



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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Cover image: Lecturers and participants at *The Dutch Method Unfolded: Masterclass on Wax-Resin Lining* (UVA / Getty Foundation), 8-17 June 2022, University of Amsterdam, Ateliergebouw (courtesy of Emilie Froment). **Photo credit:** Jerome Schlomoff, 2022 (story on p. 65). **Inside cover image:** Presenting, the editorial staff of *Scroll*. Left to right: Emily May, Joshua Loke, Emma Dacey, Jonathan van Toor, and Rachel Davis (story on p. 42).

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FROM THE PRESIDENT'S DESK

I have always seen the value of conservators attending conferences with like-minded and associated disciplines, rather than just talking amongst ourselves. The value we gain in being able to converse with our colleagues in similar professions is immense, both in being able to better contextualise what we do and why we do it, and also in learning from other disciplines to enrich and advance our own.

I recently attended the annual Australian Museums and Galleries Association (AMaGA) conference, an event I have been going to for many years. The theme of the conference was "Discomfort" and, true to it, there were many uncomfortable papers and resulting discussions on subjects including the treatment of First Nations peoples. Between 1910 and the 1970s, the Australian government, churches and welfare bodies forcibly removed many thousands of Aboriginal and Torres Strait Islander children from their families. Their removal was sanctioned by various government policies, leaving a legacy of trauma and loss that continues to affect First Nations communities, families and individuals today.



This is a story that needs to be told, uncomfortable as it is, and museums—as credible and trustworthy organisations—are well placed to do so, particularly in a world ever fuller of misinformation. And this is where conservators come in. We all have different reasons as to why we have chosen to become conservators; for some it may be the challenge and satisfaction of retarding or reversing deterioration, for others it may be the rewarding process of conserving an artwork or object to allow its story to be told.

The complexity of our position comes from the fact that objects can be interpreted from multiple perspectives, and there is rarely one narrative. A seized First Nations child's teddy bear may be viewed as anything from a kindly gift from a benefactor, the last relic of a family from which the child was snatched or a toy cruelly confiscated.

Can conservators be neutral in these matters—by which I mean, whether we are dealing with a teddy bear from an orphanage or looted objects being repatriated, can we ignore the context of what we are treating and the impact that our work potentially has on the stories that these objects can tell?

My view is twofold. We can strive to be neutral in maintaining objectivity and refraining from imposing our personal biases or aesthetic values on objects or artworks, ensuring that we prioritise a scientifically informed and ethically responsible approach to conservation. However, it may be more difficult to remain neutral when we consider, as we must, an object's cultural significance, the stories that it can tell and the interests and expectations of the stakeholders for whom we are conserving it.

In our day-to-day lives it is not always possible to make the time to more fully consider these matters, which is where conferences, whether in person or on-line, can provide a vital forum for such. One of our next chances to get together, the ICOM-CC Valencia conference in September <https://icom-cc2023.org/>, will soon be upon us, and I hope to see many of you there.

With my best wishes,

Julian Bickersteth
IIC President

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President's Desk in:
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IIC President Julian Bickersteth delivering his NiC column. Click on the image above or watch it here: https://www.youtube.com/watch?v=_syoig62w3s

MESSAGE FROM THE EXECUTIVE DIRECTOR

I've been thinking a lot about the people of tomorrow and what skills and competencies will be needed to meet the complex challenges of the next few decades. Having spent some time with the IIC Congress Scholars on the [Adapt: Conservation and Leadership in a Time of Change](#), I can say this is a group of people that will make a difference to the future of the profession. Being with so many visionaries who can cultivate the hope, imagination, technical expertise, friendships and leadership that are needed to flourish has been truly inspiring – especially colleagues who have remained committed to the course through hurricanes and floods as well as conflict and war.



There's a lot to look forward to with the forthcoming [Student and Emerging Conservator Conference \(S&ECC 2023\)](#) Amsterdam later this year, and with a number of IIC Student Scholars from bands 2-4 countries attending the [Emerging Skills in Heritage Conservation](#) programme with the Young Professionals Forum, we are helping the next generation of conservators to thrive.

Finally, there are some exciting changes ahead for IIC and for 2023-24 with a new membership portal about to launch alongside [new membership rates, discounts and incentives](#) coming into place. We also plan to expand our professional development webinars and the leadership mentoring programme with access to online action learning resources. But that's not all; we will also be launching some exciting initiatives with our publishing partners at Routledge, and to help members dive deeper into the conservation literature will be our new member-led [IIC Book Club](#).

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD

In a recent issue of *News in Conservation*, [Cynthia Schwarz](#) shared with us her research on mental health within our profession. This article, along with my recent discussion with a colleague, has me thinking of other health and safety issues that tend to be elephants in the room... in our work rooms, laboratories, and ateliers, that is.

The phrase "Health and Safety", discussed among conservation professionals, generally conjures up discussions on MSDS sheets, gloves and goggles, and exposure level regulations. But where is the literature on the all-too-common wear and tear that our repetitive and often quite physically demanding work puts on our bodies? Besides a short article I was able to find (published 30 years ago!), I've been hard pressed to find information that recognizes the toll our work takes on our bodies and how to mitigate the aches and pains we all experience from our professional benchwork (and computer work!).



I'd love to have a larger conversation on this topic and gather current information on this issue, and as usual, this will require a group effort. What seminars or publications have you come across on the topic of physical health and conservation professionals? Have you suffered from carpal tunnel syndrome, chronic pain, eye strain, or other work-related physical issues? Have you ever attended a conference that included a physical therapy workshop? And what does your country or company mandate for occupational health issues? It's time for our physical health to take center stage, so let's talk about it! Contact me, Sharra Grow at news@iiconservation.org

Sharra Grow
IIC Editor, *News in Conservation*

NEWS IN BRIEF

AFRICAN HERITAGE DAY

The 5th of May marked African World Heritage Day (created by UNESCO); a day to recognize and celebrate the continent's varied, abundant, and rich cultural heritage.

UNESCO's original goal in declaring African World Heritage Day was to bring awareness to the underrepresentation of African properties on the World Heritage List (which currently make up only 12% of the worldwide list) especially in comparison with Africa's disproportionately high percentage of the World Heritage List in Danger; of the 55 properties currently on this list, a whopping 21 are in Africa.

One initiative UNESCO has sponsored with this day is the African World Heritage Regional Youth Forum, founded with the belief that "increasing youth involvement in the promotion and protection of African World Heritage" is key to its recognition and preservation. UNESCO, in partnership with the African World Heritage Fund, is working closely with the 12 African nations that still do not have a single site on the World Heritage List, with the goal of submitting a nomination in each of these countries by 2025. As stated by UNESCO Director-General Audrey Azoulay, "Our commitment is to enable African populations, and especially the continent's young people, to reclaim their heritage and history, and to see them better recognized by international bodies."

Read more about African World Heritage Day in this great article from MoMAA: <https://momaa.org/african-world-heritage-day-celebrating-cultural-legacy/>



ROMAN WALL MURAL FRAGMENTS FOUND AT CARTAGENA

The ancient city of Mastia was already famous as one of the best Mediterranean ports when it was conquered by Hasrubal the Elder of the Carthaginian Empire in 228 BC who renamed the city Qart Hadasht, meaning “New City” in Phoenician. When the Roman general Scipio Africanus conquered the port in 209 BC, he renamed it Carthago Nova (“New New City”), and the port city grew to become the capital of Carthaginiensis, today known as Cartagena, on the south-eastern coast of Spain.

By 5 BC, Romans were constructing a large theatre which boasted a capacity of 7,000 spectators. Lost to time, the theatre was discovered in 1988 during a large construction project, and plans developed to reconstruct the theatre as an open-air museum. In 2006, 1,500 fragments of a wall mural were discovered during excavation efforts, and 2,000 additional fragments from the same mural were recently unearthed. These fragments, as part of the larger painting, would have decorated the walls of the portico which would have surrounded a garden at the back of the stage at the western end of the complex. It is believed that this wall would have served as a permanent backdrop for the stage.

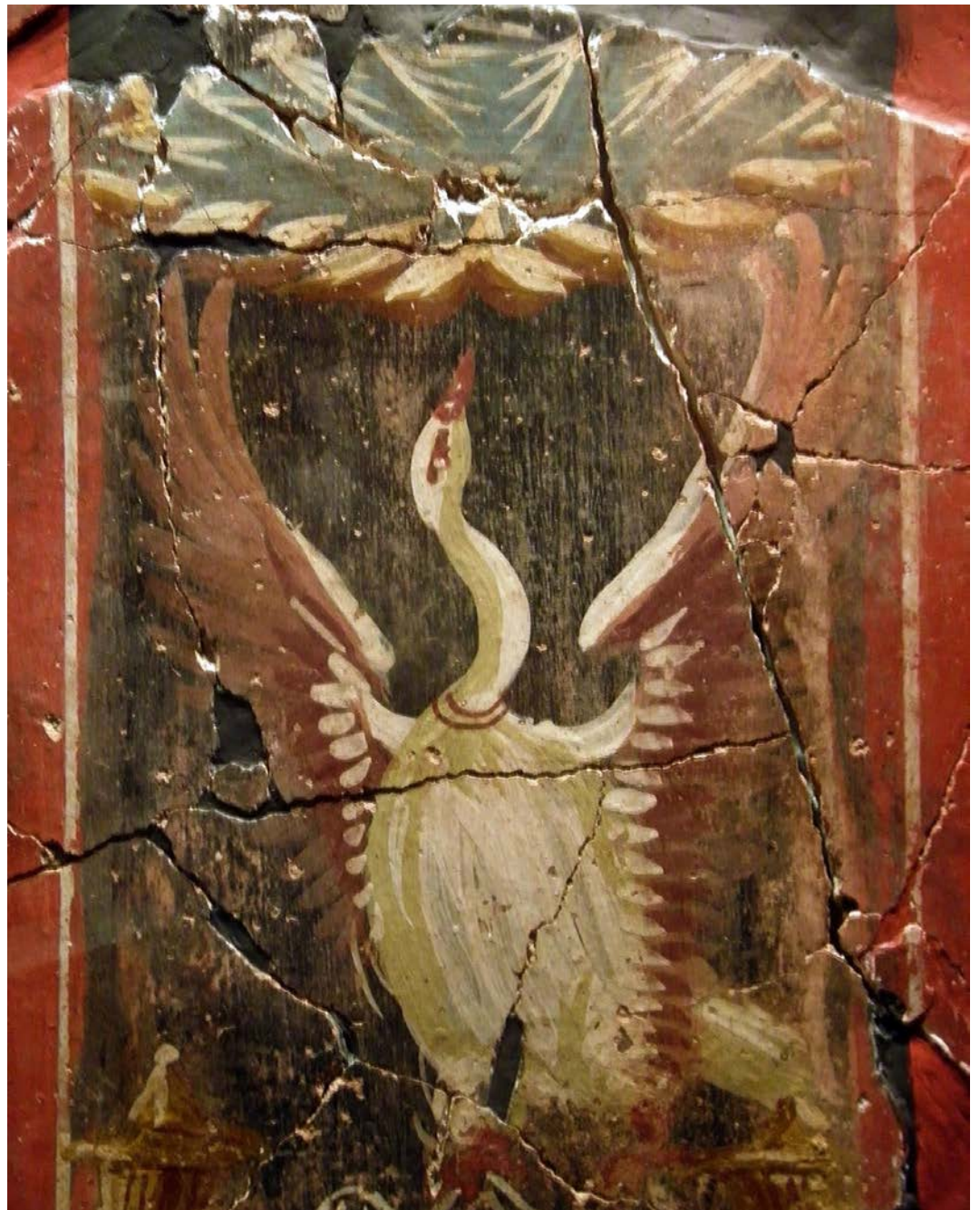
While restoration efforts still have a long way to go, the team has begun to identify Roman figures, perhaps imperial leaders and dignitaries, and geometric designs in the mural. Plans for further investigation include new excavation work at the city garden where experts expect to find the pipe system that would have supplied water to the theater fountains and plants.



Top: Lalibela, Ethiopian church hewn from the rock underground. 2014. Flickr/[Henrik Berger Jorgensen](#). Licensed under [CC BY-NC-ND 2.0](#)

Left: Djenne mud mosque and market, Timbuktu, Mali. 2006. Flickr/[Carsten ten Brink](#). Licensed under [CC BY-NC-ND 2.0](#)

Right: The House of Fortune. An example of ancient Roman wall painting found at Carthago Nova. 2011. Flickr/[Carole Raddato](#). Licensed by [CC BY-SA 2.0](#).



CHINESE HAKKA TULOU REINVENTED

If you have visited the mountainous Fujian province in East China, you likely saw a hilly lush landscape dotted with the circular castles of the Hakka people. The Hakka, who originally migrated from the Central Plains, created these round dwellings, called tulou, with family and community in mind. Constructed of thick walls of mud, tiles, and wood, with an open plaza at the center, these fortified castles were able to house and sustain 1,000 people and did so for hundreds of years. But many are now deserted, falling into disrepair.

The tulou located in the city of Huanxing is an example of one such deserted structure. Over the years it was used by the surrounding community as a warehouse, but it was further damaged by multiple fires. Recently the Yongding government in the Fujian province implemented a project to renovate and repurpose the historical building with the help of local businesses. Area craftsmen were hired to repair the 6,200 square meter tulou, costing 120 million yuan (\$17 million USD).



“King of the Tulou” Image of a Hakka Tulou in China. 2014. Flickr/[Paul Chapman](#). Licensed under [CC BY-NC-ND 2.0](#).

Recently opened to the public, the Huanxing Tulou is attracting tourists as well as new businesses, boosting the community’s economy. Visitors to the tulou experience a taste of history interacting through role-play inspired by a popular online martial arts game in China. Those managing the reconstruction were careful to balance the need to create a venue which would lend itself to the success of the business as well as preserve the heritage of the structure.

Since 2008, 46 tulou throughout the province have been added to the UNESCO World Heritage Site list, with over 800 million yuan being invested toward their maintenance, hoping to draw more visitors, not only to bring in revenue for the communities, but to also keep these important monuments alive.



"THE EQUILIBRIUM BETWEEN CONSERVATION AND SPIRITUALITY" 2023 EUROPEAN CATHEDRALS CONFERENCE

The 2023 European Cathedrals Conference was held from 11-12 May at St John's Co-Cathedral in Valletta, Malta. A highlight of the conference was a newly conserved tapestry collection, on display for the first time in 30 years. The collection of 29 tapestries were commissioned in 1897 by Grandmaster Ramon y Perellos and depict scenes from the life of Christ and the 12 Apostles. Reflecting on this year's conference theme "The Equilibrium Between Conservation and Spirituality" Archbishop Charles Scicluna reflected that the newly restored tapestries narrate a "story of faith".

Speakers at the conference hailed from Malta, Italy, Germany, Turkey, Ukraine, the United Kingdom, Switzerland, and Spain, bringing together researchers, students, conservators, scientists, and clergy from all over Europe to discuss how best to weave together the temporal and spiritual needs of the Church's art, artefacts, and architecture.

Archbishop Scicluna says the Church needs to balance preservation and spiritual needs when discussing the care and use of religious artifacts. He said, "we need to ensure that the art of conservation of these precious artefacts is accompanied by a willingness for spirituality."

Cardinal Pietro Parolin (Secretary of State of the Holy See) similarly reported that the conference focused on "how to conserve [the artistic artefacts] on one side and on the other side how to help this work of art to be an expression of spirituality and the values of the Gospel." He also said that "it is therefore no exaggeration to say that a value-based science of conservation is by its very nature a form of spirituality, since it aims to extend over time the values attributed to both the tangible and intangible dimensions of our cultural heritage."

Even Pope Francis weighed in stating, "The encounter between those who work in conservation and the cultural heritage should not be conditioned by the technocratic paradigm that promotes mistaken attitudes, approaches and concerns limited only to the conservation of the physical fabric of artistic objects. Restorers and art custodians take care of both the physical and exterior dimension of our cultural heritage and its intangible and supersensible reality."

Above image: AdobeStock 67396148

MOSUL CULTURAL MUSEUM SET TO REOPEN AFTER 20-YEAR CLOSURE

In May of this year, Iraqi officials announced the reopening date of the Mosul Cultural Museum to be 2026 after being closed for over 20 years. This closing was initially due to the 2003 US-led invasion and then the subsequent ransacking of the Museum by IS and jihadist groups, beginning in 2014, who used sledgehammers and power tools to destroy and deface ancient stone statues and other pre-Islamic heritage.

A few pieces currently being restored include the winged lion from the ancient Assyrian site of Nimrud and the throne base of King Ashurnasirpal II who reigned in the 9th century BC. This work is being supported in part by the Louvre, the Smithsonian Institute and the World Monuments Fund. Of the gaping hole caused by a bomb which landed in the Assyrian



Mosul Cultural Museum, main facade 1980. Wikimedia Commons/Mohammed Makiya. Image is in the Public Domain.

gallery, Khair al-Din Ahmed Nasser (head of antiquities in the province) said, “part of this cavity will be preserved, as a witness throughout history to what has been perpetrated.” There are also efforts to recover dozens of the Museum’s ancient artifacts looted by IS and sold on the black market.

Along with the announcement of the planned reopening came the unveiling of a new exhibition, “From Destruction to Rehabilitation” which opened at the Museum’s former home, the Royal Hall, on 12 May showcasing the reconstruction plans. You can also view much of the exhibition online and see images of the project timeline as well as a virtual tour of the Museum now.

View the recent exhibition here: <https://archeologie.culture.gouv.fr/mossoul-museum/en>

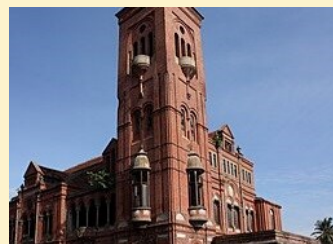


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VAN GOGH'S TREES

In preparing for the Met’s contemplative exhibit of Van Gogh’s cypress trees, the Museum’s conservation staff did some contemplation of their own on sand and pebbles. (Image: Wheat Fields with Cypresses by Van Gogh. [Public Domain](#). The Metropolitan Museum of Art)



FOREST PALACE RUINS

The forest palace at Poosimalai Kuppam in Tiruvannamalia, India is in ruins and the Public Works Department has taken on the Herculean task of restoring it. (Image: Victoria Hall in ruins, another Tamil Nadu building being renovated. [Sudhamshu/Wikimedia Commons](#). [CC BY 2.0](#))



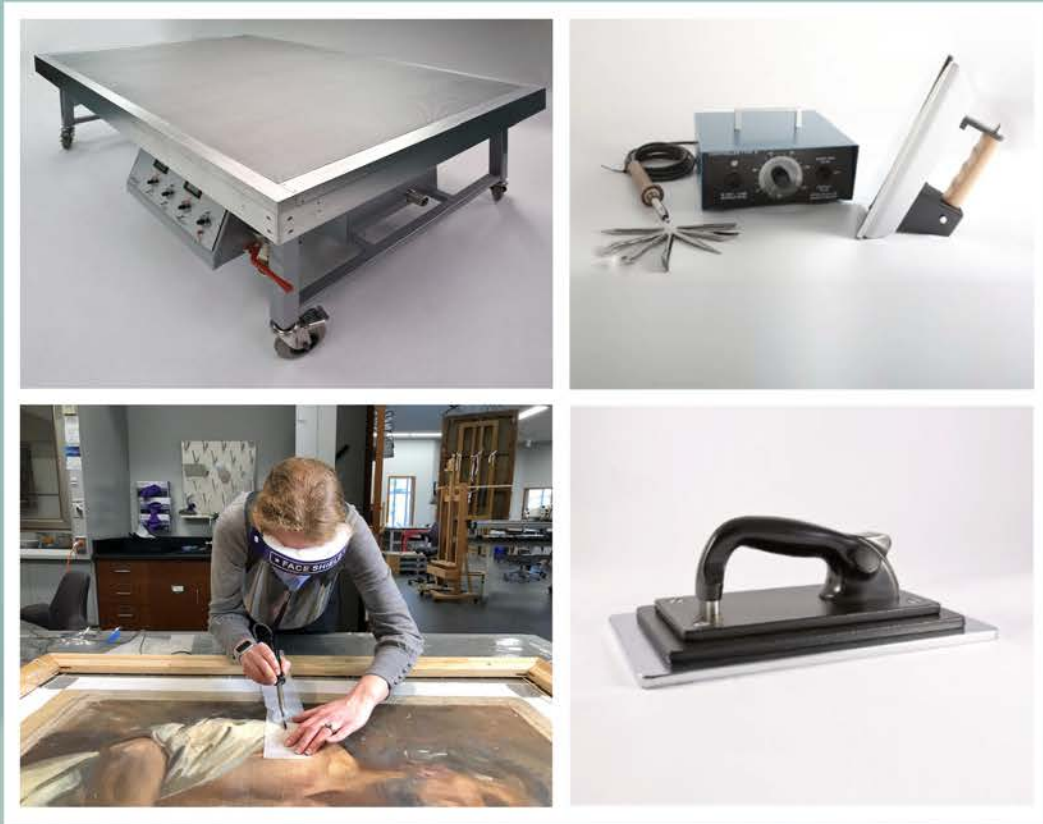
POWERHOUSE WHISTLEBLOWER

An employee blames the Museum’s open display policy for recent damage and unsafe exhibition of the collection. (Image: NSW Locomotive at Powerhouse Museum. By [nigelmenzies/Flickr](#). [CC BY-NC-ND 2.0](#))



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WOULD YOU, COULD YOU, ON A TRAIN?

THE NKF-S INVESTIGATION OF HERITAGE TRANSPORT IN SWEDEN

By Lisa Swedberg



Figure 1: According to The Swedish Environmental Protection Agency, better use of rail and maritime transport are, among others, required if Sweden is to reach the interim target by 2030. Photo of iron ore from LKAB, transported by train in Kiruna, Sweden. Photo credit: David Gubler. <https://rail.pictures/picture/46775> licenced under CC BY-NC-SA



This article was previously published in Swedish in REALIA, the Journal of the Swedish section of the IIC Nordic Group, issue 2, 2022, p 18-21, available online at <http://www.nkf-s.se/realia>.

