



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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

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Cover image: Practical session on condition reporting of archaeological objects. © Institute of Conservation, University of Applied Arts Vienna, photo by Tanushree Gupta. (story on p. 42). **Inside cover image:** Associate Conservator of Paper Sara Bisi cross-trains Assistant Conservator of Paintings Morgan Wylder. Photo courtesy Balboa Art Conservation Center. (story on p. 7).

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FROM THE PRESIDENT'S DESK

Challenges appear to confront us on every side both professionally and personally. To varying degrees, and to name only a few, we are facing issues of diversity and inclusion, sustainability in the face of climate change, and—critically for some of us—redundancy and unemployment due to the pandemic.

But as this pandemic transforms our lives, and it becomes clearer that once it is under control the new normal is not going to look like the place from whence we came only a few short months ago, we need to recognise that there are longer term convulsions in our sector that are about to or already are having an impact on how we work.

We clearly know that the effects of climate change are creeping up on us with an ever narrower time scale to mitigate. On the one hand, we have seen and enjoyed the clearer skies that the slowdown in economic activity has caused and have been encouraged by the speed with which some governments have been able to respond to a crisis when they really need to. On the other hand, the need to get economic activity speedily underway again may well mean that response to climate change takes a back seat. IIC is continuing to take a lead on how this affects our profession through a series of webinars and dialogues: see our Sustainability and Climate Action Community Challenge program at <https://www.iiconservation.org/participate/special-interest-communities/climateaction>

Behind this, a world of digitisation is occurring, resulting in probably the single biggest difference between our working lives today and those of conservators 25 years ago. In that time we have seen the internet morph from communications on a one-to-one level, on to one-to-many, then many-to-many, to now where we communicate on the level of world-to-world. We are now in a period termed the “post-digital” world; a world where digital media are so embedded in, and fundamental to, our professional and personal lives that we cannot conceive of life without them.

We have access to vast amounts of data analysis and machine learning technologies, the benefits of social media engagement, and the opportunities that come with virtual and augmented reality experiences.

Despite these benefits, the lack of tangible access to collections, both for conservators and the general public, resulting from the pandemic has highlighted that our work is primarily about the physical. We are the mediating hands that preserve the physical object so it can be digitised while also providing the basis and validity of the digital record for the long term. The critical role we play in conserving the physical in this post digital world is something I look forward to exploring further with you.

But in the meantime, I am delighted that the digital world is allowing us to deliver the complete program of our Edinburgh Congress in November fully on-line. Do please join us and be part of what promises to be a new benchmark in conservation conferences. There are further details on how to sign up in this edition of *News in Conservation*.

Meanwhile look after yourselves and each other.
With my best wishes,

Julian Bickersteth
IIC President



MESSAGE FROM THE EXECUTIVE DIRECTOR

As we live the impacts of global crises, from COVID-19 to climate change, it is by coming together to share our experiences that we will begin to move through this crisis and move forward collectively as a sector.

We need to make sense of this moment we are in and understand what we can learn as a result. IIC has an important role to play here to help you think about the future.

In response to the pandemic, one of the best decisions made recently by IIC was to move our Congress online, and through the unwavering support of our funders and sponsors we have been able to make it free for IIC members. For the first time in our 70-year history we can move beyond the barriers of travel and cost—we are making this event more equitable, more accessible and more environmentally sustainable as a result. As IIC makes these technological and environmental leaps forward, I can confidently say that I do not think IIC will, post-crisis, retreat backwards. Our investment in digital programming and supporting and nurturing our talented members, whether that's through our Opportunities Fund and Mentoring Programme or by encouraging a diverse and inclusive network of members and Fellows, will continue.

As a profession, it is time to test our capacity for change. Through our Special Interest Community for Sustainability, we have recently launched a series of online meetings and activities to start conversations with our members, to share the learning, experiences and insights generated over the last few months. It has launched as a Community Challenge and is designed to help us take steps towards a more equitable and sustainable future. I warmly invite you to join the conversations. #TogetherWeMakeTheFuture

Sarah Stannage
IIC Executive Director



EDITOR'S SOUNDING BOARD

In the last issue, I discussed the recent global unrest regarding racial inequality. We reached out to ask our readers to share their thoughts and stories with *NiC* and the IIC community. While we did receive a few thoughtful responses, those who commented wished to remain unpublished. For those interested in reading recent thoughts shared by colleagues in the US and UK on the Black Lives Matter movement, you can view a statement from US conservators and search the resources published at <https://blackartconservators.com/>. You can also read UK conservator Ashleigh Brown's article here: <https://icon.org.uk/news/being-black-in-the-arts-and-heritage-sector-paper-conservator-ashleigh-brown-offers-a>.

We work diligently to find and promote diverse stories in *News in Conservation*, and we are always working to improve our content and extend our reach around the world. Receiving feedback from our readers for *NiC* is an important part of our commitment to these goals and will help us promote diversity and provide a truly global voice for cultural heritage.

Sharra Grow
IIC Editor, *News in Conservation*





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NEWS IN BRIEF

BALBOA ART CONSERVATION CENTER RECEIVES NEH CARES ACT GRANT: FUNDS WILL SUPPORT CHANGES NEEDED AS A RESULT OF THE COVID-19 HEALTH CRISIS, USA

San Diego, CA (USA)—The Balboa Art Conservation Center (BACC) has received a [National Endowment for the Humanities \(NEH\) Coronavirus Aid, Relief, and Economic Security Act or CARES Act grant](#) in the amount of \$52,417. BACC, the region's only art conservation center, is one of just 311 organizations to receive funding out of 2,333 eligible applications throughout the country. The grant will support the development of innovative tools, practices, and procedures at BACC, namely cross-training art conservators and implementing a virtual pre-examination program for art objects so that staff can pivot to provide programming and services during the COVID-19 health pandemic.

BACC's art conservators have highly specialized skill sets, having completed advanced degrees with concentrations in either painting or paper conservation. However, BACC discovered that cross-training these same conservators could ultimately strengthen the organization's ability to work during the economic downturn that has occurred due to the health crisis. Cross-training core staff will both develop and fine-tune the team's capacity to respond to fluctuations in project workflow and ensure that staff have work during this unpredictable time. Just as physical spaces are changing and expanding to accommodate new norms, so will the knowledge and skills of BACC's core conservation staff.

A Virtual Pre-Examination Program is also being developed at BACC so that staff can continue to provide valuable conservation services for the art community while adhering to newly established safety protocols. With the redesigned program, conservators will be able to produce condition assessments of objects by remotely guiding staff at collecting institutions through a specialized photography, reporting, and consultation process. As the regional lab for the West, BACC has always consulted on the condition of objects housed in distant locations. Because of the ongoing pandemic this practice will become more formalized and include upgraded equipment to ensure the best results for partners and clients.

Board President Karen Coutts said "BACC has a small, highly trained staff of conservators. With NEH CARES funds, our conservators will become more versatile in the work they can undertake." Chief Conservator of Paintings Alexis Miller concurred, adding "The NEH CARES funding is critical to moving our work forward during this time. It allows us to creatively, quickly, and safely respond to the new challenges we are facing so that we can continue to provide the highest level of art conservation to our community."

Created in 1965, the NEH is an independent federal agency and one of the largest funders of humanities programs in the United



Associate Conservator of Paper Sara Bisi cross-trains Assistant Conservator of Paintings Morgan Wylder on a float hinge technique and how to attach the hinge to the art and backboard of a piece. Photo courtesy Balboa Art Conservation Center.

States. It received supplemental funding in 2020 to provide emergency relief to institutions and organizations working in the humanities that have been affected by the novel coronavirus. In keeping with Congress's intent in enacting the CARES Act, the funding was earmarked for short-term projects that emphasize retaining or hiring humanities staff. As a non-profit organization that protects and conserves cultural heritage, BACC relies on grants such as these and the ongoing support of other generous donors to support its many programs.

With more than 40 years of experience, the Balboa Art Conservation Center (BACC) is the region's premier art conservation facility, offering museum-quality conservation treatments, investigative technical imaging and analysis, and extensive preservation services for institutions and individuals. A nonprofit organization, BACC is located in the heart of Balboa Park. Learn more at www.bacc.org

For more information, please contact Staci Golar, Development and Marketing Consultant, at sgolar@bacc.org.

DEMOLITION OF THE BUI CHU CATHEDRAL, VIETNAM

In the Nam Dinh Province of Vietnam, about two hours south of Hanoi, the historic Bui Chu Cathedral is already in the process of being demolished, making way for a larger church to be constructed at the site. The 135-year-old church is a unique blend of French Baroque and traditional Vietnamese architecture. According to Nguyen Hanh Nguyen (professor at the University of Architecture in Ho Chi Minh City), it is "the birthplace of Vietnamese Catholicism" and "should be recognized as a heritage site and preserved in its original state."

Last year the Catholic diocese of Bui Chu decided to dismantle the church making way for a new construction due to its derelict conditions, including defective electrical wiring and loose plaster which would occasionally fall from the ceiling, endangering the safety of the clergymen. At that time, the resources needed for repairs were estimated to be too costly, however reports state that parishioners have since raised the needed money for renovations.

Martin Rama, an economist with the World Bank in Hanoi, became a leader in the quest to preserve the Cathedral. Despite meeting with the church authorities and presenting an alternative plan to save the original structure, the plan was rejected. A group of 25 architects also petitioned the State to protect the church as an important cultural heritage site to no avail.

These decisions were made in the wake of the Notre Dame fire, leading to many comparisons and questions of why the Catholic Church, so often a leader in heritage preservation, did not step in to help save Bui Chu. In his open letter to the Church, Rama warned that "history will not be kind with this decision."

THE CONSERVATION OF THE MAIN DOME OF THE BASILICA OF OUR LADY OF PORTO SALVO AND ST. DOMINIC IN VALLETTA, MALTA

The conservation project of the main dome of the Basilica of Our Lady of Porto Salvo and St. Dominic in Valletta has just concluded by Agatha Grima Conservators. The dome paintings are by Malta's renowned artist Giuseppe Cali (1846-1930) while at his best. The works are a cycle of eight paintings representing the seven virtues and the Holy Spirit, documenting the original inauguration that happened on the 1st of January 1898.

The paintings had suffered largely due to previous instances of water infiltration and an unstable environment and were in dire need of conservation. Studies focused on understanding the needs of the Cali paintings started in late 2018.



Nhà thờ chính tòa Bùi Chu. Bui Chu Cathedral, Vietnam. By [Hoangvantoa-najc](#). 5 April 2011. Licensed under Creative Commons [Attribution-Share Alike 3.0 Unported](#). Original location: https://commons.wikimedia.org/wiki/File:Cathedrale_Bui_Chu,_Nam_Dinh.jpg



The conservation project commenced with the gathering of information through research and scientific documentation which consisted of high resolution imaging, non-invasive physical-optical investigations, testing and analysis. This shed light on the artist's original techniques, the fragile and unstable condition of the works and the interventions executed by Cali's own son, Ramiro, immediately after his father's death.

The works were executed using pigments in oils applied on a prepared globigerina limestone support. The stone would have been coated with preparatory layers to limit its absorbency in preparation for the application of the oil paint layers. Scientific investigation of Cali's works at that time identified the presence of basic lead carbonate in his preparatory layers. Microscopic investigations on a sampled cloud area helped define the presence of thin layers of paint, mainly towards the surface, showing that he would apply his final paint layers a *velature*. Final thick strokes of paint and impasto blobs were also applied in highlights as needed to give life to his creations. Apart from being a master in design, he was known for his great genius in defining space and perspective through his expert use of colour. Prior to conservation, these details were unreadable and hidden due to the unstable condition of the works.

Deterioration included large areas of salt deposits; some that had crystallised inside the paint layer to cause white

stains, others that had crystallised in between layers to cause serious detachments and exfoliation. The paintings further presented areas of infill and overpaint that mainly followed the masonry joints. Layers of aged varnish, candle soot, dust and grime were also found over all surfaces.

All gathered information empowered the team in formulating and tailoring a specific treatment plan that was directed towards the structural strengthening of the original material itself, the removal of any foreign damaging materials and the aesthetic presentation as defined through Giuseppe Cali's own original work. Apart from gaining physical strength, the works have also regained their original colour palette together with a spatial dimensionality that was previously hidden.

Agatha Grima
 Director/Conservator
 Agatha Grima Conservators
[https://
 www.agathagrima.com/](https://www.agathagrima.com/)



Half dome of the Basilica of Our Lady of Porto Salvo and St. Dominic, Valletta, Malta. After conservation by Agatha Grima Conservators. Image courtesy of Agatha Grima.

