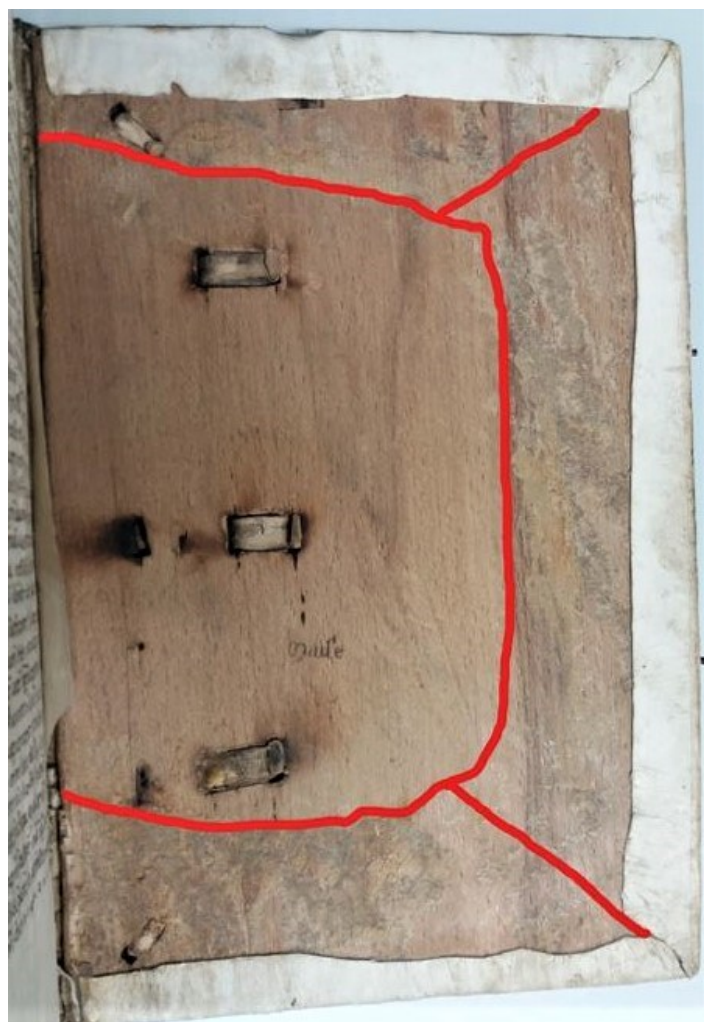
The following are some examples of recent observations that we would like to share. The case studies discussed highlight the challenges of dating, the use of textiles in book production and the methods of historic repairs. Three examples come from the Seckau collection in Graz (Cod. Graz, UB, Ms 198, Ms 292 and Ms 278), and three come from the Stiftsbibliothek in St. Gallen, Switzerland (Cod. Sang. 248, 230 and 59).

et misericordiam tribuisti michi. & uisita-
tio tua custoduit spm̄ meū. **R.** Me-
mento queso domine quod sicut lutū
feceris me et in puluerem reduces me
nonne sicut lac mulsisti me et sicut
caseum me coagulasti. pelle & carne
uestisti me ossibus et neruis compe-
gisti me. **V.** Vitam et misericordiam tri-
buisti michi et uisitatio tua custo-
diuit spiritum meum. Honne.

Dñs In loco pascue. **ly. ii. h.**
ñs Regit me et **R. v. v.**
nichil michi deerit. In loco pascue
ibi me collocauit. **S**up aquā re-
fectiōnis educauit me. animā
meam conuertit. **D**educit me
sup semitas iusticie. ppter nomen
suū. **N**ā & si ambulauero in me-
dio umbre mortis. nō timebo ma-
la quō timecum es. **V**irga tua et

The term 'Einband' in German translates as 'binding', but does that also include the sewing structure, boards and cover? Or does 'Einband' refer exclusively to the cover? The term 'Einband' is used to describe both the binding as a technique for connecting folios to form a book as well as the cover of a bound book. The bookbinding definitions are rarely, if ever, explained in the catalogues, leading to mis-evaluation of the catalogue data. In the case of the Seckau collection, the term 'Einband' has been often applied generally, which has led to assigning an inaccurate date to some of the manuscript bindings. Researchers of manuscripts would benefit immensely from having codicological descriptions available in catalogues.

After looking at about 70 manuscripts from this period, we have observed that many still have their 12th-century sewing structure, their 12th-century endbands, their 12th-century spine linings, their 12th-century boards, and their 12th-century fastenings. The only 14th/15th-century characteristic is their leather covers which were used to establish the chronological biography of the books. Figure 3 (Cod. Graz, UB, Ms 292) shows the inside board of one of the manuscripts with its 15th-century leather turn-ins and the red line that denotes the glue stains from the 12th-century turn-ins. Our preliminary survey suggests that at least two of the manuscripts still have 12th-century leather covers making them entirely medieval (Cod. Graz, UB, Ms 171, Ms 282). We are now critically reading the catalogue entries against the information we are observing as we survey the collection in depth.



There are several elements that provide evidence for the original sewing and binding structure of these manuscripts. The first is their endbands. Figure 4 shows a typical Romanesque endband (Cod. Graz, UB Ms 198) sewn with blue and off-white linen or hemp threads that run in opposite directions creating a herringbone pattern. Contemporary endbands from Schaffhausen (Min. 33) and another from St. Gallen (Cod. Sang. 292), which date to the 12th century, suggest that the same technique was being applied elsewhere in German-speaking lands. We have at least 20 manuscripts with such endbands at Graz University Library. A more extensive study is still required to form a better understanding of the number of Romanesque endbands in our collection, but this initial study already indicates a wealth of information.

On the subject of endband threads, it may be said that the dating of endbands relies on their materiality and not just on their pattern. Figure 5 shows a Seckau manuscript (Cod. Graz, UB 278) that has a parchment guard onto which a folio (f.8) was sewn using blue twine. When seen under magnification this plied yarn appears to be the same as that used to make the endband, both in thickness and colour. This suggests that the person carrying out the zigzag stitching to join the folios together may have also been the same person sewing the endbands. The same blue yarn is also used throughout this particular manuscript to join tears and to infill flay holes. It could also be that different craftsmen were working alongside each other and sharing materials in the same workshop. Ideally fibre and dye analyses would need to be carried out to confirm whether

“we found the presence of gold coloured metal threads twisted together with the silk threads. In some cases, the silk yarn is plied and highly twisted which suggests that it might have been originally intended for weaving rather than sewing.”

these are coming from the same source, but sampling from manuscripts, especially the threads, is often not possible. We therefore have to rely on non-invasive methods of investigation and on our own visual examination. In keeping our eyes open to observe the way in which things were made, we are able to provide clues to dating and provenance.

Another form of evidence related to the challenge of dating interventions is this fine example from St. Gallen; Cod. Sang. 248 (Figure 6) is a manuscript with a compilation of texts from the 9th to the 12th century with a 15th-century binding. Here the manuscript folios in the last quire were repaired in the spine folds by adhering 4th-century parchment fragments in the margin areas while stitching with red and green silk threads in the text areas. These repairs must have taken place in the 15th century when the manuscript was given its present binding.

There is documentary evidence that the 4th-century fragments were removed in the 19th century and separately stored. The slits in the fragments suggest that they were removed by detaching them from beneath the quire sewing, leaving it intact. This intervention is contemporary to the 19th century because the binding sewing has remained undisturbed. These repairs were accessed externally by cutting the spine of the manuscript at the joints between the sewing stations.



Previous page: Figure 1. Cod. Graz, UB, Ms 778, f.302, showing a parchment folio with parchment pieces joined by sewing with silk floss thread. (image courtesy of the authors and the University of Graz)

Lower left: Figure 2. Cod. Graz, UB, Ms 198, 15th century cover with stylised floral decorations. (image courtesy of the authors and the University of Graz)

Upper left: Figure 3. Cod. Graz, UB, Ms 292, inside board with adhesive stains from the 12th century turn-ins marked in red. (image courtesy of the authors and the University of Graz)

Lower right: Figure 4. Cod. Graz, UB, Ms 198, showing a 12th century herringbone endband in blue and off-white linen or hemp thread. (image courtesy of the authors and the University of Graz)

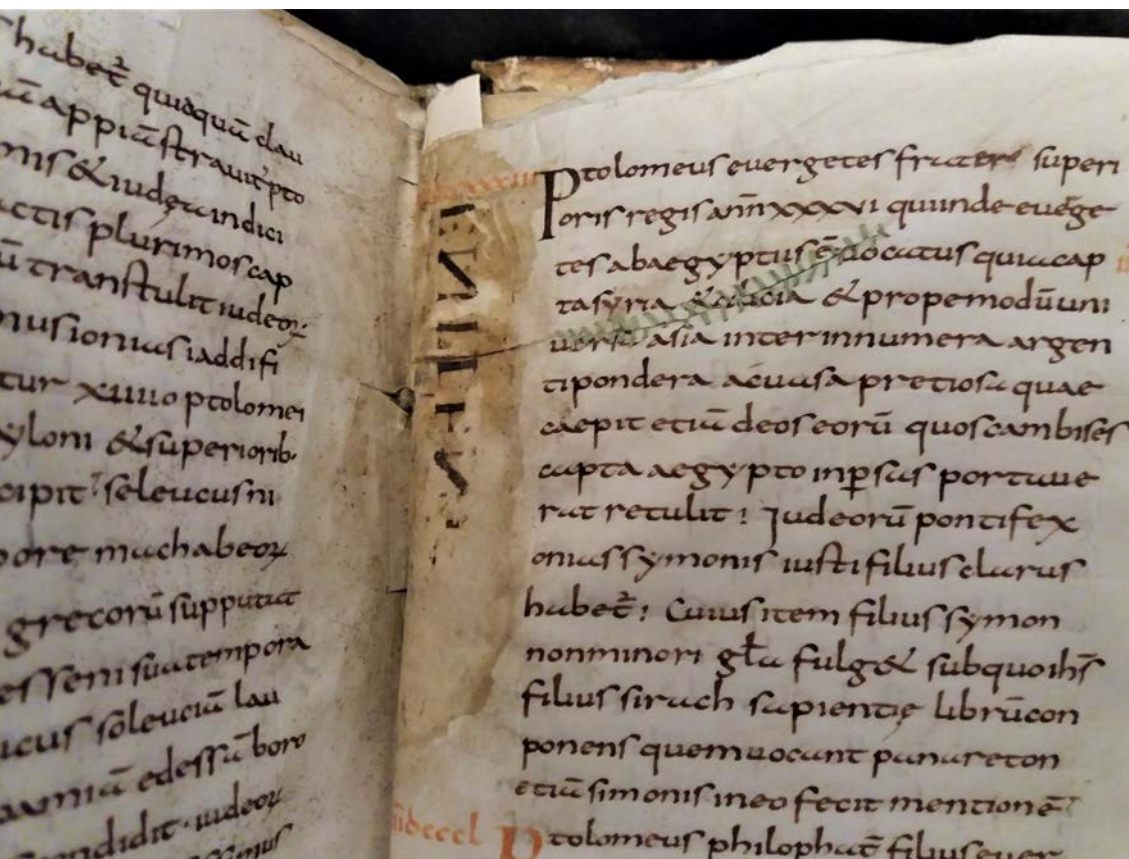
It is remarkable that whoever carried out the tear repairs in the 15th century was very sensitive to the way this was done: the parchment pieces were stuck only to the margins, whereas the green and red threads were used to sew in the text areas to allow readability. A digitized version of the fragments removed from this manuscript may be found here: [St. Gallen, Stiftsbibliothek, Cod. Sang. 1394, Front cover – Veterum Fragmentorum Manuscriptis Codicibus detractorum collectio Tom. I.](#) (Accessed 25 October 2022).

When looking for comparative material at St. Gallen, we came across some outstanding manuscripts, making it quite difficult to pick just a few examples to illustrate how our skills and interests came together for this short essay. But one volume we wish to mention is Cod. Sang. 230. This was written and decorated in the 9th century and has flays infilled with parchment secured by stitching in beige silk threads (Figure 7). Judging from the 9th-century text in the infills, it is clear that they are contemporary to the making of the manuscript, meaning that the stitching of the parchment pieces was also carried out before writing. To our astonishment, in some of these infills (parchment pieces stitched with silk) we found the presence of gold coloured metal threads twisted together with the silk threads. In some cases, the silk yarn is plied and highly twisted which suggests that it might have been originally intended for weaving rather than sewing. Unfortunately, this manuscript is not yet digitised.