In 2021, members of the Swedish section of the IIC Nordic Group (NKF-S) initiated a Working Group on Transportation to ensure that art and cultural heritage are preserved and made accessible professionally and sustainably throughout Sweden. Sweden is a relatively long country measuring about 1,570 km from the very north to the very south. In addition, there are different climate zones causing variations in temperature and relative humidity (RH). Although there are cultural heritage institutions in all parts of Sweden, most are located in the south, which makes sense as the south of Sweden is more populated than the north. These factors, along with managing carbon emissions and accessibility throughout the country, can make transporting cultural heritage objects and collections challenging.

The Working Group started with looking into the possibility of transporting cultural heritage by train. The investigation was presented at The Swedish Museums Association Annual Meeting (2022) and the NKF-S Annual Meeting (2022).

Transportation within Sweden is responsible for 31% of Sweden's total greenhouse gas emissions, of which passenger cars account for 60% (Figure 3). According to Naturvårdsverket (The Swedish Environmental Protection Agency) in 2023, more efficient transportation logistics, increased use of biofuels, more energy-efficient vehicles as well as better use of rail and maritime transport are needed to achieve the Swedish interim target by 2030.

RESULTS OF A RAIL STUDY: CAN CULTURAL HERITAGE BE TRANSPORTED BY RAIL TO HELP SWEDEN REACH THE 2030 INTERIM TARGET?

In order to discuss this question, the article "[Features of Effective Packaging and Transport for Artwork](#)", found in the *Technical Bulletin no 34* from the Canadian Conservation Institute (CCI) (Marcon 2020), was used as a foundation. The article suggests that risk analyses be divided into handling phases and transport phases. Between each transport phase, there are two handling phases (Figure 4).

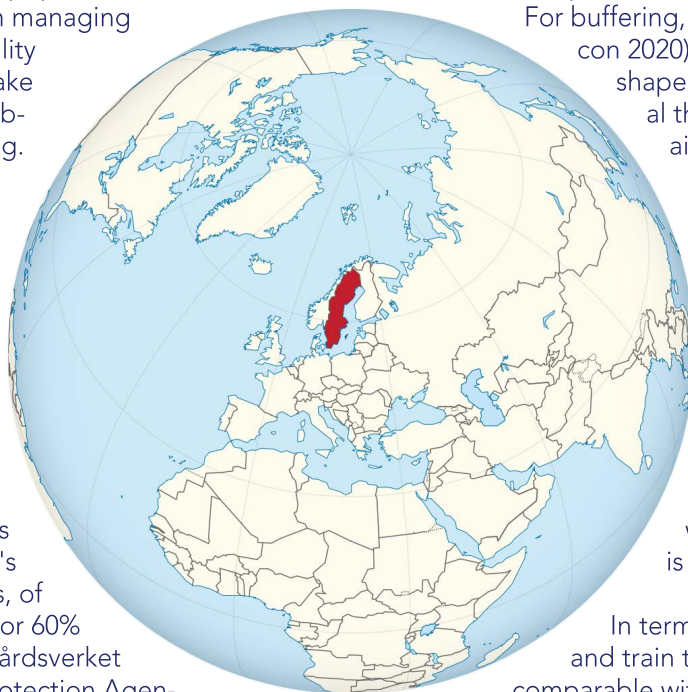
According to Marcon, most risks occur during handling phases (loading, unloading or things getting lost), which

are counteracted by procedures. Risks during the transport phases are vibrations, shocks and changes in temperature and RH, which can be minimised by proper packing, smooth and consistent transport, stable anchoring in the load compartment and temperature regulation.

Regarding the regulation of RH, the transport box plays the most important role, as it should be airtight and insulated to delay temperature changes. The literature studied (Marcon 2020) therefore focuses on regulating the environmental conditions of the cargo compartment. For both chemical and mechanical stability, Mecklenburg (2007:26 ff.; Marcon 2020) recommends a temperature between 12°C and 25°C. Since packing only delays, but cannot fully prevent, temperature change, heating and cooling systems are required for longer journeys when the exterior temperature is outside the suggested range.

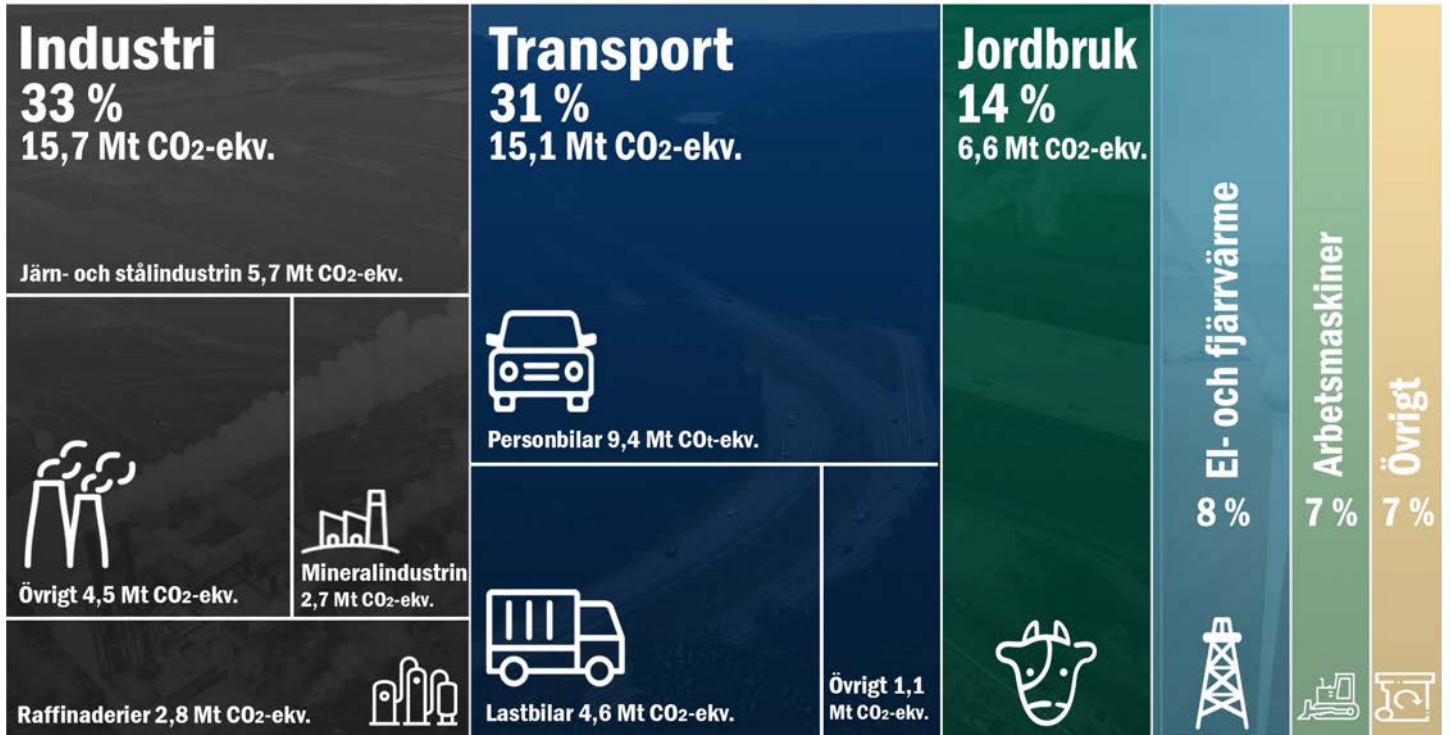
For buffering, Choi and Burgess (2007; Marcon 2020) recommend a large, cube-shaped sealed box containing several thin insulation layers which trap air between them providing additional insulation. Increasing the distance between the heritage object and the outer walls of the box during transport can provide an effective buffer (Marcon 2020:46). However, the best insulation for transporting objects seems to be achieved when outdoor temperatures are favourable, i.e. when the outdoor temperature is between 12°C and 25°C.

In terms of vibrations, truck transport and train transport seem to be highly comparable with the most distinctive difference being the impact that occurs when the train wagons are coupled (Marcon 2020). According to a railway transportation company in Sweden (Sandahls), this is counteracted mechanically by rolling the train wagon over a bump when coupling. As the rail network in Sweden mainly runs along the east coast and in southern Sweden, intermodal traffic is used to link rail with road transport. This means that goods are loaded into a container on a truck, which is then driven to one of Sweden's 17 intermodal train terminals. The container is then lifted from the truck by crane and placed on the train wagon (see Figure 5). A container, like a cargo compartment, can have anchorage points and be temperature controlled by diesel heaters/coolers. For extra safety, the working group has become aware that ISO-certified security containers (mobile safes corresponding to grade VI) used by the armed forces can be custom made and are available on the market in Sweden. Also, train terminals are generally well monitored in accordance with EU regulations.

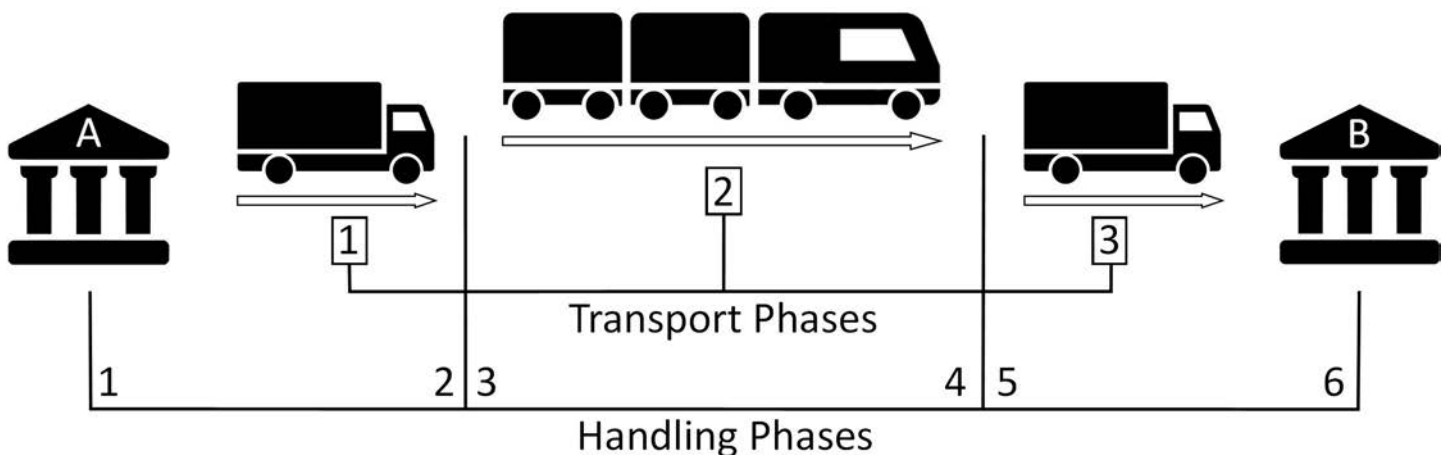


Sveriges klimatutsläpp 2021

47,9 miljoner ton CO₂-ekvivalenter



KÄLLA: NATURVÅRDSVERKET



Left: Figure 2: Sweden is around 1570 km from the very north to the very south. Image: By TUBS <https://commons.wikimedia.org/w/index.php?curid=14972667>

Top: Figure 3: Sweden's total greenhouse gas emissions in 2021 was 47.9 million ton CO₂ equivalents. Image credit: The Swedish Environmental Protection Agency.

Bottom: Figure 4: For each transport phase, there are two handling phases. Drawing: Sharra Grow with inspiration from an image found in *Features of Effective Packaging and Transport for Artwork* (Marcon 2020, p 4).

Based on the evidence gathered, train transport of cultural heritage—with regard to security, vibrations and temperature—is theoretically a viable option. Unfortunately it is not possible in practice, because continuous transport of large volumes of industrial goods (such as the iron ore from LKAB as seen in Figure 1) are currently prioritised in Sweden; in other words, the rail network is already heavily used. The comparably smaller, more irregular transports of cultural heritage could not be successfully booked with any of the train transport companies (Collicare, Essingerail and Sandalsbolagen) that were contacted, nor with the state manager of the railway (Green Cargo). Trafikverket, the Swedish Transport Administration, is aware of this limitation and therefore suggests that the road transport side should reduce their greenhouse gas emissions by transitioning to more energy-efficient vehicles, increase their use of biofuels and plan routes that are energy efficient. This is

also confirmed by The Swedish Environmental Protection Agency (see the publication [Modal shift for an environmental lift?](#) 2021, ISBN 978-91-620-7003-8).

The Working Group's study has shown that passenger travel by train reduces the amount of greenhouse gas emissions because it replaces passenger cars and air travel; but transporting cultural heritage does not currently (in Sweden) reduce greenhouse gas emissions because those transports then take place instead for recurring, heavy and high volume industrial and goods transport: for example, iron ore from LKAB (Figure 1). The exception is the transport of cultural heritage by train as hand luggage during courier journeys which, according to the Swedish Institute for Standards (SS-EN 16648:2015), is approved if undertaken by two people (one is considered sufficient for flights).



Right: Table 1: Selection of road transport methods for a fictitious example of one EU-pallet (total 3,500 km) from an environmental, economic, and social sustainable development perspective.

Road transport method	Environmental perspective (emissions of kg CO ₂ equivalents)	Economic perspective (loading metres, LDM)	Social perspective (frequency)
Separate truck with requirement specification for physical protection in order to receive a National Indemnity	5,600 kg CO ₂ equivalent	18 LDM	As required
Co-transport in a truck with a company that frequently transports cultural heritage for museums	200 kg CO ₂ equivalent	0.5 LDM	In a direct line between major cities (others as required)
Co-transport with a company that transports cultural heritage and other objects (moving company)	200 kg CO ₂ equivalent	0.5 LDM	In a direct line, covering all parts of Sweden

Below: Figure 5. Goods being lifted from the truck by crane and placed on a train wagon at a Green Cargo terminal. Photo credit: Green Cargo AB.



ON THE CURRENT SITUATION IN SWEDEN: CAN ROAD TRANSPORTATION BECOME MORE SUSTAINABLE?

As the rail study showed that road transport currently seems to be the most suitable for cultural heritage within Sweden, the Working Group examined a selection of common road transport methods from an environmental, economic and social perspective. A survey was done consisting of interviews and study visits to three transport companies in Sweden.

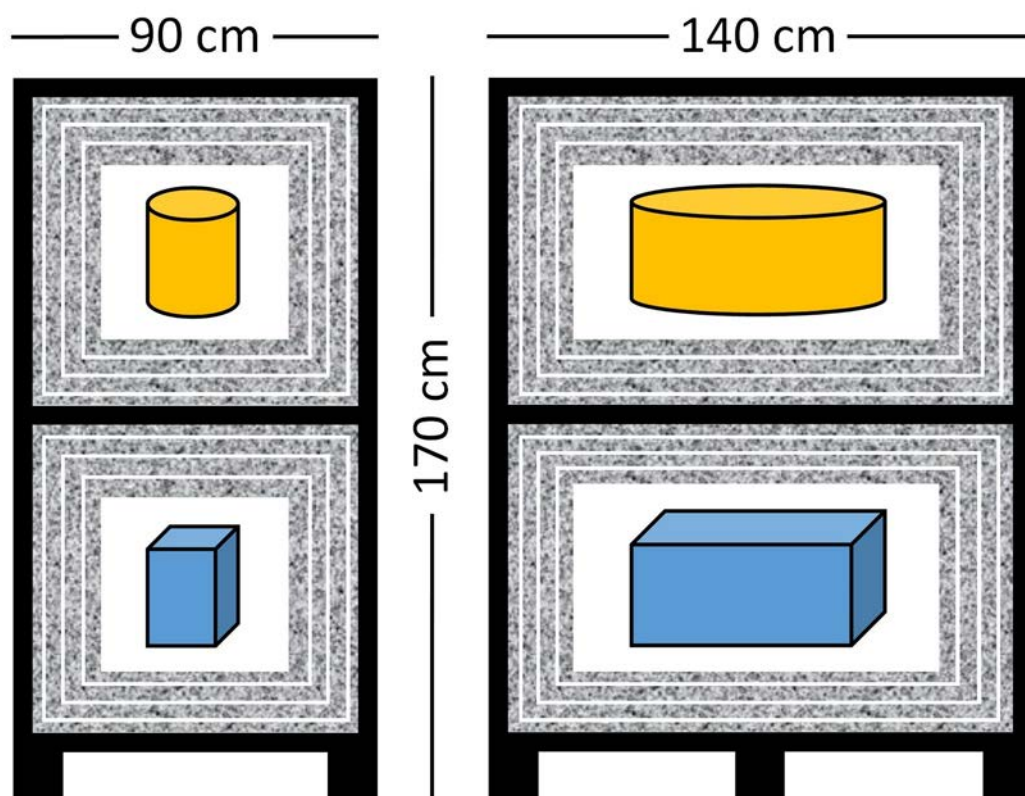
Table I presents three different transportation methods using a fictitious example involving the round trip of an EU pallet between two cities, Halmstad and Kiruna, totalling around 3,500 km. For the calculation of greenhouse gas emissions, a tool in Excel from the Swedish Environmental Protection Agency was used. Economic perspective was based on loading metres (LDM), i.e. the space that the goods take up in the truck, as this is a common way for transport companies to calculate the cost of freight. Social perspective is defined as frequency of transport, i.e. availability.

The example in Table I showed that transport using the *Requirement Specification - Physical Protection, in order to receive a National Indemnity* by Kammarkollegiet (The Swedish Legal, Financial and Administrative Services Agency) produced the most emissions and was the most costly. This is not surprising, since these guidelines specify one EU pallet to travel in a completely separate truck that (in this example) drives back empty because the transport is not in regular traffic. Co-transport was less costly because they only charge for the LDM that the EU pallet takes up in the cargo compartment, and in addition, driving the truck closer to full capacity than outlined by the National Indemnity causes fewer emissions. The Working Group's survey also showed that transport companies primarily used by museums mainly use transport routes between the larger cities, as that is where most museums are located. On other, less frequented routes, it was found that the transport companies co-operate with each other when necessary, which is positive from an economic (cost reduction), environmental (fewer emissions), and social (covers the whole of Sweden) perspective.

Based on this survey, the Working Group designed a transportation box containing two levels, resulting in better insulation over long distances and thus fewer CO₂ emissions (Figure 6). Also, as this double-compartment box replaces two smaller boxes, it reduced the cost by half as it takes up less LDM in the cargo department.

With regard to ordering transport for heritage objects, the Working Group found that it can be difficult to know what requirement specification to give when commissioning transportation services from a transporting company.

Figure 6: A box with two storages, replacing two smaller boxes and thus causing fewer emissions and less cost as it takes up less LDM in the cargo department. Drawing: Sharra Grow.



This may be why those who commission transport in Sweden are sometimes inspired by the *Requirement Specification - Physical Protection, in order to receive a National Indemnity* (2018:2 p.16). One problem that the Working Group noted with this, which is also confirmed in conversations with Kammarkollegiet, is that their *Requirements Specification* is not designed to be used generally (i.e. by those outside of Kammarkollegiet) when commissioning transport services. For example, in conversations with the Research Institutes of Sweden (RISE), it has emerged that “Mechanical Protection class 3” (which is a requirement in Kammarkollegiet’s *Requirement Specification*) refers to Resistance Class 3 (RC3), which is a European standard designed for buildings which is therefore not applicable to vehicles. Therefore as a profession, we may need to improve understanding of what a transport order should contain, preferably by developing proposals for specifications with different levels of appropriate transport.

The Working Group will investigate this further in 2023 with the aim to produce such a proposal within a Swedish context. Anyone wishing to participate in the work is welcome to write to the Working Group's contact, Lisa Swedberg: lisa.swedberg@sfmv.se.

The reference list can be found in *REALIA, Journal of the Swedish section of the IIC Nordic Group, issue 2 2022, p 21*.



Lisa Swedberg holds an MSc with a major in conservation from the University of Gothenburg, Sweden. She is the head of the Department for Paper Conservation at the Kiruna Centre for Conservation of Cultural Property.

Co-authors and members of the NKF-S Working Group on Transportation are the conservators: Eva Ahlström (Åjtte Museum in Jokkmokk- the Sami Centre); Cecilia Isaksson (The Swedish National Library); Idha Holmlund (Lund University Libraries); Elisabeth Geijer, (MTAB Sweden AB).



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MOBILE ACCURATE TEMPERATURE (MAT) COMES TO CONSERVATION

HOW LOW-ENERGY MATS MAY
CHANGE APPROACHES TO
HEAT TRANSFER

By Tomas Markevicius
Nina Olsson
Chiara Chillé
Maddalena Magnani
Paula Serra Sánchez
Elizabeth Wicks
Lorenzo Conti
Arianna Acciai



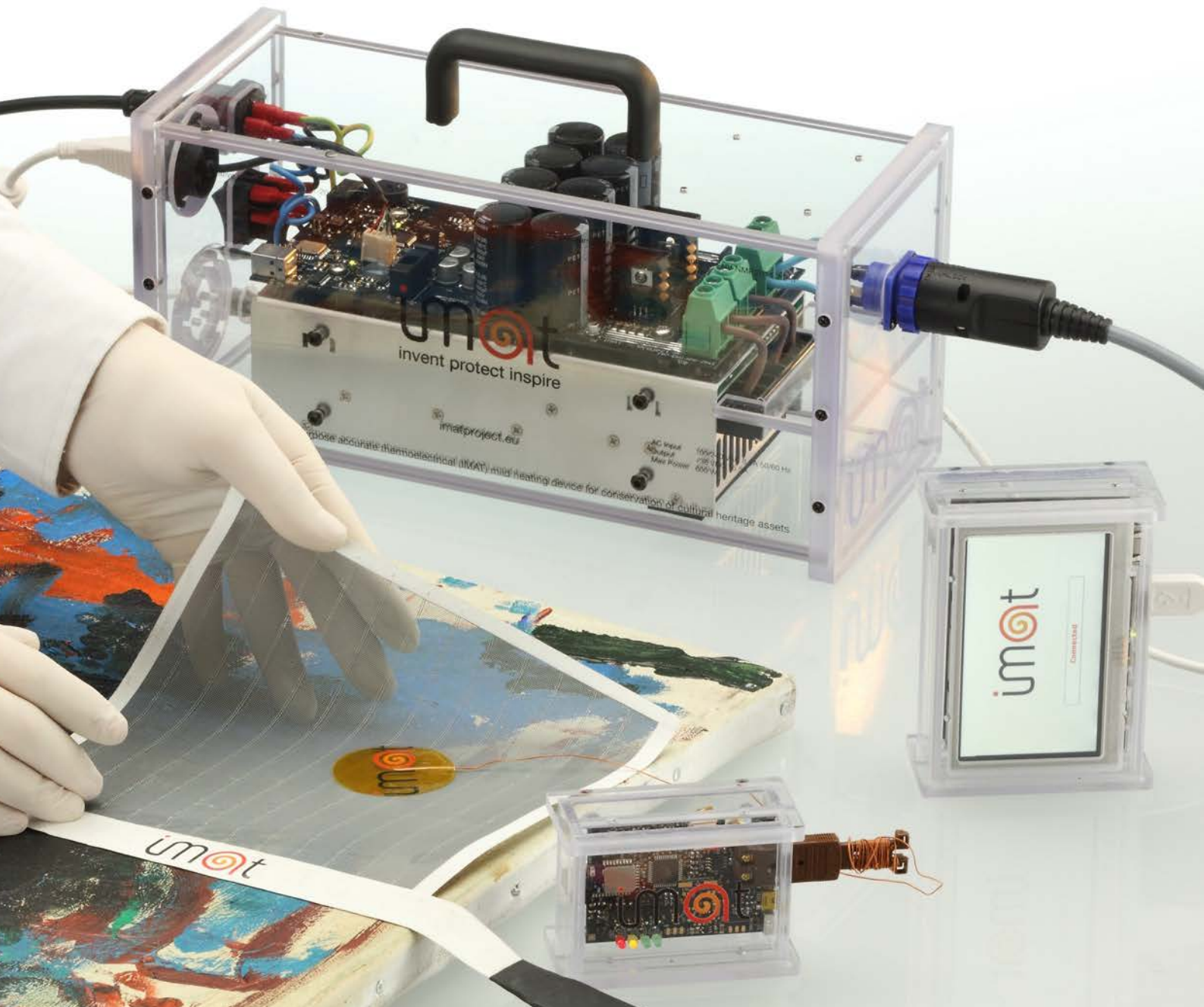


Figure 1. A prototype IMAT system by the European IMAT project with a transparent mat, wireless Bluetooth thermocouple sensor, powered by the PID temperature control console with touchscreen. Image courtesy of Tomas Markevicius.