CLIMATE CHANGE PRESENTS NEW CHALLENGES TO CONDITION MONITORING IN HISTORIC BUILDINGS A CASE STUDY ON THE JUSÉLIUS MAUSOLEUM IN FINLAND

By Tiina Sonninen and Kirsi Varkemaa



BUILDINGS:

The mausoleum of Sigrid Jusélius is a significant cultural site in Pori, located in Western Finland. The mausoleum, built in 1901-03, is a masterpiece of the arts and crafts era in Finland. The combination of sandstone exterior, interior marble structures and richly decorated surfaces with frescos has made it challenging to preserve. Only a few years after the building was finished, the original frescos were destroyed due to excess moisture and were later repainted. The Sigrid Jusélius Foundation, which owns and looks after the building, has recently invested in the most modern technology to continuously monitor humidity and temperature to keep this exceptional building in good condition. New problems include increased autumn storms, heavy showers and strong winds pushing rainwater into the sandstone structure.



Left: View to the vestibule. Over the entrance is the Cosmos fresco and a mosaic with text "Refrigera illos in logo viridi super aqvas refectionis in paradiso deliciarum". Above: Sigrid Jusélius. Photo Sigrid Jusélius Foundation.



The Sigrid Jusélius Mausoleum was commissioned by Fritz Arthur Jusélius (1855-1930), a prosperous local industrialist. He had two daughters with his first wife, Blenda Theresia Moliis. Their first-born died a few months after her birth, and their second child, Sigrid Maria, born in 1887, died of tuberculosis at the age of 11.

Soon after Sigrid's death, her mourning father visited the Turku cathedral, and it is assumed that this visit gave him the idea to build a chapel in memory of his daughter Sigrid. Soon after this visit, he contacted Josef Stenbäck (1854-1929), a well-known architect, to discuss the idea.

The mausoleum project was a difficult challenge for Stenbäck. Jusélius was openly dissatisfied with Stenbäck's

plans, and he took an active role in choosing construction materials and planning interior decorations. Stenbäck, who wanted to complete the project, invited the famous Finnish painter, Akseli Gallen-Kallela (1865-1931), to help him in interior design.

A NEO-GOTHIC MASTERPIECE WITH SYMBOLISTIC FRESCOS

After difficulties, the mausoleum was constructed at the Käppärä cemetery in Pori. The beautiful building, shaped like a lantern, is representative of the neo-Gothic style. The octagonal structure is adjoined on the east side by a small vestibule and on the west side by a semi-circular chancel. The vaults and walls in the central section are supported by buttresses, and the high windows are topped by triangular pediments. The base was built of Finnish grey granite and the exterior walls are made of yellow sandstone from the nearby seaside.

Akseli Gallen-Kallela painted the frescos on the interior walls and ceiling in 1901-1902. He had studied fresco painting in Italy in the 1890s, and after returning to Finland, he further experimented with the technique and received two important commissions for frescos, one for the mausoleum, the other for the Finnish pavilion at the 1900 World Exposition in Paris. Both projects were turning points in his career.

The frescos in the mausoleum represent naturalistic folklore and symbolism and summarize Gallen-Kallela's monumental works in the national romantic style. The themes of the paintings come from the Kalevala (Finnish epic poetry) tradition and the Bible, but they also show references to theosophy and occultism. Together with the mausoleum, they form a unique entity in Finnish art history.

DESTRUCTION AND REPAIRS

Unfortunately, an unheated and unventilated building made of porous sandstone in the rough Finnish climate turned out to be a fatal location for the frescos, and deterioration started as early as 1904. Moisture penetrated the sandstone walls,



Above: Far left: The Käppärä cemetery and the Sigrig Jusélius Mausoleum are on the list of nationally significant sites. Today the mausoleum is a popular sight in Pori. Photo Sigrig Jusélius Foundation. Left: The winter fresco and on the right is part of the Autumn fresco. Center: The Autumn fresco and stained glass windows. Akseli Gallen-Kallela was interested in the Greek and Roman classics and he was deeply engrossed in the subject and symbolism of the frescos. Right: The spring fresco. On the left side is artist's sister Anna Slöör. In front, part of a marble fence designed by Akseli Gallen-Kallela. Images courtesy of the author.

dissolving salts in the plaster. As sandstone absorbed sea salts, the water-soluble salts passed through the frescos and crystallized on the surface.

Restoration started in 1912, and ventilation ducts were built in 1916-17. However, this was too late for the frescos. They were so weathered that in 1925 they were replaced with bronze reliefs by the sculptor Emil Cedercreutz (1879-1949).

In 1930, after Fritz Jusélius' death, the Sigrig Jusélius Foundation started to look after the building. They were concerned with a severe crack in the wall and decided to support the foundation, repair the sewage pipes and concrete wall, as well as insulate the sandstone walls. During these repairs, a fire started from the heating stoves. The whole building suffered considerable damage and the Foundation decided to rebuild the mausoleum. The façade was changed to Swedish sandstone, and new central heating was installed. The frescos were re-painted in the late 1930's by Jorma Gallen-Kallela, the son of Akseli Gallen-Kallela, based on his father's sketches and studies.

The frescos have now survived for more than 80 years since repainting. The mausoleum is a major sight in the Pori area, and now it is open for visitors year-round. It is on the list of nationally significant sites in Finland, and is well cared for by the Sigrig Jusélius Foundation. From 1985 to 2005, the mausoleum's environmental conditions were monitored by Ars Longa Ltd, and have been monitored since 2006 by Konservointi T. Sonninen Ltd.

STEADY HUMIDITY AND TEMPERATURE NEEDED

Preserving the sandstone structure and the frescoes requires steady temperature and humidity. In addition to moisture absorbed through the porous sandstone walls, excessive humidity can also occur due to too many visitors especially during the winter season. There is a constant threat of water condensation and subsequent run-off marks on the frescos.

In recent years, an additional challenge has been the increasing rainfall. Last year, in connection with a heavy rain in August, water flooded inside the building. To prevent this from happening in the future, the stained glass windows will be examined, and any deteriorated seams on the façade's sandstone masonry will be repaired to keep the structures and frescos safe.

In addition to repairs, the Jusélius Foundation has invested in the most modern technology to ensure that future



The crypt walls are covered with white Carrara marble, and lunettes are painted with symbols of life and death. Image courtesy of the author.

generations can also visit this remarkable building. A few years ago the heating system was renovated, the building was connected to the district heating system and temperature sensors were added to control the indoor temperature. The next major repair will be the renewal of the electrical system. This summer the condition monitoring was changed from traditional thermohygrometers to Vaisala's viewLinc continuous condition monitoring system.

MONITORING CONDITIONS 24/7

The change is a significant step forward. The viewLinc system keeps track of the conditions around the year and around the clock. Thanks to this system, the conservator, the key people in the foundation and the maintenance team can get accurate information about conditions in the mausoleum remotely—anywhere, anytime. The viewLinc software that enables the reading of measurements from the loggers in the mausoleum is installed on a server. After logging in, users can access the accumulated condition data with a regular browser on their PC or phone. The system sends an alert if there are changes in circumstances that exceed the designated reference values. This allows care takers to make immediate changes to the heating and air conditioning settings if needed.

The measurements accumulate in the database and can be revisited later as needed. For instance, it is possible to study how the combination of visitor numbers and weather affect the conditions in the mausoleum. On very rainy and snowy days, people bring in moisture on their clothes and umbrellas. The data recorded from such days can be used to examine whether this raises the humidity inside the mausoleum too much and whether it is necessary to limit the number of visitors during certain weather conditions. This is even more important as the amount of rain and number of rainy days have increased in Finland in recent years. The system is flexible and allows for different settings depending on what kind of data is needed. The users can also receive automatic email reports on the measurement at a certain interval.

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Heinäemies, K. 2001. Sigrid Jusélius Foundation.

For more information, visit the Sigrid Jusélius Foundation website: <https://sigridjuselius.fi/en/> which also includes a video about the Mausoleum. Learn more about Vaisala and their viewLinc monitoring system here: <https://www.vaisala.com/en/about-vaisala>



Tiina Sonninen, a Fellow of IIC, has been an IIC member since 1987. She specializes in the conservation of wall paintings and historic building surfaces. Tiina works as a consultant on nationally significant buildings and sites across Finland. She is trained as a conservator, has an MA in art history and is writing a dissertation at the University of Helsinki on the materials and techniques of wall paintings in medieval churches in Finland. Tiina is also a member of the design team awarded the highly respected Finlandia prize for architecture in 2019 (<https://www.arkkitehtuurinfinlandia.fi/en/news/>).



Kirsi Varkemaa is a communications professional with experience from various fields. She loves to write about art and technology, and it is a treat for her to combine both in one story. Based in Helsinki, Finland, Kirsi works at Paja Communications, a boutique communications agency she co-founded in 2013.



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UPDATE: REBUILDING ZAGREB AFTER THE 2020 EARTHQUAKE

Thanks to the dedication and generosity of fellow conservators in Croatia, the April-May 2020 issue of "News in Conservation" featured a first look at the earthquake devastation in Zagreb. Once again our Croatian colleagues, in partnership with the IIC Croatia Group amidst their rescue efforts, have been willing to give the global conservation community an update with a more detailed assessment of the damage and heritage rebuilding plans moving forward.

By Dragan Damjanovic

On the cusp of the 140th anniversary of the earthquake that hit Zagreb and its surroundings on November 9, 1880, the city was again hit by this natural disaster on March 22, 2020, at 6:24 in the morning. This year's earthquake lasted only ten seconds, but due to the fact that it's measured magnitude was 5.5 on the Richter scale, and that its epicentre was relatively close to the city centre (in the north-eastern quarter of Zagreb called Markuševac), it severely damaged numerous architectural monuments, especially those within the area of the Historical Urban Ensemble of Zagreb (Povijesna urbana cjelina Zagreba).

This area includes the state protected core of the city, which consists of the historic districts of Gornji grad (Upper Town), Donji grad (Lower Town) and Kaptol. The first quake was followed half an hour later by another earthquake with a magnitude of 5.00 on the Richter scale, and in the weeks and months that followed, a series of aftershocks hit the city.

Although this year's earthquake was significantly weaker than the aforementioned 1880 earthquake (which reached a magnitude of 6.3 on the Richter scale), the total damage that occurred due to this most recent disaster is much greater, because Zagreb has grown many times over in the past century and a half. In the early 1880s it had just over 30,000 inhabitants and a new city centre, the Lower Town, was just beginning to form, as were the quarters north of the Upper Town and Kaptol, where numerous villas would be built in the late 19th and early 20th centuries.

Kaptol, a part of the city that is largely owned by various institutions of the Catholic Church (mostly the Zagreb Archdiocese) was particularly badly damaged, especially the cathedral, the most important church building in the city. The question being asked now is whether the damage would have been even greater had the reconstruction of the cathedral after the 1880 earthquake not included radical modernization of the vaults and walls. These updates were extremely criticized, but they strengthened the building, protecting it from more severe harm during this year's quake.

After this year's initial earthquake, the cross-adorned top of the south tower fell from the cathedral. It toppled onto one of the gables on the south side of the building and on the archbishop's residence heavily damaging them. On the north tower, the top remained standing, but it was so severely weakened that it had to be removed on April 17, 2020. As fate would have it, this removal happened exactly on the anniversary of the 19th-century cathedral restorer architect Herman Bollé's death.

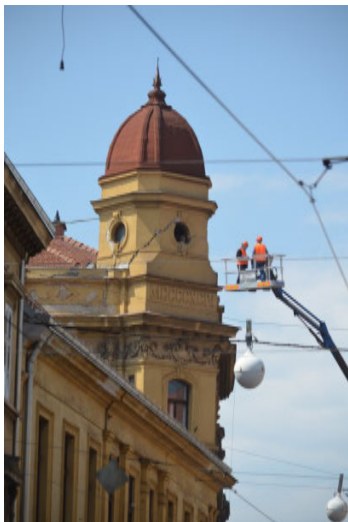
The remaining smaller cathedral towers located around the sanctuary, which contain staircases leading to the roof, also partially collapsed in the quake. Impact on the interior seemed minor at first, but subsequent examinations showed some of the vaults to be damaged, mostly those located in the sanctuary and in the westernmost part of the church. A number of stained glass windows in the apse of the cathedral, valuable works made by a company from Munich in the late 1840s, were also harmed.

In addition to the cathedral, the archbishop's residence, especially its main south wing overlooking the city, is extremely damaged. It is the largest baroque palace in Croatia,





Right: In front of the building of the Ministry of Finance; photo by the author, March 22, 2020. Lower right: The interior of the Orthodox Church after the earthquake; photo by the author, March 28, 2020. Lower left: House on the corner of Petrinjska and Đorđićeva streets in the center of Zagreb, on the day of the earthquake; photo by the author, March 22, 2020. Below: Damaged dome of the house of Matilda Hönigsberg (later removed); photo by the author, April 23, 2020



built in part directly over defensive walls from the 16th century. In the building, the corridor vaults in the south wing facing the cathedral cracked down the middle. Furthermore, lavishly decorated rooms furnished with 19th-century furniture and numerous works of art were damaged, and the main gable executed during the restoration of the residence after the 1880 earthquake collapsed. Only the Neo-Renaissance ceremonial room, built by the aforementioned architect Herman Bollé during his restoration, remained almost intact.