Our last example demonstrates the marginal place given to textile elements in the study of manuscripts. This stems partially from the challenge in describing them and also because of their hiddenness, often tucked beneath a cover or spine. The loosely-sewn quires of Cod. Sang 59

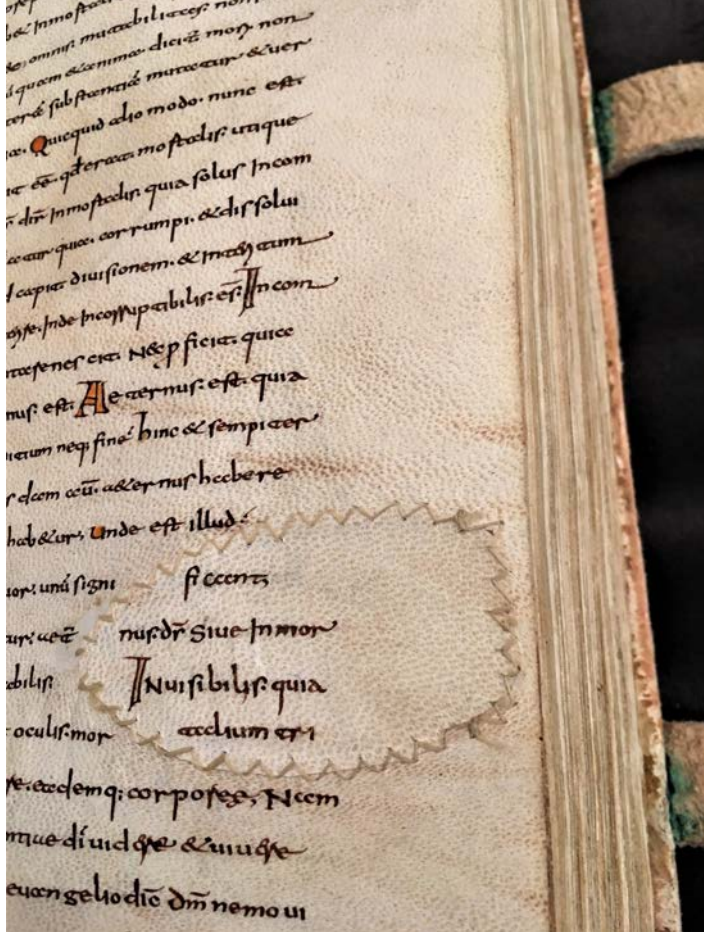


Above: Figure 5. Cod. Graz, UB, Ms 278, f.8 showing blue hemp thread used to stitch a folio to the text-block. (image courtesy of the authors and the University of Graz)



Left: Figure 6. Cod. Sang. 248, f.197 showing the remains of a parchment repair in the margin and stitching in green silk thread in the text area. These repairs date to the 15th century when the manuscript was given its present binding. (image courtesy of the authors and the Stiftsbibliothek St. Gallen)

Upper right: Figure 7. Cod. Sang. 230, f.95, infilled flay hole stitched in silk floss thread. (image courtesy of the authors and the Stiftsbibliothek St. Gallen)



permitted a peek at its inner spine allowing us to see pieces of fabric used to reinforce it at the head and tail. At the head it is made of red silk with a twill-like pattern. At the tail, the fabric is also silk, with an elaborate pattern in blue and red, with one selvedge clearly noticeable. The loss of the fabric at the cap prevents us from establishing whether the fabric is a woven narrow band (ie. with two selvedges) or a cut of a piece of fabric. Both fabrics not only serve as a structural reinforcement, but also reach the extended leather caps making them visible. Together with the endbands, they form part of the design of the book. See [St. Gallen, Stiftsbibliothek, Cod. Sang. 59, Front cover – Bible \(Lc\) with Glossa ordinaria](#). This example raises questions about the use of recycled or leftover textiles in manuscript making and the interconnectivity between the crafts.

As we are working towards a better understanding of the material nature of the Seckau manuscript collection, we are presented with the challenges of bringing together various strands of previous research related to codicology. The textile components in these manuscripts are part and parcel of the binding features, making the collaboration research between a textile and book conservator a much-needed method and a rewarding experience.

Acknowledgements: We thank the Stiftsbibliothek St. Gallen and the University of Graz for permission to publish the images, Kathrin Hug for making the manuscripts available, Dr Franziska Schnoor and Dr Philip Lenz for fruitful discussions, Dr Christine Jakobi-Mirwald for sharing her research with us, Michaela Scheibl for information on the catalogues in Graz and Dr Thomas Csanády for providing a deeper insight into the content of the manuscripts.

Dr Theresa Zammit Lupi - theresa.zammit-lupi@uni-graz.at
Luba Dovgan Nurse - lubadnurse@gmail.com



Dr Theresa Zammit Lupi studied art history in Malta and book and paper conservation in Florence and London, obtaining her doctorate from the University of the Arts London in the conservation of manuscripts in 2008. In 2017 she was awarded a research fellowship at the Houghton Library, Harvard University. Theresa has worked internationally and moved to Austria in 2021 where she heads the Book Conservation Unit of the Special Collections of Graz University Library.

Luba Dovgan Nurse is an object and textile conservator based in Austria. She worked in textile design and production before obtaining an MA in the history of textile and dress and an MA in textile conservation from the Textile Conservation Centre, University of Southampton. She has worked internationally and is currently pursuing a doctorate of science at the Academy of Fine Arts Vienna. Additionally, she is a visiting lecturer in preventive conservation and object-based research at the Academy of Fine Arts and Design, Bratislava.

REMEMBERING KATE SMITH

It is with a heavy heart that we share the tragic news that Kate Smith, IIC's digital engagement editor, passed away on 15 November 2022. The whole IIC team was devastated by this sudden and unexpected loss, and our thoughts are with Kate's family and friends at this incredibly sad time.

As a member of the IIC Communications Team, Kate was an incredibly caring individual and had been an essential part of IIC for the last several years. She was a talented communicator and wordsmith, full of wit, warmth, and charm.

Kate, suited to working both as a collaborative teammate and independently, seamlessly joined the IIC team in the spring of 2018, and it truly felt as if she had always been there with us. As part of our tightly knit communications team, Kate was up for anything: navigating IIC website updates, all her behind-the-scenes troubleshooting at congresses, constantly finding and posting news stories, discovering new tricks to test on our finicky communications software, endlessly passing copy edits back and forth, and creating stellar content for newsletters and announcements... with Kate, all of this felt less like work and more like a delightful adventure with my dear friend.

I've been reading back through the last four plus years of my emails with Kate, just to hear her voice in my head and to enjoy her unique turn of phrase, which I already miss terribly. Here are a few excerpts that I hope will bring a smile to your face, especially for those who knew Kate:

"Now off to attempt to be slightly Royalist for a couple of days."

"Is that something you can magic up?"

"I've been absolutely steamrollered."

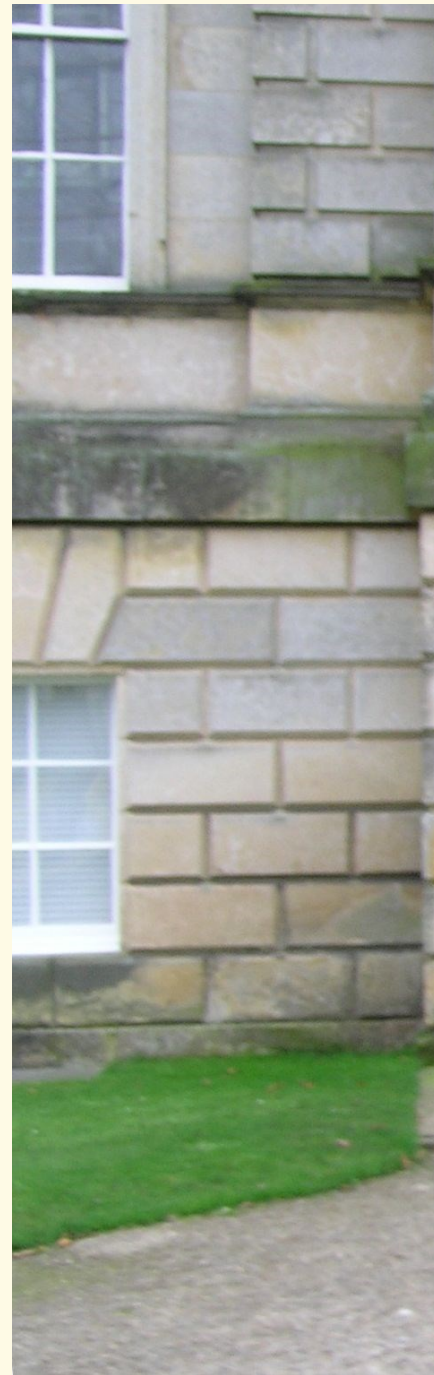
"Sorry about the brinkmanship!"

Over the years I loved getting little tidbits about her life and family, one notable conversation being about her nephew. We were discussing the astonishingly tech-savvy younger generation, and she shared, "Tell me about it, my nephew gave me a blow-by-blow guide to how easy it is to hack my professional website, but kindly refrained from doing so."

Though camera shy and not fond of being the center of attention (humble to a fault), Kate always brightened the room (even via Zoom), her voice and ideas bringing life and enthusiasm to any meeting or conversation. On our many video calls, she always seemed hunkered down in a cozy corner, ready to crack on and get to it, armed with a cup of hot tea and her laptop.

Kate was someone I genuinely loved chatting up and spending time with no matter the circumstances or topic at hand. She was a speedy and reliable work partner, always cheery and quick witted, turning the most mundane talking points into a chain of chortles and grins and always leaving a situation better than when she found it. What will we do without her vast knowledge of the art world, her swift and thorough research and her captivating writing, her can-do spirit and general zest for life, her quirky turn of phrase (which delighted me to no end) and a recognizable and much-loved voice that not only our team, but all of IIC membership, will miss.

Kate was a bit of a night owl which meant that she was often online during my California afternoon work block—a cheery workmate there to keep me company while the rest of



Kate Smith at Castle Howard (2008).
Image courtesy of Kate's sister,
Frances Shortland.



Europe had long since closed shop for the day. My favorite moments together include my own late-night work sessions when I would often send Kate emails and then prepare to sign off for the evening with “good night!” only to get a quick “good morning” response back from her as she, on the other side of the pond, awoke to start her day ahead of me.

I sit here in my grief knowing that my “good nights” will no longer be met with “good mornings” from you, dear Kate, and so it is with heavy heart that I send you one final “good night” with only my memories of you to keep me company until morning.

Sharra Grow
IIC Editor in Chief, News in Conservation

Cheery and quick witted, turning the most mundane talking points into a chain of chor-tles and grins, Kate always left a situation better than when she found it.

OPPORTUNITIES FUND GRANT

AWARDED TO ASSIST WITH THE PURCHASE OF A DINO-LITE DIGITAL USB MICROSCOPE

By Eowyn Kerr-Di Carlo

In November 2021, with the generous award of an IIC Opportunities Fund Grant, I was able to purchase a Dino-Lite AD4113T-I2V with UV and near IR capacity and adjustable magnification ranging from 20x-250x. After testing similar Dino-Lite microscopes and querying colleagues, I also purchased a small microscope stand with extendable arm to aid in stability and hands-free examination. The portable USB microscope was intended to support several different tasks including the direct study of artwork and imaging for my doctoral research at the Courtauld Institute of Art and to facilitate the teaching of historical artists materials and objects-based learning via remote lecturing with the West Virginia University (WVU) Technical Art History program.

As I had hoped when applying for the IIC Grant, having the small digital microscope has transformed my ability to present complex material and to examine works of art collaboratively through synchronous online teaching. It is a simple device but is effective in its ability to move lectures from a static slideshow format to an interactive process.

Throughout the 2021/22 academic year, the Dino-Lite has become an indispensable tool for remote teaching. While I have used it occasionally for guest lecturing, where images captured during object examination were used within PowerPoint presentations to illustrate specific points, the microscope has been most effective for real-time discussion.

Currently, I am teaching a course titled Material Objects Investigation I for WVU from my home office in London. On average, I use the Dino-Lite regularly during every third class for teaching and lecturing. With the ability to toggle between visible light, UV and IR, and with a range of magnifications, I am able to easily transition between a detail of an object or a material (such as specific types of damages or loss in the surface of a painting, brushstrokes or paint application, paper surfaces, or various drawing media) and a more particular example at a higher magnification, such as pigment samples, fibre samples, or even cross-sections (Tip: the UV lighting at 395 nm and IR at 940 nm works well for a cursory examination and teaching purposes). This function enables my students to see exactly what I am looking at and creates a way in which we can study and discuss objects interactively in a virtual classroom setting.