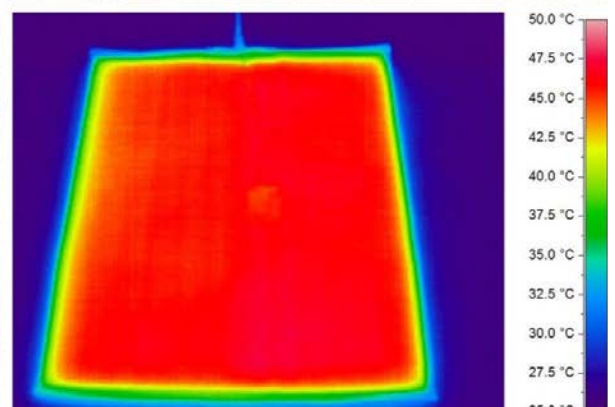
The mid-20th century quote “We shape our tools, and then our tools shape us” resonates in the art conservation field where the innovation of instrumentation and equipment is of fundamental importance for refining our means of understanding and treating artworks. The technology and treatments using flexible silicone mats for low-energy precision heat transfer, discussed here, show how a new mobile accurate temperature (MAT) management instrument has begun transforming approaches in the conservation of paintings, paper, photographs, plastics and modern materials.

The connection between innovation in technology and transformation in treatment approaches is particularly evident in the structural treatment of paintings, where there is a storied and evolving continuum of how to address the persistent problem of poorly controlled heat and its adverse effects. Generations of restorers, re-liners and conservators have sought to improve control over the heat transfer with technological advances from the hot sand Pietro Edwards used around 1800 to the development of heating tables in the mid-20th century and, in the 1990s, with multi-purpose low-pressure tables. Excessive heat is one of the original sins of numerous past structural treatments, evident in many objects that we re-treat today. However, we inevitably depend on heat, humidity and pressure to successfully resolve structural treatment challenges in paintings and other works of art; without those factors at our disposal, or if they cannot be applied safely, our treatment options become quite limited. The real issue is not the

heat, moisture or pressure, but the poor control over these physical factors due to our limited ability to prevent fluctuating and excessively high temperatures. Inconsistent or immoderate heating exacerbates the effects of moisture and pressure and, when compounded, has been the main source of stress on constituent painting materials in treatments of the past.

Flexible heat transfer mats have already influenced the way conservators employ heat in diverse areas of specialization. While the first experimental use of silicone heating mats was conducted in 2003, research was advanced during the EU-funded IMAT Project (2011-2014), coordinated by the University of Florence which developed a proof-of-concept technology based on carbon nanotubes. IMAT mats were composed of a smart textile with nanocarbon yarns, electrically conductive at an ultra-low voltage (36VDC) and laminated with clear silicone. This mat was connected to a prototype proportional-integral-derivate (PID) controller which self-corrects up to 40 times per second providing an even and steady heating pattern, which was plotted in real-time on the touch-screen display (Figure 1).

While IMAT remains at the prototype stage, N. Olsson, and T. Markevicius designed the alternative MAT system to allow the uptake of precision low-energy heat transfer technology in the field. The system is composed of a MAT-lab console with a PID controller, a temperature sensor and flexible mats in standardized sizes to allow a range of localized to modular treatments. While the IMATs were



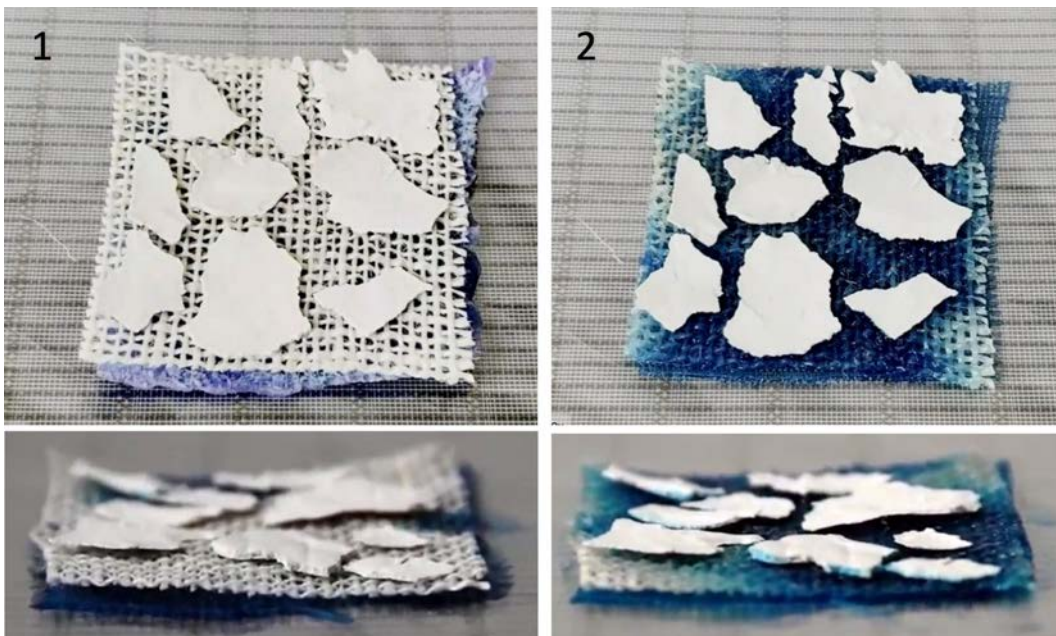


Figure 3. Experimentation on mock-ups using MAT to control menthol (stained with methylene blue) diffusion in canvas. (1) before warming (2) Mild heat transfer facilitated menthol diffusion into the canvas and under the paint but limited its diffusion to the surface. Image by Arianna Acciai.

*“We shape our tools, and
then our tools shape us”*

transparent and thinner, running on 36VDC, the MAT mats are slightly thicker, opaque and run on standard domestic wall power of 120VAC or 240VAC (Figure 2). The MAT PID controller is optimized with “fuzzy logic”, a form of AI that enables self-training of the device for improved accuracy, tailored for the user’s application.

Since their introduction, flexible mats have been used in structural treatments of paintings, photographs, paper and cellulose acetate sheets, pressure sensitive tape removal and enzymatic gels. This technology is opening the door to new targeted “low and slow” temperature-based approaches and inspiring further experimentation in reshaping treatment designs.

MAT was presented to conservators at the Getty’s Conserving Canvas Symposium (2019) and has been used by emerging conservators in five master’s theses by M. Magnani at Università degli Studi di Torino (2019) on the conservation of modern materials, by Y. Liu at Technical University of Munich (2018) on bound manuscripts and paper objects, by M. Paganin at the Accademia delle Belle Arti di Bologna (2019) on photographic materials, by A. Acciai on the consolidation treatment of 19th-century paintings on canvas at the Opificio delle Pietre Dure (OPD) in Florence (2023) and by I. Piguerras whose thesis is currently in progress at the University of Lisbon.

Flexible mats may be used to line paintings of any size in the lab or on-site using easily portable equipment. For example, the [2017 treatment](#) of a painting by Orazio and Artemisia Gentileschi from 1611 at the National Gallery of Norway, Oslo, included the replacement of a failed 19th-century glue-paste lining. The new lining was carried out using a pre-stretched lining canvas in a low-pressure envelope and modular heat transfer using a transparent IMAT mat (60x90cm) to activate the Beva 371 film in sections. The larger format Mat5 or Mat6 from the MAT system could be used in the same way.

Of particular note is MAT’s improved accuracy of heat transfer in the low temperature range of 25-45°C, which was previously inaccessible. For the treatment of certain categories of works, heat transfer in the low temperature range is critical; such works include those composed using acrylic paint or recent oil paint (which have a lower T_g than aged/crosslinked oil paints) and works previously treated with wax resin as well as when using temperature sensitive treatment materials like enzymes, hydrogels or sublimating consolidants. A. Acciai experimented with menthol at the OPD as a temporary consolidation media, and IMAT was used to control its diffusion within the canvas (Figure 3).

Left: Figure 2. MAT system with a flexible heating mat with a thermocouple, powered by MAT-lab console with PID “fuzzy logic” controller. Thermography shows even heat distribution. MAT in situ treatment of J.E. Stuart, “Sunshine & Shadow”, oil on linen, 1884, Oregon Historical Society Museum 75-1.12. M4 mat, allowed to treat corner buckling without a need to remove rare original strainer and mounting. Courtesy of Oregon Historical Society. Image by Nina Olsson and Tomas Markevicius.

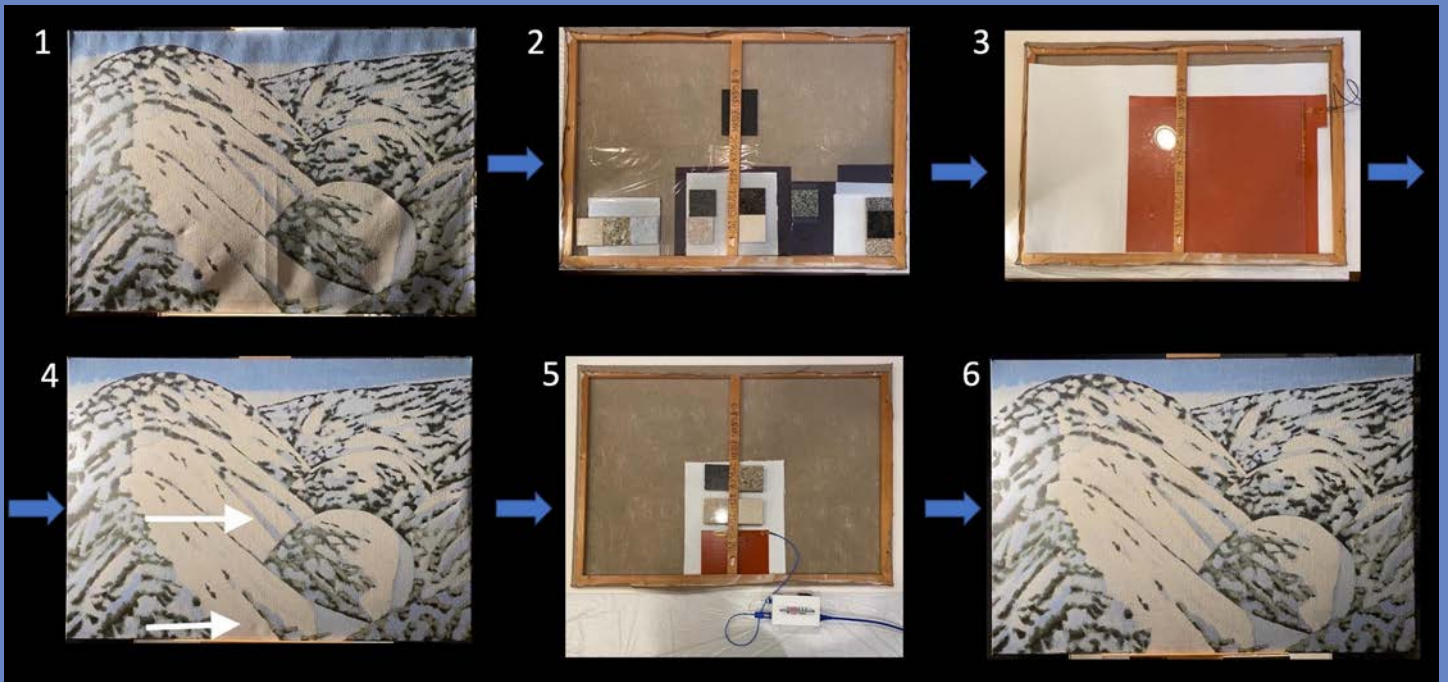


Figure 4. Treatment of J. Schull, *Malheur Series #12*, acrylic on linen, 1978, Oregon Arts Commission. Treatment steps: 1. Before treatment, indentations, planar deformations, and stretcher bar marks. 2. Humidification using a microporous membrane. 3. Mat treatment at 40 °C / 30 mins. 4. Assessment after the first treatment. 5. Second humidification/ MAT treatment. 6. After treatment. Image by Nina Olsson.



Figure 5. Treatment of Artemisia Gentileschi's *Allegory of Inclination*, 1616, a painting on canvas at the Casa Buonarroti in Florence, sponsored by the Calliope Arts Foundation and Christian Levett. Left: detail before treatment in raking light, center: MAT treatment in progress by L. Conti and E. Wicks, right: after treatment. Image courtesy of Elizabeth Wicks and Lorenzo Conti.



Figure 6. From left to right, NGI.192 *Saint Joseph with the Christ Child* by Guercino, (Image: National Gallery of Ireland, Photographer: Roy Hewson) and the MAT application for non-solvent removal of wax-resin lining from the back of the painting (Getty Foundation Conserving Canvas Initiative). Image by Maddalena Magnani.

For the treatment of Jim Schull's *Malheur Series #12*, 1978, an acrylic painting on a cotton duck, mild heat was applied over a sustained period in combination with controlled humidity for the remediation of severe planar deformations caused by the vertical stretcher bar. The flexibility of the mats permitted the treatment to be conducted without removing the canvas from the stretcher (Figure 4).

Several recent treatments have incorporated precision heat transfer into the project design, such as the 2023 structural treatment of Artemisia Gentileschi's *Allegory of Inclination*, 1616, a painting on canvas at the Casa Buonarroti in Florence, Italy. The canvas and the paint layers presented severe areas of lifting and cupping. MAT was used to thoroughly warm the thick and brittle paint layers in a controlled manner during the consolidation process to reduce the pronounced surface distortions, to adhere delaminated paint and ground layers, and to activate the thermoplastic resin used for consolidation while the loomed painting was placed inside a low-pressure envelope system (Figure 5).

Other important treatments of paintings on canvas are in progress at the National Gallery of Ireland as part of the international Getty Foundation Conserving Canvas Initiative (Figure 6). The oil painting *Saint Joseph with the Christ Child* (1637-1638) by Giovanni Francesco Barbieri—known as Guercino—presented several conservation issues, the most concerning of which was the delamination of a wax-resin lining, performed in the late 1960s, a few decades after a previous glue-paste lining. Upon assessment, the team deduced that a reforming treatment of the wax-resin lining was not feasible, and therefore the de-lining of the painting was the best approach, to be followed by relevant structural treatments. The customary de-lining procedure through the reactivation of the wax-resin with solvents or heat was not considered suitable because of the possible interactions with the well-preserved varnish layer. Several approaches to removing the lining canvas were evaluated, and low-energy heat transfer to the verso was found to be the most effective and least invasive. MAT ensured uniform and precise heat transfer in the range of 25-50 °C, which was essential for the treatment.

The advantage of using the MAT system derived from the small size of the mats which allowed the de-lining work to be carried out in sections without repeatedly exposing the entire surface of the painting to heat. The steady and uniform mild heating of the painting verso, kept below 50 °C, allowed softening of the wax resin while staying below the melting point and ensured that the wax remained at the interface between the two canvases, permitting the effective removal of the residues. The correct temperature settings and time of application were determined based on the knowledge of the materials composing the adhesive layer and experimentally by increasing the temperature gradually from ambient to the minimum necessary to soften the wax resin. Further applications with Precision Mat are being considered for another painting in the project: a mixed-media collage, *Carafe, cups and glasses* (1913-1914) by the Spanish cubist artist José Victoriano—known as Juan Gris—to support the consolidation of the brittle, finely cracked, cupped and lifted paint layer. Mild heat transfer may also help reduce deformations while ensuring a safer and more effective consolidation process.

Heat, humidity, pressure and time are effective in successful structural treatments due to the inherent viscoelastic nature of paintings and paper materials but cannot be fully exploited without precision conservation-grade instruments. The new “low and slow” approach, enabled by the MAT innovation, represents a shift towards the low-energy approaches where heat transfer is targeted, low-stress and safer. MAT is an innovation by conservators for conservators, seeking to resolve the old problem of heat and provide alternatives to formulate safer and more effective treatments. True to the adage, “We shape our tools, and then our tools shape us”, MAT is coming to conservation and is already shaping us—conservators—towards safer, more efficient, greener and sustainable approaches.

[CLICK HERE](#) for the reference list and more information on this article.



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Tomas Markevicius, Conservator of Paintings, Senior Research Scholar, Co-founder of Precision Mat, LLC. **Nina Olsson**, Conservator of Paintings in private practice, Portland, OR, USA; President Heritage Conservation Group; Senior Researcher MOXY Project; Co-founder of Precision Mat, LLC. **Chiara Chillé**, Conservator of Paintings, National Gallery of Ireland; Getty Foundation Conserving Canvas Initiative. **Maddalena Magnani**, Conservator of Paintings, National Gallery of Ireland; Getty Foundation Conserving Canvas Initiative. **Paula Serra Sánchez**, Conservator of Paintings, National Gallery of Ireland; Getty Foundation Conserving Canvas Initiative. **Elizabeth Wicks**, Conservator of Paintings in private practice, Florence, Italy; Lead Conservator *Artemisia UpClose* Project. **Lorenzo Conti**, Conservator of Paintings in private practice, Florence, Italy; Senior Conservator *Artemisia UpClose* Project. **Arianna Acciai**, Conservator of Paintings, 2023 Graduate Opificio delle Pietre Dure di Firenze.

COMEDY & HERITAGE: A PERFECT MATCH

By Mariana Escamilla Martínez and Pierre-Luc Brouillette

In this article we describe how our social media channels came to be and how we have increased our reach to illustrate how our collaboration has been fruitful in various ways with the hope of helping you with your own online collaborations.

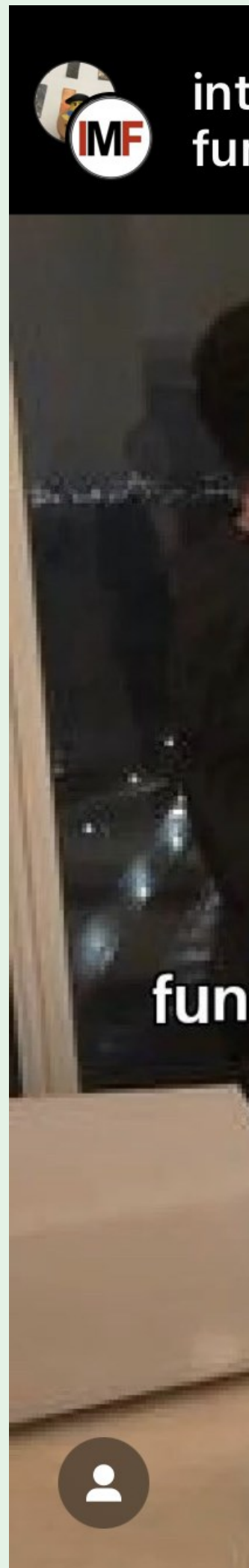
In a serious field like the conservation and exhibition of cultural property, conservators and mountmakers play a major role that comes with great responsibilities; we are sometimes under immense pressure, and we all experience similar issues and challenges. Both conservators and mountmakers already had several online channels to discuss our professional communities, but we wondered, how could we detach ourselves from the serious aspects and allow ourselves to laugh?

Comedy can reach the widest audience. Comedy unites. Comedy produces laughs and happiness—so does heritage, right?

The “meme”, the most viral phenomenon of the last decade, are internet-based comedic imagery. The term, however, was first introduced quite a while back. In 1973 Evolutionary Biologist Richard Dawkins described it in his book, *The Selfish Gene*: “meme [is a] unit of cultural information spread by imitation. The term meme [comes] from the Greek *mimema*, meaning ‘imitated’.” A term worth conserving—a task our generation has taken seriously—the meaning of “meme” has developed in the recent years into “an image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by internet users, often with slight variations.”

Saint Hoax (a well-known Instagram meme creator) “defines a meme as a piece of media that is repurposed to deliver a cultural, social or political expression, mainly through humor”. These images rely on the viewers identifying with the content which imitates real life situations. The meanings are flexible depending on the viewer’s perspective.

(Celebrities) Collaboration
@Internationalmountmakersforum and
@Fun_Conservators (2nd March 2023)



International mountmakers forum and
conservators

...



Museum industry

international
mountmakers forum

conservators

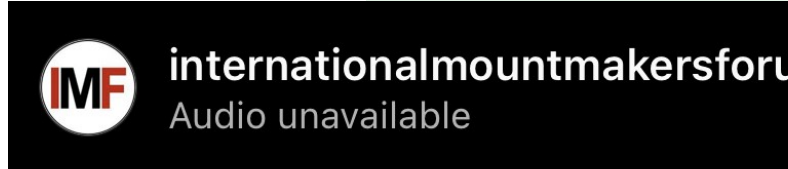
The cultural heritage sector, as we are all aware, includes several sub-sets of highly specialised professionals with particular sets of skills and interests. Targeting meme content that relates to our professions, both the [@InternationalMountmakersForum](#) and [@fun_conservators](#) have managed to jointly gather more than 20K followers within the last couple of years. The reach of these profiles has greatly increased this past year, in large part due to our fruitful collaborations through social media as well as during professional conferences.