Of the other buildings in Kaptol, the Franciscan church also suffered great destruction. Like the cathedral, it is a Gothic building that was thoroughly restored by Bollé in the late 19th and early 20th centuries. A number of the vaults in the church—as well as the tower—cracked, and a piece of the main gable fell.

In the Upper Town, in the most important monument of Baroque sacral architecture in Zagreb, the former Jesuit church of St. Catherine's vaults are heavily damaged (part of the stucco and paintings fell from the vaults), as well as the 18th-century marble altar of St. Ignatius Loyola. The vaults in St. Mark's parish church also suffered, but the damages are not as great as those on other older sacral buildings in the centre of Zagreb.

In the Lower Town, in the Jesuit Church of the Sacred Heart of Jesus on Palmotićeva Street (built in the neo-Baroque style at the beginning of the 20th century), vaults in the western part of the church completely collapsed, and cracks appeared in a number of other places as well. Of the older churches of the Lower Town, the least affected is the neo-Byzantine Orthodox Church of the Transfiguration. The destruction there is nevertheless considerable; the bell tower has been weakened, and part of the plaster and frescoes from the nave vaults has fallen. The frescoes are of a more recent date, made in 2005-2007 by the Russian painter Nikolai Mukhin. When the plaster fell, it damaged 19th-century carpentry and furnishings below.

In the northern part of the city, located on the slopes of Sljeme Mountain, a great deal of damage occurred to the parish churches in Čučerje, Granešina, and Markuševac, as well as in the former Pauline church in Remete.

On public, residential, and commercial buildings, the greatest harm from the earthquake occurred due to falling chimneys, gable walls and cornices that toppled from the roofs of buildings into courtyards and streets. Although some recently renovated buildings were damaged, the greatest compromise occurred in buildings that were neglected, especially those in the historical core of Zagreb.

It is almost impossible to count all the damaged public buildings, so only the most prominent ones are mentioned here. Part of the architectural decoration fell on surrounding streets from the Ministry of Finance building, a massive neoclassical palace built by Hungarian architect Lajos Zobel in the early 20th century, and the Main Post Office building



Above: Removal of the top of the north tower of the Zagreb Cathedral; photo by the author, April 17, 2020. Below: Earthquake damages in the northern part of the Mirogoj cemetery arcades; photo by the author, April 28, 2020





Above: Kolmar house on the day of the earthquake, after the collapse of the eastern, and before the removal of the western tower from the top of the façade. Below: Tower removed from the late 19th century house of Arthur Spitzer after the earthquake; photos by the author, May 22, 2020



(designed by Budapest architects Ernő Foerk and Gyula Sándy). In the Neo-Renaissance palace of the Croatian Academy of Sciences and Arts, the work of the Viennese architect Friedrich von Schmidt, the greatest destruction was caused by chimneys that fell and broke the glass roof of the atrium. The building of the Croatian Parliament, the Banski dvori (the seat of the Croatian government), the Ministry of Foreign Affairs, and the centre of the University of Zagreb, were also damaged. Surprisingly, the Croatian National Theatre (the work of the famous Viennese architectural firm Fellner & Helmer) did not suffer major harm.

Almost all of Zagreb's museums suffered to some degree. In the Archaeological Museum, not only was the building affected, but part of the collection was as well; numerous antique vases were broken. The holdings of the Natural History Museum and the Museum of Arts and Crafts were also heavily damaged. The Croatian History Museum, the Croatian School Museum and even the recently renovated Art Pavilion had to be closed due to the extensive damage. Only Klovićevi dvori Gallery, the Modern Gallery, the Ethnographic Museum, the Museum of Contemporary Art and the Museum of the City of Zagreb suffered minor harm and were able to continue to organize exhibitions.

Due to the fact that it is closer to the epicentre of the earthquake, the complex of Zagreb's Mirogoj cemetery, certainly the most important architectural monument of 19th-century Zagreb, with monumental arcades and pavilions built from the late 1870s to the late 1930s, was extremely damaged. The northern part of the arcades suffered the most, but destruction is clearly visible throughout the cemetery. Numerous tombstones and sculptures lay overturned. The damage to Mirogoj is largely the result of the neglect of this necropolis, which cried out for a thorough restoration before the earthquake.

Among the earthquake-affected residential and commercial buildings, which are impossible to count, are some of the key examples of the Croatian architecture of historicism and secession. Numerous towers, domes, gables, vases, balustrades, and sculptures—characteristic elements of late 19th- and early 20th-century architectural decoration—collapsed in the quake or became so unstable that they had to be removed. The skyline of Zagreb has thus been significantly changed but it is hoped that its characteristic appearance will be restored.

Parts of the city built after the Second World War, especially since the mid-1960s (also the period after the earthquake in Skopje, previously located in Yugoslavia and today in North Macedonia) when stricter anti-earthquake measures began to be applied, have hardly been disturbed. Reinforced concrete structures of apartment and public buildings in newer neighbourhoods proved to be quite resistant to earthquakes. These buildings and neighbourhoods, though often despised, actually provide a very high standard of living; they have since been re-evaluated as a desirable and at least somewhat safer place to live.

The degree of harm to buildings in the centre of Zagreb varies from case to case. Although traditional construction techniques and materials cannot provide complete earthquake safety, decades of neglect, especially of residential and commercial buildings, as well as illegal or poor-quality additions, undoubtedly played a key role in causing great destruction to a number of buildings. Their reconstruction will surely be the biggest problem in the years to come. Although the Law on Reconstruction of Damaged Buildings, which is currently in the process of adoption, prohibits the construction of new—and the extension of existing—buildings in the protected centre zone without a special permit, the poor condition of buildings and financial inability of many owners to rebuild will certainly lead to the removal of many buildings.

Given the fact that Zagreb is characterized by exceptionally preserved historic areas from the 18th, 19th and first half of the 20th centuries (which have been the main generator of tourism development in recent years), it is hoped that most of the buildings will be restored in order to preserve the characteristic vistas of the city. Art historians, architects, preservationists and others have been working intensively for months on raising public awareness of the need to preserve and restore the historic core of the city.

Although the Law on Reconstruction has not yet been approved, the restoration of buildings has already intensified. The owners of apartments and houses in the centre, largely with their own funds (with help from public services and volunteers), have already begun repairing their homes. These efforts are a good sign that most of the affected buildings will be preserved and restored. It is hoped that, in accordance with the aforementioned Law, the renovation will be thorough, that not only cosmetic repairs will be carried out, but that the buildings will be strengthened and their earthquake resistance increased.

This work has been fully supported by Croatian Science Foundation under the project IP-2018-01-9364 Art and the State in Croatia from the Enlightenment to the Present.



Dragan Damjanović (1978) works as a full professor in the Art History Department, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. He is teaching and researching the history of 19th- and 20th-century Croatian and Central European art and architecture. Currently he has been heading the Croatian Science Foundation project *Art and the State in Croatia from the Enlightenment to the Present*.



WEBINAR

Heritage Conservation Learning in the COVID World

Challenges and Opportunities

Tuesday, September 22, 2020

4:00pm GMT+2

Stay tuned for registration information



During this moment of pandemic, many heritage conservation training programmes around the world have faced an abrupt shift from face-to-face to remote teaching and virtual learning.

IIC is pleased to be supporting ICCROM and Athabasca University by promoting an international survey and is looking forward to working closely with these key partners to encourage critical discussions on the challenges and opportunities of heritage conservation learning in the COVID-19 world.

Please take the survey [HERE](#), and save the date for the webinar: 4pm on 22nd September, GMT +2 . More details to follow shortly.

BEHIND THE SCENES OF THE IIC CONGRESS

By Isobel Griffin

Organising a big conference is always challenging, as anyone who has attempted it will report. However, put this challenge into the context of a global pandemic and it takes on a whole new dimension! Fortunately, I had no idea of what lay ahead when I was asked to become involved with planning the 2020 IIC Congress, due to issues with the original proposal. Edinburgh was one of the alternative locations suggested, and I was asked to investigate its suitability. Time was of the essence, so as the Scots would say, I tried not to delay in 'getting oan wae it'.

I began by looking at potential venues. Edinburgh is not a huge city, so it emerged that there were only a handful of options with capacity for 500 delegates. The modern conference centres on offer felt too bland for a conference about buildings conservation, but when I came across McEwan Hall, the building used by the University of Edinburgh for formal ceremonies such as graduations, I knew it was right for IIC. Described by Edinburgh First's website as "an iconic Grade A listed building... designed by Sir Rowand Anderson, with lavish interiors by William Palin" it was an added bonus that the Hall had recently undergone an extensive refurbishment project, which would doubtless be of great interest to the IIC delegates.

With a potential venue lined up, my next task was to round up a local organising committee. As the lead public body responsible for looking after Scotland's historic environment, the involvement of Historic Environment Scotland (HES) was crucial, and I had a very positive conversation with David Mitchell, director of conservation at HES. He indicated that HES would be willing to support the congress—in fact they went on to become a key sponsor—and that he and a colleague, Thomas Knowles, would join the local organising committee. Further indications of support were received from the National Trust for Scotland, National Museums Scotland, the City of Edinburgh Council and the University of Edinburgh, and I was able to put together a proposal for the IIC Council meeting in May 2019.

It was a big decision for IIC Council. On the one hand, the congress is a core activity for IIC, which generates a huge range of benefits for the organisation. On the other hand, the planning timetable would be significantly more compressed than usual, and that would intensify the risks that are always associated with delivering a successful congress. Fortunately, Council was impressed by the team spirit that was already evident within the local organising committee, and we were given the green light to proceed.

At the first official committee meeting, the list of items to consider seemed endless: the logistics of the venue; the technical programme, with additional workshops and meetings thrown in; the social programme of tours and evening events; the recruiting of sponsors and exhibitors; the involvement of local dignitaries; the various grants and awards associated with the congress; and the all-important budget. Luckily for us, help was available in the form of 'the two Sarahs': Sarah Stannage, executive director of IIC and expert on conference logistics following the successful IIC Congress in Turin in 2018, and Sarah Staniforth, president emeritus of IIC, who has been involved in IIC congresses during a career spanning several decades, and knows exactly what works and what doesn't.

The members of the local organising committee were also relieved to hear that they were not responsible for everything. The technical committee would select and edit the papers and posters, with a sub-committee covering the student poster competition, the grants and awards committee would deal with the grants programme, the communications committee would lead on advertising and social media and the finance committee would scrutinise the congress finances.

And so the congress planning progressed... Over the next few months the call for papers closed, with ample submissions to allow for a high quality publication and programme; the Forbes prize was awarded and several Scottish speakers were invited to give presentations, thus confirming the programme for the first day of the congress; venues and caterers were identified for the opening and closing ceremonies and congress dinner; sponsorship for various elements of the congress was secured from Historic Environment Scotland, the Getty Conservation Institute, Conservation by Design and True Vue;



The Scottish National Portrait Gallery, where many of the meetings of the local organising committee were held (image courtesy of National Galleries Scotland).



The National Museum of Scotland, which would have been the venue for the welcome reception and will instead feature as part of a virtual event. (image courtesy of National Museums Scotland)

registration for IIC members and free or subsidised registration for various other categories of delegate, which could make this our best attended congress ever! For the local organising committee and its chair, the congress has taken a turn that we could never have predicted, but we are enjoying learning new skills, and are determined to 'och wheesht and get oan wae it' (keep calm and carry on)!

and all of the exhibitors' slots were booked. The local organising committee was swelled by representatives from Heriot-Watt University and Museums Galleries Scotland, and it put together a programme of over thirty tours and visits to museums and heritage sites in Edinburgh and beyond.

And then the world was hit by the coronavirus pandemic, and the future of the congress was thrown up in the air. The situation changed daily, and it was difficult to predict what would be permitted next week, let alone in November. Fortunately, we were able to buy some time by securing extensions to the dates when non-refundable deposits would be required for some of our key bookings. We began to think about what a virtual conference could look like and had helpful discussions with other organisations in similar positions, particularly the Museums Association, whose conference was scheduled to be held in Edinburgh a few days after ours.

After much deliberation, the decision to switch to a 100% virtual model was made at the IIC Council meeting at the end of the May 2020. A media provider was appointed to create the digital platform and collate and organise the content, and a programme committee was formed to decide how the various components of the congress would be run. It was considered important to retain the Scottish connection to the conference, and the local organising committee was tasked with creating Scottish content, including a programme of virtual tours.