In addition to the microscope, I set up an iPhone on an articulated arm for use as a simple document camera. This allows me to then have two cameras open in the conferencing software during synchronous teaching and also have my face visible while speaking. One camera shows a bird's

eye view of the table and the select object with my hands visible, while the other shows the microscope view. I can then move the microscope as needed, change the magnification, or capture images to be used at a later date. The Dino-Lite also supports simultaneous annotation as well as an internal measuring scale, which is invaluable when trying to communicate size or dimension. While not a complete replacement for teaching in front of actual objects, in this case the Dino-Lite microscope is essential.

I have now used the Dino-Lite for several on-site lectures and handling sessions in London, including a class using the Rare Books and Manuscripts Collection at Senate House Library. The visit to Senate House created an opportunity to study a small group of illuminated manuscripts to use as comparative material for my own research. As the microscope is portable, it meant that I could lecture while examining the manuscripts under magnification and simultaneously capture images of several small historiated initials that had underdrawing visible in IR as well as damages and loss to the paint layers. As I visit other collections, I plan to compile reference images of manuscript illumination to use for future teaching and research purposes. Furthermore, I will definitely be integrating the Dino-Lite into my teaching practice for the 2022/23 academic year for both classroom and remote lecturing. This fall semester I continue to teach Material Objects Investigation II remotely for WVU and successfully used the Dino-Lite microscope as a visual aid in the classroom for a pre-college module on art conservation at the Sotheby's Summer Institute in New York. The microscope has been indispensable, for me and my students, and I am grateful for the IIC grant that enabled its purchase.

My sincerest thanks to the awards committee and to the IIC staff who continue to support all aspects of conservation.



Eowyn using the Dino-Lite Digital USB Microscope. Image courtesy of Eowyn Kerr-Di Carlo.

CLEANING OF POLYCHROME SURFACES AND ELIMINATION OF FILM-FORMING SUBSTANCES: A SUSTAINABLE APPROACH MASTER WORKSHOP COURSE IN HUESCA, SPAIN TAUGHT BY DR. PAOLO CREMONESI



Left: Dr.P. Cremonesi hands-on workshop attendees, ESCYRA, Huesca, Spain. Above right: Dr.P. Cremonesi training at ESCYRA. Above, far right: Dr.P.Cremonesi and Camino Roberto, GE-IIC President.

Picture credits: Jose Coarasa



Art conservators and experts from all over Spain and abroad attended this event, promoted by the Spanish Group of the International Institute for Conservation [GE-IIC](#) and hosted by the Higher School of Conservation and Restoration of Cultural Assets of Aragon [ESCYRA](#), focused on the latest advances in cleaning pictorial surfaces of works of art, from 19-21 October 2022.

The course, taught by Dr Paolo Cremonesi, had two sections: a theory session took place at Human Sciences and Education Faculty with 50 attendees, while the remaining sessions were held at ESCYRA as hands-on master workshops for up to 30 students.

The course had a great impact, with reservations running out in less than two days and more than 100 people on the waiting list. The high quality of the presentations and workshops stands out, as well as the attendance of experts in the field from various regions of Spain, such as the Basque Country, Castilla y León, Canary Islands, Catalonia or Cantabria, and even from abroad including countries such as Uruguay, Mexico and Portugal. Attendees take the knowledge acquired from internationally renowned institutions (such as the Prado Museum, the Spanish Cultural Heritage Institute, San Fernando Academy of Fine Arts and the Reina Sofía Museum) to higher education centres such as the Escuela Superior of Conservation and Restoration of Madrid, the Universidade Nova de Lisboa and the Universities of Granada, Murcia, the Basque Country and the Polytechnic of Valencia. In the case of conservation professionals, they will incorporate these new sustainable tools into their work methodology.

The organizing committee was made up of Dr. Camino Roberto Amieva, president of the GE-IIC and professor at ESCYRA, Dr. Ignacio Mustienes Sánchez, director of ESCYRA, Dr. Alfonso Revilla Carrasco, professor at the Faculty of Human Sciences and Education (University of Zaragoza), and ESCYRA professors Mr. Guillermo Torres Llopis and Dr. Nuria Miguel Sancho.

Original press note by Andrés Seral, (CC Chemistry Teacher ESCYRA)

Translation by Julia Betancor, (Fellow IIC / Ge-IIC Board Committee)

*To read the
Spanish version,
click the **BONUS
CONTENT**
button.*



RESTAURATORENBLÄTTER

VOLUME 39: FUNKTIONIEREN UND NÜTZEN- FUNCTION AND USE

IIC Austria would like to announce volume 39 of their journal, Restauratorenblätter (Papers in Conservation) which deals with function.

The topic opens up a wide spectrum: to what extent is the functionality of art and cultural objects compatible with their conservation? What is the basis for the desire to conserve objects in harmony with keeping their functionality? How much does function change with the transfer of an object/building into a new context?

In this regard, the volume contains ten articles that deal in depth with many of the aspects of the titular pair of concepts. The spectrum ranges from performance, per se, to the function and functioning of contemporary art, to the usability of historical books, art objects and the use of buildings.

As in the previous volumes, these are complemented by short texts on current projects from museums, research, practical conservation-restoration and the preservation of historical buildings, three book reviews and an insight into the activities of the IIC Austria association.

For more information visit: <http://www.iic-austria.org/>



SF-IIC “PIERRE-PLÂTRE-TERRE” GROUP MEETING

The Pierre-Plâtre-Terre” group has organized an intermediate meeting for 12 December, from 2:30 p.m. to 5 p.m. in the Lenoir-Mérimée room of the INP – 2, rue Vivienne – 75002 PARIS.

This planning meeting will make it possible to look into current events (publications, conferences, theses in progress, etc.), and to prepare for a themed day which will take place in the spring. All information and suggestions from you are welcome.

This meeting will take place in person, but a video link will also be set up for members of the group, who cannot attend face-to-face. For access to the link, we ask you to make a request by email to the address contact@sfiic.com.

We look forward to this exchange, which we hope will be enriching.

Best regards,
Group Coordinators Hélène Dreyfus, Marie Gouret and Lise Leroux

IIC SOCRATIC DIALOGUES

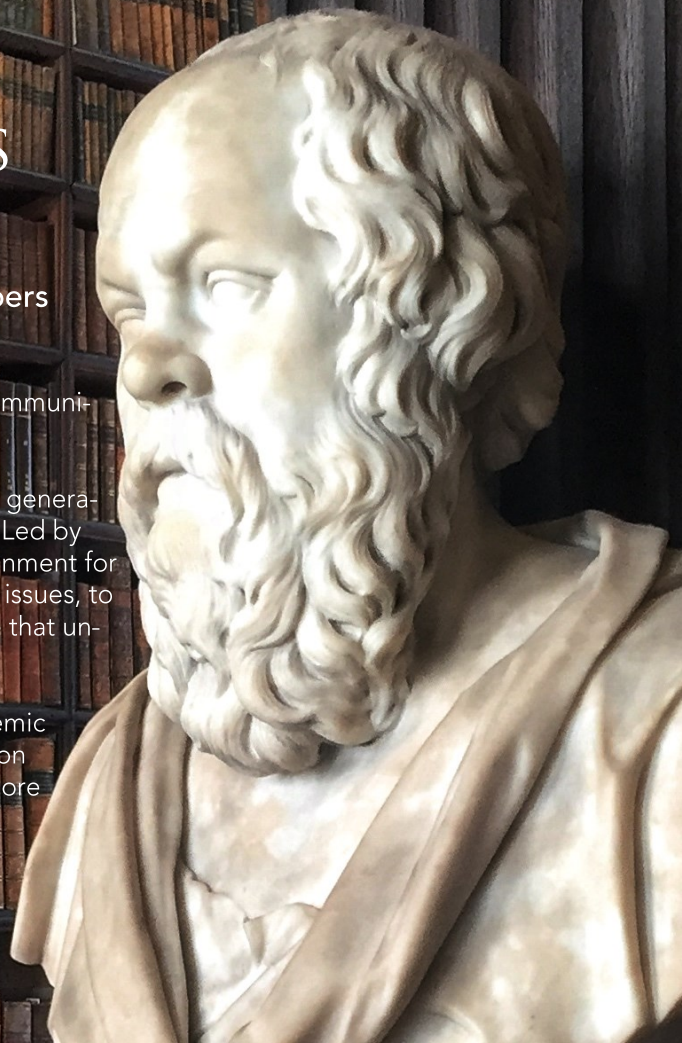
A SERIES OF EVENTS FOR 2022–2023

Free and exclusive to IIC Student and Early Career members
([join here](#))

Our second round of Socratic Dialogues - an experiment in how we communicate and think - began on Thursday 3 November.

Issues such as minimal treatment, originality versus authenticity, future generations, re-treatability and value are often the subject of heated debate. Led by senior conservator Dr Bill Wei, our course provides a safe, open environment for participants to investigate what the essence is behind these and other issues, to understand your own points of view as well as those of others, and use that understanding to inform conservation decisions in the future.

[Sign up here](#) to take part in this series, which will run across the academic year. Each dialogue lasts for 2-3 hours, with starting times depending on the geographic location of participants. We will also be sending out more details of this course soon to our Student and Early Career members. Any queries, please contact Ellie.Sweetham@iiconservation.org



SAVE THE DATE: 2023 IIC ANNUAL GENERAL MEETING & TALK

IIC's next AGM takes place on 30 January 2023 at 6pm (London), hosted at the Courtauld Institute. Every IIC member is welcome to attend.

IIC holds an Annual General Meeting which every IIC Fellow, Honorary Fellow, Individual, Early Career member and Student member is invited to attend (in person and online). The Annual General Meeting is to allow Council (IIC's charity trustees) to explain their management of the Institute to the members and it also provides members with an opportunity to ask questions before voting on the business items on the agenda, and to elect, or re-elect, members of Council to run the Institute for the next twelve months.

We are electing people to the following posts during the meeting:

Director, [Ordinary Member of Council](#)

Director, [Chair of Fellowships Committee](#)

Director, [Chair of Professional Development and Standards Committee](#)

Be sure to attend to have your vote count and learn about what will be coming in the new year.

Following the AGM, we are delighted that IIC Fellow David Saunders will be giving a talk hosted by the Courtauld Institute Research Forum.

FELLOWSHIP CORNER

Sarah Benrubi has a master's degree in conservation of ceramics and glass (2003) from La Cambre Brussels, Belgium. She followed this with internships at The Corning Museum of Glass in Corning, New York (USA) and The National Museum in Cardiff (UK). Back in Belgium she was a post-graduated intern at the Royal Institute for Cultural Heritage. Since 2005 she has worked as a private conservator and in 2015 became the teacher responsible for ceramics and glass conservation department at La Cambre. Apart from her teaching activity, she works for various public and private institutions mainly in Belgium and Luxembourg.



Sarah Benrubi, FIIC, teaches at La Cambre in Brussels. Image courtesy of Sarah Benrubi.

Thomas Roby, senior project specialist of buildings and sites, Getty Conservation Institute (GCI), is an architectural conservator with master's degrees from the University of Virginia and University of York, England, and has participated in the UNESCO/ICCROM Stone Conservation Course. He worked in private practice based in Rome for 15 years before joining the GCI in 2001, specializing in the conservation of archaeological sites and mosaics in the Mediterranean region. He has presented at the IIC 1996 and 2010 Congresses. Current projects include MOSAIKON Mosaic Conservation Technician Training, Paphos Conservation and Management Plan, and Herculaneum Casa del Bicentenario Tablinum Mosaic Conservation.



IIC Fellow Thomas Roby is a senior project specialist at the Getty Conservation Institute. Image courtesy of Thomas Roby.

MEET OUR TRUSTEES

Meaghan Monaghan holds the position of conservator, paintings in the [Michael and Sonja Koerner Centre for Conservation at the Art Gallery of Ontario \(AGO\)](#). Located in Toronto, the AGO is Canada's leading fine art institution and is one of the largest art museums in North America, attracting approximately one million visitors annually. The AGO collection comprises over 120,000 works of art ranging from cutting-edge contemporary art to significant works by Indigenous and Canadian artists and European masterpieces. Meaghan started at the AGO in 2017 as assistant conservator, paintings and was promoted to her current role in 2021. In the Koerner Centre for Conservation Meaghan works alongside a team of 12 conservators and 4 technicians. She is responsible for the treatment and care of the AGO's diverse collection of over 5,000 paintings and is deeply involved in tours and outreach for the Centre. As an enthusiastic advocate for education and outreach in the field of conservation, her duties also involve closely mentoring painting interns and post-graduate fellows through treatments and research projects.