The two accounts are managed by the authors of this paper—we are conservators and mountmakers passionately dedicated to our jobs as well as to encouraging our colleagues to smile, laugh and share our content during their lunchbreaks.

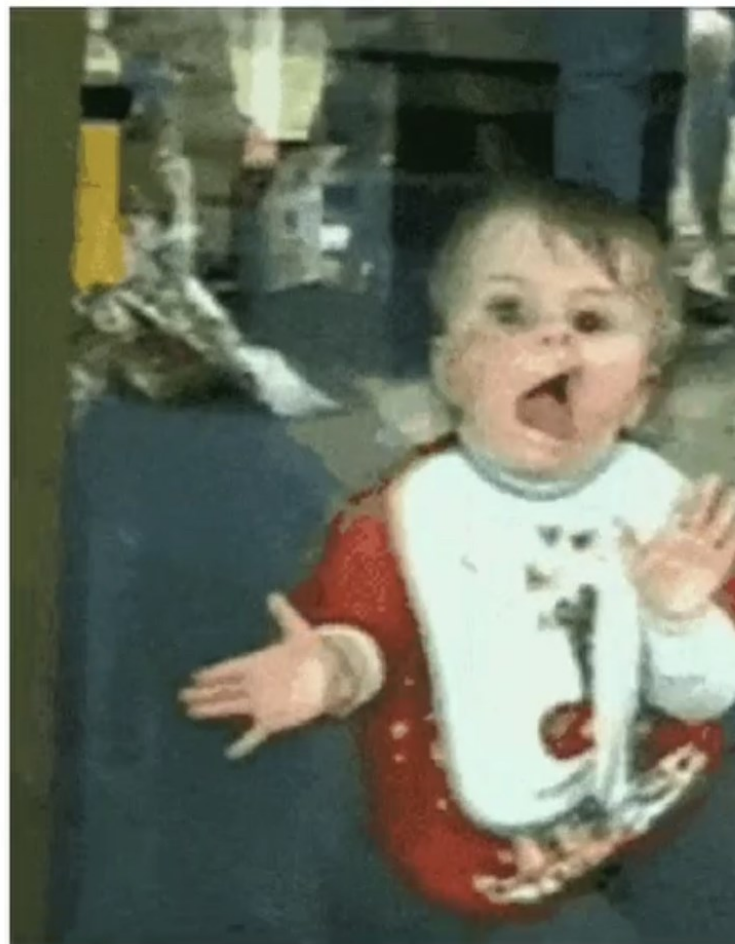
HOW IT ALL STARTED: COMEDY AS ADHESIVE

Posting conservation work involves a high degree of responsibility. Conservators often worry about sharing too much information about their treatments with the public, while also worrying we have explained too little about the decision-making behind certain treatment steps, which could cause our actions to be interpreted incorrectly. In short, we as professionals often have a fear of being criticized.

Fun_Conservators was created as a response to these strict unwritten regulations. The profile was created in 2018 by Sarah Vortel (Freelance Paintings Conservator) and Mariana Escamilla (Paintings Conservator, Redivivus). The goal behind the content was to unite conservators by showing them posts that members of the profession, from all over the world could identify with, from complicated retouching to that nervous feeling that you might have accidentally



No one:
Museum visitor:



Left: (Harry Potter Meme) By @Fun_Conservators (25th April 2022)

Center: (Kid licking glass) By @Internationalmountmakersforum (24th March 2023)

Right: (The Simpsons) By @Fun_Conservators (12th May 2023)



left your hot spatula on during a long weekend. The profile grew slowly during the first few months, however, as soon as we began creating memes, the traffic on the profile started increasing dramatically. So much so, that fellow conservators started sending in their own memes. Soon enough Paul Kisner (Emerging Paintings Conservator) started sending very successfully fun memes and has since joined the team, now an official part of Fun Conservators.

The International Mountmakers Forum is the social media profile of the biggest professional organization of mountmakers worldwide. Sharing news about the or-

ganization, including congresses and meetings in order to unite the field, was one of the main goals of IMF's social media channels. Nonetheless, followers increased after the profile started posting hilarious content involving memes and comedy. The profile is managed by content creator Pierre-Luc Brouillette (Museology Technician, MNBAQ), Shelly Uhler (Exhibits Specialist, Mountmaker, National Museum of the American Indian), and Laura McClure (Visual Information Specialist Exhibit Production, National Museum of American History).

CONNECTING PATHS

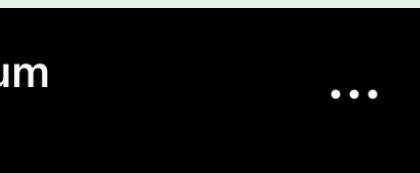
Fun Conservators and The International Mountmakers Forum joined forces after not only discovering that our social media accounts had parallel senses of humour, but also realising how intertwined our professional job descriptions are. We are connected by our passion for preserving objects for future generations, we are concerned and careful about the materials we bring into close contact with cultural heritage objects and we aim for reversibility and preservation. Indeed the discovery of each other's online profiles was instigated by the mutual sense of humour that we both enjoy and identify with. Through the expanding collection of posts and inspiration found on both profiles, we noticed that our followers have so much in common within the closely-knit spheres of conservation, art handling and mountmaking.

Our accounts have collaborated in recent months on several posts.

COMEDY AS OUTREACH – DIFFERENT APPROACHES WITH THE SAME GOAL

Both social media profiles were created in order to post fun content that shows the shared struggles and thoughts of our fellow professionals. While our content initially focused on personal struggles, it soon included memes that sometimes criticise or create social commentary.

"Often, memes can be quite exclusive, as only people who are familiar with the origin of the meme will understand it..." said Kit Chilvers, CEO of Pubity Group. While the posts from International Mountmakers Forum and Fun Conservators could easily slip into a level of specificity which could make our memes quite exclusive, both profiles are gradually



Exhibition opening be like:



(The Hangover Meme)
By @Internationalmountmakersforum (5th March 2022)

reaching different audiences and groups such as art historians, art handlers, art transporters, gallerists and other museum professionals. This creates professional outreach with colleagues in adjacent fields; what are cultural heritage professionals thinking about or struggling with and how are we all connected? The outreach generated has put us in touch with other meme creators outside of conservation and mountmaking with whom we are planning future collaborations.

TYPES OF ENGAGEMENT AND SOCIAL MEDIA TIPS FROM US

Are you trying to grow your social media presence? These are tips we have gathered from our own experience:

- Define a goal and create content targeted for the audience you want to reach
- Build up your follower base by creating structured and continuous content
- Engage with your followers by asking questions, making interactive posts or by letting them contribute in creating your content (i.e., "Caption This!...")
- Post about recent topics or news to engage and instigate dialogue (i.e., natural disasters, international stories, public figures or celebrities, etc.)
- Check your profile stats by registering as a professional account: This allows you to check peak hour engagement of your followers as well as other interesting data points such as the growth, nationalities, age and gender of your followers
- Once you have created a base, find collaborators with similar yet not identical content and follower bases: touch base and create collaborations



Mariana Escamilla Martínez is a paintings conservator at Studio Redivivus in The Hague. She graduated in 2019 with a master's degree in conservation and restoration of cultural heritage from the Cologne Institute of Conservation Sciences, where she also obtained a BA in conservation of cultural heritage with a specialization in easel paintings, polychrome objects and Modern art. The research of alternative materials and tear mending procedures, as well as technical documentation of artworks, are amongst her current professional interests.



Pierre-Luc Brouillette studied at Université Laval where he was first attracted to the metal workshop. He has worked at the Musée de la civilisation and has now been at the Musée national des beaux-arts du Québec for eleven years, during which time he has worked on several major exhibitions, such as *Art and Nature in the Middle Ages*, *The Golden Age of Couture: Paris and London 1947-1957* and *Giacometti*.



IIC REGIONAL GROUPS

IIC is "of the field and is for the field."

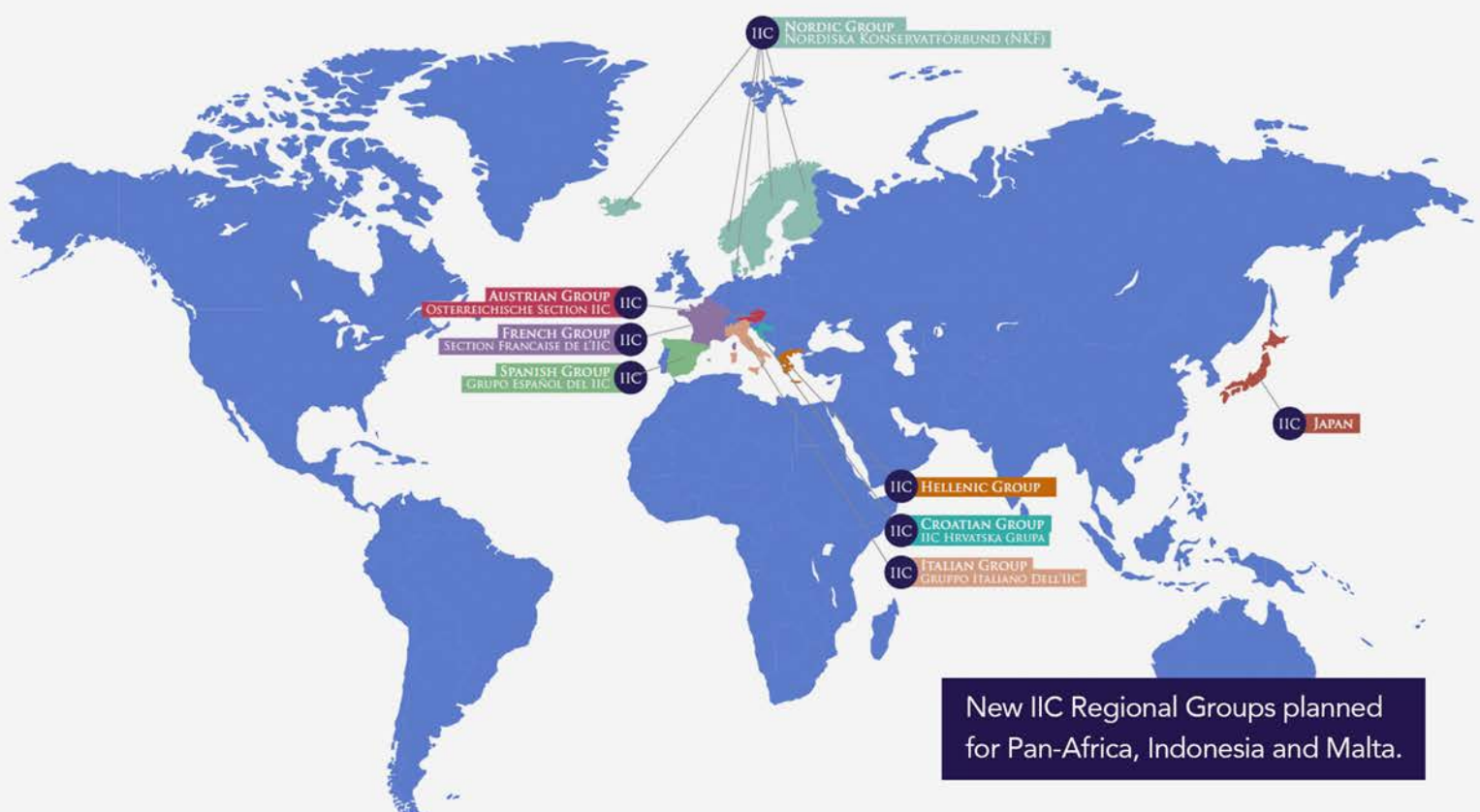
IIC aims to bring together conservation professionals from around the world - educating, enabling and recognising excellence.

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CELEBRATING 90 YEARS OF PAULINE PLUMMER BA FIIC FSA, CONSERVATOR AND ARTIST



Pauline Plummer at North Elmham St. Mary's. Image courtesy of Madeleine Katkov.

We celebrate 90 years of Pauline, who has taught by example... without a high public profile and preferring a quiet commitment to the projects in her care, while offering kindness and professional support to so many in the UK and abroad.

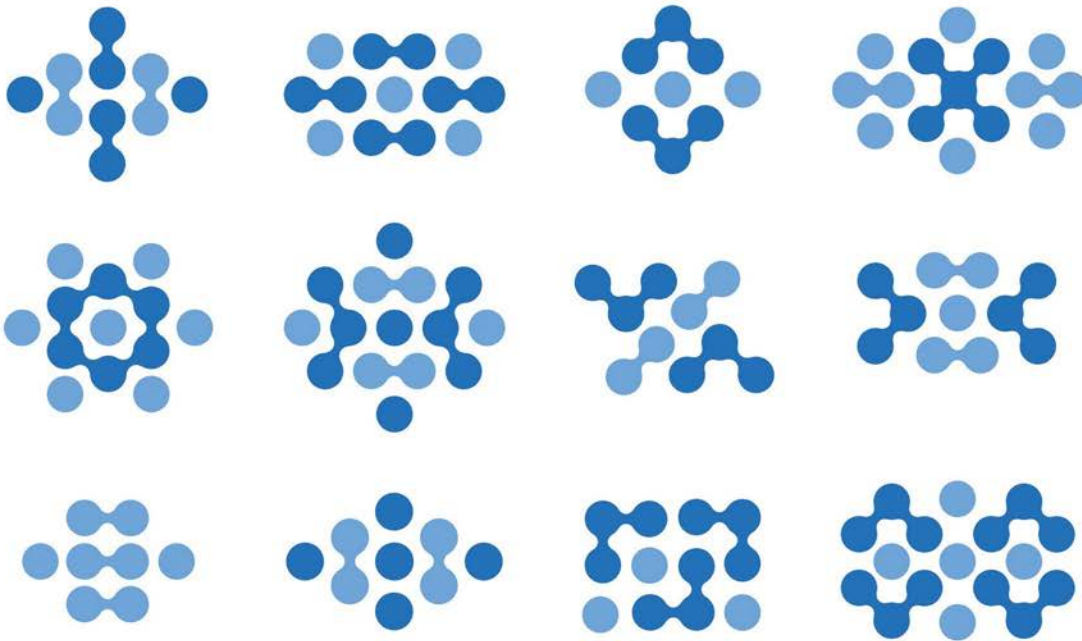
Pauline Plummer has been one of the longest serving conservation practitioners in the UK. Her deep interest, dedication, energy and skill have been the main force behind numerous major projects. She has been teacher, guide, mentor, friend and team leader to several generations of conservators, many of whom have become senior practitioners themselves.

After Reading University and the Courtauld Institute, for over six decades Pauline has devoted her life to the conservation of paintings, wall paintings, polychromy and related materials. Often her work has been in remote houses or great churches in difficult conditions on precarious scaffolding. Notable among these have been the murals of Eton College Chapel, eight magnificent ceiling and wall paintings at Chatsworth House, numerous mediaeval rood screens in East Anglia (especially Ranworth), the Crouchback Tomb and Westminster Retable at Westminster Abbey, the Round Table at Winchester, ceilings at the Soane Museum, the Royal Academy, St Albans Abbey, Lincoln Cathedral, Charleston Farmhouse and many, many more.

The very high quality of her work, her awareness of the historic context and her understanding and love of art and antiquities have provided a constant source of inspiration to all working with her. Many young conservators, fresh from college, were guided and encouraged by her. Throughout she has taught by example on site, without a high public profile and preferring a quiet commitment to the projects in her care, while offering kindness and professional support to so many in the UK and abroad.

This summer Pauline will celebrate her 90th birthday. For the numerous conservators who have developed their skills at her side; for the many fine churches, cathedrals, historic houses, paintings and sculptures that have benefitted from her thoughtful, careful intervention; for her lectures and writings (quite a few for IIC); for her own beautiful drawings and paintings; for her modest yet brilliant example of a lifetime dedicated to the preservation and appreciation of paintings, we—her colleagues and friends—acknowledge her massive contribution and say "Thank you, thank you, dear Pauline, and many happy returns of the day!"

Written on behalf of nearly 100 conservators including: Ann Ballantyne FIIC, Wilma Day, Hugh Harrison FSA, Gillian Lewis-Breisgau FIIC, Anna Southall FIIC, Kiffy Stainer-Hutchins and Sarah Staniforth FIIC



AN INTRODUCTION TO MATERIALS AND CHEMISTRY

BOOK 1

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JOYCE H. TOWNSEND



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HERE

This new edition of *An Introduction to Materials and Chemistry*, book 1 in the updated *Science for Conservators* series, provides conservators and conservators-in-training with an introduction to chemistry and to the scientific approach.

Drawing on 40 years of experience as a conservation scientist, Joyce H. Townsend takes readers through the elementary steps to understand and investigate materials in historic objects, and those modern materials used to conserve them, in scientific terms. The book also introduces basic chemistry concepts, providing examples and exercises throughout. This new edition has been significantly expanded and updated to include health and safety, sustainability and greener materials. The book also includes all-new illustrations, a list of further reading and is accompanied by a companion website, which features additional examples, illustrations and more.

An Introduction to Materials and Chemistry will be essential reading for all students, from pre-program to post-graduate, worldwide. It will also be useful to conservators looking to refresh or fill gaps in their training, and for those working to familiarize themselves with terms in English.



NEW REGIONAL GROUP IN MALTA

Welcoming MAPCo-Re as the newest IIC Regional Group!

The International Institute for Conservation of Historic and Artistic Works is delighted to welcome a new addition to the IIC Regional Group network with a signed Memorandum of Association (MoU) between IIC and the Malta Association of Professional Conservator-Restorers (MAPCo-Re). The MoU sets out the common understanding and intention of IIC and MAPCo-Re in relation to their future co-operation in areas such as advocacy as well as education and training for those working in conservation or aspiring to become conservators.

Julian Bickersteth, IIC's president, said "there is a real desire for national organisations to be more joined up and feel part of an international professional community whether that's through greater involvement in IIC's biennial congresses or by working more closely together in areas such as sustainability that will advance the profession for the common good. This agreement is another step towards helping us achieve that goal by strengthening and building on the already high levels of engagement between the two organisations".

James Licari, MAPCo-Re President, said "despite the small size of the Maltese Archipelago, within the Mediterranean, the Maltese have a long-standing history and an extensive holistic milieu of culture and cultural heritage. The conservator-restorers in Malta are legally recognised and are geographically strategically placed to assist within the Mediterranean region, bridging various continents, as well as, also fulfilling a European framework. The MAPCo-Re family is small but so diverse in specialisation, experiences, age, gender, orientation and more, yet we are on a recognised professional plane in Malta, and now through this understanding we hope to be so also within the international global sphere. We strive to appreciate the past, improve on the present and preserve the cultural heritage for the future".

Today IIC has a growing international network of Regional Groups in the Nordic region (the Nordisk Konservatorforbund: Denmark, Finland, Iceland, Norway and Sweden) as well as active Regional Groups for Austria, Croatia, France, Italy, Japan, Greece and Spain, with interest in forming new Regional Groups in Indonesia and Pan-Africa.

IIC Regional Groups work together with the IIC to expand the opportunities and benefits offered to members and to introduce the IIC to those who do not yet know us but share in our objectives and ambitions for the future of the profession.



THE RESTORATION OF THE RESTORATION OF CERAMIC ARTEFACTS, BETWEEN REMOVAL AND CONSERVATION

6-7 June 2023, MIC Faenza

Take part in the opportunity to participate, [by reservation](#), as indicated in the link below, in the Workshop: [Hiro Kiyokawa, kintsugi demonstration](#). Kintsugi is an ancient Japanese ceramic restoration technique that can also be applied to porcelain, glass and lacquers. On 6 June, from 16.00 to 18.00, the Japanese Hiro Kiyokawa, undisputed master of this traditional restoration technique, will hold a public demonstration at the MIC in Faenza.



THE STATE OF THE ART 21

19-21 October 2023

The IGIIC, the Italian Group of the [IIC](#), is a reference organization for the exchange of data and experiences in the field of restoration and conservation of cultural heritage and is aimed at restorers, superintendents, architects, operators in the museum sector, monuments, archeology, scientific researchers from the academic world and specialized laboratories as well as all professionals and students who want to learn more and keep up to date on issues related to restoration.

The [meeting will take place in Verona](#), a UNESCO site in which the widespread city museum network holds an important and heterogeneous heritage, well represents the national reality, made up mostly of medium-sized and small-sized centres distinguished by traditions and cultural peculiarities that the museums public preserve, hand down and value.

Themes will include: cultural heritage in public collections; problems of planning and intervention; diagnostics, research and applied studies; preventive conservation; ethics and sustainability in the conservation of cultural heritage.



MOSAIC CONSERVATION, RESTORATION AND ENHANCEMENT

14-15 December 2023

The School of Restoration of the Academy of Fine Arts in Naples is organizing a National Conference on the [Conservation and Restoration of Ancient and Contemporary Mosaics](#). The event is aimed at students, researchers and scholars working in the sector of conservation, protection and enhancement of mosaics (understood in its broadest sense) from ancient to contemporary. The event will take place in the Aula Magna of the Academy, with a tour of the school building site. The aim is to represent "The State of the Art" of knowledge on this broad category of artefacts, highlighting the excellence and skills present in the sector and will end with a Round Table on the theme.

NEW RECORD FOR *SIC* DOWNLOADS IN THE 1ST QUARTER OF 2023!

The most recent Taylor & Francis performance report for the first quarter of 2023 shows that in January, February, and March of 2023, *Studies in Conservation* articles were downloaded a total of 40,639 times! This indicates that authors publishing in IIC's journal are receiving wide readership and good exposure for their work. The statistics show steadily increasing use of the journal over the past few years, with the number of quarter 1 downloads rising from 27,620 in 2020, to 35,623 in 2021, and 38,153 in 2022, up to this year's amazing 40,639. A big thank-you is warranted to all our authors, peer reviewers, and associate editors, and to Joyce Townsend, IIC's Director of Publications, as well as to the team at Taylor & Francis.