At the time of writing in early July, I can report that everything seems to be on track for a successful virtual congress. The programme is shaping up well, and the conference website has been updated to explain the new offerings, with the bonus that IIC has been able to offer free



Isobel Griffin trained as a wall painting conservator at the Courtauld Institute of Art and subsequently undertook a PhD in heritage science. She has spent most of her career as a preventive conservator and conservation manager, and she has been the head of conservation at National Galleries Scotland since 2019.



Conservation and Philosophy Symposium: Intersections and Interactions

26 – 27 November 2020



Leadership Mentoring Programme

The changes that conservators face, both now and over the next few years, are going to be among the most challenging - and interesting in our history.

We are committed to helping a new cohort of professionals to develop their potential and grow their confidence.

For details on how to apply see the
IIC Website: iiconservation.org

Deadline for Applications:

21 September 2020

Programme Kindly Supported By:



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JOIN OUR IIC LEADERSHIP MENTORING PROGRAMME

Responding to feedback from participants in our current mentoring programme and acknowledging members' desire to feel part of a wider community we are making some exciting changes to the programme.

In the midst of the current global crisis, more than ever, we recognise the need for people across the profession to obtain additional support in developing their potential as leaders.

IIC Executive Director Sarah Stannage said, "the changes that conservators face, both now and over the next few years, are going to be among the most challenging—and interesting—in our history. It is all the more essential that we equip a new generation of our members to become leaders confident about managing organisations, responding to new science and digital transformation, but also bringing flair, courage and imaginative thinking to the big societal issues that will affect the profession, from COVID to climate change. We are committed to helping this new cohort to develop their potential and grow their confidence".

To help meet these challenges and foster connection, we are pleased to announce our new Leadership Mentoring Programme which will enable IIC members to work with a sector leader for focused mentoring sessions. For 2020-21 we are offering 30 spaces for conservators and cultural heritage professionals.

Many of our mentors are IIC Fellows who have demonstrated clear leadership within the sector through skilled advocacy, ethical practice and a commitment to developing the conservation field through investing in people and talent. This places them in a unique position to support our profession during this unprecedented time.

Whether you are starting out or already leading your own private practice, working as a freelancer, shifting your professional focus, or looking to take the next step as a senior manager or head of department, as a participant in the program you will be able to test your ideas, gain insights from your mentor's experience and develop confidence to apply this within your context in a community of peers.

Sessions will be available between February and March 2021. We will be featuring biographies and supporting statements from our mentors on the IIC mentoring page over the coming months.

We are so grateful to Tru Vue for supporting this programme. "We strongly believe in the importance of developing leadership through shared experience and are thrilled our contribution towards professional development is going to be used towards the IIC mentoring initiative," says Dr. Jennifer Booth, Tru Vue Business Manager, Fine Art & Museums. "We can't wait to see the programme empower conservators around the world to lead and drive change."

HOW TO APPLY

To participate in the [Leadership Mentoring Programme](#), please email the IIC Office iic@iiconservation.org to confirm your membership status, your current role and organisation (where applicable) and a short covering statement (150 words max) on how you would benefit from participating in the mentoring programme.

Unfortunately, we are not able to accept applications from students at this time.

Deadline for Applications: 21st September 2020.



THE FRENCH SECTION OF THE IIC (SFIIC) PRESENTS: *CORÉ* JOURNAL REBORN

Since the first issue, published in 1996, Coré has its place in the French landscape of journals dedicated to the conservation and restoration of cultural heritage. In 2016, due to difficult circumstances, the new board of the SFIIC decided to stop its publication. Once a better functioning dynamic was restored, convinced of Coré's place in the professional community, the SFIIC set out to re-launch its publication under a renewed format, with a bi-annual online publication.

The review remains true to its origin under the title *Coré*, the merger of “conservation” and “restoration”, and pursues the aim of promoting conservation-restoration as a discipline, with its history, ethics, restoration, conservation, research and prevention activities, favouring interdisciplinarity. Its ambition is to make knowledge accessible and to provide a space for dissemination and reflection.

The editorial environment has changed a lot since 1996 with more French language journals dedicated to conservation restoration, *Ceroart*, *Techné*, *In Situ*, and of course with the new digital medium of publication and distribution. With all this in consideration, the editorial line of *Coré* has been redefined, with a new editorial board and an ambitious goal of two issues per year. The journal will mainly be the medium for disseminating the work carried out by the SFIIC and in particular by its working groups composed of conservation and restoration professionals. As a support for associative activity and feedback, it differs from other more institutional journals.

The plan developed was to have the rebirth of *Coré* begin with a special issue chronicling the 2018 study days in Marseille. In order to bring the return of *Coré* to the forefront, this special issue is openly available to everyone and can therefore be ordered for free, in its digital version.

This renaissance, as with the featured symposium, could not have been done without the confidence and support of the Research Department, Directorate General of Heritage of the Ministry of Culture of France.

The return of *Coré* also marks the return of the SFIIC to the active network of the International Institute for Conservation with—thanks to the republication of *Coré*—the presence of a French language publication on conservation-restoration, English and French being the official languages of the IIC.

<https://sfiic.com/index.php/2020/07/10/sfiic-acte-3-la-revue-core-reparait/>



IIC HONORARY FELLOWSHIP AWARDED TO JOYCE HILL STONER

The IIC Honorary Fellowship is a distinguished honor awarded in recognition of an individual's outstanding contribution to heritage conservation, with the first Honorary Fellowship awarded to Edward Forbes in 1958. Among the luminaries of our field who have received this are George Stout, Caroline and Sheldon Keck, and Paulo and Laura Mora, to name just a few. We highlight these names to you specifically as this year's honoree has known and respected these individuals personally, along with many others who are listed as IIC Honorary Fellows. She has also had the honor to work with them and to record their oral histories for posterity. It is thus befitting and with deep appreciation that the IIC awards this distinguished honor to Joyce Hill Stoner, paintings conservator and Edward F. and Elizabeth Goodman Rosenberg Professor in Material Culture at the University of Delaware.

Joyce Hill Stoner received her B.A. from William and Mary in 1968, with a major in fine arts and honors project in painting conservation, her M.A. from the NYU Institute of Fine Arts in 1970, and her diploma in conservation from the NYU Conservation Center in 1973. She was a Kress Visiting Scholar with John Brealey at the Metropolitan Museum (1980) and a Getty Visiting Scholar with Andrea Rothe at the Getty Museum (1985). In 1995 she completed a Ph.D. in art history from the University of Delaware, focusing on the techniques of paintings, lithographs, and decorated interiors by James McNeill Whistler.

As an educator in the field of conservation, Joyce initiated a pre-conservation program at Virginia Commonwealth University in 1975, became the head paintings conservator at Winterthur in 1976, was head of the conservation from 1980-82, and served as director of Winterthur/University of Delaware Program in Art Conservation (WUDPAC) from 1982 to 1997. She became the chair in 1990 when WUDPAC was combined with the new Ph.D. Program in Art Conservation Research, which Joyce championed through University and Winterthur Academic Committee approval. She was promoted to a full professorship in 1996 and resigned as chair in 1997 and is now the director of the UD Preservation Studies Doctoral Program. In recognition of her invaluable leadership, contributions, and dedication as a mentor and educator, WUDPAC established a named fellowship in her honor in 2016.

Stoner has written over 120 articles or book chapters and has co-edited a multi-author 890-page Routledge book on *The Conservation of Easel Paintings*, originally published in November 2012 with a newly revised edition on its way to press. In 1975, under her leadership and with the support of the board of directors of FAIC, the Oral History Project was created to archive transcripts of interviews with conservators, conservation scientists, and related professionals. Over the years more than 100 conservators and students worldwide have assisted in the project by



Joyce Hill Stoner with Tracy Liu, paintings conservation major (WUDPAC Class of 2020)

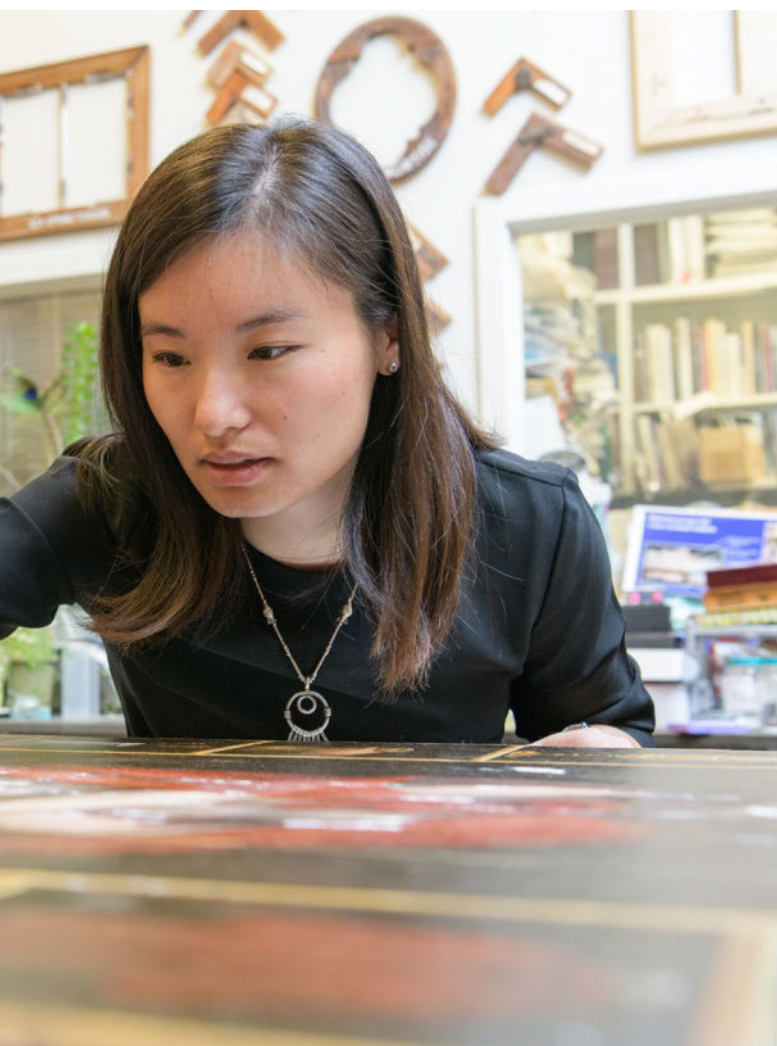
conducting interviews on a volunteer basis, with more than 400 transcripts currently on file, and more contributions being added every year. Joyce has served as coordinator of the FAIC Oral History Project from its start in 1975 to the present, championing and preserving this invaluable record on the history of the field.

As paintings conservator her notable projects have including being senior conservator for the team treating Whistler's *Peacock Room* at the Freer from 1987 to 1992, supervising the treatment of a 19' x 60' N. C. Wyeth mural in 1998, and carrying out treatments for the Freer Gallery of Art, Colonial Williamsburg, the Virginia Museum of Fine Arts, the Brandywine River Museum, the Wyeth family, and various private collectors. She continues an active program of treating paintings in the presence of the undergraduate and graduate students she is supervising and is a mentor to generations of paintings conservators.

Her portrait was painted by American artist Andrew Wyeth, whom she advised and supported in her conservation work, and with whom she shared a treasured friendship. As an art historian, Joyce guest curated the show *FACTORY WORK: WARHOL, WYETH, AND BASQUIAT* and wrote for and coordinated authors for the catalogue. The show appeared in three venues in 2006-07. She co-curated another exhibition, *WYETH VERTIGO*, for the Shelburne Museum, summer 2013 which was chosen as "Exhibition of the Week" by *The Week* magazine.

For the field, Stoner has served as executive director for the Foundation of the American Institute for Conservation (FAIC) from 1975-1979, managing editor of *Art and Archaeology Technical Abstracts* (1969-1985), and as a grant reviewer for NMA, IMS, FAIC, Kress, and Getty Grant Program. She served as vice president of the College Art Association, on the IIC Council (as vice president), on the Delaware State Arts Council (until 2010), and continues to serve on the Wyeth Foundation for American Art, the AATA Board of Editors for the Getty Conservation Institute, and the U.S. Senate Art Advisory Committee.

Stoner was awarded the AIC University Products Lifetime Achievement Award in 2003, the AIC Paintings Specialty Group Award "for outstanding contributions to the field of paintings conservation" and the College Art Association and Heritage Preservation Award for Distinction in Scholarship and Conservation, both in 2011.