Most recently, Meaghan's research has focused on the history of conservation at the AGO, specifically related to the use of wax-resin lining, supported by participation in *The Dutch Method Unfolded* masterclass on wax-resin lining as part of the Getty Foundation's Conserving Canvas initiative. Meaghan is also focused on an in-depth technical study of paintings by Canadian Indigenous artist Rita Letendre. This research into modern paints is being undertaken in collaboration with the Canadian Conservation Institute (CCI). A portion of this research, focused on condition issues in Letendre's early oil paintings, was presented at the Technart Conference 2019 and published in [Studies in Conservation](#) in 2020.

Meaghan was first introduced to IIC when she was invited to speak at the 2013 Student & Emerging Conservator Conference ([IIC-SECC](#)) in Copenhagen. At the time she was heavily involved in advocating for emerging professionals as the chair of the Emerging Conservators Committee for the Canadian Association for Conservators (CAC-ECC) while she was looking to expand her international network and establish herself more professionally. IIC-SECC made a huge impression on her. She was inspired by the initiative for emerging conservators to plan and host a conference for their peers which provided many opportunities for active involvement and taking on leadership roles. She immediately became an IIC member and spoke with Amber Kerr about opportunities to become more involved. A few years later, Amber mentored Meaghan to take on the role of [chair of the Student Poster Committee for the 2016 IIC Congress](#). Over the past 7 years, Meaghan has had the great privilege of working behind the scenes alongside IIC members and volunteers dedicated to increasing public awareness for art conservation and promoting professional outreach in the field. She has successfully chaired four IIC Congress Student Poster Sessions working closely with emerging conservators who volunteer their time and expertise to provide a peer-reviewed platform for students and recent graduates to present their research on an international stage. She has also presented in several outreach and information sessions aimed at IIC's emerging and student members and supported the local organizing committee in Lisbon as they planned for the [6th IIC-SECC in 2021](#). Meaghan was recently elected to the IIC Council and looks forward to continuing to mentor and support IIC's early career members as well as take on new tasks to help support the IIC's mission and goals.



Meaghan Monaghan, newly elected IIC Council member. Image courtesy of Meaghan Monaghan.

As I am sure you will agree, the IIC 2022 Congress posters really hit it out of the park this year, with a fantastic spectrum of impactful projects from all over the world. I wanted to give the student posters a bit of a spotlight in this issue, so please enjoy a few of my favorites, and be sure to explore all of the posters on the [IIC Congress platform](#).

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

CALCULATING THE GREENHOUSE GAS EMISSIONS OF THE CENTRAL DEPOT OF THE KUNSTHISTORISCHES MUSEUM, VIENNA

By Tanja Kimmel

Poster link: <https://iiccongress.org/Title/31682e7f-4ac2-4b19-a414-e776c077fdd8>

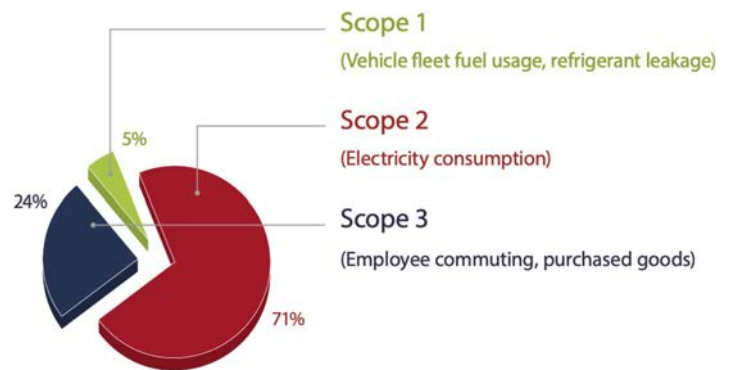
Museums are important actors in the fight against climate change. In order to limit global warming to a maximum of 1.5° Celsius in accordance with the Paris Climate Agreement, they are required to reduce their carbon footprint to contribute to climate protection. The first step in reducing the green house gas emissions is to understand and quantify them. The acquisition and analysis of an organisation's emissions is performed by means of a CO₂ balance; this evaluation identifies relevant fields of action, indicates the saving potential and enables a prioritisation of further procedures. In the museum sector, the creation of climate balances is something completely new. The first initiatives in the German-speaking regions have focused on the museum as exhibition location.

Central Depot of the Kunsthistorisches Museum Vienna, exterior view © KHM-Museumsverband



As part of her dissertation, the author launched a pilot project with the Kunsthistorisches Museum Vienna (KHM) in which, for the first time in Austria, the CO₂ emissions of an art depot were determined scientifically during ongoing operation. Completed in 2011 on the outskirts of Vienna, the building comprises around 14,000m² of floor space. It houses the majority of the KHM's collection in accordance with contemporary standards. The Competence Center for Climate Change at the University of Natural Resources and Life Sciences, Vienna (BOKU) supports the project partners with its expertise.

For the data collection, BOKU provided a generally applicable CO₂ calculation tool, which shall also be used in further museum greenhouse gas calculations in the future. Given the exceptional pandemic-related years, 2020 and 2021, the year 2019 was chosen as a representative reference year. After defining the accounting framework, all relevant emission sources of the depot were identified which, according to the three scopes of the Greenhouse Gas Protocol, arise from both the museum's organization itself and from supplied services. Further, the availability and quality of the data were verified.



The poster presented at the IIC Wellington Congress 2022 shows the first results of the CO₂ balance. The approximated 67 tons of CO₂ equivalent which occurred in 2019 are further categorised as 5% for Scope 1 (direct GHG emissions), 71% for Scope 2 (energy-related indirect GHG emissions) and 24% for Scope 3 (other indirect GHG emissions). As the electricity consumption represents the major emission sources, possible CO₂ reduction methods, such as switching to UZ 46 certified green power or installing a photovoltaic system, are discussed.

Distribution of GHG emissions of the KHM Central Depot 2019 (67.316 t CO₂e) according to scope categories in percent (as July 31, 2022). © Tanja Kimmel, University of Applied Arts Vienna, Institute of Conservation

Almost 10 years after the depot was commissioned, the museum was given a well-founded data basis on its climate-damaging emissions. Based on this pilot study, the museum can now set up a GHG balance independently and update it periodically. It thus has the tools for a CO₂ roadmap to accomplish climate neutrality (or compensations), fulfills its part to make Vienna a "climate metropolis" by 2040 and assumes a pioneering role in the Austrian museum sector.

The author would like to thank the BOKU Competence Centre for Climate Change, the KHM—in particular the building management and building projects department—as well as the supervisors of her dissertation for their support.

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CAMOUFLAGED INTERWAR CONCRETE: STUDY OF THE PAINTED SURFACE ON THE ANTI- AIRCRAFT CONCRETE SOUND MIRROR *IL-WIDNA* IN MALTA

By Naomi Ruiz

Poster link: <https://iiccongress.org/Title/1748fccd-bf70-44ca-9cbc-bb29d5528d63>

Concrete parabolic sound mirrors were built by the British military along the southern coast of England to acoustically identify approaching enemy aircraft during the Interwar period (1918-1939). They built only one sound mirror outside of the United Kingdom, the Maltese sound mirror, *Il-Widna* (meaning "the ear" in Maltese) in 1934-1935. *Il-Widna* is a concrete strip sound mirror measuring at 8.2 m high and 61 m long and was built to detect and relay the sounds of Italian enemy aircraft. Even though it is the only sound mirror



in the world with a surviving camouflage paint layer, the materiality, techniques and condition of the painted camouflage surface and its relationship with its concrete support were not explored before this study.

This research investigates the stratigraphy, original materials and techniques of *Il-Widna* and provides a condition assessment of the structure with a particular focus on its painted surface. In situ visual examinations, portable microscopy, environmental monitoring and infrared thermography (IRT) were conducted to establish the original techniques and condition of *Il-Widna*. Afterward, stratigraphic samples were taken and observed under a stereomicroscope, prepared into cross-sections and analysed under a polarized light microscope (PLM). Selected samples were then subjected to a scanning electron microscope (SEM) coupled with energy dispersive X-ray (EDX) analysis to study the elemental composition of each layer and paint. The results suggest that a hydraulic binder, possibly Portland cement, and local limestone aggregates were used in the concrete. The SEM-EDX mapping and point analysis results (coupled with a literature review) show that the five coloured paints are probably cement-based paints with aluminium-silicon-based aggregates. The PLM and SEM-EDX allowed for various pigments to be identified, such as the chromium oxide green pigment, which aids in the argument that the camouflage paint was applied before chromium materials became restricted by the start of World War II. This finding supports the hypothesis that the painted camouflage was applied during the Interwar period and original to the design of *Il-Widna*.

The condition survey showed that the main loss of paint occurs as thinning due to a loss of cohesion within the paint layer rather than flaking caused by the underlying deterioration of the concrete support. This study also revealed that the paints on the large, long concrete structure are experiencing different deterioration phenomena such as crusts and biological growths due to different localized external factors, namely solar radiation and fluctuations in temperature and relative humidity.

Overall, it can be argued that the unique paint layer of this overlooked and understudied concrete structure deserves acknowledgement, study and conservation. This study aims to contribute to a better understanding of the paints and camouflage used by the British military on the many Interwar concrete structures they built across Malta, including pill-boxes and beach posts.



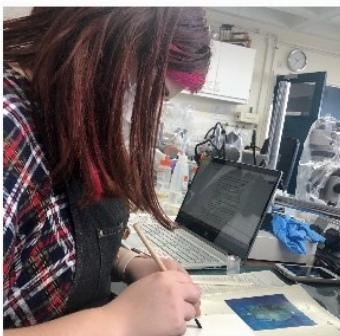
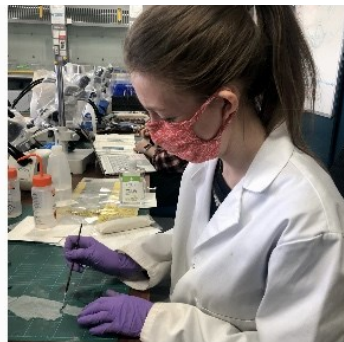
The concave, north-facing side of *Il-Widna* shows the five coloured camouflage paints: green, red, yellow, light brown, and dark brown. This photograph was taken with a wide-angle lens, so the scale is slightly skewed. © Ruiz 2021

FROM SCREEN TO PAPER: SUPPLEMENTING VIRTUAL LEARNING THROUGH THE CREATION OF A STUDENT-LED LIBRARY BOOK CONSERVATION PROJECT

Summary by Phedra Komodromou

Photos of students Seren Sitchener, Eleanor Durrant, Alice Law and Angela Leersnyder treating books. Images courtesy of Phedra Komodromou.

Poster link: <https://iiccongress.org/Title/f99d02e1-cfdd-4f66-b498-e5e0eb632e90>



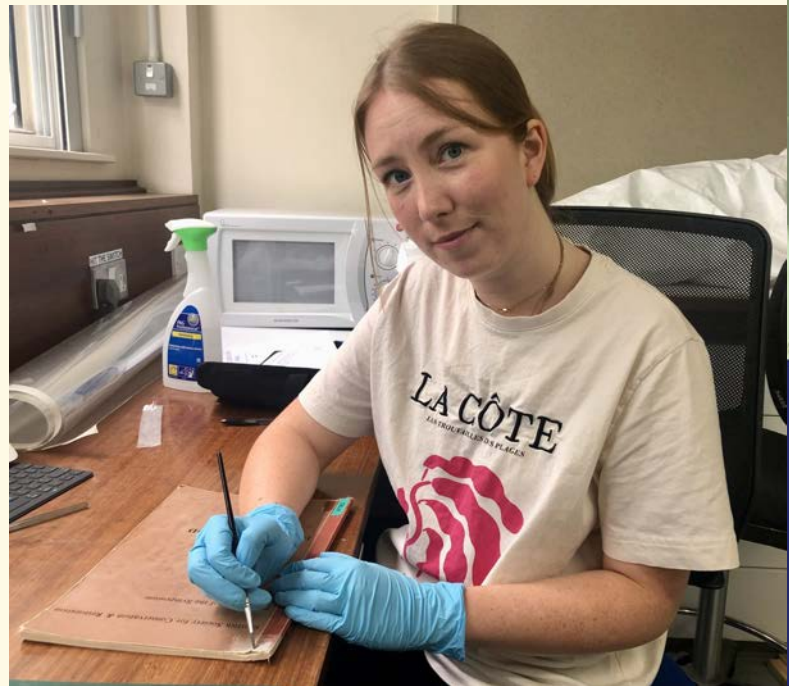
Upon hearing of the theme for the IIC's 29th Biennial Congress in Wellington, Cardiff University students and alumni who took part in the lab library book restoration project took the opportunity to share their experiences. This project complimented the Congress's theme, "Conservation & Change: Response, Adaptation and Leadership". This entirely student-led project, which began shortly before the outbreak of the Covid-19 pandemic, was interrupted during pandemic-related restrictions within the U.K. and was revived as a direct response to the reduction of practical training which took place over the course of three semesters. The project participants adapted to the circumstances by taking their education into their own hands and creating extra opportunities to further their training.