Chandra L. Reedy
Editor-in-Chief
Studies in Conservation

[CLICK HERE to learn more about *Studies in Conservation* and how to access all issues.](#)



Studies in
Conservation

International Institute for Conservation
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PERSONAL BRANDING FOR HERITAGE PROFESSIONALS IN 5 EASY STEPS

By Angelica Isa-Adaniya

Are you ready to ramp up your private practice? Do you have a special new project you want to share with the global profession? Read Angelica's article for tips on professional branding, featured in the IIC Community. [CLICK HERE](#)





INTERNATIONAL INSTITUTE
FOR CONSERVATION OF
HISTORIC AND ARTISTIC WORKS



NEW MEMBERSHIP PORTAL MAKING THE MOST OF YOUR MEMBERSHIP!

From the 12 June 2023 you will be able to renew your membership for 2023-24 through a new membership portal accessed via the current IIC website, with updated rates including a new 10% loyalty discount on individual membership fees.

Members will receive a **step-by-step guide** on how to access the portal and renew your membership to IIC. The membership portal is the first of three phases of development work that we have planned for the IIC website this year.

A summary of new features on the membership portal include:

- We've added a new space where you can download your digital membership certificate as well as continued professional development certificates, to help you showcase your membership and achievements.
- We've also updated and improved the Member Directory where you will be able to update your profile, so we can reach out to you when new opportunities that match your interests arise.
- There's also a new guide to help you make the most of your membership benefits, member meetings and international networking opportunities with IIC.
- We are giving you more control through the communication preferences so you can choose what you want to hear from us and you can also help to reduce environmental impacts by opting out of print and switching to access *Studies in Conservation* online only.

What's the upshot? We hope that it means you find the people, ideas and opportunities that interest you! We really look forward to having you on board.



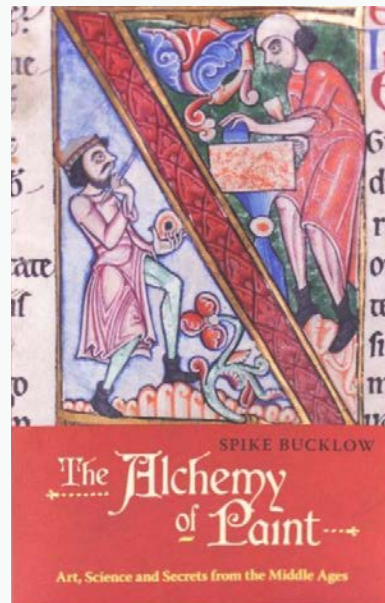
JOIN THE NEW IIC BOOK CLUB!

There are so many inspiring conservation books, podcasts and publications out there, that we thought it would be a good idea to set up our very own IIC Book Club where we can dive deeper into selected literature with author interviews, panel discussions and plenty of opportunities for members to engage.

Our chosen text for this first programme is:

*The Alchemy of Paint:
Art, Science and Secrets
from the Middle Ages*

"The Alchemy of Paint" is a critique of the modern world, which Spike Bucklow sees as the product of seventeenth-century ideas about science. It is an absolutely fascinating book about art, pigments, history and much more. I do hope we enjoy reading it together.



This programme will run for a span of four months, beginning on the 12th of June.

Readers can learn more and register via the QR code and [THIS LINK](#). Once registered, you'll receive updates, reminders and the Zoom link for each session, so please save the date to your diary!

FELLOWSHIP CORNER

Dr Constantina Vlachou-Mogire is an experienced conservator and heritage scientist. She is heritage science manager at Historic Royal Palaces (HRP) delivering research for the preservation of the diverse objects and interiors of six heritage sites. In 2021 she was awarded a grant (about £1M) from the Arts and Humanities Research Council to upgrade the scientific infrastructure in the HRP's Heritage Science Laboratory. She has co-supervised three PhD students and, since 2012, coordinates the HRP Heritage Science Scholarship scheme. She has published several academic papers and disseminated her research through specialist conferences as well as to wider audiences through blogs, social media, public talks and "Ask the Conservator" events. She holds a BSc in conservation from the Technological Educational Institute of Athens, Greece and a PhD from the University of Bradford, UK in archaeological sciences. She has been an accredited member of Icon, a member of the Icon Heritage Science Group Committee (2009 – 2013), a member of IIC, a trustee of the National Heritage Science Forum (NHSF) (2014-2019) and co-chair of the NHSF Research Group.



IIC Fellow Dr Constantina Vlachou-Mogire is a heritage science manager at Historic Royal Palaces (HRP). Image courtesy of Dr. Vlachou-Mogire.

Prof Dr Zhanyun Zhu is a professorial research fellow, associate professor, doctoral supervisor, and director of Conservation Science Laboratory at Xiamen University, as well as a visiting scholar at the University of Melbourne and the Max Planck Institute for the Science of Human History. He also serves as FIIC, member of the Specialised Committee for Conservation Education, Chinese Institute for Conservation of Cultural Heritage, associate editor of *Studies in Conservation* (A&HCI, SCI), editorial board member of *Heritage Science* (A&HCI, SCI), *Mediterranean Archaeology* and *Archaeometry* (A&HCI), etc. and expert referee of the Ministry of Science and Technology of China, Fujian Provincial Bureau of Cultural Heritage, etc. He has been awarded the Humboldt Research Fellowship by the Alexander von Humboldt Foundation, selected as Fujian Provincial High-level Talent, Xiamen University Nanqiang Outstanding Young Talent etc. He has published nearly 30 papers in peer-reviewed journals, indexed in A&HCI/SCI etc., and has been principal investigator of 17 government or institute sponsored research projects.



Prof. Dr. Zhanyun Zhu, FIIC, is director of Conservation Science Laboratory at Xiamen University. Image courtesy of Dr Zhanyun Zhu.

MEET OUR TRUSTEES

Dr. Rachel Rivenc is currently the head of conservation and preservation at the Getty Research Institute (GRI) where she is responsible for the conservation of the GRI's vast special collections of archives, rare books, prints, drawings and photographs, film, videos, architectural models and contemporary multiples.

Rachel was born in France and grew up in Paris. She initially studied philosophy and history before she discovered that the field of conservation existed, uniting all the disciplines she was curious or passionate about. She studied the Master in Conservation at the Paris I- Sorbonne, specializing in easel paintings. After her studies, Rachel traveled (another passion!) to do post-graduate work at the Museo Nacional Centro de Arte Reina Sofia, Madrid, the Museum of Contemporary Art in Montreal, the Center for Alexandrian Studies in Alexandria, and the Spanish Cultural Heritage Institute, Madrid. She taught conservation at the University of Malta and worked as a conservator in private practice in France, Spain and the UK.

In 2006, she moved to Los Angeles to be a graduate intern in the science department of the Getty Conservation Institute (GCI). In 2007, she started working at the GCI as part of the Modern and Contemporary Art Research Initiative, researching the materials and processes used by contemporary artists and the conservation challenges they pose. She later oversaw the dissemination and training activities related to the initiative. Rachel was the coordinator for the Modern Materials and Contemporary Art working group of ICOM-CC for six years between 2014 and 2020 and assistant coordinator from 2008 to 2014. She currently sits on the steering committee of the International Network for the Conservation of Contemporary Art (INCCA). She was associate editor for Modern Materials and Contemporary Art for the Journal of the American Institute for Conservation (JAIC) for three years and a member of the Award Committee of the American Institute for Conservation (AIC) between 2019 and 2022. In January 2023 she was elected Director, Chair of Professional Development and Standards of IIC. She especially enjoys working with living artists and the challenges posed by contemporary art and archives.

Rachel also holds a PhD in cultural history of contemporary societies from the Université de Versailles Saint-Quentin-en-Yvelines. She authored the book *Made in Los Angeles: Materials, Processes, and the Birth of West Coast Minimalism* and was the editor of the conference proceedings *Keep it Moving? Conserving Kinetic Art and Living Matter: The Preservation of Biological Materials Used in Contemporary Art*.



Rachel Rivenc during a conservation study day with "The Breast Dress", a garment made and worn by Anne Gauldin in 1978 during performances of *The Waitresses*, a group of women performance artists. Photo Tom Learner © J. Paul Getty Trust. The "Breast Dress" is a gift of Jerri Allyn and Anne Gauldin, *The Waitresses*.

a journal by the student conservators @ melbourne
vol. 2 (November 2022)



APPRECIATION OF ART

APPRECIATION OF ART

[scroll]

SCROLL

A FRESH NEW CONSERVATION PUBLICATION BY STUDENTS & FOR EVERYONE

By Emma Dacey and the *Scroll* Editorial Team

In Naarm (Melbourne), Australia, during the ups and downs of COVID-19 isolation orders that shaped 2020 and 2021, three conservation students fanned the spark of an idea to establish a student conservation publication. We were studying at the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne but doing so in isolation, separated from our cohort. Driven by a need for connection with fellow students, *Scroll* became a platform for collaboration and engagement. Submissions to *Scroll* are not judged as finished works but rather as opportunities for students to improve writing abilities and refine ideas. Editorial feedback is provided openly by the editors over several rounds, allowing contributors to make adjustments over time. This creates a fertile ground for students to express their ideas outside the constraints of assignments.

After navigating the uncertainty of developing a publication from scratch, and establishing frameworks and guidelines to guide editorial processes, the pilot edition of *Scroll* was released in 2021 and was well-received by the conservation community. In 2022, the editorial team grew, and we faced the challenge known as ‘sophomore slump’—would we be able to sustain the enthusiasm that had built as we edited and released our first edition? However, the team was excited to receive strong submissions, both locally and internationally, and was buoyed by the continued interest from our peers in trusting our aim to create something together.

We were proud to launch Volume 2 in November 2022. This volume includes a foreword by AICCM President Alice Cannon and nine submissions that are informative and thought provoking. Articles include a strong representation from conservators and students considering the challenges of intangible cultural heritage. Rowan Frame reviews past treatments of Rothko murals and reflects on how consideration of aesthetic and viewer experiences impact conservation decision-making. Maité Robayo employs field-based research to investigate intergenerational practices and their tenuous hold on continuity. In a reflective piece that also includes interview-based observations, Aslı Günel provides insight to the transfer and accumulation of haptic learning and hand skills.

Cover image for *Scroll* Volume 2.
Image courtesy of the *Scroll* editorial staff.

Other contributions speak to the position of power and need for activism inherent in preserving cultural materials; Eleanor Thomas and Sarah Dodson have co-authored a piece that outlines the dire statistics of gender equality in the arts and argues for activism in conservation to balance the scales. L J Luggens describes the importance of access to, and engagement with, queer heritage and suggests areas where conservators can work to highlight queer culture.

Papers with a technical focus show us how student research and internships can reveal deep passions for niche aspects of cultural heritage. Reflecting on her surprise at the allure of plastics conservation, Jessica Argall describes her excitement at applying novel methods of cleaning with gels. Leandra Flores articulates her thrill in stabilising a significant leather-bound tome for future use and the growth in confidence that close mentorship supported. Gabriela Lúcio de Sousa uses her submission to share her experience conserving textiles and demonstrates accessible techniques for small/under-funded collections.

Finally, Elizabeth Gralton reflects on a novel about a man working to uncover a mediaeval wall painting and draws parallels between the protagonist's profession and his perception of the wider world.

The *Scroll* editorial team is now looking forward to Volume 3, and submissions for this volume are currently open. Contributors can choose to submit an abstract, due 15 April 2023, or submit a full-length piece, due 30 June 2023. More information is available on our [Participate](#) page.

Volumes 1 and 2 of *Scroll* are available to download from the Student Conservators at Melbourne (SC@M) website: <https://www.studentconservators.com/scroll>. *Scroll* thanks SC@M for their continued support.

Scroll was established on the Country of the Wurundjeri and Boonwurrung peoples of the Kulin Nation. The sovereignty of these lands was never ceded. The editors of *Scroll* acknowledge the Traditional Owners and pay our respects to Elders, past and present.



Presenting, the editorial staff of *Scroll*. From left to right are: Emily May, Joshua Loke, Emma Dacey, Jonathan van Toor, and Rachel Davis.



[CLICK HERE](#) or anywhere on this page to visit the conference website to learn more and register!

STUDENT & EMERGING CONSERVATOR CONFERENCE

November 16 - 18
2023 | Amsterdam



PASSIVHAUS STANDARD NET-ZERO-READY, BUT IS IT AFFORDABLE FOR EVERYONE?

By Marina Herriges
Associate Editor for Reframing
Conservation Through Sustainability

The climate crisis demands that we address its causes and consequences. The United Nations recognise that global greenhouse gas emissions must decline by 43% by 2030 and to net zero by 2050. Passive housing or Passivhaus construction is a concept that is now being utilized as a building standard that is truly energy efficient, comfortable and affordable enabling an even balance between the greenhouse gases they emit and absorb.

This balance can be achieved by implementing certain technological innovations such as better insulation, airtightness and heat recovery ventilation. The concept claims to drastically lower the energy demands of a building as well as its greenhouse gas emissions.

The idea is originally from Lund University in Sweden and the Institute for Housing and the Environment in Germany. According to the [Passive House Institute](#), there are five basic characteristics of passive house construction:

1. **Thermal bridge free design:** All opaque building components of the exterior envelope of the house must be very well insulated, eliminating the flow of heat from inside the house to the outside.
2. **Superior windows:** The window frames must be well insulated and fitted with low emissivity glazing filled with argon or krypton to prevent heat transfer.
3. **Ventilation with heat recovery:** Efficient heat recovery ventilation is key, allowing for a good indoor air quality while also saving energy.



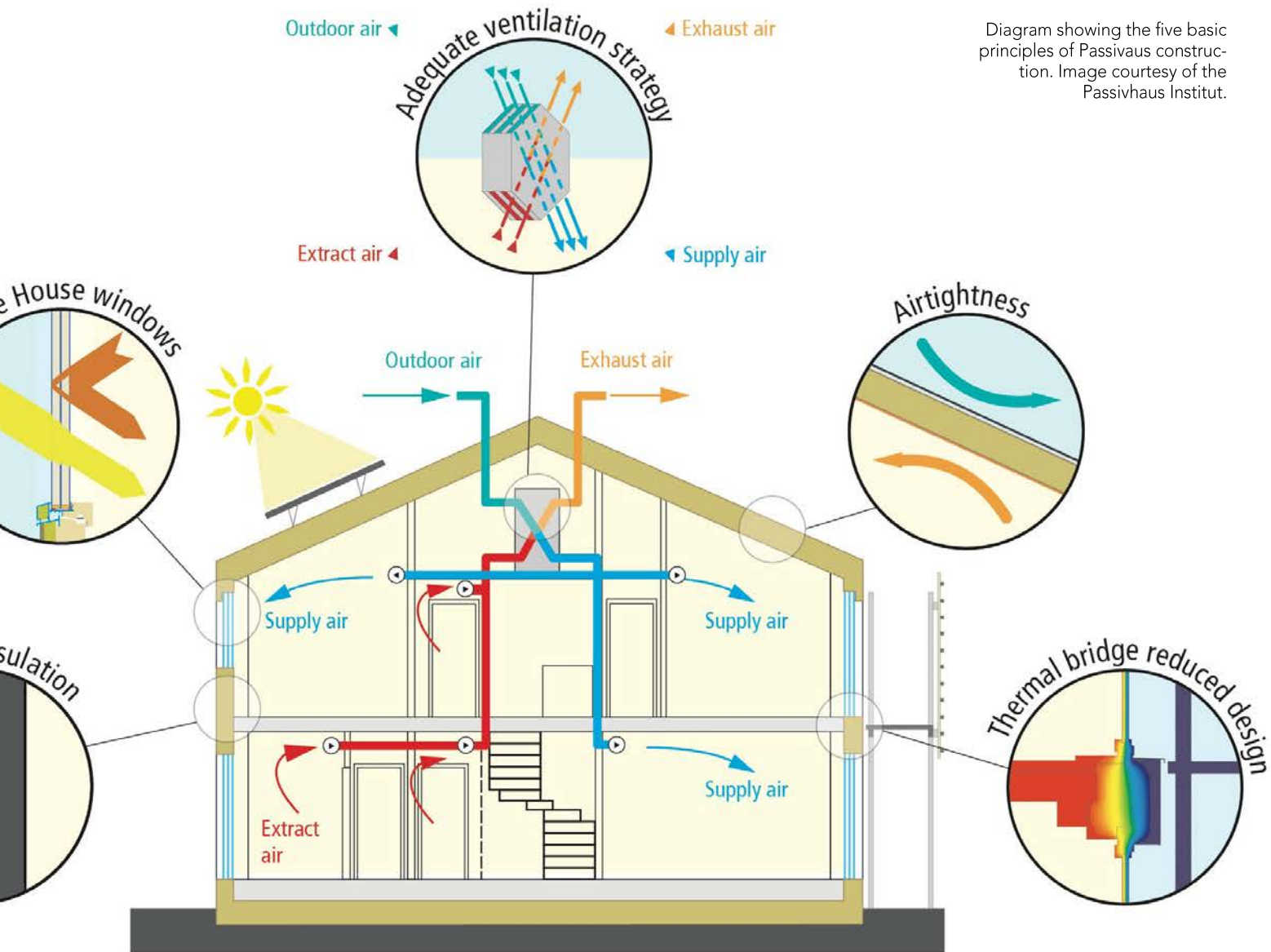


Diagram showing the five basic principles of Passivhaus construction. Image courtesy of the Passivhaus Institut.

4. **Quality insulation:** Uncontrolled leakage through gaps must measure less than 0.6 air changes (an air change being the total house volume) per hour during a pressure test at 50 Pascal (both pressurised and depressurised).

5. **Airtight construction:** All edges, corners, connections and penetrations must be planned and executed with great care, so that thermal bridges can be avoided. Thermal bridges which cannot be avoided must be minimised as much as possible.

The Imperial War Museums (IWM) Paper Store was one of the first institutions to adopt this concept in the United Kingdom. In 2019, this storage building for collections was opened in Duxford to preserve 100 years' worth of collections. This building followed a Passivhaus method to ensure energy efficient environmental conditions for the collection. According to the IWM, this construction method has lowered the costs of caring for the collection and is an example of how the sector can achieve a more sustainable approach to collections care.

Another example is the Museum of Bavarian History in Regensburg, Germany. From the beginning, the plan was to build using sustainable standards that met the internationally recognised Passivhaus criteria. The Museum uses locally available renewable energies.

The new two-story library building in Pittsburgh's Carrick neighbourhood replaced the outdated one-story Carrick Branch of the Carnegie Library of Pittsburgh, and it also embraced the passive housing method. This was the first passive house certified library in North America, and the structure features superior indoor air quality and thermal



The United Nations says global greenhouse gas emissions must decline by 45% to net zero by 2050. Green building practices can help reduce a building's carbon footprint and combat climate change emissions.

Above: Carnegie Library of Pittsburgh, Carrick Branch. Photo credit to Annie O'Neill. Image courtesy of the Carnegie Library of Pittsburgh.

Centre: Palácio da Alvorada, Brasília, Brazil (2006). [seier+seier/Flickr](#). Licensed under [CC BY 2.0](#).

Below: Haus der Bayerischen Geschichte Museum in Regensburg, Germany is a Passivhaus construction. (2020). Image by [David McKlevey/Flickr](#). Licensed under [CC BY-NC-ND 2.0](#)



ns recognise that
e gas emissions
3% by 2030 and
50. Passivhaus cri-
uce the museum
using carbon
tribute to lower-

comfort as well as generous natural lighting. The Library's design is the product of a participatory community process achieving a unique design solution for the client and the local residents.

While these are fine examples, they are all located in the northern hemisphere; so what about the Global South? According to the Passive House Trust, passive housing is economically feasible for different typologies and in a variety of climates. In 2021, the [Passive House Network](#) looked at countries located in southern areas, and there are some great examples in Mexico, Chile, Brazil, Argentina, United Arab Emirates, Sri Lanka, Morocco and India. Some of these projects were possible due to collaboration with institutions from the Global North. However, none of them are cultural institutions or museums.

There are also examples of buildings that are called passive buildings but are not Passivhaus certified. For example the Palacio da Alvorada, In Brasilia, Brazil: this museum is described by Franciza Toledo in her report on the [Alternative Climate Controls for Historic Buildings](#) project from the Getty Conservation Institute as: "a shallow rectangular building that faces east-west; it has movable glass panes protected by a deep veranda and vertical movable louvers, designed to be arranged according to sun incidence and room function. The glass panes were devised to benefit from lower, cooler air from the exterior, through a reversed 'maxim-air' type of opening, through which hot air is exhausted through upper bascules that are controlled from below by metal strings. In addition, plenty of cross-ventilation is provided when the transparent large sliding windows and doors are opened." According to Franciza, neither the building's users nor keepers paid much attention to these key features, and they often complained about the heat inside the building. Thus, years ago, a large air-conditioning system was installed in the building, and the original ventilation openings are now permanently shut.

There are other examples of museums and cultural institutions aiming to adapt their buildings to be more energy efficient. [You can find more here in Franciza's article "Museum Passive Buildings in Warm, Humid Climates"](#). I have also discussed other examples in the previous issue of *NiC*, which you can [read here](#).

Passivhaus can be a conflicting subject, as many cultural institutions are based in historic buildings which are often inherently inefficient regarding climate control. Other points to consider are the carbon emissions and waste generation from building new construction from scratch. Also, we need to remember that a multidimensional view of sustainability is important; considering nature preservation, communities and financial impact are also important factors in construction schemes.

Passivhaus might currently be too exclusive and not affordable to everyone—even in the Global North there are small institutions that cannot afford such a technologically advanced building. But there are other ways to adapt and be more cost effective, such as regular maintenance to keep the building in good condition, which can be a start towards the Passivhaus standard. There is a need to rethink practices to address climate issues and this should be an opportunity to connect the world and solve issues together, rather than in isolation.



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.

'TALES OF THE UNEXPECTED' IN PAINTINGS CONSERVATION

Reviewed by Raissa Palacios

'Tales of the Unexpected' in Painting Conservation
 Edited by Kempster, M., Kirby, J., Leanse, V., Mandy, K.
 Archetype Publications Ltd: London (2020)
 148 pages / Paperback / \$80 (USD)
 ISBN-978-1-909492-74-5

Art conservation is full of surprising discoveries that sometimes turn out to be the greatest blisses in the profession. The book *'Tales of the Unexpected' in Painting Conservation* is a compilation of the papers presented at the British Association of Paintings Conservator-Restorers (BAPCR) conference *'Tales of the Unexpected'* held in London in 2020.