For those who know Joyce personally, we are astounded by her boundless energy and commitment to the field and her students, all while having a second passion in music with some rather impressive theater accomplishments. To date, she's written lyrics, music and/or scripts for almost 30 stage productions. Notably, in 1974, Joyce wrote the lyrics and most of the music for the off-Broadway show *I'll Die If I Can't Live Forever*, which the *New York Times* called "the best mini-musical in town." Her other productions include *Turn Back Columbus (Please Don't Discover Us!)* (Toronto); *Murder at the Last Resort* (Cleveland); in NYC: *1-900-THE-SHOW*, *As She Dreams It*, and *The Roswell Follies: An Alien Revue* (NYC Fringe Festival). Additional musicals concerned Whistler, N.C. Wyeth, C.W. Peale, women's suffrage, and the underground railroad. She is a member of the Dramatists Guild and was in the Lehman Engel BMI workshop in the 1970s. Her recent work includes writing the lyrics for the University of Delaware's acclaimed musical *Campus Chatter* and collaborating with composer and producer Xiang Gao as lyricist for *Shanghai Sonatas*, which was a workshop on Broadway in 2019.

Joyce has been a member of the IIC since 1970 and a Fellow in good standing since 1977. We are proud to acknowledge her 50th anniversary as an IIC member with an Honorary Fellowship for her remarkable accomplishments, while toasting her continued dedication and contributions to the field of conservation. Please join us in sending our sincerest praise and recognition to an outstanding Fellow, conservator, teacher, mentor, leader, actor, lyricist, and colleague as we place her name among our most distinguished IIC Fellows.

STUDIES IN CONSERVATION

Here is a sampling of recent papers in Studies in Conservation. A couple of these papers will be part of the forthcoming SiC supplement of IIC Congress pre-prints. In fact, most of the upcoming 2020 IIC Congress papers are already uploaded [HERE](#), and IIC members can access them NOW for FREE!

A COMPARISON OF PRESERVATION MANAGEMENT STRATEGIES FOR PAPER COLLECTIONS

By [Cristina Duran-Casablanco](#), [Matija Strlič](#), [Gabriëlle Beentjes](#), [Gerrit de Bruin](#), [Jaap van der Burg](#) & [Josep Grau-Bové](#)

Link: <https://doi.org/10.1080/00393630.2020.1790264>

This paper proposes the use of simulation modelling to explore the effect of conservation strategies on the preservation of paper collections. Agent-based simulation was chosen as the simulation approach in order to capture the individual characteristics of the collections, their size, and the values of pH and degree of polymerisation (DP) for individual items. This approach enabled the simulation of the chemical degradation of different types of collections during their lifetime and under different preservation scenarios. We conducted a series of computational experiments on three types of collections, acidic, modern, and mixed, to explore the effect of slightly lowering the temperature and relative humidity in the repositories, the deacidification of part of the collection at different rates, and the delay in making the decision to start a deacidification treatment. The results indicated that a small change, lowering the storage conditions from 18°C to 16°C and from 50% to 40% RH, can protect up to 30% of the collection from reaching the critical DP of 300 within a time horizon of 500 years. On the other hand, to obtain similar results through deacidification, 45% of the mixed collection and 70% of the acidic collection should be deacidified within a period of 100 years. The experiments also indicated that better results are obtained when the priorities for deacidification are acidic records with a pH value below 5. This study shows that modelling the heterogeneity of the collections can support preservation management, particularly if the concern is not the preservation of a part of the collection but the collection as a whole.

WORKING TOGETHER: COMMUNITY, CONSERVATION, AND PRESERVATION STRATEGIES FOR ROYAL PAINTED TOMBS AT EL-KURRU, SUDAN

By [Pamela Hatchfield](#), [Janelle Batkin-Hall](#), [Camille Bourse](#), [Jan Dariusz Cutajar](#) & [Evelyn Mayberger](#)

Link: <https://doi.org/10.1080/00393630.2020.1783165>

This paper discusses the conservation and preservation of the twenty-fifth dynasty royal painted tombs of Queen Qalhata and her son King Tanwetamani in the ancient kingdom of Kush at El-Kurru, Sudan. Part of the UNESCO World Heritage Site 'Gebel Barkal and the Sites of the Napatan Region, Sudan', the tombs fall under the International Kurru Archaeology Project. This collaboration with archaeologists, architects, engineers, and community stakeholders focuses on improving visitor access to the tombs while ensuring their preservation. Sustainable site maintenance was considered in developing realistic conservation strategies while working in a remote area with limited materials. The treatment plan for these tombs evolved from a thorough understanding of materials and methods used in their fabrication, analysis of their history and alteration over time, and consideration of future use and accessibility. Discussion with stakeholders informed collaborative decision-making processes to arrive at appropriate treatment methodologies which could be implemented in a compressed time frame. Choice of treatment materials and decisions about stabilization and improvements to the physical structure were based on availability, ease of use, and support of long-term maintenance. These measures will enhance visitor safety and contribute to the long-term preservation of the tombs, with the hope of serving as a model for similar projects in the region.

LOGISTICAL CHALLENGES IN THE RELOCATION OF MONUMENTAL MODERN ARCHITECTURAL ARTWORKS

By [Rosa Lowinger](#), [Christina Varvi](#) & [Kelly Ciociola](#)

Link: <https://doi.org/10.1080/00393630.2020.1780855>

Many buildings of the 1940s to the 1970s are decorated with monumental façade artworks. These murals, mosaics, and integral sculptural reliefs sometimes gain in cultural value even if the buildings on which they are installed do not. When a building that supports an artwork is designated for demolition, artworks whose scale and installation never accounted for future repositioning are endangered. Frequently, owners or developers are loath to consider any option besides demolishing the artworks along with the building, due to cost, or a fear that rescuing them will hold up construction. The result is great loss of iconic artworks. This paper will demonstrate conservation methods for dismantling, removing, and relocating mid-twentieth century modern architectural artworks. Case studies will include the relocation of a monumental 1963 mosaic at Houston Methodist Hospital; dismantling a 1961 brick/concrete block mural on a Miami, Florida facade; and the removal and relocation of a Millard Sheets mural in Santa Monica, California. The authors will discuss strategic approaches used to help clients understand that these endeavours are possible, as well as specific methodologies, challenges, pitfalls, budgetary considerations, and best practices for achieving results.

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Ken Sutherland is Andrew W. Mellon Conservation Scientist in the department of conservation and science at the Art Institute of Chicago where his research interests concern the characterization of organic materials in works of art, using mass spectrometric and other analytical techniques, to inform an understanding of their technique, condition, and appearance. He held previous positions as scientist in the conservation department of the Philadelphia Museum of Art and research fellow in the scientific research department of the National Gallery of Art, Washington DC. He received a Ph.D. in chemistry from the University of Amsterdam, a diploma in the conservation of easel paintings from the Courtauld Institute of Art, London, and a B.Sc. in biochemistry from University College London.



Ken Sutherland is Andrew W. Mellon Conservation Scientist at the Art Institute of Chicago. Image courtesy of Ken Sutherland.

MEET OUR TRUSTEES

Eleonora E. Nagy completed her first master's degree in sculpture at the Hungarian Academy of Fine Arts in Budapest Hungary. After immigrating to Canada, she received her second postgraduate degree in the conservation of objects from the Masters in Art Conservation Programme at Queen's University, Kingston Canada. Her Programme internships included treatments of exterior bronze monuments in the Parliamentary Precinct, Ottawa and the Ontario Provincial Legislature at Queen's Park, Toronto. She completed a post graduate fellowship at the Tate Britain, where she gained exposure to the conservation of modern and contemporary art. This experience honed her area of interest to three-dimensional modern and contemporary works of art, a specialization, which she has been pursuing for the past 25 years of her career.

Upon completion of her first degree, Eleonora established and co-owned a private conservation company, one of the first five such companies to exist under Socialism. These projects centered on large scale sculpture and architectural

heritage from the baroque and art nouveau periods and included a 1st-century AD Ancient Roman mosaic floor at a heritage site in Balaca, Hungary. After immigrating to the West in 1987, she performed various projects for the Antiken Museum Basel and the Museum zu Allerheiligen Shaffhausen in Switzerland, followed by participating in the restoration of a registered baroque stucco ceiling and a full scale replica of a gothic triptych in Gloggnitz, Austria. In Canada she worked on conservation projects that included the glazed terracotta cladding of the City TV building, the historic Royal Bank Building (Toronto), and the Hiram Walker Main office (Windsor).

Upon receiving her second degree in conservation, her career path shifted to full-time institutional employment including at the Centre de Conservation du Québec, the Canadian Conservation Institute, Ottawa, and the Solomon R. Guggenheim Museum, New York. At the Guggenheim she served ten years as the museum's inaugural sculpture conservator. Her interest in modern and contemporary sculptures led her to the Whitney Museum of American Art, New York, where she is the part-time inaugural research conservator of three-dimensional art.

Eleonora's institutional experience includes treatment of the Panza collection, and seminal works by Donald Judd, Constantin Brancusi, Alexander Calder, George Segal, David Hammons, Edward Kienholz, and Paul Thek. In her institutional career, Eleonora has found great personal satisfaction in "paying it forward" by training and mentoring museum professionals and conservation interns. As part of dedicated exhibition teams, she has specialized experience in the supervision and installation of complex exhibitions of historical and contemporary art. These include major exhibitions on the art of China, the Aztec Empire, Brazil 500, Constantin Brancusi, Robert Rauschenberg, Joseph Cornell, the Nasher Collection, the Calder Hypermobility show, the Jeff Koons retrospective and most recently the exhibition of Alexander Calder's *Circus*. She enjoys the challenge of complex interdisciplinary projects that involves external contractors, artists, artist's foundations, and art historians, such as the treatment of Claes Oldenburg's 3.3 meters tall motorized *Ice Bag Scale C*, and the replication of Mike Kelley's formative work, *The Wages of Sin*.

In 2005 Eleonora established Modern Sculpture Conservation, LLC, a New York based firm with international clientele. In this capacity she continues her pioneering research in industrial processes and materials used for making modern, and in particular, minimalist art. She is a specialist in the works of Donald Judd, Alexander Calder, as well as a host of contemporary artists. From her research into the corrosion mechanisms in contemporary art she has developed expertise in the conservation of modern metals and has also published and lectured extensively on these topics.

Nora is an IIC Fellow and a Fellow of the American Institute for Conservation. She is currently serving her second term as an Ordinary Member of the IIC Council. Her combined experience in multiple countries and in both institutional and private practice grants her a unique and comprehensive understanding of conservation in general. Her extensive experience also led to her to focus on the organization of the needs of conservators in private practice and to advocate for increased involvement and opportunity for conservators from the former Eastern Bloc and developing countries within IIC.



IIC Council Member Eleonora Nagy treating a work of art by Donald Judd. Image courtesy of Eleonora Nagy.

CONSERVATION PROJECT OF THE SEXTANT COLLECTION BELONGING TO THE NAVAL HISTORY AND CULTURE UNIT: SECRETARÍA DE MARINA-ARMADA DE MÉXICO

By Diana Citlalli Martínez Jiménez

The Naval History and Culture Unit (UNHICUN) which belongs to Secretaría de Marina-Armada de México (SEMAR) is structured as two collections: The Naval Museum Mexico-Veracruz and The Naval Museum Mexico-Vallarta. Their mission is to conserve, to exhibit, and to disseminate naval heritage for the purpose of magnifying national sovereignty and fortifying Mexico's identity. The collections are playful and interactive; the permanent collection is formed by diverse objects such as armament, artillery, uniforms, insignias, cartographic material, scale models, and pre-Hispanic material among others.

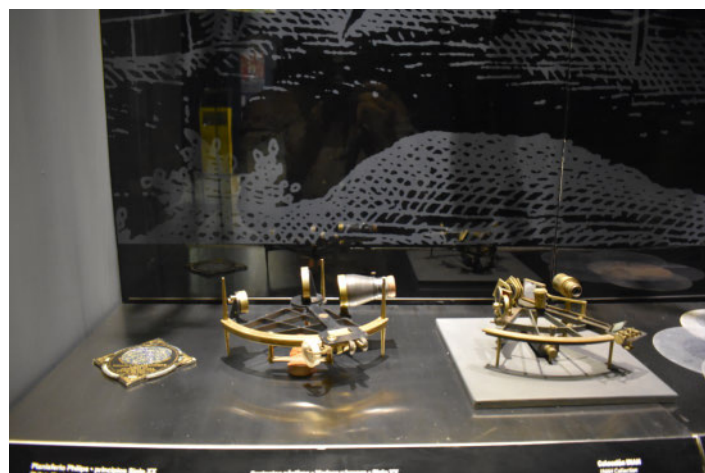
It was during a building inspection season, while cataloging and diagnosing the Naval Museum Mexico-Vallarta's collection, that I was able to study the "Astronomical Navigation" exhibit; the visitor is first introduced into a unique environment, a dark-walled space in which the constellations are made up of white LED light luminaires that create a cosmic and hypnotic appearance. The exhibition includes



Above image: Objects used for astronomical navigation displayed in the Astronomic Navigation exhibit. Center image: Photograph from the astronomical navigation exhibit. Upper right image: The sextants on display in the astronomical navigation exhibit. Images courtesy of the author.