The Cardiff University Conservation Department encourages students to conduct independent studies and create outreach projects which benefit both the conservation profession and the wider community. Many of these projects are shared through the department's social media pages (@CUConservation on Twitter and Instagram), and through the [department's blog page](#).

In 2019, then lab library manager Olivia Haslam, who had received prior training in book repairs, created a “Book Conservation Guide” as one of these outreach projects to share her knowledge with other students interested in book conservation. The guide was intended to be used as a reference for students seeking to improve their practical skills by repairing damaged books from the small conservation lab library.

The library’s holdings include donations from former staff and students alongside subscriptions to conservation and heritage journals. A condition assessment separated the library resources into three different categories of damage: “urgent care”, “moderately urgent care”, and “little conservation needed”.

With Covid-19 and governmental restrictions came disruptions to practical lab training and a reduction in practical



hours. One unfortunate product of this was the fact that many students were not provided with practical paper conservation training. More broadly this was a worldwide issue which caused many students to lose confidence in their hand skills and employability.

Once restrictions were loosened, I (being the library manager at the time) realised that there were three different issues which needed to be addressed:

- 1) Prior to Covid-19, library resources were to be consulted solely within library premises. However, with lab access restrictions, a remote borrowing system was adopted. The constant movement of library resources resulted in an increase in their level of damage.
- 2) Covid-19 restrictions meant that students were unable to gain as much hands-on experience as they had hoped.
- 3) As a product of the interruption to in-person teaching, students were unable to socialize, resulting in a lack of sense of community within the department.

In response to these issues, multiple student-led lab sessions were organized during the 2021-2022 academic year, giving students extra opportunities to further their education while allowing them to socialise and seek advice and encouragement from one another. The project was therefore a direct response to the strain placed on Cardiff University conservation students as a result of unprecedented changes to pedagogical approaches and interpersonal interactions over the course of the Covid-19 pandemic.

For more information on this poster and examples of book repairs by the students, visit the [IIC Congress website](#), free to Congress registrants and IIC members.

Poster authors: Phedra Komodromou, Gabriella Cortes and Olivia Haslam



Top right: Alumna Greta Sweeney, infilling.

Bottom left: Selfie of Phedra and classmates during one of our book repair sessions.

Images courtesy of Phedra Komodromou



NIC CALL FOR STUDENT NEWS

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Some of the youngest newsies hanging around the paper office after school. Location: Buffalo, New York (State). Photographer: Lewis Hines. 1910. Library of Congress, Prints & Photographs Division, National Child Labor Committee Collection, [reproduction number, e.g., LC-USZ62-108765]. Original location <https://www.loc.gov/pictures/item/2018674175/>

SHARING IS CARING

News in Conservation is dedicated to publishing the latest in conservation news from around the world, but we can't do it without students and emerging conservators!

Students and emerging conservators! Do you have something to share? Chances are, you do! So don't keep it to yourself; send your news and article proposals to *News in Conservation*. Your contribution will benefit the global IIC professional community.

WE LOVE ARTICLES ABOUT:

- New studies, research, and projects
- Event and publication reviews
- Opinion pieces
- Calls for participation or collaboration
- Global conservation news (both uplifting and catastrophic)
- Highlighting cultural heritage initiatives, programs, and funds
- The latest from conservation training programs
- Images, videos, and links
- And so much more!

If you have news, *NiC* wants to share it! Submissions and enquiries can be sent to:

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

news@iiconservation.org



IIC, 3 Birdcage Walk, Westminster, London SW1H 9JJ. Email: iic@iiconservation.org www.iiconservation.org

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REFLECTIONS ON THE COP27 AND THE IIC EDIT-A-THON

By Marina Herriges

The Intergovernmental Panel on Climate Change (IPCC) gave a very clear indication before the 27th Conference of the Parties to the United Nations Framework Convention on Climate Change (COP27): “we are on the edge of an irreversible climate breakdown.” Nearly 30 years of meetings to promote much-needed change and we still have not reached an agreement to reduce the world’s fossil fuel use, and emissions keep rising. It is frustrating.

Last year when I wrote about COP26, the feeling was that although Glasgow was at the centre of the globe for two weeks, nothing concrete was agreed during the summit. This year, the situation seemed to be the same, with one difference: time is passing, and we are failing to deliver changes. There is still hope; every climate action we take lessens the damage, but our actions must be stronger and quicker.

“Open knowledge is expanding. Digital information freely available on the internet is a powerful channel of transmission.”

Dr Hanaa El-Gaoudi, Lecturer in textile conservation, Faculty of Archaeology, Luxor University



Southern Africa drought—Mozambique (2016). Image by [The International Federation of Red Cross and Red Crescent Societies/Flickr](#). Licensed under [CC BY-NC-ND 2.0](#).

“Conservators and professionals in conservation in developing countries often face a shortage in funds for our activities, particularly for accessing knowledge. Having access to open knowledge sources allows us to get high-quality information provided by experts and thus to stay updated in our area.”

Juan Carlos F. Rodríguez Reyes, PhD Professor and Director of Centro de Investigación y Conservación del Patrimonio. Universidad de Ingeniería & Tecnología (UTEC) Lima, Peru

The recent floods in Pakistan put 20 million people in need of aid, [according to the Guardian](#). In African 150 million people are experiencing extreme hunger and economic loss due to years of ongoing drought. These disasters are caused by the severe impacts of the climate crisis and were used as examples of the urgency to change during the Convention, including in the [moving speech from the prime minister from Barbados, Mia Mottley](#).

In the spotlight were discussions about the division between poor and rich countries in relation to the climate crisis, emphasizing that many culprits of climate change are engrained in the economic success of rich nations. The words “loss”, “damage” and “reparation” to the majority of the world’s population (who are in developing countries) were frequently used in demanding climate justice. It is, after all, these developing nations who have suffered the most damage from climate crisis. This important discussion generated frustration on how the use of the word “reparation” has been repeatedly used to support the status quo. According to Dallas Goldtooth, of the Dine’ and Dakota people, there is a more in-depth conversation to be had:

“Indigenous people talk about the loss of culture and language and livelihoods—like fishing and hunting—due to the changing unpredictable climate. Reparations for us isn’t about compensation, it’s about the colonial government recognising and respecting its responsibilities in providing services and interventions to help ensure our survival.” Parties during the summit agreed to the establishment of a long-awaited “loss and damage” fund for supporting the global south.

The ideas coming out of these discussions are powerful, and it is where heritage professions can create space for these communities to raise their voices and draw attention to what they have been losing throughout years of exploitation. Culture and heritage hold great influence and must contribute to climate justice; we should also reflect on how conservation values have been built on and have been supported by values drawn from colonial periods and white supremacy.

Much homework still needs to be done. We are half-way between the Paris Agreement (2015) and the 2030 deadline, but there is still time. Saving the planet should be viewed not as a troubling problem, but as a celebrated goal!

IIC 2022 EDIT-A-THON

This was the second edition of the Edit-a-Thon, and this time we had an overwhelming 246 registrants including universities and individuals. Alongside COP27, the IIC 2022 Edit-a-thon was celebrated on 16 and 17 November for 24 hours, kick-starting the event with the University of Luxor, Egypt.

Once more we had the great support from Wikipedia, especially from Richard Nevell—our brilliant Wikimedian—who supported before and during the event. Training and Q&A sessions were held during which editors were shown the available tools as well as some tips on editing. Interesting discussions came up on recent controversial topics, such as protesters using works of art to highlight climate change.

It was rewarding to have the participation of a more diverse crowd, coming from every continent, especially those from Africa and Southeast Asia. Professor Dr Hanaa Al-Gaoudi, from University of Luxor (Egypt) did an amazing job with her students – more than 50 – in bringing them together and raising the content about climate change and culture in the Arabic Wikipedia. Also, very exciting articles were created and edited, such as *Woman in Climate Change*, *Building Deconstruction* and *Creative Technology*, all taking into consideration heritage, culture and climate change.

The IIC 2022 Edit-a-thon was a remarkable way to bring the conservation profession together, work with colleagues around the globe and enhance content and awareness of climate change and heritage. Wikipedia is a great platform to produce open and quality content that is available for everyone. Together we will make change happen.

This text is dedicated to our colleague Kate Smith who was a wonderful, supportive, and generous person to work with. Kate was a great enthusiast of the IIC 2022 Edit-a-thon and worked alongside me to get everything done for the event. Kate will be deeply missed.

"Open access to information that matters, available for all, has become an indispensable tool and a great motivation to fulfil the objective of Right to Education, an essential goal of sustainability."

Aditya Kanth, Director Emerging Professionals, IIC

"IIC's 2021 Edit-a-thon as part of the Glasgow COP26 meeting was a key part of our contribution to this vital event. This year for COP27, we are excited to have twice the number of registrants for our 2022 Edit-a-thon from all parts of the world. This reflects not only IIC's global reach but, more importantly, the value that our supporters put on building open knowledge and freely accessible quality content."

Julian Bickersteth, President of IIC



Marina Herriges is an object and textile conservator based in Bristol, UK. Marina is a guest visiting lecturer and research assistant at University of Glasgow. She researches embedding sustainability for active learning and student engagement in conservation. Marina has a particular interest in sustainable practices in conservation ethics as well as conservation education. Marina has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.

UPDATING THE *SCIENCE FOR CONSERVATORS* BOOKS

By Joyce Townsend

The Science for Conservators series was first published in 1982 as three books aimed at conservation students and conservators who had come into the field without any scientific training beyond their high school years. The whole series, comprising 1 An Introduction to Materials, 2 Cleaning, and 3 Adhesives and Consolidants, was reprinted in 1987 and again in 1992 by successive publishers. It has been in steady demand ever since, despite the text being unchanged since the early 1980s (see p. 44 of the [December-January 2022 News in Conservation \(Issue 87\)](#) for a review of the original series by a long-term reader).

I'm thrilled to announce that Routledge, publisher of the original series, has commissioned a fully revised and updated *Science for Conservators* series including several new books, all set for publication in 2023–25. The three original books will be expanded and updated. The enhanced series will provide a basic primer covering key concepts that will become embedded in the thought processes involved in decision-making by conservation professionals. Many of the authors have long-standing links to IIC; some of them will remember the first series coming out, while others are from a younger generation. IIC will host a website on the [IIC Community Platform](#) for members.

The new series is targeted at several groups: those entering a conservation programme without personally having a scientific background; conservation professionals in training and emerging conservators; professional conservators wishing to check their use of a scientific term; and non-native English speakers who are working, writing reports, and publishing in English.

Knowledge in the conservation profession is always growing. New e-journals have been established, and longer-running journals, such as [Studies in Conservation](#), can now be accessed online right back to their first volume including special issues. Conferences and events take place every year (even during the Covid-19 pandemic) and are now often preserved as recordings as well as in published conference proceedings. There are hundreds of books now written by conservation professionals for their peers and colleagues, putting less demand from conservators on textbooks written for pure scientists than was in 1982.

As mentioned, the series will be expanded beyond the three original books and will cover a broad spectrum of topics relevant to the conservation of artefacts—in keeping with the original concept of the series. Further books at this point in the planning stage include *Colour, Colour Measurement and Colour Change*; *Preventive Conservation in Practice*; and *Experimental Design and Scientific Data Analysis*. There will be more emphasis in the series on health and safety, green initiatives and sustainability, all of which align with the profession's core values and IIC's core values, too!

For the updated series, I have decided not to remove any materials that are no longer used today. While they were used at the time for their unique properties and perceived efficacy, they may have affected the properties of an object and its likelihood (or not) of surviving for another few centuries and are therefore critical to keep in mind. The reasons why they fell out of regular use will, however, be mentioned.

One thing I cannot predict: the order in which each book will be published. I can say though that *1 An Introduction to Materials and Chemistry*, which I have updated myself, with valuable input from anonymous reviewers, will be published during 2023.