The papers in this volume look at unexpected aspects in paintings from a variety of periods and places of origin and from a range of perspectives such as practical, technical, historical and ethical. For example, in 2019, in the vaults of Trinity College (Cambridge), the triptych *Entombment Flanked by Saint Barbara and Saint Catherine of Alexandria* was found. During the extensive project that followed, technical and art historical analyses applied to the 19th-century painting helped to rediscover, under layers of over-paint, an early 16th-century composition. Further investigation revealed that the painting was a *banco* which is the lowest part of an altarpiece.

Other papers in this text fall within a similar vein. One example is a paper written by Emma Boyce Gore which describes the conservation treatment, technical study and art historical research of the *Portrait of Sir Thomas Le Strange* and its relationship with two other portrait paintings (*Sir Nicholas Le Strange* and *Katherine Hide*) from the

collection of the Le Strange family of Hunstanton. It is fascinating to see how dendrochronological analysis played an important role in establishing connections between the Tudor panels. Clearly the results contribute to a better understanding of 16th-century painting.

The paper, authored by Marta Melchiorre Di Crescenzo, Catherine Higgitt, Rachel Billinge and Marika Spring, explains the application of long-established norms of technical imaging (X-radiography and IRR) which still play an important role in the examination and diagnosis of artworks. Additionally, the article introduces us to the benefits of newer techniques in the cultural heritage field such as macro-X-ray fluorescence (MA-XRF) and both scanning and reflectance hyperspectral imaging (HSI), which are gradually becoming more common for chemically characterizing painting materials but are still not widely accessible.

Practice has shown us that the individual application of these techniques can, of course, provide invaluable information. However, their combined use enables a better visualization of the artwork allowing us to discover details that may lead to obtaining a wider range of data regarding materials, composition, etc. of an artwork. This results in more accurate conservation treatments. Di Crescenzo, et al. mentioned how the combined application of MA-XRF scanning and HSI was able to unveil a great tale of the unexpected





Cover image of *Tales of the Unexpected* courtesy of the publisher, Archetype.

in Leonardo da Vinci's *Virgin of the Rocks* by revealing a delightful composition underneath the painting as well as more data, demonstrating the potential for non-destructive imaging techniques in artwork research.

"Discovering Beuckeler", authored by Alice Tate-Harte and Rachel Turnbull, offers another perspective by reminding us how pivotal multidisciplinary work is for the conservation profession, highlighting the importance of following ethical guidelines in the decision-making process of artwork treatments. This is also clearly seen in the conservation treatment of the painting *The Vegetable Seller*. When the team carried out the cleaning process and overpaint removal, they revealed an exquisite painting that was, in the words of the author, "potentially 200 years older than its catalogued record—an unexpected survival from the late sixteenth or early seventeenth century".

Miranda Brain and Jon Old's paper "When is a landscape not a landscape? When it's a portrait!" also focuses on the ethical issues to be considered during conservation treatments, specifically when a painting by one artist is found on top of one by another artist. As the authors expressed, "[the] treatment of complex art works is fraught with difficulty" (p. 62). Their paper is a good example of the difficulty found not only in balancing ethical requirements with a conservator's own judgement in decision-making during conservation treatments, but also in understanding that any ethical considerations that yield good practice are dynamic and, consequently, may adapt to different circumstances.

Jae Youn Chung, Mary Kempinski and David Peggie make it clear that the unexpected is not always underneath, but can be in front of, our eyes, specifically in the materials and techniques used to accomplish an artwork as in the case of Dutch painter Jan van der Heyden's secret. Analysis revealed the secret method that allowed the artist to achieve such impressive fine detail in his final paint layers. This revelation is one of the jewels that must be discovered in this book.

Technology, and therefore knowledge, in the conservation profession is always progressing. So acknowledging the importance of having open access to scientific literature that details materials, methods and data—as a means of contributing tremendously towards closing the knowledge-action gap in conservation—is, in my opinion, one of the key points of the *Tales of the Unexpected* conference proceedings.

This book should be considered a great tool, not only for those in the early stages of their career, but for those who have already come a long way in painting conservation. Readers can immerse themselves in the scientific side of conservation where technical analysis and diagnostic tools are used to better understand how and why objects were made and, consequently, how to better preserve them, savouring all the trials and details involved in the rediscovery of paintings hidden or compromised by earlier interventions.



Raissa Palacios is an objects conservator. Her interest lies in the research of organic and sustainable materials to be used in conservation treatments, improving sustainability in the art conservation profession. Raissa has a master's degree in Diagnosis of the State of Conservation of Cultural Heritage and has worked as a conservator at the National Institute of Cultural Heritage of Ecuador and in Ecuadorian Museums.

HANS HOFFMANN

EIN EUROPÄISCHER KÜNSTLER DER RENAISSANCE

Review by Doris Oltrogge

Hans Hoffmann. Ein europäischer Künstler der Renaissance. Begleitband zur Ausstellung im Germanischen Nationalmuseum vom 12. Mai bis 21. August 2022.

Edited by Yasmin Doosry

Verlag des Germanischen Nationalmuseums, Nürnberg (2022)

419 pages / 220 colour illustrations

ISBN 978-3-946217-30-5

The Hare - Dürer's *Hare*? No. The date "1528" and monogram "AD", clearly placed in the centre, are deceptive. It is actually Hans Hoffmann who is the artist, and this is not even a literal copy of Albrecht Dürer's famous *Hare*. The image of Hoffmann's *Hare*, chosen for the cover of this publication, can be taken as a motif for the Nuremberg exhibition curated by Yasmin Doosry.

Hans Hoffmann (c.1545/50-1591/92) has a rather moderate reputation as an artist. He is considered an epigone of Dürer—a copyist who, in individual cases, was even accused of fraudulent intentions when he signed with Dürer's monogram instead of his own. Yet the exhibition and catalogue show how Hoffmann not only copied Dürer's works, but also used them for creative appropriation and reinterpretation. The 2022 exhibition at the Germanisches Nationalmuseum was the first to honour Hans Hoffmann as an artist in his own right. The extensive exhibition catalogue includes three introductory essays and a catalogue divided into seven chapters.

Yasmin Doosry, who bid farewell to her position as head of the Museum's graphics collection with this exhibition, traces the artist's life and work in the first essay. Hoffmann's possible origins and training in Nuremberg must remain hypothetical in view of the sparsely preserved archival documents that detail his biography. What is certain, however, is that he possessed Nuremberg citizenship and did not lose it even after his appointment as court artist to Rudolf II in Prague, 1585. His portraits also show the influence of the most important contemporary Nuremberg portraitist, Nicolas de Neufchâtel.

Doosry suspects that Hoffmann's portraits of Nuremberg citizens opened the door to influential patricians. Significant for Hoffmann's artistic development were his close relations with the Nuremberg collectors Willibald Imhoff and Paulus II Praun. Imhoff had inherited the art collection of his grandfather Willibald Pirckheimer who also happened to be a friend of Dürer's. The collection included important works by Dürer, among them an album of drawings: the *gros puech* (big book). After Imhoff's death, and through Hoffman's mediation with the collector's wife and sons, Rudolf II acquired Dürer's drawings and paintings from the Imhoff collection.

However, Hoffmann already had access to the *gros puech* during the collector's lifetime; it is the main source of the copies and adaptations he made of Dürer's drawings. In contrast, the art collection assembled by Paulus II Praun did not contain any original works by Dürer, but it did contain a considerable number of Hans Hoffmann's drawings after Dürer. In the Praun collection, they apparently served in part as a substitute for the originals that could not be procured on the art market. Nevertheless, not all the Hoffmann drawings in Praun's art cabinet are exact copies.

Doosry differentiates between various forms of appropriation of Dürer's works. Hoffmann's starting point was always the drawings in Imhoff's *gros puech* which Hoffmann had probably traced before Rudolf II acquired this "big book". Hoffmann used the templates created from these tracings to produce exact copies, whereby the support materials and drawing media could deviate from the original. The



Hans Hoffmann Ein europäischer Künstler der Renaissance

GERMANISCHES
NATIONAL
MUSEUM

Left and detail on following page:
The Book cover for Hans Hoffmann.
Ein europäischer Künstler der Renaissance.
Courtesy of the Germanisches National Museum.

internal modelling and the modelling of the watercolour paintings are also individually designed, which is probably due to the fact that Hoffmann no longer had the original before his eyes when executing the respective works. However, the stencils and copies also served Hoffmann in reformulating the motifs. They were isolated, rotated, modified, placed in new contexts and expanded. Nature studies were Hoffmann's main interest; his independent nature pieces may contain quotation from Dürer's work, but they are closely related to the *Kunst- und Wunderkammern* and to scientific and artistic developments in natural history and nature representation in the second half of the 16th century. It is interesting that Hoffmann's independent animal and plant studies were presented in Praun's *Kunstkabinett* as *Kunstkammer* objects.

In his contribution, Rainer Schoch discusses the definition of the Dürer Renaissance and states that the various forms of copies, quotations, adaptations or even reworkings of Dürer's works are better described as reception than as Renaissance. Essential insights into Hoffmann's working method are offered by Roland Damm's essay, which presents the results of comprehensive art-technological studies of Hoffmann's drawings and watercolour paintings in the Germanisches Nationalmuseum and the Museum of Visual Arts in Budapest.

According to Damm, Hoffmann traced the contours and important interior modelling of Dürer's works accessible to him. These tracings served as templates for copies and adaptations, with the copies showing sharper strokes of the contours compared to the sketchier lines of the original. The transfer of the tracings to the new picture support could not be clearly determined. Damm assumes that Hoffmann used the pouncing technique, the traces of which can easily be erased by tracing with a damp brush. With the fine parchments used for more elaborate works, a direct tracing on a transparent support illuminated from behind is also conceivable. It is interesting to note that Hoffmann's repetitions of his own inventions show no evidence of the use of tracing.

The direct copies of Dürer's works are identical in size because of the use of tracings, but Hoffmann often varied the support material and the drawing medium. For example, instead of the blue Venetian paper frequently used by Dürer, Hoffmann liked to use grey primed paper. Another important pictorial support of his is the finest parchment, often primed with chalk. Hoffmann would then imitate the delicate appearance of Dürer's silverpoint drawings with a pointed brush. While the outlines and main lines of the modelling correspond exactly to the original through the use of tracing, the fine drawing differs more strongly because Hoffmann executed it freely.

Whilst silverpoint is not found in his drawings, black and white chalk, graphite and red chalk, as well as pen and brush are. The paintings on paper and parchment are executed with watercolour and heavier bodied media in a multi-layered paint scheme. The colouring agents used correspond to contemporary usage; the only rather unusual



material seems to be galena which has been found several times in various studies. Conspicuously, instead of copper-based green pigments, mixtures of orpiment and azurite were used, and only in a few works was natural ultramarine used.

The case studies of the exhibition objects, which are presented in the subsequent catalogue, deepen the statements made in the essays on Hoffmann's working method, his creative approach to using Dürer as a model, as well as his independent creations. At the same time, the catalogue embeds Hoffmann's work in the contemporary environment by including Nuremberg portraits and nature studies by artists such as Hoefnagel and three-dimensional *Kunstkammer* pieces.

The book offers a new approach to understanding Hoffmann's work and his reception of Dürer as well as the development of nature studies in the late 16th century. The careful art technological study and publication of Hoffmann's copying and drawing techniques is also commendable. For me personally, the book is enriching in every respect. Added to this is the almost bibliophilic design. Those who, like me, deal quite a bit with old books will of course be delighted by the edge printed with Hoffmann's crane—a successful allusion to the *Kunstkammer*. And the layout is appealing too. Only the variable dimensions of the illustrations somewhat obscure the original proportions of the leaves.

[CLICK HERE](#) to read the article in German on the IIC Community Platform



Doris Oltrogge received her doctorate in art history from the University of Bonn. She researches and teaches at CICS (Cologne Institute of Conservation Science). Her research focuses on art technology, especially of book illumination and graphic art, art technological sources, artists knowledge and medieval book illumination.

SAVE VENICE INC.

By Liz Hébert

Save Venice Inc. American Philanthropy and Art Conservation in Italy
By Christopher Carlsmith
University of Massachusetts Press (2022)
400 pages / 34 illustrations
ISBN: 9781625346759

Venice, with its captivating architecture and intricate waterways, has entranced people worldwide for centuries. It is a city steeped in history and culture, and the preservation of its art and architecture is of great importance to the history of Italian art. In *Save Venice Inc.: American Philanthropy and Art Conservation in Italy*, Christopher Carlsmith, a professor of history and department chair at the University of Massachusetts Lowell, provides an insightful account of the work conducted by the Save Venice organization in safeguarding the city's cultural heritage. Carlsmith's book chronicles the evolution of Save Venice since its founding in 1971 following the historic flood of 1966. It outlines how the organization transitioned from its early days as a volunteer-based group to its current status as a professionally run fundraising enterprise.

Carlsmith's unique perspective, as a former volunteer and later board member of the Save Venice Boston chapter, positions him well to tell the story of this American organization's mission to restore Venice's art and architecture. His book offers a comprehensive overview of the organization's evolution and the crucial role that American philanthropy has played in preserving the art and architecture of Venice over the past five decades. In doing so, Carlsmith's work highlights the importance of cultural preservation and the efforts of those raising money as stewards protecting Venice's most cherished cultural treasures.

Carlsmith's writing style is strongly influenced by his academic background as a history professor. His historical narrative style as well as the chronological structure of the book allow him to effectively convey the complex—and often dense—minutiae of information about the operations and proceedings of the organization to the reader. He succeeds in detailing board minutes and memos of Save Venice while building a dramatic narrative around the schism that threatened the existence of Save Venice in the late 90s and early 2000s.

Indeed, the majority of the text is dedicated to the history and development of Save Venice with a particular focus on the perspectives of its directors and influential members. Despite the organization's focus on preserving Venice's cultural heritage, much of the narrative is situated within the United States, specifically between the New York and Boston factions of Save Venice. As such, the book offers limited insights into the actual conservation challenges and treatments undertaken in Venice. Often, more attention is given to detailing the fundraising efforts behind the restoration projects rather than describing how the projects were conducted. While the book does provide some educational value in learning about traditional fundraising methods and their importance in supporting conservation efforts, it may not satisfy readers who are seeking a more in-depth exploration of the technical aspects of art conservation.

AMERICAN
PHILANTHROPY AND
ART CONSERVATION
IN ITALY, 1966–2021

SAVE VENICE INC.

CHRISTOPHER
CARLSMITH

To gain a comprehensive understanding of Save Venice, it is crucial to contextualize the organization within the broader historic preservation efforts in Venice. The first chapter of the book outlines the devastating flood of 1966, which led to the creation of numerous volunteer organizations, including Save Venice Inc. Save Venice remains the largest of more than twenty private organizations working on historic preservation in Venice and has contributed to almost seven hundred restoration projects and educational initiatives as of November 2021. Many of the organizations formed after the flood remain active today, as is highlighted in chapter nine, wherein the author offers a comparative analysis of Save Venice by comparing it with other similar nonprofit international organizations in Venice. Through this comparison, Carlsmith explores alternative avenues for successful fundraising in the city and provides valuable insights into the broader context of historic preservation efforts in Venice. Chapters one and nine complement each other, as they both place Save Venice within the larger context of Venetian philanthropy.

In the concluding chapter, Carlsmith identifies twelve key points that contributed to the success of Save Venice Inc. and recommends that other fundraising organizations could learn from them. Several of these points, such as a willingness to evolve operations and personnel, consistently selecting conservation projects that can be fully completed, and maintaining strong connections with local officials, restorers and residents, are relevant to other philanthropic organizations interested in fundraising for conservation. However, some of the concluding points lack nuance and may not be easily replicable for other fundraisers. For example, the author emphasizes Save Venice's limited scope and focus on Venice, but this approach may not be appropriate or effective for organizations working in other

regions or with different goals. Additionally, while the traditional fundraising model proved successful for Save Venice, this does not guarantee that the model is intersectional or meets the needs and desires of local residents. Indeed, while one of the key points stressed the importance of local community relationships, the author does not engage with the critiques that have been leveled at Save Venice by residents, such as "encouraging the museumification of the city and converting it into a playground for global elites" [9]. Therefore, while the conclusion provides practical advice for fundraising, it is important to approach these recommendations critically and with awareness of the unique contexts and needs of each organization and, more importantly, each stakeholder community.

Save Venice Inc. would be of interest to individuals who are curious to learn more about Save Venice as an organization and to those who want to work or volunteer for the organization. Additionally, the book is useful to anyone seeking to better understand the realities of fundraising for conservation projects and how to develop a successful organization dedicated to funding such projects. With the growing threat of war and climate change, there is much interest within the field of conservation in funding projects, and expanding our view of who is interested in preserving art could provide funding opportunities. Save Venice's value as a pilot program for historic preservation and global policy is undeniable and, moreover, the issues involved in 'saving' Venice are relevant to preserving other historic cities in vulnerable locations, particularly seaports. However, for conservators interested in the history of conservation treatments in Venice, it may be more beneficial to explore other publications by Save Venice that detail their conservation efforts in the city.



Liz Hébert holds a master's degree in painting conservation from the University of Amsterdam (2021). She received her initial training at the Istituto Lorenzo de Medici in Florence (2018), and is currently completing a post-graduate internship at CollectieCentrum Nederland (CCNL). Liz is also the host of the [ECPodcast](#), which you can listen to on Spotify and Apple Podcasts.

ICCOM LIBRARY ACQUISITIONS UPDATE

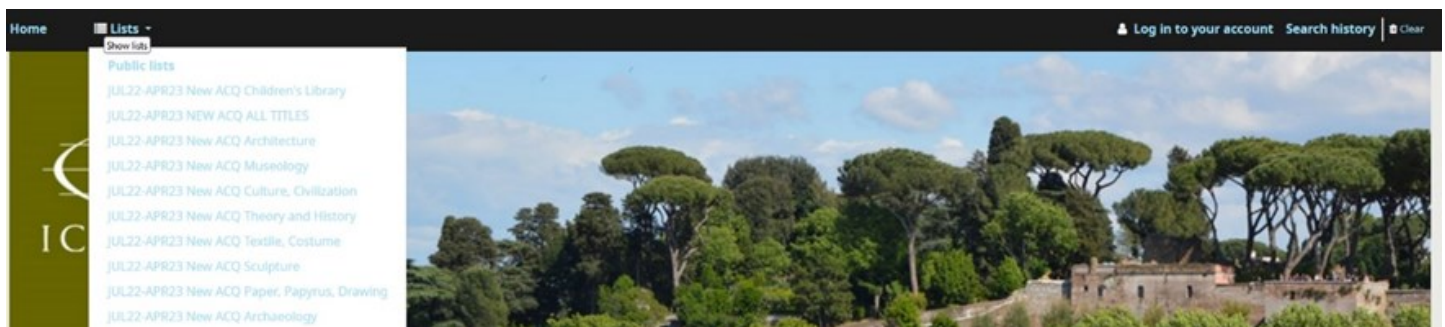
By Daniela Sauer

Lead Librarian, Conservation Specialist, ICCROM Library

Dear *NIC* readers, in the framework of the ongoing collaboration between ICCROM and IIC we prepared again the lists of new acquisitions for this June-July issue, hoping you will enjoy and find some interesting titles. Please find here the [link](#) to the lists.

As usual, we keep grouping the new titles thematically: you will find separate lists for different topics. In addition, we have also prepared a [full list of all new acquisitions](#), ordered chronologically by date of publication, so that you will be able to scroll through everything at once.

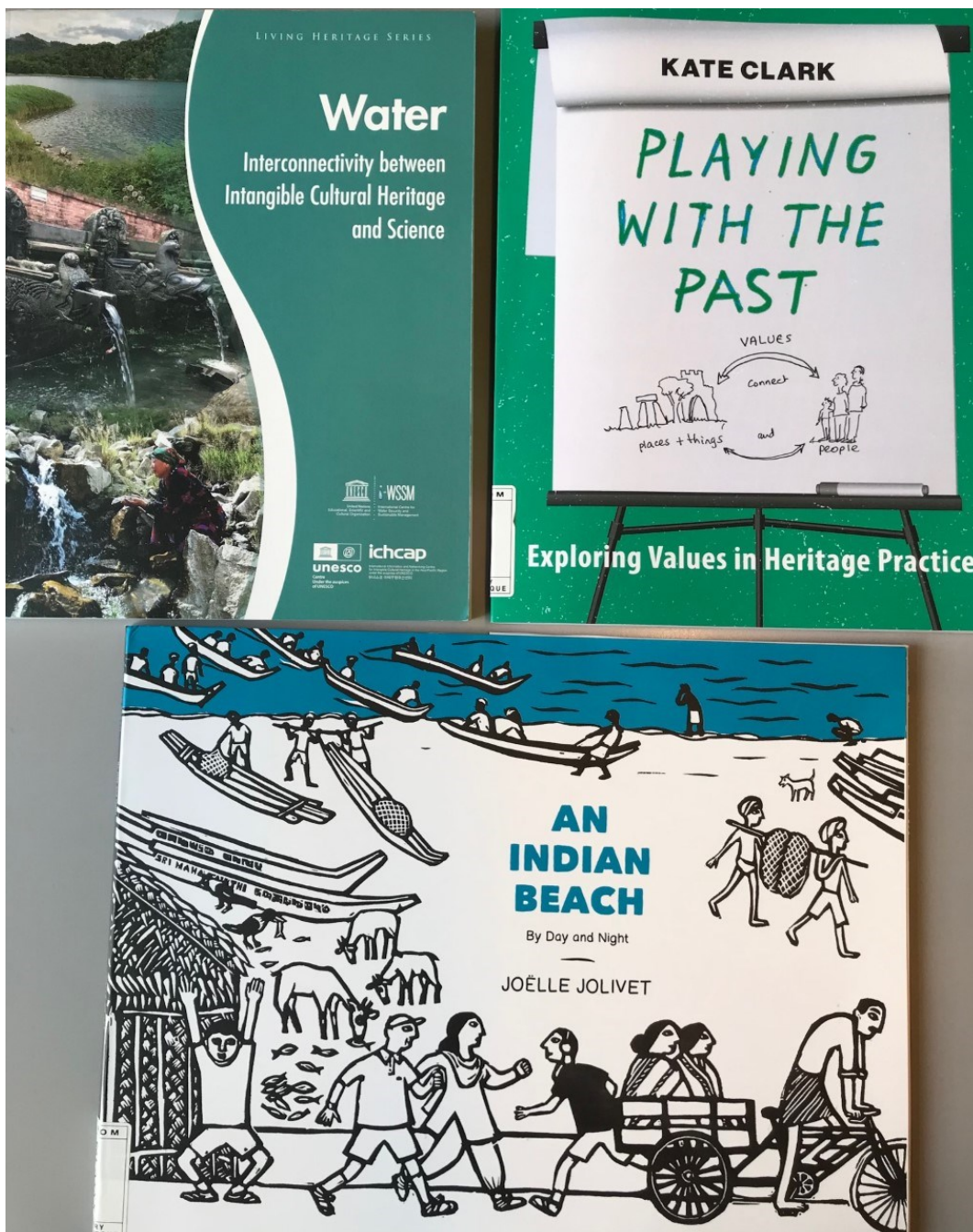
The lists are accessible through our library catalogue website <http://biblio.iccrom.org/> in the LISTS menu (top left of below screenshot). You can open all lists you're interested in, have a closer look at single titles, select the ones that interest you and export them to your preferred Reference Management System (in the following formats: RIS, BibTeX, ISBD and MARC). Furthermore, the lists can be sent by email or printed.