LECTION TURE ÉXICO



objects that have been used throughout history as essential parts of navigation, their purpose being to determine one's position, course, and speed when onboard a boat. Such is the case for the astrolabes, slidings, probes, timers, nautical almanacs, crossbows, compasses, quadrants, octants, sextants, and nautical charts.

Within all these examples of navigation instruments, the one that most fully caught my eye—and that is one of the most representative devices for the museum and for SEMAR's history—was the sextant. This is an instrument that has historical, scientific, educational, and museological relevance, a testament of the technological evolution of the maritime sciences and also the central axis within navigation. Although technological advances have replaced the sextant, at Heroica Escuela Naval Militar is still used for teaching the General Corps,* and is also still used as a secondary navigation device aboard active ships.

The sextants included in this project are no longer used for navigation but are now part of the Naval Museum's heritage collection, where the mission focuses on the exhibition, conservation, and preservation of the cultural objects belonging to the institution. Even though no documentation on the sextants' origins has been found, it is known that they were donated by inactive SEMAR ships. The sextants were not donated for failing to fulfill their function, but because the ships they belonged to were decommissioned. Until now, only one sextant belonging to the "ARM Nezahualcoyotl" ship (a Mexican naval destroyer, decommissioned in 2014) has been registered.

The sextants conservation project—which also constitutes my dissertation project—started with the examination of the sextant Tamaya 6100 at the Naval Museum Mexico-Vallarta. The piece was unstable and in poor condition. So, we decided to move it to the conservation department and disassemble it. The intervention was assigned to me, but when I was carrying out the research on its mechanism, historicity, materiality, and current context, I realized there was very little information about sexton conservation, as most of the articles relating to navigation instruments' conservation are focused on subaquatic archaeological pieces. We subsequently decided to create a conservation methodology for the sextant that would involve both the

material stabilization and the mechanisms' successful operation. But, before explaining the technical conservation issues, I will briefly explain the development and main characteristics of a sextant.

According to Quinde and Tomala (2012) the development of the navigation instruments can be classified in different generations. The first generation (early 16th century) includes the nautical astrolabe and quadrant; both instruments were already used on land, but they were adapted to sea navigation. The second generation (late 16th to early 17th century), including the crossbow and the Davis quadrant, improved the observation precision and the location certainty. The third generation (mid-17th century) is marked by a great technological leap, achieved due to the application of optical instruments that improved the vision range. It was during the third period that the octant was proposed by John Hadley. The octant is an instrument that takes the shape of a 45° angle (an eighth of a circle) with an arc divided into 90 equal parts or half degrees.

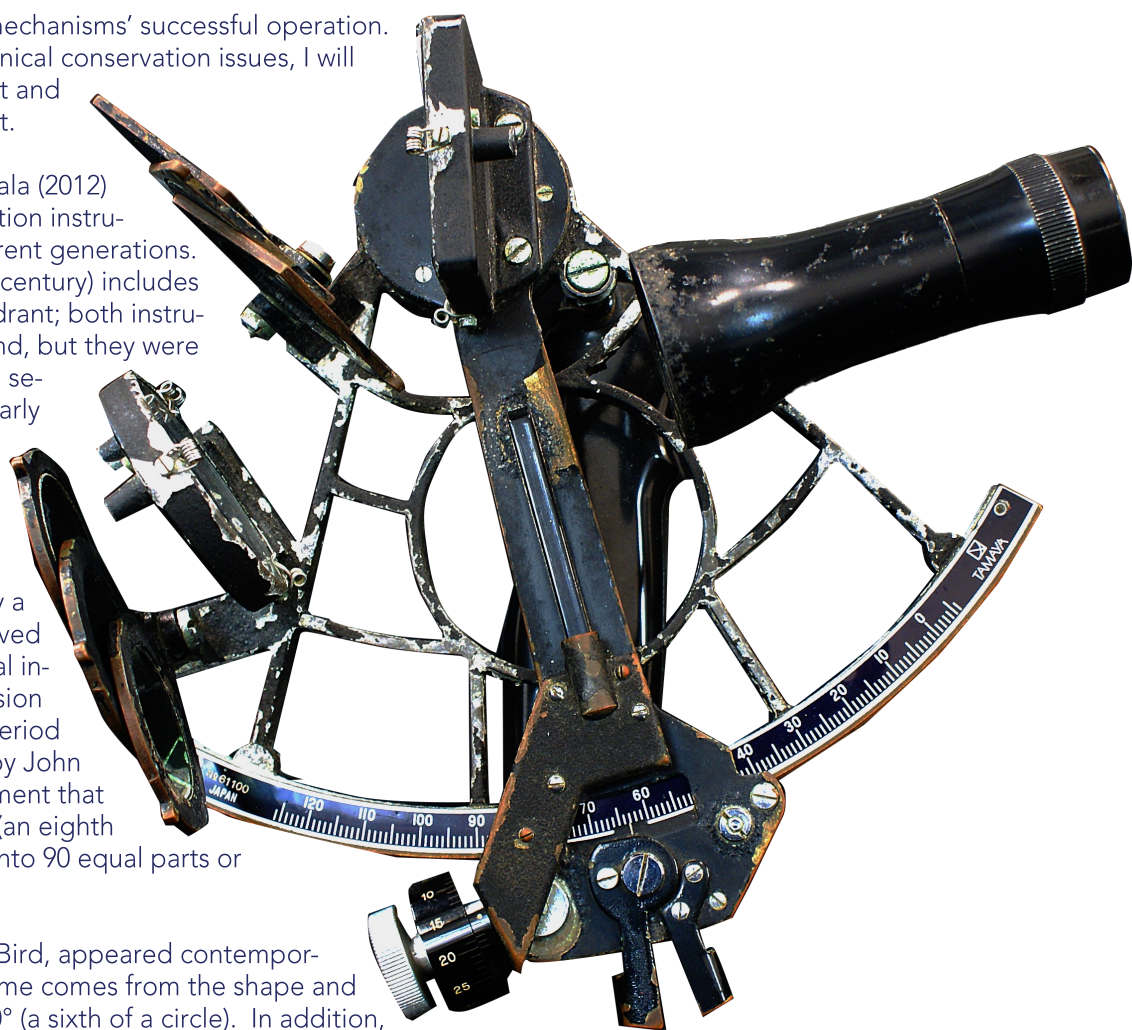
The sextant, invented by John Bird, appeared contemporaneously with the octant; its name comes from the shape and scale, as it spans an angle of 60° (a sixth of a circle). In addition, it has a graduated arc—or limbus—in sixths of a degree. Sextants are used to measure the angle between the stars and the horizon. The sextant's principle is based on light's reflection over flat mirrors. Each one of the parts that make up the sextant are fundamental for the realization of the reflection's principle. Although there are many variations among sextant models, in general terms a sextant is composed of the frame, nonius, ally, drum, horizon mirror, index mirror, telescope, filters, and handle.

Sextants represent a great challenge for the conservation discipline because of their complexity. Several factors converge to create this one object; factors such as the metallic composition (mostly made up of aluminum or bronze), the mechanisms (which allow accurate operation), the optical parts (which facilitate the observation through lenses and filters), and finally, the coating or paint-layer (which is responsible for giving surface protection). With these factors in mind, types of deterioration can be classified into three categories:

- Firstly, the material decay, which involves different types of metal corrosion and damage such as flaking, detachments, low-adhesion and losses in the coat and paint layer.
- Secondly, the mechanical decay that implies lack of mobility or lubrication and misalignment of the moving parts.
- Thirdly, the optical decay which refers to stains, breaks, scratches, dents, missing elements, and damaged silver emulsion layer.

Clearly, it is fundamental to understand the sextant's operation, mechanisms, and assembly before one can diagnose this object and formulate a conservation procedure.

After evaluating and creating an experimental design based on the characteristics and condition of the sextant Tamaya 6100, I was able to obtain the authorization from UNHICUN and Escuela de Conservación y Restauración de Occidente (ECRO) to develop a dissertation project focused on researching the 20 pieces that constitute SEMAR's sextant collection. Thanks to the support and generosity of both institutions, this study (and adventure), focused on the diagnosis and the conservation of these complex and wonderful objects, has just begun.



To tackle all these challenges, the interdisciplinary participation of many specialists has been fundamental, and it is one of the most valuable aspects of this work. The project has been developed under the supervision of the Art Conservator Alfredo Adolfo Ortega-Ordaz; the support and assessment of Naval Captain C.G. DEM Víctor Manuel Aguilar (Naval Museum's principal), who has provided references and explanations regarding the optical-mechanical operation; the mentoring of the Lt. SAIN L. Rest. Liliann Velázquez García (head of the conservation department), who not only contributes knowledge to the project, but has also linked the military to the conservation field; and the mentoring of Lt. C.G. Carlos Alfredo Cruz Martínez and Captain Rosas, who taught me the applied function of a sextant.

I would like to close by expressing my enthusiasm for this project; my realization of this project is based on the desire to find each sextant's origin, to explore beyond the subject and into its context, and above all, to contribute to the preservation of the Navy's symbolism and history. To sum it up, this project opens new paths for a thousand possibilities of reflection and for teamwork with the different assets of this honorable institution.

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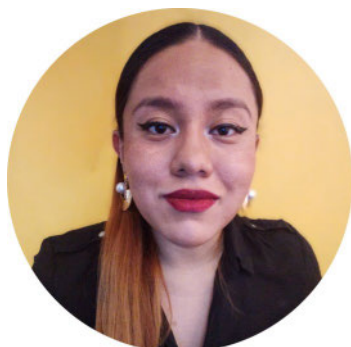
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* The General Corps, or GC, refers to the officers graduated from the engineering career in naval sciences, graduates of the Heroica Escuela Naval Militar; these are the persons in charge of commanding the ships and vessels.



Left image: Photograph of the sextant Tamaya 6100, belonging to the collection of the Museo Naval México-Vallarta. Above image: Demonstration of the zenith measurement being made with a didactic sextant. Images courtesy of the author.



Diana Citlalli Martínez Jiménez graduated in art conservation at Escuela de Conservación y Restauración de Occidente (ECRO). Currently, she is working at the Naval Museum Mexico-Veracruz, where she is also completing her bachelor's degree dissertation project.

MUSEUM LIGHTING: A GUIDE FOR CONSERVATORS AND CURATORS

Review by Diane E. Knauf

Museum Lighting: A Guide for Conservators and Curators

By David Saunders

Los Angeles, CA: The Getty Conservation Institute, 2020

328 pages/ \$70.00 (USD) / Paperback

ISBN 978-1-60606-637-9

Museum Lighting is the most comprehensive guide to understanding light and its impact on the art objects and the viewer's experience in the museum. Not only does David Saunders build upon the work in Garry Thomson's *The Museum Environment*, but this book also offers an updated look at lighting by introducing new research and technology, addressing sustainability, and outlining guidelines for museums and collections.

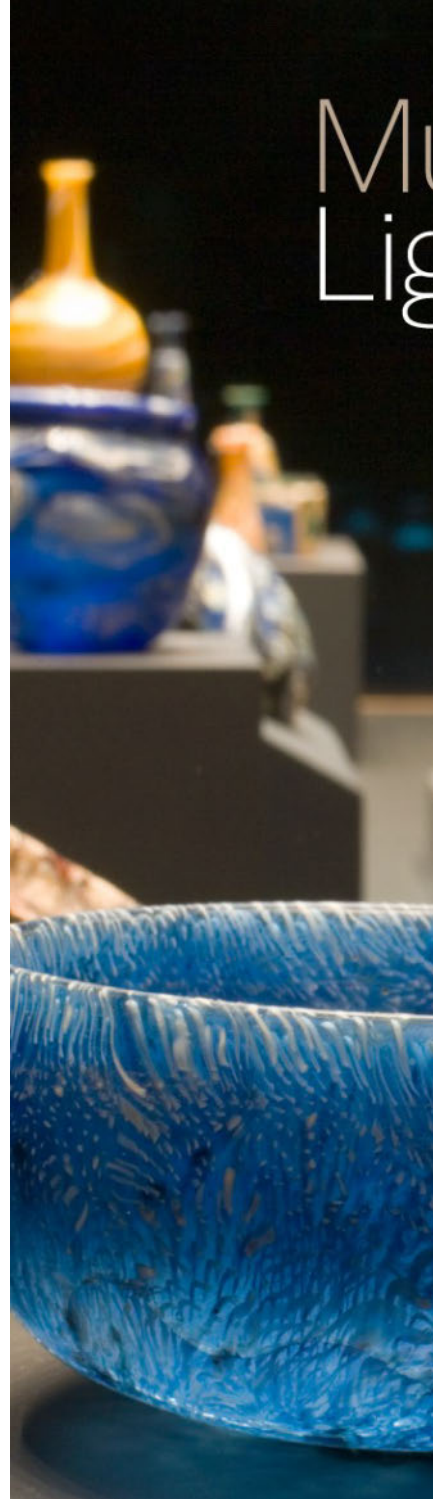
The first three chapters cover the science of color and light. With an introduction to the fundamental concepts of light, radiation, and human vision, the author prepares the reader to understand the way in which color and light have been classified and measured over time. While the author states that these chapters need not be read in their entirety, the information provided gives the reader a good basis for understanding the material in the later chapters. The highlight of these chapters is a brief description of the instrumentation commonly used to measure color and light, providing not only an understanding of the system of measurements but also how those measurements are taken.