Joyce H. Townsend
Series Editor and IIC Director of Publications

Number of electrons in outer most shell

0	1	2	3	4	5	6	7	8
He	Li	Be	B	C	N	O	F	Ne
inert		givers		sharers		takers		inert
Ne	Na	Mg	Al	Si	P	S	Cl	A
A	K	Ca						

Partial periodic table. Ne and A (inert gases) can be seen as having eight electrons in one shell or none in the next, but appear twice.

fact

Some elements that have been known for a long time have symbols that are derived from their old Latin names, e.g. gold (*aurum*).

Science will help you to understand more about the historic materials you work on and also both the modern and traditional materials you might use during conservation treatment.

Surface cleaning of a water sensitive surface with aqueous alkalis mixed with regulated gel solutions.

Atom

- +** Protons: carry a positive electric charge and have almost the same mass as a hydrogen atom.
- Electrons: carry an electric charge of exactly the same "strength" as that on the protons but negative in sign. They are much lighter, only 1/2000th the mass of a hydrogen atom.
- Neutrons: so called because they are electrically neutral (carrying no charge). They have about the same mass as protons (they are only slightly heavier).

The insight which science can bring to you, the conservator, will provide you with greater confidence in choosing a suitable course of action when treating an object.

What is Science?

and why is it relevant for conservation professionals

"Science is a systematic and structured way of understanding the material world. Observations are facts just as much as a measurement leads to a factual result. Professional conservators are continuously making use of observations, almost without realising it, from the moment each conservator first sees an artefact and then begins to assess it (...)"

If you wished to maintain correct storage conditions for an object, you would need, amongst other things, to monitor the temperature of its environment to provide greater accuracy than merely feeling whether the room is warm or cool, by obtaining a measurement of the room temperature in degrees.

Above images created by Alex Taylor and Mariana E. Martínez

INTEGRATED PEST MANAGEMENT FOR COLLECTIONS

Reviewed by Jane Eagan

Integrated Pest Management for Collections, Proceedings of 2021: A Pest Odyssey, The Next Generation.

Edited by Suzanne Ryder and Amy Crossman.
Archetype (2022)

Paperback / 262 pages / £45
ISBN 978-1-909492-83-7

This conference publication is dedicated to Bob Child (1951-2019) and opens with a personal tribute to him by long-time friend and colleague, David Pinniger. It is a lovely way to begin, recognising Bob's contribution and also reminding us that the successes of the Pest Odyssey group build on both individual and group efforts. If you are not aware of the work of this group, I would encourage you to visit their website (accessible [here](#)), which promotes collaboration, sharing and dissemination of IPM knowledge and expertise.

Alongside advocacy and information sharing, Pest Odyssey also hold conferences with post prints, handsomely produced by Archetype Publications. This recently published peer-reviewed third volume, *Proceedings of 2021: A Pest Odyssey, the Next Generation*, follows an online meeting which took place 20-22 Sept 2021. Edited by Suzanne Ryder and Amy Crossman, the volume contains 46 contributions from around the globe, clearly showing that integrated pest management (IPM) has become the accepted strategy for insect and pest prevention worldwide. The message is definitely getting through!

Volume three is divided into 32 papers and 14 poster presentations. The contributions are wide-ranging in subject and geographically diverse, with papers from Abu Dhabi, Peru, Sri Lanka, Myanmar, Japan and Australia amongst other countries. The papers also cover the range and scale of IPM activity, from larger high-tech solutions to more DIY work in smaller institutions. As part of a team of book and paper conservators working in 16 historic library, archive and object collections at the University of Oxford, we carry out IPM, always eager for new methods and materials on pest identification and remedial treatment. *2021: A Pest Odyssey*, and the group's previous volumes, are a valuable source of information for us.

I found the first paper, "IPM Strikes Back", interesting as a case-study of the problems which affect any long-running programme—namely fatigue over time, staff turnover, heavy workloads, resistance from within the organisation and poor communication (pp. 4-5). The work done to refocus the programme, improve communication and make changes

INTEGRATED PEST MANAGEMENT



Proceedings of 2021: A Pest Odyssey, The Next Generation

Edited by Suzanne Ryder and Amy Crossman

Integrated Pest Management for Collections book cover, provided by Archetype.

FOR COLLECTIONS

to preventive activities successfully repaired relations and made for a more manageable workload.

As a low-tech IPM operator, I appreciated the following observation in the V&A's paper "Training, Tools and Technology" that technology can never replace the work of those carrying out IPM tasks or the importance of building relationships within the team and institution (p. 30). This recurrent theme runs through many of the papers in this book and is a great take-away.

Some of my idle pest musings were clarified, such as: why does the webbing clothes moth lay eggs on cotton? In "The Attractive Qualities of Wool and Larval Frass", Kelley, Arenstein and Feston explain that sensory hairs on the ovipositor "feel" whether the substrate is suitable, and fluffy cotton is often felt to be suitable. I was also mightily reassured that their results suggest there is no preference in attraction to previously infested processed wool.

Reflection on the history and development of IPM is another theme in this volume. I found the contributions by the National Museums of Scotland (p. 117) and National History Museum in London (p. 233) interesting explorations of the evolution of an IPM programme over 20 years, in particular the importance of communication (again) and the move in the 1970s to monitoring, recording and risk assessment from pesticides. Pinniger and Laurer's paper "Twenty years of IPM in practice at Eltham Palace" (p. 123) struck a particular chord for me as it deals with a large historic house that has many environments and challenges including the difficulty of housekeeping in a structure with areas which cannot be accessed for deep cleaning. The efficacy and importance of high standards of housekeeping, even if pests are present and can spread through interconnected and inaccessible voids, was a very positive message in what can sometimes seem to be a rather less-than-ideal situation.

The inclusion of papers addressing problems experienced during lockdown, such as Harris and Walker's paper on the successful treatment of a silverfish outbreak (p. 188), gave a positive spin on the Covid-19 pandemic by highlighting the unexpected advantage of having total access to sites when the public was completely excluded (p. 188).

2021: A Pest Odyssey, The Next Generation is informative and interesting for the specialist, neophyte and jobbing conservator carrying out IPM on his/her/their own. It joins the previous *Pest Odyssey* publications, which are standards in IPM literature. The themes of communication, sharing the IPM message and establishing IPM as *the* means to prevent pest damage to cultural collections come through strongly. Plus, the cover illustration by Judith Wagner is one for the diehard entomologist!

my Crossman



Jane Eagan is head of conservation of the Oxford Conservation Consortium. She was awarded an MA in book conservation by Camberwell College of Arts. Jane was involved in editing publications for the Institute of Paper Conservation (1997-2007) and was a member of Icon's editorial board (2008-2016). She has also served as programme advisor to West Dean College's BA/MA book conservation course, CPD reader for Icon and in 2021 joined the Advisory Council of the Hamilton Kerr Institute. Jane is accredited by Icon and is an IIC Fellow.



Getty Conservation Institute

LIVING MATTER: THE PRESERVATION OF BIOLOGICAL MATERIALS IN CONTEMPORARY ART

Reviewed by Leanne Tonkin

Living Matter: The Preservation of Biological Materials in Contemporary Art
Edited by Rivec, R., and Roth, K.

Los Angeles: Getty Conservation Institute (2022)

Digital publication available here: <https://www.getty.edu/publications/living-matter/>

This conference was jointly organized with Museo Universitario Arte Contemporáneo (MUAC) of the Universidad Nacional Autónoma de México (UNAM), and Escuela Nacional de Conservación, Restauración y Museografía (ENCRyM) of the Instituto Nacional de Antropología e Historia (INAH).

Acknowledging the importance of conserving and interpreting bio-based art is a key outcome from the *Living Matter* conference proceedings. This publication is the first on conserving bio-based materials making it significant in appropriating ethical and archival protocols for biological artworks (Biological artworks are objects that are made with materials that have non-static properties and qualities, introducing different types of material-object interaction within a museum and educational context).

The twenty-four papers presented here reaffirm the past and continual commitment from artists, collections care professionals and others whose practices are dedicated to the trajectories of biological material engagement. These proceedings acknowledge and evidence bio-based art as being part of cultural heritage, confirming the importance of the conservation and interpretation of living matter as well as the recognition of an established era of artists from the mid 20th century onwards. This scenario points to a new documentation system that encourages a less object-based approach for 21st-century conservation practice—

one that observes and records environmental influences as part of bio-cultural heritage.

Creating different installations with the underlying comprehension that art does not last forever is one of the different approaches taken by Adrián Villar Rojas (an Argentinian sculptor who explores notions of the Anthropocene) and Sebastián Villar Rojas (a writer). Their keynote paper “In the Unpredictable Garden of Forking Paths” opens the book. It includes beautiful colour images of case-studies to illustrate how a bio-based material palette presents different possibilities for evoking responses from the users of the artwork, therefore creating diverse types of material agencies which entice artists like Adrián Villar Rojas to creatively engage with aspects of decomposition, growth and reproduction. The case studies illustrate how Adrián Villar Rojas’ ideas and artworks can intertwine with characteristics in an often unstable environment, including that of a changing climate.

The first section of papers, “Living Matter in Contemporary Art: Snapshots”, explores what decay may symbolise by contextualising the outcomes of bio-based material change. These changes can be associated with socio-political influences that link to human fragility and ageing as significant attributes in the material engagement of bio-based artworks.

The model of “programmed obsolescence” in María and García’s paper re-evaluates decay as part of biological interpretative practice that enables the continual function of an artwork made with food-based media. This type of diversity in materials raises questions about the meaning of obsolescence and potential values of material engagement with biological processes and trajectories.

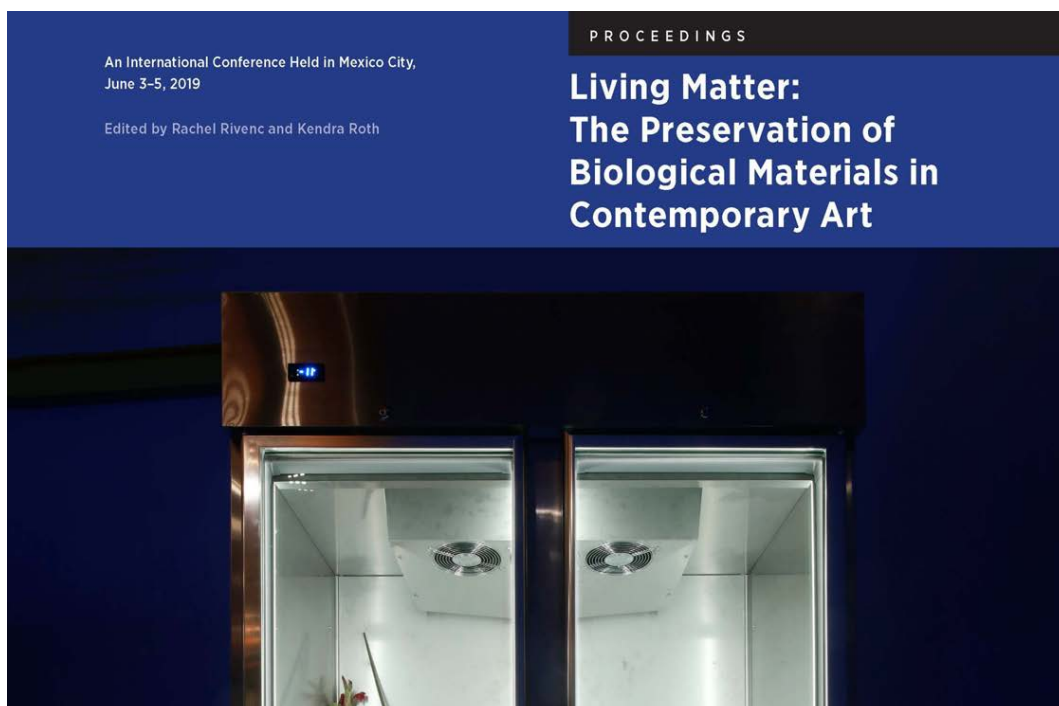
Artworks that utilise tissue engineering and biotechnical tools endure a lack of historical classification of partially living systems that acknowledge the growth part of a material’s trajectory, confirming that current archival ontologies simply do not recognise the environmental phenomenon of biodegradable artworks. Harren’s paper highlights the issues of “managing material indeterminacy” in the Fluxus art movement, which calls for theoretical frameworks to support artworks beyond traditional points of reference within museum collections. In addition, conservation treatment strategies are beginning to reconsider the processes of decay when evaluating the characteristics of biomaterials and the intention of the artist. Finally, Hauser’s paper discusses the idea of “object-hood to process-based art” to describe the different practical and ethical processes (and pressures) required for staging, conserving and transporting bio-artworks. The paper highlights the growing requirements to re-evaluate traditional museum and archival protocols to accommodate bio-artworks.