Screenshot of ICCROM Library catalogue website and the Lists tab at the upper left of the site. Image courtesy of Daniela Sauer.

The lists are limited to monographs. For bibliographic information about newly catalogued articles of periodicals, please search the full library catalogue. The lists—especially the one on architectural conservation—contain a number of historical books related to built heritage conservation, all from the donation we received from Prof Carbonara, one of the most important representatives in the field of architectural conservation in Italy and beyond. With great sadness we learned in early January that [Professor Carbonara passed away](#), and in respect to his wishes, his important donation is being progressively catalogued, incorporated into the ICCROM Library and made available to researchers.

Find more information on the Library, its collections and services on our website: <https://www.iccrom.org/resources/iccrom-library>



Book covers for *Water: Interconnectivity between Intangible Cultural Heritage and Science*; *Playing with the Past*; and *An Indian Beach*. Image courtesy of Daniela Sauer.

As always, I would like to feature three titles hoping to inspire you:

Water : Interconnectivity between Intangible Cultural Heritage and Science

Republic of Korea: ICHCAP, i-WSSM (2022)

176 pages

ISBN: 9791196964290

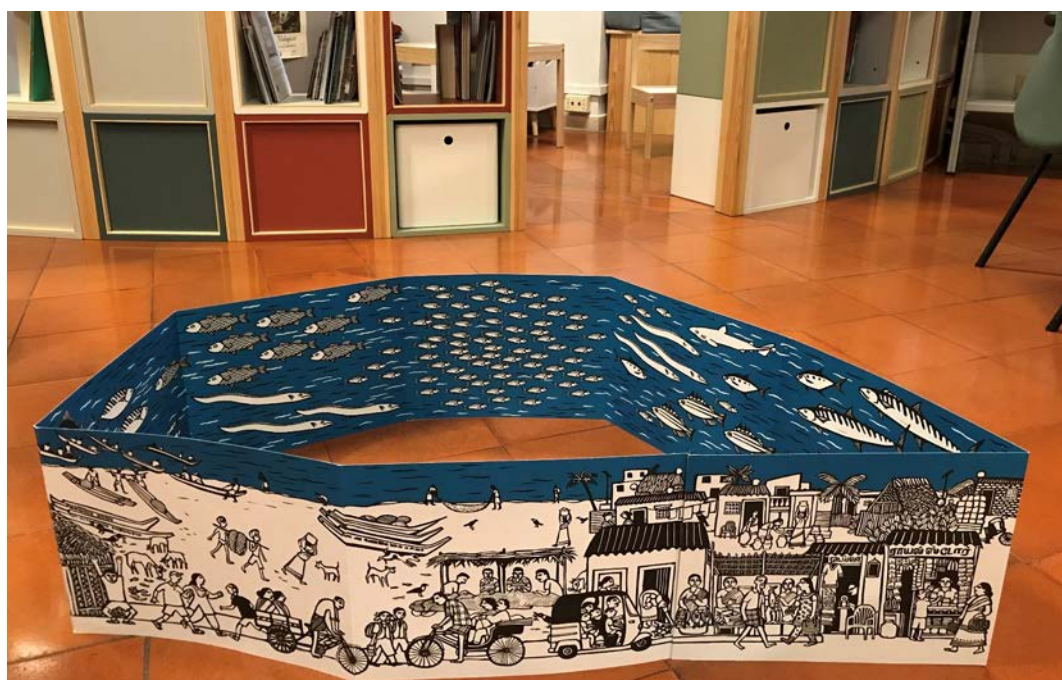
ICCRUM: XXXII 586

Link to UNESCO-ICHCAP: <https://www.unesco-ichcap.org/publications-archive/30168/>

The first title is a volume from the UNESCO *Living Heritage Series*, a series of books focusing on the protection and transmission of intangible cultural heritage (ICH). It focuses on one of the most dramatic aspects of climate change: water...and its loss. [Sustainable Development Goal 6](#)

postulates the access to clean water and sanitation for all and has certainly contributed to raising our awareness of the importance of this basic and essential good. In my view there is still a need to bring the problems of drought and waste of water to the foreground and make sure water is not treated as a stand-alone problem, but one that is embedded into the complexity of scientific research in all fields. A good example of this is the publication *Water : Interconnectivity between Intangible Cultural Heritage and Science*, produced in the Republic of Korea, the fruit of a collaboration of the International Centre for Water Security and Sustainable Management and the International Information and Networking Centre for Intangible Heritage in the Asia-Pacific Region under the auspices of UNESCO (UNESCO-ICHCAP, a UNESCO Category 2 Centre). The nine chapters of this book give us an insight into the challenges of water conservation and management in different Asian countries and presents possibilities to contrast these challenges.

Image of *An Indian Beach*, unfolded to show the circular construction and double-sided illustrations. Image courtesy of Daniela Sauer.



An Indian beach: by day and night
By Joëlle Jolivet
Chennai: Tara Books (2017)
ISBN: 9789383145676
ICCROM: XXXV 179

Water also plays a determining role in the next book I would like to propose, but this time it is the bright blue background for telling the reader a wordless story about the rich life on an Indian beach. During a trip to Chennai, the French artist Joëlle Jolivet collected many impressions of children, men and woman, fisherman, traditional housing, animals and all details of daily life at a beach. Once back at home, she started to assemble all the different sketches into a unique never-ending story that truly stimulates the phantasy of readers. On the first page, the reader can contemplate a morning panorama showing people working and moving around, while another page depicts a traditional village where people are selling food, fishing and playing. The author shows us the empty beach in the afternoon and scenes of community life next to the seaside in the evening and during the night. But apart from looking at all the individual pages, the book can be completely unfolded to create a big circle showing Chennai's beach life is moving around on the outside and—what a surprise!—inside the circle the author depicted the blue sea with many different fishes and other animals that live in the water, both big and small! And this is not all: the author invites children to colour this truly amazing book!!

This book, together with other beautiful and inspiring publications (by the same and many other publishers from all over the world) is part of the new multilanguage collection dedicated to Heritage Education and Cultural Diversity in

the ICCROM Library, established in the framework of the EUROPE CHALLENGE 2023 programme.

Abstract provided by publisher:

"This beach on the South Indian coast is full of activity. By day you can see fishermen bring in the catch, women selling fish, people and animals going about their business... but then, when the sun starts to set, the beach becomes a different place—now it's time for everyone to play, talk, sit around, eat, and have fun... until the fisherfolk go to sleep, and all the others go home. French artist Joëlle Jolivet takes you through a day—and night—on an Indian beach..."

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Playing with the past: exploring values in heritage practices
By Kate Clark
New York, Oxford: Berghahn Books (2019)
xxxi / 195 pages
ISBN: 9781789203004 (paperback)
ICCROM: XXIX D 391

The third book that I would like to feature in this *NIC* issue is in fact more a toolkit than a book. It was published four years ago but is new to our library, and when it arrived I immediately fell in love with it! It's one of the few books that I bought twice—one copy that lives in the Library and another for my personal use, as I was so fascinated I had to have a copy of my own! The title is *Playing With the Past:*



Image of the new multilanguage collection dedicated to Heritage Education and Cultural Diversity in the ICCROM Library. Image courtesy of Daniela Sauer.

Exploring Values in Heritage Practices, and, in fact, the proposed activities describe a playful way of teaching, learning and elaborating knowledge in relation to heritage preservation and cultural values. The author Kate Clark enumerates a huge number of short instructions for activities that aim to broaden the understanding of heritage values and values-based practice in the field of heritage. It is a useful instrument for educators and their students as well as for everybody who would like to use activities in engaging with communities. "Together these activities provide a toolkit of ideas that can be adapted to the myriad different aspects of managing and caring for anything that matters to people", says Kate Clark in her preface. The richly illustrated book is available in hard-cover, paperback and e-book.

Abstract provided by publisher:

"Heritage is all around us, not just in monuments and museums, but in places that matter, in the countryside and in collections and stories. It touches all of us. How do we decide what to preserve? How do we make the case for heritage when there are so many other priorities? *Playing with the Past* is the first ever action-learning book about heritage. Over eighty creative activities and games encompass the basics of heritage practice, from management and decision-making to community engagement and leadership. Although designed to 'train the trainers', the activities in the book are relevant to anyone involved in caring for heritage."



Daniela Sauer is the lead librarian and conservation specialist at the ICCROM Library. She is in charge of collection development, preservation, reference activities, cataloguing and holds responsibility for a range of other library operations including project planning. She holds a bachelor's degree in conservation of cultural heritage and a master's degree in conservation of mosaics. She is currently pursuing a master's degree in library and information science.

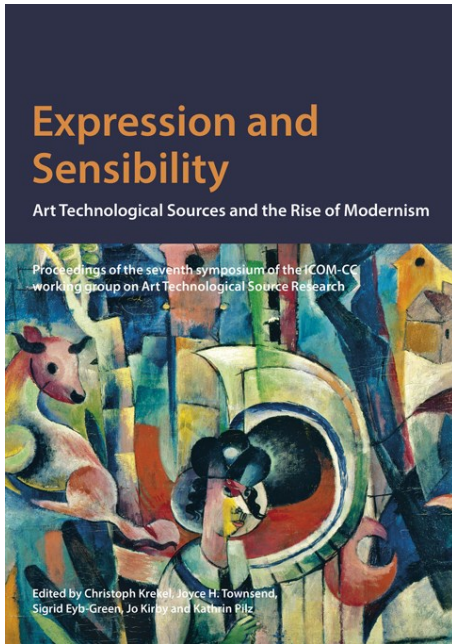
ART TECHNOLOGICAL SOURCES RESEARCH GROUP (ATSR9) IN PARIS

Review by Dr Joyce Townsend

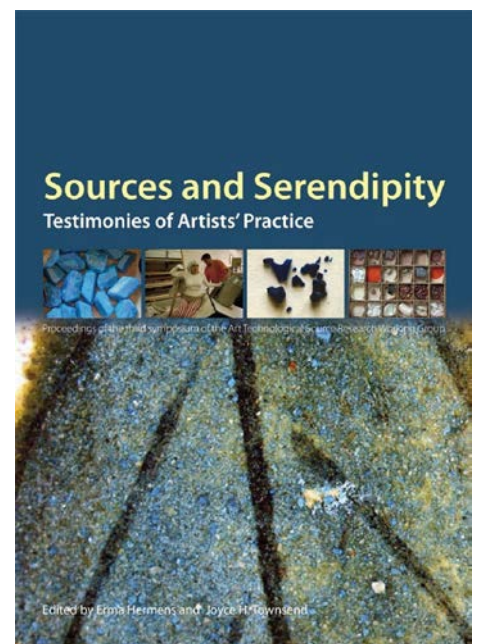
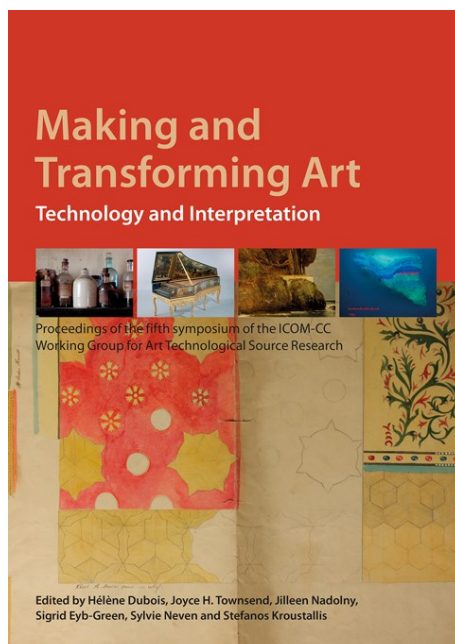
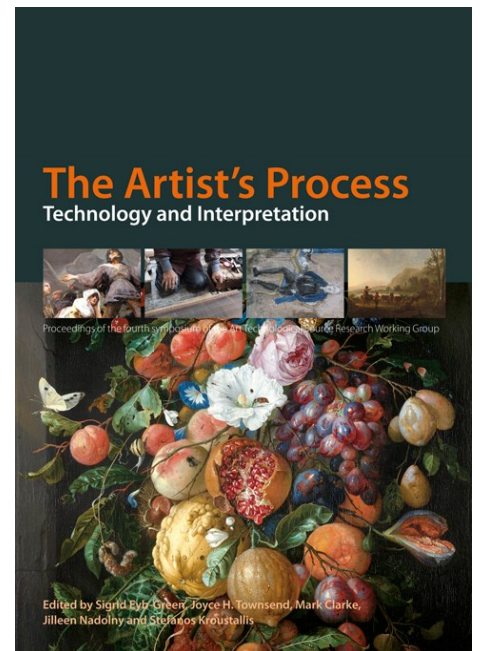
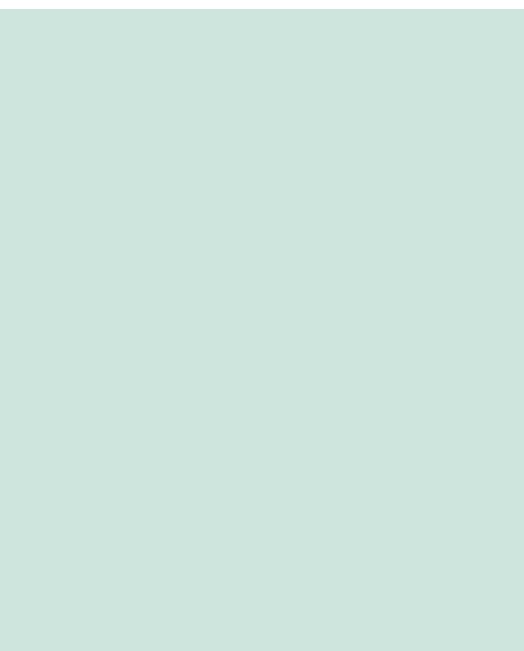
In November 2022, the Art Technological Sources Research (ATSR) Group held its ninth conference as an ICOM-CC working group and as the first event for the Group since the global pandemic. This took place in Paris over two days towards the end of November, hosted by the Université 1 Sorbonne at the Institut nationale de l'histoire d'art (National Institute for Art History).

Its theme was *Work in Progress: the artist's gestures and skills explored through art technological source research*. It followed the format of previous conferences since before the pandemic: papers presented in chronological order of their subject with discussion after each one, a changing display of posters presenting shorter or very new projects, an informal reception and dinner in a pleasant café after the first day and enough breaks for catching up with colleagues and meeting new researchers. It was wonderful to meet up again with old friends and a pleasant surprise to have no registration fee, although there was no online attendance nor any recording of the presentations. At least a third of the almost 100 registered delegates were students or early career researchers, and it feels slightly uncomfortable that many more must have been unable to attend in person. Travel budgets are small or non-existent now, and the only delegate from outside Europe was also a speaker.

The Group brings together those researching the production and use of artists' materials; those reconstructing such recipes (often in conjunction with technical research into a given artist or period); materials analysts; curators and conservators; historians of art and historians in other academic fields. Reconstructing recipes always requires historical knowledge. Most papers present collaborative and inter-disciplinary projects or initiatives such as databases and compilations of recipes or sources online to promote better access for research. During earlier conferences, there have been more papers on the methodology of art technological source research and its place as both an academic discipline and a means of training conservators about materiality and the practical implications of making objects. Most past papers have discussed Western art, sometimes in the context of its export or production on another continent, using local suppliers.



The seven ATSR Group conference proceeding covers are featured here, with the 2022 volume to come out later this year. Images courtesy of Archetype Publishing.



Over successive conferences, the theme of 'art' has expanded from covering predominantly painting materials to including metalwork, gilding and dyeing along with a few other materials such as the manufacture of tiles or works on paper. This year the range of topics was even wider: gold used on paintings, fire gilding, soldering, enamelling, ceramics production, the production of royal firework sculptures and (in another paper) marble sculpture, wall paintings, paintings from the early Modern period to the present, varnishes, collage, manuscript inks, magic lantern slides, lake pigments and philosophical discussions. The time period covered ranged from the 17th to the 20th century. The papers are always holistic and multi-faceted, which makes for good discussion sessions afterwards, and all of them spark new ideas. All involve interpretation and evaluation of written and visual evidence that may be sparse, contradictory or sometimes near incomprehensible.

The audience felt sympathy for the researcher studying Irish manuscripts for which no technological sources survive (and which may never even have existed), which differ in appearance and style from those found in contemporary Europe yet are impossible to sample in order to draw comparisons and which have had no analytical attention before. Papers in the fine arts category covered many different artists and ranged from topics concerning an artist in 18th-century Québec who crowd-sourced reviews from the public and visiting artists to overcome his professional isolation, to an early 20th-century artist who asked his peers to critique his work in a new medium and then abandoned that medium for good once he heard their candid reviews. There were more papers than usual covering the rise of synthetic organic pigments in the 20th century (there have been several publications on this topic recently), and the manufacture of red lake pigments, both presenting analyses of small and challenging samples. Reconstructions and

"Over successive conferences, the theme of 'art' has expanded from covering predominantly painting materials to including metalwork, gilding and dyeing along with a few other materials such as the manufacture of tiles or works on paper. This year the range of topics was even wider..."

re-enactments of artistic processes or of events were a common theme. The former has been integral to the research of group members from the start, while the theme of re-enactment is a newer concept that is gaining traction in museums worldwide.

The standard of presentation was particularly high this year, with some stunning slides. The theme of art technological research mostly explores attractive objects and lovely books and manuscripts: many individual slides from the 2022 presentations would have stood their ground wonderfully as a poster in themselves just a few years ago.

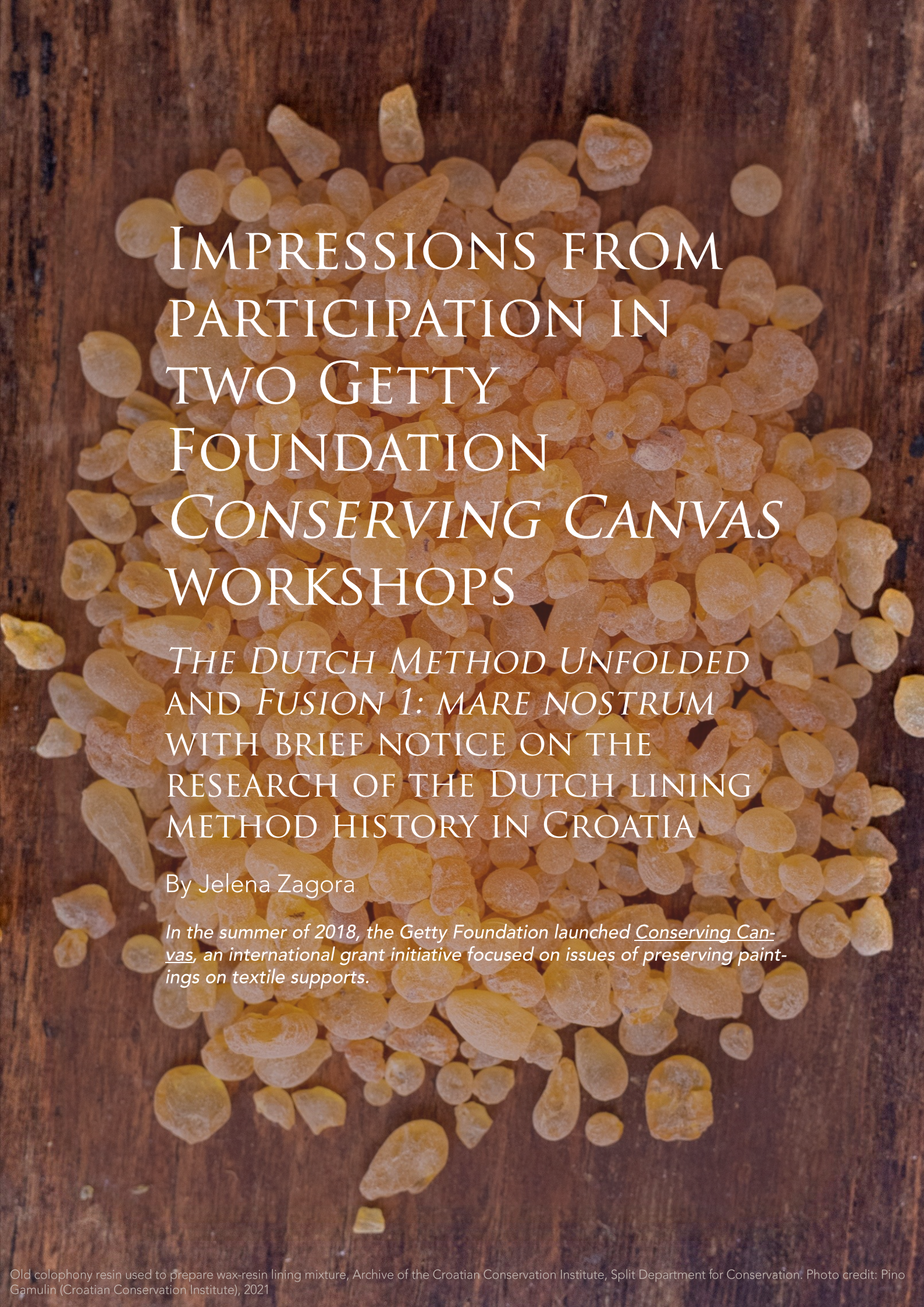
The ATSR Group plans to produce free access proceedings of the event by the end of 2023, to be published on <https://www.icom-cc-publications-online.org/>. The proceedings of the eighth conference, which took place in the Technische Hochschule Köln (Cologne University of Applied Sciences, Germany) in September 2019, have also been available there as individual papers since early 2022. The earlier conferences (except for the first, which was a

small meeting for invited participants who then set up the ATSR Group) have all been printed by Archetype under the conference titles, unfortunately not searchable as ATSR. I confess that, since I have edited all of the proceedings, I have found it easier to search for them under my own name: my next clue is that the titles of past proceedings all include keywords like 'art', 'source', 'technology' and 'process' but never all four of them at once. And the multi-image cover design always reflects the breadth of content, with pleasing and colourful results—yet another way to pick them out.