Chapters four and five explore the ways in which visible light and ultraviolet (UV) radiation work as agents of deterioration. The negative impact that visible light and UV radiation can have on objects is discussed both scientifically and as it applies practically to the material classifications of museum objects. The author describes the chemical processes caused by the interaction of materials and light in a brief but understandable manner.

Each class of material is then approached individually, including the specific sensitivities of the materials, the chemical process those materials are prone to undergoing when interacting with light, and any exceptions to those sensitivities. As these chapters progress, it becomes clear that in general, visible light tends to cause changes to the appearance of objects, while UV radiation tends to have a greater impact upon their structure.

The next chapter delves into the light that is required for the human eye to see objects based on the intensity, color temperature, and color rendering of light. Since the objects in museums are generally meant to be seen, the importance of the viewer's ability to see in different lighting scenarios must be considered. The differences in how people see, the ways in which a person's vision can change over time and individual color preferences are discussed, allowing for an understanding of what lighting conditions are appropriate for the best viewer experience.

Chapters seven through nine gather the information from the previous chapters and explore the ways in which those concepts impact the lighting practices and lighting design within the museum. The author outlines the history of lighting in museums, leading to modern trends toward the use of LEDs and greater concerns about sustainability. The author then goes on to describe practical lighting design methods, dividing them according to two goals—minimizing damage and maximizing visibility—with a chapter dedicated to each. "Lighting with the goal of minimizing damage" addresses elimination of UV, reducing light levels, and reducing exposure times. "Maximizing visibility" explores how lighting design can



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Museum Lighting

A Guide for Conservators and Curators

David Saunders



Book cover. Image courtesy of the Getty Conservation Institute.

be used to allow the user to adapt to the changes in light levels throughout a gallery while providing the best viewer experience.

The final chapter discusses the balance between access to a collection and preserving a collection for future generations, which needs to be considered when developing lighting policies and procedures. The author's concept of an object's useful lifetime accounts for the material, ethical, and resource considerations that are involved in displaying and conserving a museum object. The reader is thus guided through the development of policies and strategies for lighting design.

In its totality, the book provides the reader with the information necessary to assess the lighting needs and develop a lighting policy for each specific collection. While each chapter can be referenced individually, the author builds on previous topics in order to provide a holistic understanding of the factors to be considered when addressing lighting design and policy within the museum.

Of note is the fact that the author chose not to mention the foot-candle as a unit of measurement for illumination. While lux is generally seen as the more accurate measurement of illumination, many museums in the United States, where the book was published, still use foot-candles. The lack of mention of the foot-candle could point to a growing trend in the United States towards the use of lux as the standard measurement in the museum environment.

While this large assembly of information might seem daunting, the book is well researched and clearly written. With its forward-thinking approach to lighting and the updated information on technology, sustainability, and guidelines used in museum lighting, this publication will quickly become an invaluable resource for conservators, curators, and other museum professionals.



Diane E. Knauf is the assistant conservator of works on paper at the Amon Carter Museum of American Art in Fort Worth, Texas. She graduated with distinction from the MA Conservation of Fine Art, Paper Conservation Program at Northumbria University in 2016.



Group photo of the workshop organisers and participants. © Muziris Projects Limited, photo by Sarath Jayan.



TRAINING IN CONSERVATION AT THE HISTORIC SPICE ROUTE PORT OF KERALA–MUZIRIS

By Tanushree Gupta and Gabriela Krist

Focused on safeguarding cultural heritage, the Austrian and Indian governments once again combined their professional expertise in order to understand the challenges faced by the archaeological sites and objects in the tropical climate zone of Kerala, India, especially after the flooding in 2018. Emphasis has been put on finding pragmatic and sustainable solutions to ensure that the objects will survive into the future while maintaining their present condition as much as possible. From 4-6 March 2020, a team of conservators from the Institute of Conservation, University of Applied Arts Vienna conducted the workshop “Preventive Conservation and First-Aid for Archaeological Collections” at the Muziris Projects Limited, Ministry of Tourism, Government of Kerala, in Kochi. As part of the workshop, the archaeological collections belonging to Muziris—the historic Spice Route port of Kerala—were examined, and strategies to improve the current conditions were developed. To ensure that the standards of collection care were in place and in practice, the in-service professionals, researchers and students received intensive training on relevant topics.

Muziris Projects Limited, a state government company incorporated on 24 March 2014, was named after the famous spice route port of Kerala called Muziris. Starting in 3000 BC, Muziris was an indispensable center for trade until this hub dropped off the map due to flooding and earthquakes in the year 1341. The government has recently initiated the Muziris Heritage Project (<https://www.muzirisheritage.org/>) to provide an educational resource about the history, cultural distinctiveness and diversity in Muziris. The Project, in

addition to conserving the heritage sites of Muziris, will take steps to preserve 21 museums and other significant landmarks in Kerala. A dedicated team of archaeologists and conservators is involved in the excavation process; they are methodologically joining the dots to trace the history of this region. The excavated objects have been placed in existing storage units, while more storage buildings are under construction to ensure safe and sufficient facilities for the growing number of objects.

Having been associated with collection care projects in Kerala since 2016, the Institute of Conservation, University of Applied Arts Vienna has been working with Napier

Museum to understand the acclimatisation behaviour and requirements of objects in the local climate. Together they are exploring and testing locally available conservation and storage materials and learning from local traditions, thereby providing information on collection care with consideration for what is actually possible, affordable and sustainable. The modules of this workshop on preventive conservation for archaeological collections were based on the same principles.



Practical session on condition reporting of archaeological objects. © Institute of Conservation, University of Applied Arts Vienna, photo by Tanushree Gupta.

At the onset, the workshop participants were introduced to the systematic approach to analysing an object and the structured procedure for writing a condition report. In addition, methods for the proper handling of objects, along with essentials on health and safety measures, were presented. Prior to putting this knowledge into practical use, the participants were given a detailed account on the excavations and types of objects that have been unearthed within the Muziris Heritage Project, in collaboration with Kerala Council for Historical Research at Kottappuram Fort and Pattanam Fort—the two major archaeological sites within this project.

The following day each participant was provided with a set of objects, which included items such as storage jars, glass beads, stone beads, utilitarian objects made of stone, copper and iron, typical pottery, coins, etc., for which they carried out condition reports. The participants then presented their cases, and discussions followed. The multidisciplinary team evidently brought detailed notes on history, techniques, technology, materials, deterioration and conservation of the given objects while carefully following the guidelines given during the lectures from the previous day. The next task was to evaluate a storage centre for the archaeological objects. This first required some background information in the form of in-depth lectures on preventive conservation, whereby questions on the critical analysis of storage were identified as participants worked in groups on different topics including building assessment, climate, light, pests and packing materials.

The last day of the workshop included presentations by each group on their respective topics with clear recommendations on areas that stand in need of improvement and research. In conclusion, the workshop emphasised that objects need specific attention immediately after excavation in order to assess condition—wet or dry—and proper storage. Gabriela Krist (Institute of Conservation, University of Applied Art Vienna) and M. Velayudhan Nair (Muziris Projects Limited, Ministry of Tourism, Government of Kerala), chiefs of Austria-India collaboration projects in the field of conservation of cultural heritage, emphasised that the implementation of appropriate first-aid measures at the time of excavation is essential in ensuring the long-term stability of archaeological objects. Preventive conservation training for archaeological collections must include knowledge regarding the immediate decisions that a conservator must make at the time of excavation. Hence, this workshop at the Muziris Projects Limited included first-aid for archaeological collections along with preventive conservation. This topic was dealt with in detail by Kathrin Schmidt, a specialist in the conservation of archaeological collections at the University of Applied Arts Vienna. Participants found similarities and differences between the Austrian and Indian systems, not only in the work procedures, but also in associated laws. The workshop was a success, empowering the participants with knowledge and a better set of standards for caring for archaeological collections, as well as enriching both the Austrian and Indian organising teams, having had the opportunity to learn from each other's experiences.



Signing of Memorandum of Understanding between the Institute of Conservation, University of Applied Arts Vienna and Muziris Projects Limited, Ministry of Tourism, Government of Kerala. © Muziris Projects Limited, photo by Sarath Jayan.

Graced by words of encouragement from the Honourable Ambassador of Austria to India Brigitte Öppinger-Walchshofer, the inauguration of this workshop marked the signing of a Memorandum of Understanding between the Institute of Conservation, University of Applied Arts Vienna, and the Muziris Projects Limited, Ministry of Tourism, Government of Kerala. This MoU aims to foster the exchange of knowledge among in-service professionals, researchers and students; to facilitate hands-on exercises; and to develop research projects. Joining forces to save world heritage together, the Austrian Embassy New Delhi, Austrian Cultural Forum New Delhi, Indian Embassy Vienna,

and Eurasia Pacific Uninet stood together with the Institute of Conservation, University of Applied Arts Vienna, Austria and the Muziris Projects Limited, Ministry of Tourism, Government of Kerala, India, in this endeavour.

“Preventive Conservation and First-Aid for Archaeological Collections” is the first initiative within the Preservation of Archaeological Heritage in Kerala project. The next training workshop is planned for February 2021 and will focus on hands-on conservation of ceramic objects.



Tanushree Gupta completed her doctoral studies in art conservation in 2016 from National Museum Institute, New Delhi, where she obtained her master’s degree as well in 2010. After three PhD internships at the Institute of Conservation, University of Applied Arts Vienna, Tanushree has become part of their team and focusses on collection care practices and research.



Gabriela Krist has been a professor at the Institute of Conservation, University of Applied Arts Vienna since 1999. She studied conservation at the Academy of Fine Arts Vienna, as well as art history and archaeology in Vienna and Salzburg. For many years she worked for ICCROM in Rome and at the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt).

INSIGHTS FROM ART CONSERVATION EXPERTS: ON A MATTER OF TRUST ABOUT *ECCE HOMO'S* VIRAL NEWS

By Julia Betancor

*Since the 2012 news story of *Ecce Homo de Borja* (near Zaragoza, Spain), the press continues to insight shock and awe from the public using images of sculptures, paintings, and other works of dubious quality, showing them before and after intervention, hoping to mimic and even exceed the popularity and social media success of that famous "viral monkey momentum."*

Diving into social networks in the final days of the confinement in Spain, I read the digital edition of the Huffington Post on Friday, June 19th, and its headline read "A new *ecce homo* in Valencia scandalizes experts: you don't want to see the result." I stood up and forgot about this news, well aware that the public was quite exhausted from all the "COVID-19 pandemic crisis" media, and it was obvious to me that this sensational non-COVID story would be a news bomb.

When I looked at the pictures, I knew they were too grotesque; any professional eye would doubt this, seeing it more as a cartoon than real news. But two days later, seeing that this story was starting to become more popular, I decided to contact the story's source and editor of the Europa Press in Valencia.

Later that night, after several phone calls, we managed to talk for more than an hour. The editor insisted that her article mainly talked about labor intrusion. Very well, yes, but this was based on some images of doubtful credibility. Needless to say, we had serious discrepancies, and this is where the truth about this article began to be revealed.

Starting with the photographic documentation in the original article (which was modified) we see 3 faces, the two "funny faces" from after restoration and the photo of the before-restoration image that is obviously a screenshot of the original work by the great master Bartolomé Esteban Murillo, which is the property of the Prado Museum. This was not the owner's work as stated in the article; the before picture was the well-known *Inmaculada del Escorial*, one of the most oft-reproduced works of art by the copyists of this country since the end of the 19th century, famous for the sweetness of the face of the girl Virgin, Seville in essence.

The sensationalist connotations were very clear. I have to say I am not a journalist, but nobody seems to have bothered to fact-check this news. I noted that even the Pinterest icon appeared in the upper left margin of the article webpage, which my conservative colleague Ruth del Fresno indicated to me some days later.