The following section, “Working with the Artist: Between Conservation and Production”, discusses the artist-conservator collaboration while honouring the artist’s practice. Perugini’s paper discusses conserving a segment of human skin taken from Afro-Cuban artist Carlos Martiel. The dehydration and deterioration of the segment act as performative elements that symbolise socio-political influences on segregation in Cuban society. In protecting these types of material integrities of bio-artworks, the importance of collaborative practice is highlighted in documenting broader environmental constituents on objects, like ecosystems, thus encouraging an increasingly proactive approach to the interpretive practice of living matter.

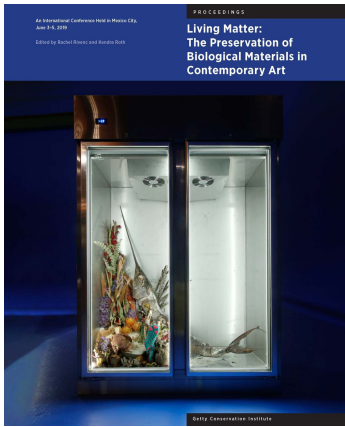
Melleu Sehn’s paper acknowledges the perceptions of unaccepted material characteristics in connection with the environment. Temporality plays a crucial factor in the eco-landscape by challenging traditional acquisition processes that honour traditional long-term commitments in presenting static artworks. This idea connects developing perspectives in academia by evaluating alternative uses of university archives as a learning tool for students and staff, as explained by Mexico’s Escuela Nacional de Conservación, Restauración y Museografía (ENCRyM).

Section three, “Living Matter: Challenging Institutions”, examines approaches to interpreting the material authenticity of living matter in a museum context. The forementioned Fluxus art movement entices discussion about Fluxus artists and the aspect of deterioration in their artworks. Recording the value of an artwork’s end-of-life becomes beneficial to its legacy, as artists work with the anticipation of material change.

Above, below and on the following page: images of the book cover, courtesy of Getty Publications.



Phillips and van der Laan’s contribution considers an “active” and “inactive” framework to assess treatment requirements for living matter within a museum context. This decision-making model shows the process of decay as being an authentic aspect of the artwork. Pragmatic strategies for replacement, replication and reconstruction are components to affect the active and inactive aspects of decay, which is part of the historical context of bio-based materials. This



Click on the image above for free access to the entire digital book on the Getty Publications website.

type of decision-making can conflict with traditional archival commitments by museums where objects are often bound to fixed ideas about stability and longevity.

Other papers extend this discussion on material authenticity as an “indispensable part of the design process”, supporting the value of microbiological studies becoming part of the research and documentation of an artist’s creative processes. Oliveira dos Anjos and Melleu Sehn’s paper discusses the system of natural decay associated with outdoor installations, helping to clarify developing criteria for risk assessments for these types of artworks. Further discussion relates to the sensibility and delicate nature of protecting living matter.

The fourth section, “Different Approaches and Responses”, leans towards practical solutions, decision-making models and the call for conservators to take on a more active role in providing ongoing care for decaying artworks. Caring for artworks, like the mixed media work *Wirtschaftswerte* as described by Heremans and Blanchaert, presents a multitude of challenges for conservation because of the different material types. Proceeding papers turn toward contradictions in applying traditional treatments to known degradable artworks, and the potential changing hierarchies that support the environmental monitoring of bio-based materials. Parisi et al. highlights the importance of documenting the artists’ material engagement in rationalising conservation treatments. This section finishes with an exploration of the effectiveness of consolidants to stabilise food-based artworks.

The final part of the proceedings looks at “Artists’ Reflections” giving the reader insight into three artists and their views, relationships and preferences associated with bio-based materials. Gabriel de la Mora acknowledges the benefit of a conservator’s perspective in understanding the manifestation of his biological and organic artworks to enhance interpretation and maintain his legacy. Kelly Kleinschrodt describes her material engagement with breast milk as a medium that expresses her role as an artist working with the elements of human performance (act of producing breast milk) and biological matter. Finally, Dario Meléndez employs the performative aspects of decaying material to express his criticism of the socio-political state of Mexico.

Considerations surrounding the material conservation, alternative handling, processing and recording of artworks that are anticipated to change, reach an end-of-life and intentionally or unintentionally degrade are beginning to inform new ethical criteria for museums and educational institutions. Fluid thinking seems essential in order to adapt to ever-changing cultural environments. Moving towards continual and collaborative relationships with artists and their practice ensures the inclusion of different narratives and perspectives. Developing these relationships may record the expected and unexpected stories of conserving biological materials that inform the essences of authenticity, artist intent to community and environment-based aspects of conserving living artworks. Many of the papers in these proceedings discuss assessing risk and the values of bio-based decay as well as its interpretation for current and future users of museum objects. These considerations challenge traditional approaches to how stability is perceived as an archival and guiding asset to collecting, conserving and exhibiting artworks. It also encourages the conservator to become increasingly proactive within museum hierarchies.



Leanne Tonkin is a conservator, lecturer and doctoral researcher at Nottingham Trent University. She is examining “The role of the Designer Intent: a post-conservation methodology in the collecting, curating and exhibiting of fashion artefacts made with postmodern materials”. She was programme chair for the Institute of Conservation (Icon), UK, at the *International Triennial Conference* in 2019, which focussed on the lack of diversity and social agenda in the conservation field.

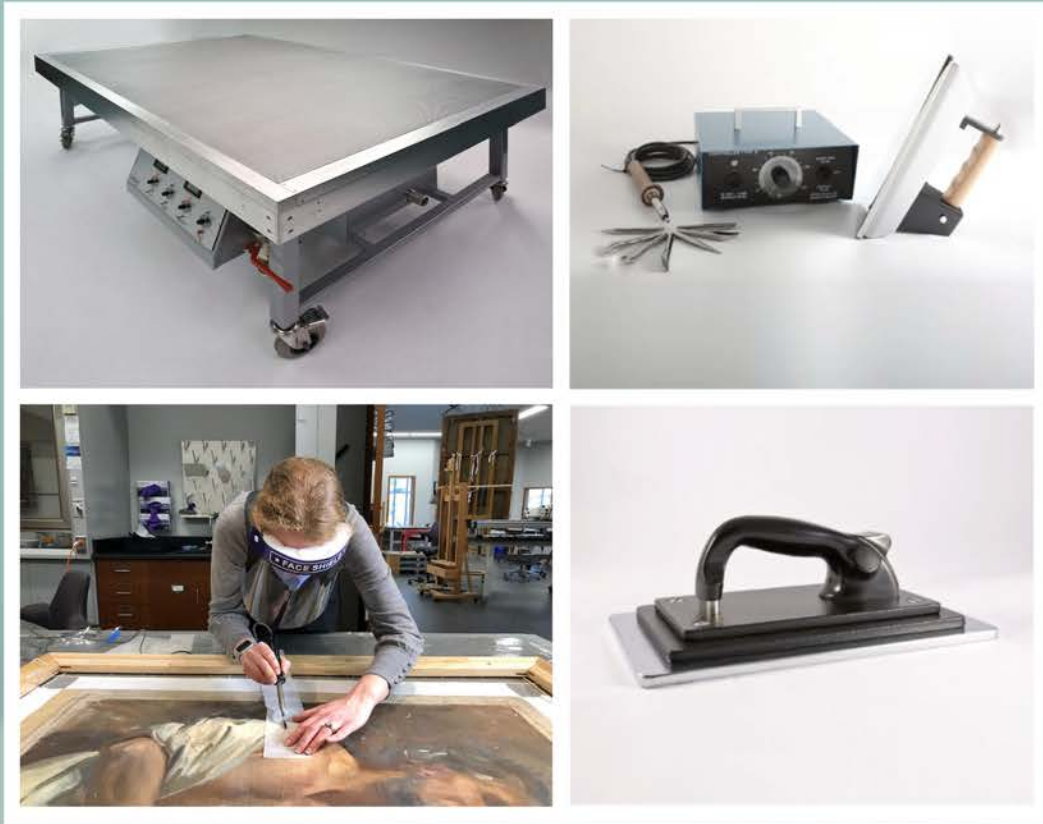


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ART CRIME AND THE FBI

AN INTRODUCTION TO HOW MASTERPIECES ARE STOLEN AND RECOVERED

By Alexandra Taylor

Whilst being led to prison, Willy Sutton was approached by a reporter who asked him why he robbed banks. Sutton incredulously responded, "because that's where the money is!" I suggest we revise the question: why do people get involved in art crime? Because that's where the money is. Bank robbers get caught 90% of the time for as little as \$1, 000 profit. Compare this to the case-studies explored in Christie's Education course by Robert Wittman, Art Crime: How Masterpieces are Stolen and Recovered, and you'll get a clear picture of why art is the target of more serious crimes.

According to the FBI, illicitly bought, traded or stolen cultural property is currently making a six-figure count from the annual six-billion-dollar worldwide art market. Crimes involving high-value unique goods, such as luxury items and works of art, have evolved: whilst faking or forging such objects is still very much prevalent (making up to 75% of illicit cultural property), art crimes now also lie in transforming these goods into financialized assets, for instance to obscure transactions, to launder money or to hide wealth and evade sanctions. This article will explore the issues in authenticity and art crimes from a narrative and legal perspective as presented by Robert Wittman in his Christie's course, which I had the opportunity to attend.

THE LEGAL CATEGORIZATION OF ART THEFT VIOLATIONS IN THE USA

The five current art crime violations that the FBI, Homeland Security Investigations, and other federal agencies labour under include: interstate transportation of stolen property, theft of major artwork, Hobbs Act-Robbery, smuggling, and mail/wire fraud. In the USA, proving one or more of these elements is the only way to successfully prosecute criminals.

To read more about these categories of US art crime violations click [HERE](#).



Illustration of the theft of the *Mona Lisa* featured in *La Domenica del Corriere* No. 36, 3-10 September 1911, Public domain, via [Wikimedia Commons](#).

Antiques Roadshow at Fountains Abbey, Yorkshire (2012). Kjersti Lie, CC BY-SA 4.0, via Wikimedia Commons



JUNO AND THE PRITCHARDS' MOMENT IN THE LIMELIGHT

Most of us have heard of the *Antiques Roadshow*. As a child I found the whole premise of the *Roadshow* fascinating, entertained by the appraisal of high-value unique goods ranging from Captain Scott's Polar Autographs and J.K. Rowling's sketches to Faberge flowers and Van Eyck paintings; the show featured it all, capturing on film "golden finds" within the average American home. The show finances venues, lights and cameras, but the art dealers who travel with the show pay for their own hotel rooms, car rentals, flights and employees. They might visit up to ten venues a year, and these expenses add up. Therefore, it's imperative to their livelihood that dealers discover something good whilst on camera.

George Juno, Russ Pritchard and Russ Pritchard Jr., who created the American Ordnance Preservation Association (AOPA), were dealers in military regalia, specialising in anything ranging from the Civil War to ancient military artefacts. They started travelling with the *Roadshow* in the early '90s, introducing fake appraisals to score a bit of time in the limelight.

But the trio soon set their sights on bigger fish. One such victim was George Pickett, an ancestor of George Edward Pickett (a career United States Army Officer who became a major general in the Confederate States Army during the American Civil War). MG Pickett's great, great grandson George became the target of the AOPA after they caught wind of a treasure trove of Confederate valuables tucked away at home.

The AOPA soon convinced George Pickett to sell his great, great grandfather's sword, a gauntlet, a bible and a pair of gloves. The first lie Juno, Pritchard and Pritchard Jr. told Pickett was that they represented the Civil War Museum in Harrisburg, Pennsylvania, buying pieces for the Museum on a 10% commission. The second lie they told him was that the Museum was willing to purchase the objects for a total \$80,000. Convinced by the charade and proud to have his family's heirlooms in the Museum collection, Pickett agreed to the sale, the truth of the crime not to surface until a year later; Pickett's discussion with a Gettysburg dealer revealed that the Museum had in fact paid \$880,000 for the artefacts, not the \$80,000 claimed by the AOPA. Within one week of purchasing the collection, his fraudsters had sold the treasures on, getting far more than 10% of \$80,000.

Under US law, AOPA had clearly committed fraud, and all their contracts, emails and discussions were proof of malicious intent. After Pickett verified everything with the Museum, he hired an attorney in Philadelphia and brought a Federal Lawsuit against Juno,

Juno and the Pritchards would concoct estimations to secure several slots on the show's televised portion. One such example, in 1997, is the "water-melon sword", paradoxically named because owner Stephen Stadtler, a pal of Juno and Pritchard's, claimed that he used his antique rare Confederate weapon to cut water-melons. View the show clip [HERE](#).