Contact the ATSR Group at www.icom-cc.org/en/working-groups/art-technological-source-research.



Dr Joyce Townsend is senior conservation scientist at Tate, where she has carried out research for over 30 years on the identification and deterioration of British artists' materials, working closely with numerous conservator colleagues. She has written many publications on the techniques and processes of artists active from the 16th to the 20th centuries. She has been IIC Director of Publications since 2009, and editor for most recent IIC congresses.



IMPRESSIONS FROM
PARTICIPATION IN
TWO GETTY
FOUNDATION
CONSERVING CANVAS
WORKSHOPS

*THE DUTCH METHOD UNFOLDED
AND FUSION 1: MARE NOSTRUM
WITH BRIEF NOTICE ON THE
RESEARCH OF THE DUTCH LINING
METHOD HISTORY IN CROATIA*

By Jelena Zagora

In the summer of 2018, the Getty Foundation launched Conserving Canvas, an international grant initiative focused on issues of preserving paintings on textile supports.

The centuries-old practice of lining canvas paintings declined significantly during the 1980's when less invasive techniques and the principle of minimal intervention were adopted, but many conservators of younger generations lack the necessary knowledge and experience to treat lined paintings. Collection curators often don't have a proper understanding of methodological and material complexity affecting the decision making and course of such treatments.

Under the auspices of the Foundation, the Institute for the Preservation of Cultural Heritage at the Yale University (New Haven, Connecticut) hosted the international Conserving Canvas symposium in October 2019. After the landmark year of 1974 and the Greenwich conference, this is the second major international gathering dealing with structural interventions on canvas paintings, encompassing a review of the past 45 years of practice and insight into the current state of the profession. The online publication of the proceedings was postponed due to the pandemic and is expected soon. Besides the symposium, the Getty Foundation has so far supported almost 30 open and closed international workshops with training programs for new generations of conservators and curators working with canvas paintings. The call for proposals is still active.

The Amsterdam Wax-Resin Project – Resource and Research Center for the Conservation of Wax-Resin Lined Paintings of the University of Amsterdam (UVA) is the latest research contribution to the global legacy of the Dutch wax-resin lining method, invented in Amsterdam during the first half of the 19th century. The Dutch Method Unfolded (UVA / Getty Foundation, June 7-17, 2022, Netherlands) was the first in a series of planned masterclasses within the project, organized by Emilie Froment (project leader) and Melissa Daugherty. The program covered a wide range of subjects such as the history of the method, ageing processes of wax-resin mixtures, impact on the original painting materials, and conservation issues.

Participants investigated and presented history, influence, and consequences of the Dutch method in their countries and institutions, showcasing sample collections and discussing wax-resin mixture analysis, conservation concepts, and experiments with innovative techniques. Among many applications, the first masterclass participants were selected from the USA (Maryland, New York, Delaware, Texas), Canada, England, the Czech Republic, Croatia, Slovenia, Russia, India, Mexico, Brazil, and South Korea.





Above: Lecturers and participants at *The Dutch Method Unfolded – Masterclass on Wax-Resin Lining* (UVA / Getty Foundation), 8-17 June 2022, University of Amsterdam, Ateliergebouw (courtesy of Emilie Froment). Photo credit: Jerome Schlomoff, 2022



Left: Preparing historical wax-resin mixture recipe at *The Dutch Method Unfolded – Masterclass on Wax-Resin Lining* (UVA / Getty Foundation), 8-17 June 2022, University of Amsterdam, Ateliergebouw (courtesy of Emilie Froment). Photo credit: Jerome Schlomoff, 2022

Left: Brush application of wax-resin mixture on linen canvas for the Dutch lining method reconstruction (Michel van de Laar) at *The Dutch Method Unfolded – Masterclass on Wax-Resin Lining* (UVA / Getty Foundation), 8-17 June 2022, University of Amsterdam, Ateliergebouw (courtesy of Emilie Froment). Photo credit: Jerome Schlomoff, 2022

As a representative of Croatia, I presented research on the introduction and development of the method in my country (in the cities of Zagreb and Split) and the reconstruction of the Dutch method variant practiced in Split during the second half of the 20th century with characteristic examples from the program of the Croatian Conservation Institute (Conservation Department in Split).

It was a privilege to see the oldest preserved examples of wax-resin lined paintings treated by Nicolaas and Willem Antonij Hopmann and hear the experiences of several generations of experts in the country where the Dutch method originated. In museums, conservation studios, and depots in Amsterdam, The Hague, Rotterdam, and Haarlem, both lecturers and participants shed light on the hitherto researched history tracing the dissemination of the method all around the world, the impact on canvas painting heritage, and earlier restoration practices of different cultures, historical periods, and painting schools, as well as different approaches to preservation and conservation of the Dutch method legacy. Making wax-resin mixtures; experimenting with reconstructions of the method; observing structural, physical, chemical, and color changes; and noting the reactivity of wax-resin lined samples to mechanical stress provided invaluable insights.



Beautifully designed to enable a high level of interaction and information flowing back-and-forth between lecturers and participants (first through a specially developed online platform during the pandemic which put the original event on hold for two years), it was an intense and enriching learning experience packed with visual impressions, inspiring conversations, and eye-opening exchange of knowledge. Every participant came away with much to reflect on and to apply within individual and institutional conservation concepts and everyday practice. Maintaining contacts and cultivating new collaborations that stemmed from the masterclass, I keep track of the updates and planned follow-up, looking forward to getting in touch with the next lineup, shedding more light on this once widespread historical conservation technique.

My research for the Dutch workshop grew into a wider study. A [brief overview](#) of the research is available on the website of the IIC Croatian Group, where a statistical analysis of the results of an online survey created for Croatian

painting conservators in cooperation with the association will also be published.

Through IIC Croatian Group platform, the survey was sent to email addresses of 237 paintings conservators and 73 museums and galleries holding paintings on textile supports in their collections. In cooperation with the Arts Academy in Split, one of the methods for wax-resin lining practiced in Split was reconstructed at the Croatian Restoration Institute. Variants of the Dutch method were practiced in Croatia from 1916 until the early 1990s; an article on the history of the method in Croatia is due to be published by the end of 2023 in the [Croatian Conservation Institute's periodical *Portal*](#), including the results of the first

chemical analyses of Croatian wax-resin mixtures provided by [The Cultural Heritage Agency of the Netherlands \(RCE\)](#) as part of the Dutch Method Unfolded masterclass.

To continue my study of wax-resin linings, I applied to participate in a digital workshop, [Fusion 1: mare nostrum – Digital Teaching Workshop – Minimal Invasive Methods for the Conservation of Textile Supports of](#)

[Paintings](#) (CICS – Cologne Institute of Conservation Sciences, Cologne / Getty Foundation, March-July 2022), led by Petra Demuth and Hannah Flock with Andrea Pataki Hundt. My study painting for the workshop, *Virgin with Saints* by Francesco di Maria from Naples (Dubrovnik Dominican monastery, around 1680), was treated at the Croatian Conservation Institute's studio in Split after being damaged during the 1990s war (the painting sustained mine shard holes). It was the only Dutch method-lined painting in the workshop that would be treated with the intention to preserve both the original and lining canvases; this was a great opportunity to test the limits of inventive, highly sophisticated, and thoroughly elaborated methods developed by CICS. The damage in both canvases was successfully reconstructed by thread bonding, reweaving old and new threads, and making canvas inserts using combined techniques; an online report, in English, with examples of all participants is being prepared by the organizers. Besides my Croatian example, all presented case studies from Spain, Portugal, Italy, Greece, Lebanon, and Slovenia provided valuable insights during regular practical and online meetings. Every appointed update session was a condensed learning experience and an opportunity for sharing knowledge and ideas between instructors and

Above: Wax-resin impregnated lining canvas tear reconstruction using thread bonding and reweaving techniques developed by CICS under a microscope during the *Fusion 1: mare nostrum – Digital Teaching Workshop – Minimal Invasive Methods for the Conservation of Textile Supports of Paintings* (CICS / Getty Foundation), March–July 2022, Croatian Conservation Institute, Split Department for Conservation. Photo credit: Jelena Zagora (Croatian Conservation Institute), 2022



participating conservators. To emphasize the success of this hybrid (digital and hands-on) workshop, the tear mends and loss reconstructions hold very well and my notebook and computer are filled with useful information related to treating textile painting supports and other conservation issues to be used for years to come. My colleagues have already benefited from my engagement in this workshop and from the generous donation envisioned by CICS and from the Getty Foundation.

Read the article in
Croatian on the IIC
Community.
[CLICK HERE](#)



Above: Spatula application of wax-resin mixture on linen canvas for the Dutch lining method variant reconstruction, Croatian Conservation Institute, Split Department for Conservation. Photo credit: Pino Gamulin (Croatian Conservation Institute), 2021.



Jelena Zagora is a paintings conservator at the Croatian Conservation Institute (Split Department for Conservation), associate assistant lecturer at the Arts Academy of the University of Split, and secretary of the IIC Croatian Group.

ANNOUNCEMENTS

CALLS FOR PAPERS

Symposium of Palaeontological Preparation and Conservation

6 September 2023

University of Lincoln (UK)

Abstracts due: 15 June 2023

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

Back, Now, and Then 2023

Understanding Dieter Roth's POeMETRIE series & the Age of Plastics, bridging science and art

12-13 October 2023

Academy of Fine Arts Vienna, Austria

Abstract deadline: 21 June 2023

For more information visit: <https://www.conftool.net/backnowandthen2023/>

Eastern Analytical Symposium

13-15 November 2023

Plainsboro, New Jersey (USA)

Abstracts due 4 September 2023

For more information visit: https://eas.org/?page_id=2348

J.M.W. Turner State of the Field Symposium (Yale Center for British Art)

22 September 2023

Online

Abstracts due 7 July 2023

For more information visit: <https://britishart.yale.edu/exhibitions-programs/j-m-w-turner-state-field-symposium>

CONFERENCES, SYMPOSIUMS

Preserving the race for space: small steps and giant leaps 2023

6-8 June 2023

Cape Canaveral, Florida (USA)

Find more information here: <https://www.nps.gov/articles/000/preserving-the-race-for-space-small-steps-and-giant-leaps-2023.htm>

Seventh Forbes Symposium on Technical Studies of Asian Art

9-11 June 2023

Washington DC (USA)/Online

For more information visit [HERE](#)

BAPCR Conference (British Association of Paintings Conservator-Restorers)

16 June 2023

National Maritime Museum, London (UK)/Online

For more information write to BAPCR secretary Gemma Collins (bapcrsecretary@gmail.com)

Archiving 2023

19-23 June 2023

Oslo, Norway

For more information visit [HERE](#)

Should it stay or should it go? Repatriation and decolonization in conservation (Student Conference)

25-27 June 2023

West Dean College, Chichester (UK)

For more information contact: s21cy@westdean.ac.uk

Depicting Simmer, Shine, and Iridescence (Icon Paintings Group Talk)

3 July 2023

Online 7pm (GMT)

For registration to attend visit [HERE](#)

Asia Pacific Tropical Climate Conservation Art Research Network (APTCCARN 6)

3-5 July 2023

Bali, Indonesia

For more information visit: <https://www.aptcarn.com/aptcarn6>

The Mensa Isiaca under review: Technical study and new interpretations

17-18 July 2023

Online

For more information visit: <https://www.getty.edu/museum/conservation/antiquities/index.html>

Art Bio Matters 2023

19-21 July 2023

New York City (USA)

For more information visit: <https://www.artbiomatters.org/abm2023-eventdetails>

Archives and Records Association (ARA) Conference "Communities"

30 August-1 September 2023

Belfast, Ireland

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

29th European Association of Archaeologists (EAA)

30 August-2 September 2023

Belfast, Ireland

For more information visit: <https://www.e-a-a.org/EAA2023/Home/EAA2023/Home>

54th IASA Conference & 4th ICTM Forum "Collaborating to preserve and safeguard audiovisual and related heritage"

11-15 September 2023

Istanbul University in Istanbul, Türkiye

For more information visit [HERE](#).

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/>

42nd Scientific Instrument Symposium: Through Ages, Cultures, Concepts: Instruments in Collections, Books, Archives

18-22 September 2023

Palermo, Italy

For more information visit: <https://wissenschaftliche-sammlungen.de/de/nachrichten/aktuelles/neue-seite-5070>

IRUG15 Conference & Workshop

25-29 September 2023

Tokyo, Japan

For more information visit: <http://www.irug.org/> and contact: IRUG15@ma.geidai.ac.jp

ISCUA'23 Conservation

International Symposium of Conservation for Underwater Archaeology

29 September-1 October 2023

Formentera, Spain

For more information visit: https://iscua.org/?fbclid=IwAR0bg0yxPNFtqYCMpGdCyMD7Y_RdZVLY13_n3CRYAvbCaW2twxY4e6Kz2E4

7th edition of International Meeting on Retouching of Cultural Heritage (RECH7-2023)

12-13 October 2023

University of Lisbon, Portugal

For more information visit: <https://sites.google.com/view/rechgroup/home?authuser=0&pli=1>

Environments, Materials and Futures in the 8th Century
Historians of Eighteenth-Century Art & Architecture (HECAA)

Boston, Cambridge and Providence (USA)

12-14 October 2023

For more information visit: <https://sites.google.com/umb.edu/hecaa30>

IADA 2023: XV International IADA Congress

16-20 October 2023

Leipzig, Germany

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

The State of the Art 21 (IG-IIC)

19-21 October 2023

Verona, Italy

For more information visit: <http://www.igiic.org/?p=9027>

Wood Science and Technology III: methods to examine panel paintings and their preventive and remedial conservation

19-21 October 2023

Maastricht, the Netherlands

For more information please contact: education@sral.nl

Photomechanical Prints: History, Technology, Aesthetics, and Use

31 October-2 November 2023

Washington DC (USA)

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

IC-MEMO (ICOM International Committee of Memorial Museums) Conference

1-5 November 2023

Amsterdam

For more information visit: ICMEMOconference2023.com

Future Talks 023: Materials Matter—cold and current cases in the conservation of the modern

8-10 November 2023

Munich, Germany

For more information visit: <https://dnstmd.de/en/ft-023-callforpapers/>

AICCM 50+/-50 National Conference 2023

15-17 November 2023

National Gallery of Australia, Canberra

For more information visit: <https://aiccm.org.au/>

Bridging the gap: synergies between art history and conservation

23-24 November 2023

Oslo Norway

For more information visit: <https://www.nasjonalnuseet.no/en/about-the-national-museum/research-and-development/bridging-the-gap-synergies-between-art-history-and-conservation/>

8th International Architectural Finishes Research Conference

Past Forward, from Paint to Finishes

29 May-1 June 2024

Amsterdam

For more information visit: <https://english.cultureelerfgoed.nl/topics/monuments/architectural-finishes-research-conference>

IIC 2024 Lima Congress

Sustainable solutions for conservation: new strategies for new times

Lima, Peru

23-26 September 2024

For more information visit: <https://www.iiconservation.org/content/call-proposals-iic-lima-congress-2024>

MUTEC 2024

International Trade Fair for Museum and Exhibition Technology

7-9 November 2024

Leipzig Exhibition Centre, Germany

For more information visit: <https://www.mutec.de/>

COURSES, WORKSHOPS

Creative conservation initiatives: Collective approaches for material culture and living heritage

3-5 July 2023

Bali, Indonesia

For more information visit: <https://www.aptccarn.com/aptccarn6>**Business Skills for Conservators and Heritage Consultants (The Americas and Europe)**

5 June 2023

Online

For more information visit: <https://www.heritagecollectioncare.com/copy-of-project-management>**Archaeological Leather and its Conservation**

12 June 2023

Northampton (UK)

For more information contact Cyd Clift at info@leatherconservation.org**Project Management in Conservation and Collections Care (The Americas and Europe)**

12 June 2023

Online

For more information visit: <https://www.heritagecollectioncare.com/project-management>**Workshop of Preventive Conservation**

14-16 June 2023

SRAL, Maastricht, The Netherlands

To register use [this form](#): For more information write to: k.seymour@sral.nl**Project Management in Conservation and Collections Care (Australasia)**

15 June 2023

Online

For more information visit: <https://www.heritagecollectioncare.com/project-management>**6-Week Internship Program (Alliance of HBCU Museums and Galleries in partnership with the University of Delaware)**

18 June-3 August 2023

Winterthur Museum, Delaware (USA)

For more information visit: <https://allianceofhbcumuseums.com/sip-c-2023/>**IG-IIC Workshop: the Er. YAG Laser for Restoration**

21-23 June 2023

Opera Primaziale Pisana in Campaldo, Pisa (Italy)

For more information visit: <http://www.igiic.org/?p=9074>**Conservation of Architectural Ironwork (CPD)**

22-23 June 2023

Museum of Bath at Work, Bath (UK)

For more information visit: <https://nhig.org.uk/events/event/conservation-of-architectural-ironwork-2-day-cpd/>**Identification of Prints (IADA)**

26-27 June 2023

Berlin, Germany

More information at: <https://iada-home.org/events/identification-of-prints-2/>**Treatment of canvas paintings supports: current practices**

26 June-7 July 2023

Valencia, Spain

For more information visit [HERE](#)**Identification of Photomechanical Prints (IADA)**

29-30 June 2023

Berlin, Germany

More information at: <https://iada-home.org/events/identification-of-photomechanical-prints/>**Artist Interview workshop (in Spanish) organized by Colección Patricia Phelps de Cisneros (CPPC) and the National Endowment for the Arts (NEA), VoCA**

10-12 July 2023

Online

For more information visit: <https://vocaadmin.wufoo.com/forms/pb4h0kk1eyzox9/> and contact: assistent@voca.network**Conservation of Historic Concrete (West Dean College of Arts and Conservation)**

17-20 July 2023

Chichester, UK

For more information visit: <https://www.westdean.org.uk/study/short-courses/courses/b3d12296-conservation-of-historic-concrete>**Montefiascone Programme 2023**

17 July-11 August 2023

Montefiascone, Italy

For more details contact Cheryl Porter: chezza-porter@yahoo.com**Managing Storage Environments, Part 1: Understanding How Environmental Conditions Influence the Preservation of Collections (Image Permanence Institute)**

20 July 2023

Webinar (online)

For more information and registration visit [HERE](#)**Art and Theater Safety Course (with Monona Rossol)**

31 July-4 August 2023

Online

Contact Monona Rossol for more information and registration: actsnyc@cs.com**Managing Storage Environments, Part II: Implementing Environmental Monitoring Programs (Image Permanence Institute)**

10 August 2023

Webinar (online)

For more information and registration visit [HERE](#)

Metallography and Microstructure: A Sumer School Course in Ancient and Historic Metals

21-25 August 2023

Hastings, East Sussex, UK

For booking up the course in 2023 please send an e-mail to: dascott@ucla.edu**Ligatus Summer School 2023: Bookbinding History and Description**

28 August-8 September 2023

Barcelona, Spain

Applications due 30 June 2023

For more information visit: <https://www.ligatus.org.uk/summerschool/2023>**Managing Storage Environments, Part III: Administering a Sustainable Environmental Management Program (Image Permanence Institute)**

31 August 2023

Webinar (online)

For more information and registration visit: <https://store.imagepermanenceinstitute.org/products/webinar-series-sustainable-preservation-practices-managing-storage-environments>**Conservation and Repair of Brick and Flint Masonry (West Dean College of Arts and Conservation)**

4-7 September 2023

Chichester, UK

For more information visit [HERE](#)**Introduction to Bioarchaeology**

4-8 September 2023

Malcolm H. Wiener Laboratory for Archaeological Science

Applications due: 8 May 2023

For more information visit: <https://ascsa.submittable.com/submit/213813/introduction-to-bioarchaeology-course-application>**Time-based Media Stewardship Workshop (VoCA)**

13-15 September 2023

Denver Art Museum (USA)

For more information visit: <https://vocaadmin.wufoo.com/forms/voca-tbm-stewardship-workshop-2023/>**Filling on the Blanks: The Genesis of the English Stationary Binding**

5 October 2023

The National Archives, Kew (UK)

For more information visit: <https://www.eventbrite.co.uk/e/filling-in-the-blanks-the-genesis-of-the-english-stationery-binding-tickets-638107746447?aff=ebdsoporgprofile>**Treatment Strategies for Outdoor Painted Sculpture (Workshop)**

16-20 October 2023

Kröller-Müller Museum in Otterlo, the Netherlands

For more information and application information: <https://www.getty.edu/projects/outdoor-sculpture/treatment-strategies-for-outdoor-painted-sculpture-workshop/>**Bronze Patination for Conservators Workshop**

24-26 October 2023

Getty Center, Los Angeles, California (USA)

Applications due 30 June 2023

For more information visit: <https://www.getty.edu/projects/outdoor-sculpture/bronze-patination-for-conservators-workshop/>**Time-based Media Stewardship Workshop (VoCA)**

1-3 November 2023

Seattle Art Museum (USA)

For more information visit: <https://vocaadmin.wufoo.com/forms/voca-tbm-stewardship-workshop-2023/>**Tag der Restaurierung 2024**

11 May 2024

Universalmuseum Joanneum, Austria

More information here: https://www.museum-joanneum.at/ihr-besuch/programmuebersicht/veranstaltungen/events/event/tag-der-restaurierung-2024?no_cache=1**Bridging to Chemistry for Conservation**

Rolling admissions (4-month course)

Online/South African Institute for Heritage Science & Conservation

For more details visit: [chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/http://www.sainst.org/documents/Linked_Documents/Chemistry%20for%20Conservation%20\(Bridging\)%20Prospectus_USD_EUR_GBP.pdf](chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/http://www.sainst.org/documents/Linked_Documents/Chemistry%20for%20Conservation%20(Bridging)%20Prospectus_USD_EUR_GBP.pdf)



NEWS IN CONSERVATION

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