Pritchard and Pritchard Jr. With the FBI's involvement, and supported by a Grand Jury Subpoena, Robert Wittman and his team were able to access all the company records and discovered that the insipid corruption trail of the AOPA extended far beyond Pickett's heirlooms.

The AOPA had been conducting criminal deeds all over the country, at their worst convincing a widow that her late-husband's Confederate overcoat had no monetary or historic value. The FBI were able to indict Russ Prichard, George Juno and Russ Pritchard Jr. on the following 18 indictments; 11 counts of mail fraud, 3 of wire fraud, 3 counts of interstate transportation of stolen property, theft of major artwork from a museum, accessories after the fact, false statements and tampering with the witness.

ALFRED ROSENBERG AND THE STOLEN SECRETS OF THE THIRD REICH

Before I discuss this next case, I must point readers towards Robert Wittman's book: *The Devil's Diary*. The first part explores the following investigation in exquisite detail whilst the rest of the book outlines the contents of *Alfred Rosenberg's* diary.

During the Christie's course, Wittman relayed tales of several thefts including those of Shakespeare's portfolio of plays and odes, the Bill of Rights, and the *Origin of Species*—documents we all know well—but nobody, until very recently, had an account of what's splayed across the 400 pages of Rosenberg's wartime diary. Alfred Rosenberg was a chief civil scientist and philosopher for Adolf Hitler who prescribed to many of his theories.



Above: Alfred Rosenberg signature. (Alfred RosenbergDerivative work: 1971markusVectorization: Carnby). [Wikimedia Commons](#)/Public Domain.

Right: Portrait of Alfred Rosenberg in uniform. Photo by Friedrich Franz Bauer (c. 1941-1945). Image from the German Federal Archives (Bundesarchiv, Bild 183-1985-0723-500) [Wikimedia Commons](#). Licensed under the Creative Commons Attribution-Share Alike 3.0 Germany license.



The empty frames of the two stolen Rembrandt paintings at the Isabella Stewart Gardner Museum. Image by [Chris Dignes](#), CC0, via [Wikimedia Commons](#)

Rosenberg watched as the Great War ended in 1919 and deflated German men returned home. He directed his blame towards the Jews in Russia, who he believed set up the Bolshevik Revolution with the goal of wanting to overpower Germany. In order to protect his nation, Rosenberg believed that all Jews “had to be destroyed”—thus the beginnings of the national socialist movement in Berlin began. Adolf Hitler, sent to spy on Rosenberg during the Munich Putsch meetings in 1919 and 1920, became enamoured with the theorist’s rants. Within a year the two were inseparable: Hitler became head of the Nazi party and his autobiographical manifesto *Mein Kampf* sat beside Rosenberg’s *The Myth of the Twentieth Century*, staples for any pro-Nazi coffee table.

Lawyer Robert Kempner was able to convict and sentence several members of the Nazi party based on intel from Rosenberg’s 400-page aide-mémoire. The diary is crucial to understanding Nazism. In essence, the text gives details that one would never otherwise know about the leadership of the Nazi party and state. When he was arrested in 1945 and put on trial in June of ‘46, Rosenberg was one of the first ten hung as a war criminal, the evidence penned by his own hand.

Kempner died in the mid 1990s still prosecuting war criminals with the aid of an incredible collection of wartime material that included the Rosenberg diaries... which were soon after stolen. Two years after this death, Kempner’s loyal aide Jane Lester was still trying to figure out how to keep his story alive. She lent Rosenberg’s diary for “research purposes” to a Canadian professor. This man made no move to uphold his academic commitment to Lester and was instead invested in his own financial gain, believing that the old woman’s impending passing would enable him to sell Kempner’s documents to the Holocaust Museum without attracting too many questions.

Wittman was introduced to the case in 2001, when the chief archivist for the U.S. Holocaust Memorial Museum contacted him to say that someone was trying to sell the diary for upwards of a million dollars. Ten years later, they discovered the fraudulent collegium and retained Rosenberg's diary amongst a vast array of other stolen and significant texts. Wittman was able to salvage the book and the rest of the Robert Kempner's stolen collection.

It goes without saying that, beyond socioeconomic worth, the theft of texts can reach symbolic dimensions. High-value books and documents may sell for tens of thousands (even millions) of dollars in the art market. But some of those texts are priceless to a different kind of sum, unquantifiable in monetary terms. All things can be stolen, but the theft of knowledge attunes itself to a form of devastation separate from that of profit loss.

CONCLUSION

Robert Wittman is a charismatic and incredibly valued figure in the field of cultural heritage crime, protection and preservation. He is an experienced story-teller with a unique perspective. Having spent over 30 years in this field, attending to the most high-profile cases, one can deduce that Wittman is in the best position to discuss what the FBI can do, how art is stolen today and how it is recovered. Together with Christie's Education—a specialist institution in the study of art business and the art market, art history and art world ecosystems, curating and connoisseurship—Wittman unpicked several case studies especially dear to him.

This course, six weeks of uninterrupted interaction, proffered something quite special: direct intel from a reliable source. After all, much of what is reported publicly differs with the actual events. Second-hand information can be inaccurate, crucially affecting one's opinion or the resolution of a verdict.

If this review of Robert Wittman's course interested you, please consider signing up to [Fakes, Frauds and Forgeries: Issues in Authenticity](#) with the discount code: NIC10. This will give you 10% off the course. Read more about it [here](#) and you can register [here](#).

ACKNOWLEDGEMENTS

Thanks to Robert Wittman from [Robert Wittman Inc.](#) and Nathaniel Goldblum from [Christie's Education](#) for granting me the opportunity to review such a fascinating series (find a similar version of the article on the [Art of Value](#) blog). It was a privilege to be invited to review the series.



Alexandra Taylor is a paintings conservator. She is currently a Fellow at Stichting Restauratie Atelier Limburg (SRAL). Prior to this she has worked internationally, holding positions at Saltmarsh Paintings Conservation in Cambridge and the Phoebus Foundation in Antwerp. Her interests lie in the treatment of Old Masters and the fundamental aspects of paintings analysis, research and the valorisation of results. She is an IIC Communications Team member and is passionate about increasing public awareness and promoting professional outreach in this field.

ANNOUNCEMENTS

CALLS FOR PAPERS

Archiving 2023

19-23 June 2023

Oslo, Norway

Submission deadline: 15 December 2022

For more information visit: <https://www.imaging.org/site/IST/IST/Conferences/Archiving/Archiving2023/>

[Archiving2023_Home.aspx?utm_source=Website&utm_medium=Email,+social+media,+Listservs&utm_campaign=Arch+2023+Registration](https://www.imaging.org/site/IST/IST/Conferences/Archiving/Archiving2023/Archiving2023_Home.aspx?utm_source=Website&utm_medium=Email,+social+media,+Listservs&utm_campaign=Arch+2023+Registration)

8th International Architectural Finishes Research Conference

Past Forward, from Paint to Finishes

29 May-1 June 2024

Amsterdam

Abstract submission deadline: 1 January 2023

For more information visit: [https://](https://english.cultureelerfgoed.nl/topics/monuments/architectural-finishes-research-conference/call-for-abstracts-afr8#anker-5-en-francais-appel-a-communications)

english.cultureelerfgoed.nl/topics/monuments/architectural-finishes-research-conference/call-for-abstracts-afr8#anker-5-en-francais-appel-a-communications

CONFERENCES, SYMPOSIUMS

Stone & Wall Paintings Group: Innovative Eco-Friendly Cleaning Methods for Architectural Restoration

7 December 2022

Online/UK

For more information and registration visit: [https://](https://www.icon.org.uk/events/stone-wall-paintings-innovative-eco-friendly-cleaning-methods.html)

www.icon.org.uk/events/stone-wall-paintings-innovative-eco-friendly-cleaning-methods.html

Works on the Floor Symposium

16 December 2022

Online (Yale Center for British Art/USA)

For more information and registration visit here: [https://](https://britishart.yale.edu/exhibitions-programs/works-floor-symposium)

britishart.yale.edu/exhibitions-programs/works-floor-symposium

Washington Conservation Guild's 3-Ring Circus

12 January 2023

Washington DC, USA

For more information visit: [https://](https://washingtonconservationguild.org/2022/10/09/call-3-ring-speakers/)

washingtonconservationguild.org/2022/10/09/call-3-ring-speakers/

Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art

ICOM-CC Textile Working Group

21-23 February 2023

Online (Free)

For more information contact:

icomcc.synthetictextiles2023@gmail.com

How can cultural heritage be managed in times of climate change?

27-28 February 2023

Bamberg, Germany

For more information visit: <https://www.uni-bamberg.de/en/iadk/heritage-conservation-studies/materials-and-preservation-science/translate-to-1-english-news/artikel/call-for-papers-1/>

CFP: Objects, Pathways, and Afterlives: Tracing Material Cultures in Early America

20-22 April 2023

The Huntington, San Marino, CA (USA)

For more information email: objectspathwaysafterlives@huntington.org

13th Baltic States Restorers' Triennial meeting

16-19 May 2023

Riga, Latvia

For more information visit [here](#).

AIC Annual Meeting

18-20 May 2023

Jacksonville, Florida (USA)

For more information visit: [https://](https://www.culturalheritage.org/events/annual-meeting/current-meeting)

www.culturalheritage.org/events/annual-meeting/current-meeting

IADA 2023: XV International IADA Congress

16-20 October 2023

Leipzig, Germany

For more information write to: congress@iada-home.org

ICOM-CC 20th Triennial Conference

Working towards a Sustainable Past

18-22 September 2023

Valencia, Spain

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

Photomechanical Prints: History, Technology, Aesthetics, and Use

30 October-3 November 2023

Washington DC (USA)

For more information visit: [https://](https://learning.culturalheritage.org/p/photomechanical#tab-product_tab_overview)

learning.culturalheritage.org/p/photomechanical#tab-product_tab_overview

COURSES, WORKSHOPS

Risk Management for Conservators

6 December 2022

Towergate Insurance (UK)

For more information visit: <https://www.icon.org.uk/events/risk-management-for-conservators-with-towergate-insurance.html>

Lucian Freud's Painting Materials and Practice

8 December 2022

Online/IAP Virtual Seminar

For more information visit: <https://academicprojects.co.uk/courses/lucian-freuds-painting-materials-and-practice/>**Modern Materials Network: Tour of Significant Early Plastics Sites, East London**

9 December 2022

East London

For registration visit: <https://www.icon.org.uk/events/modern-materials-network-tour-of-significant-early-plastics-sites-east-london.html>**Approaches and Treatments of Three Bronze Monuments**

10 December 2022

Online

For more information and registration visit here: <https://antiquebronze.co.uk/bronze-conservation-case-studies/>**Gilding & Decorative Surfaces: Leather Conservation Workshop**

19-21 December 2022

City and Guilds Conservation labs, London

For registration and information visit: <https://www.icon.org.uk/events/gilding-decorative-surfaces-leather-conservation-workshop.html>**Plastics Identification Workshop (RKD The Hague)**

15-16 February 2023

The Hague, the Netherlands

For more information visit: <https://plastic-en.tool.cultureelerfgoed.nl/>**Dust and dirt: Strategies for prevention and management**

West Dean College Short Courses

9 March 2023

British Library (UK)

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/l1d12591-dust-and-dirt-strategies-for-prevention-and-management>**Conservation & Repair of Stone Masonry**

West Dean College Short Courses

13-15 March 2023

Online and Workshop based (UK)

For registration visit: <https://www.westdean.org.uk/study/short-courses/courses/bcw12104-conservation-and-repair-of-stone-masonry-online-and-workshop-based>**Integrated Pest Management**

West Dean College Short Courses

27-28 March 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m2d12297-integrated-pest-management>**Conservation of Leather**

West Dean College Short Courses

17-20 April 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m3d12120-conservation-of-leather>**Housekeeping and Dust**

West Dean College Short Courses

27 April 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m1d12119-housekeeping-and-dust>**Conservation of Transport and Industrial Collections**

West Dean College Short Courses

8-12 May 2023

UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/m4d12121-conservation-of-transport-and-industrial-collections>**Asian Papers and their Applications in Paper Conservation (Minah Song)**

30 May-1 June 2023

Biblioteca Nazionale Centrale di Firenze, Italy

For more details and registration visit: <https://www.minahsong.com/workshop>**Introduction to Bioarchaeology**

4-8 September 2023

Malcolm H. Wiener Laboratory for Archaeological Science

Applications due: 8 May 2023

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