The story became even more convoluted when the article referred to a furniture restorer. This person was apparently an acquaintance of the owner's family, a handyman carpenter from whom we still have no news, curiously enough. So, I invited the journalist to remove the word restoration from the article, since in Spain this is the word used to refer to art conservation (here we have a serious linguistic problem that has not been solved), further suggesting she clarify the difference between institutional cultural heritage versus private property and that the cost of the botched job was not significant or relevant.

Even today we do not know the actual state of the painting; we do not have information or competent photographic documentation; we do not know its economic value, its dimension or its technical characteristics; and it must be an insignificant piece, this is my reading.

I further discussed this with Camino Roberto, GE-IIC president, and we reviewed the case talking with the journalist later by phone, but we decided not to mention this article in our social media as a matter of professionalism; the non-sense of it all.

That week was really bizarre, including phone calls from colleagues from everywhere, and the article became a global phenomenon in less than 48 hours; a shame.

Unfortunately, this came about due to the negligence and personal choice of the painting's owner; he selected with whom he wanted to work, even though he must have been aware of how to find a professional art conservator. If you pay peanuts, you get monkeys.

After all of this, here are some reflections I pose to you as colleagues and professionals:

Is it necessary to constantly remind institutions, politicians, heritage managers, and real private collectors who we are?

It seems it has taken more than ten centuries and a pandemic for the world to applaud our health professionals. In Spain our first academic degree in art conservation began with the faculty of fine arts at the Complutense University of Madrid between the '50s and '60s; we are a too young STEM career.

We must insist and show everyone what we can offer, what our capabilities are and the value of our knowledge, what we can do, how we can help, but above all where we can be found. There is still a long way to go, my colleagues of the IIC.

In closing, the good news is the Europa Press journalist is open to sharing news in a different way, defending our profession, far from the sensationalism of comparing us to shamans or mere vendors of groceries. Let's instead spread the news of our successful interventions, such as our national pride, Santiago de Compostela Cathedral and its Portico of Glory. There is so much material to boast about.

Our mission as art conservators in pandemic times is to work hard to help with social resilience and aid our countries in preserving and caring for our most beloved artistic heritage and culture; perhaps someday they will applaud us as well.



Julia Betancor is head art conservator at Solo Collection, Spain and founder and director of JB Art Conservator & Collection Care. She has a master's degree and PhD in conservation and restoration of paintings from Complutense University and has worked in laboratories and studios from London to Los Angeles. Julia is also co-founder of "[For the love of art](#)" and hosts the associated podcast "[Por Amor al Arte](#)." She is a member of AIC, IIC, ICOM-CC, the GE-IIC Board, and is on the [COVID-19 resources](#) leader commission.

ANNOUNCEMENTS

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

CALLS FOR PAPERS

Eastern Analytical Symposium & Exposition
16-18 November 2020

Online

Poster abstract submissions: 4 September 2020

For more information on submission: https://s7.goeshow.com/eas/annual/2020/abstract_submission.cfm

SHAKE in Conservation Talks: Big Research in Tiny Speeches

25 February 2021

Brussels, Belgium

Abstracts submissions due: 30 September 2020

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

Icon Textile Group Emerging Professional Event 2021

March 2021 (final dates TBD)

Abstract submissions due: 1 September 2020

For more information contact: Kelly Grimshaw kellygrimshaw@hotmail.co.uk and visit: <https://www.iiconservation.org/content/icon-textile-group-emerging-professional-event-2021>

Computational approaches for technical imaging in cultural heritage (7th IA4AI meeting)

8-9 April 2021

The National Gallery, London, UK

Call for papers deadline: 30 September 2020

For more information contact: artict@ng-london.org.uk and visit: <https://research.ng-london.org.uk/external/ARTICT/Computational%20approaches%20for%20technical%20imaging.html>

Study Day: Conservation of Ceramics in the Open Air (IGIIC)

15 April 2021

Faenza, Italy

Abstract deadline: 14 September 2020

For more information visit: <http://www.igiic.org/?p=6293> and submit abstracts to: info@igiic.org

Conservation: Out in the Open
Icon Textile Group Spring Forum 2021

April 2021 (Date TBD)

Brighton, UK

Abstract deadline: 1 July 2020

Send questions and abstracts to Hannah Sutherland:

h.sutherland@vam.ac.uk and find more information here:

<https://www.iiconservation.org/content/icon-textile-group-spring-forum-2021>

CONFERENCES, SYMPOSIUMS

202 AIC Virtual Annual Meeting

May-August 2020

Online

For more information on the schedule and sessions, visit:

<https://learning.culturalheritage.org/p/virtual-meeting-2020>

IFLA Special Interest Group: Environment, Sustainability and Libraries with Preservation and Conservation Section Meeting

12-13 August 2020

Cork, UK

For more information write to Harri Sahavirta, Secretary, Environment, Sustainability and Libraries Special Interest Group harri.sahavirta@hel.fi

WUDPAC Class of 2020 Oral Presentations

18-19 August 2020

Online

For information on how to watch visit: <https://www.sowf.org/events.html#!event/2020/8/18/wudpac-class-of-2020-oral-presentations>

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

POSTPONED UNTIL 2021 2-4 September 2020

Chester, UK

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

ICOM-CC 19th Triennial Conference

Transcending Boundaries: Integrated Approaches to Conservation

POSTPONED until April-May 2021 14-18 September 2020

Beijing, China

For more information visit: <http://www.icom-cc2020.org/>

Eastern Analytical Symposium: Virtual Student Symposium

14 September 2020

Virtual

For more details visit: <https://eas.org/2020/?p=6846>

**Western Association for Art Conservation (WAAC)
Annual Meeting**

15-18 September 2020

Fallen Leaf Lake, California, USA

For more information visit: www.waac-us.org/2020-meeting-fallenleaf abstracts can be submitted to: president@waac-us.org**Icon Paintings Talk: Back Stage in The Lee Miller
Archives at Farleys House**

16 September 2020

Online

For registration information visit: <https://www.eventbrite.co.uk/e/an-icon-talk-back-stage-in-the-lee-miller-archives-at-farleys-house-tickets-114344774298?aff=erelexpmlt>**International Association of Paper Historians (IPH)
Congress**POSTPONED UNTIL 2021 ~~15-18 September 2020~~

Washington DC, USA

For more information: <http://www.paperhistory.org/index.php>**3rd Iberian-American Conference of Investigation into
the Conservation of Heritage (ICP)**

24-26 September 2020

Lisbon, Portugal

For more information visit: <https://www.ge-iic.com/2020/01/11/iii-congreso-ibero-americano-de-investigaciones-en-conservacion-del-patrimonio/>**4th International Conference on Innovation in Art
Research and Technology (inArt 2020)**

30 September-3 October 2020

Paris, France

For more information visit: <https://inart2020.sciencesconf.org/>**The Inspired Needle: Embroidery Past & Present**

2-3 October 2020

Virtual conference (save the date)

For more information visit: http://www.winterthur.org/education/adult/conferences/the-inspired-needle-embroidery-past-and-present/?eb=Needlework_Save**TechFocus IV: Caring for 3D Printed Art**POSTPONED UNTIL 2021 ~~5-6 October 2020~~

SFMOMA, San Francisco, California, USA

For more information visit: https://learning.culturalheritage.org/p/techfocus_iv#tab-product_tab_overview**The Beltway and Beyond: Neoclassical Furniture of
Washington DC, Baltimore, and the Coastal
Mid-Atlantic**

8-9 October, 2020

Virtual conference (Registration opens summer 2020)

For more information visit [here](#).**IAQ2020: Indoor Air Quality in Heritage and Historic
Environments**

12-14 October 2020

Antwerp, Belgium

For more updates visit [here](#).**2020 Vision: Current and Future Heritage Preservation
Symposium**

14-15 October 2020

Rochester, New York, USA

For more information vis-

it: www.imagepermanenceinstitute.org or contact Jae Gutierrez: jjgp@rit.edu**The 7th International Architectural Finishes Research
(AFR) Conference**

14-16 October 2020

Tel Aviv, Israel

More information can be found here: <https://www.afr2020tlv.org/>**13th North American Textile Conservation Conference**

23-29 October 2020

Nashville, Tennessee, USA

For more information visit: <http://natccconference.com/>**Conserving the painted Past Symposium**

25-27 October 2020

The Center for Painted Wall Preservation, South Portland, Maine, USA

For more information visit: <https://www.pwpcenter.org/symposium>**[re]Framing the Arts: A Sustainable Shift**

30-31 October 2020

Amsterdam, The Netherlands

For more information visit: <https://www.artswitch.org>**International Mountmakers Forum Conference**

November 2020 (New dates TBD)

Virtual

More information can be found here: <https://www.mountmakersforum.net/workshops-conferences>**IIC 2020 Edinburgh Congress**

2-6 November 2020

Online (FREE for members!)

For more information visit: <https://www.iiconservation.org/congress/Edinburgh>**MUTEC International Trade Fair for Museums and
Exhibition Technology**

5-7 November 2020

Leipzig, Germany

For more information visit: <https://www.mutec.de/en/>**Eastern Analytical Symposium**

16-19 November 2020

Virtual

For more details visit: <https://eas.org/2020/?p=6846>

European Network for Conservation-Restoration
Education: 13th EnCore General Assembly
25-27 November 2020
Porto, Portugal
For more information visit: <http://www.encore-edu.org/>

Conservation and Philosophy Intersections and
Interactions
26-27 November 2020
East Sussex, UK
For more information visit: <https://www.iiconservation.org/content/call-proposals-conservation-and-philosophy-intersections-and-interactions>

SR2A 2021-9th International Conference on Synchrotron
Radiation and Neutrons in Art and Archaeology
22-26 February 2021
Getty Center, Los Angeles, USA
For more information visit: <https://sr2a2021.org/>

12th Baltic States Triennial Conservator's Meeting
RESEARCH.DILEMMAS.SOLUTIONS
26-29 May 2021
Vilnius, Lithuania
For more information visit: <http://conservation2020vilnius.ldm.lt/>

Terra 2021 13th World Congress on Earthen Architectural
Heritage
8-11 June 2021
Santa Fe, New Mexico, USA
For more information visit: <https://www.terra2021.org/website/8033/>

12th International Conference on Structural Analysis of
Historical Constructions (SAHC 2020)
29 September-1 October 2021
Barcelona, Spain
Visit the webpage for more information: <http://congress.cimne.com/SAHC2020/frontal/default.asp>

COURSES, WORKSHOPS

IAP Virtual Seminar: Copyright for Conservators (and
others!)
13 August 2020
Online
For more information visit: <https://academicprojects.co.uk/courses/copyright-for-conservators-and-others/>

Image Permanence Institute, Environmental
Management Workshops: Training Sustainable
Environmental Management Teams for Cultural
Institutions
POSTPONED 18-20 August 2020
Detroit, MI, USA
For registration and information visit: <https://ipisustainability.org/workshops.html>

IAP Chemistry for Conservators Online Course
1 September-31 December 2020
Online
For more information visit: <https://academicprojects.co.uk/chemistry-for-conservators/>

FAIC Emergency Planning Course
14 September-20 November 2020
Online
For more information visit: <https://learning.culturalheritage.org/products/emergency-planning>

Image Permanence Institute, Environmental
Management Workshops: Training Sustainable
Environmental Management Teams for Cultural
Institutions
15-17 September 2020
Seattle, WA, USA
For registration and information visit: <https://ipisustainability.org/workshops.html>

Laser Cleaning for Metals
16-18 September 2020
Paris, France
For more information visit: <http://www.inp.fr/en/Initial-training-and-continuing-education/Continuing-education-program/Training-catalogue/2020/Laser-cleaning-for-metal-cleaning>

Ligatus Summer School 2020-Bookbinding history and
Linked Data
28 September-9 October 2020
Dublin, Ireland
Deadline for application: 30 June 2020
For more information visit: www.ligatus.org.uk/summerschool/2020

Image Permanence Institute: Advanced Inkjet
Preservation Workshop
POSTPONED 12-13 October 2020
Rochester, NY
For more information visit: <https://learning.culturalheritage.org/products/advanced-inkjet-preservation-workshop>

Image Permanence Institute: Advanced Inkjet
Preservation Workshop
POSTPONED 16-17 October 2020
Rochester, NY
For more information visit: <https://learning.culturalheritage.org/products/advanced-inkjet-preservation-workshop>

IAP Course: Conservation of Glass Objects
CANCELLED 19-23 October 2020
Sao Paulo, Brazil
For more information on registration: <https://academicprojects.co.uk/courses/conservation-of-glass-objects-sao-paulo-brazil/>

SymBol Project Workshop: Long term monitoring tools
for wooden historical building in time of climate
change: from data collection to an adaptation plan
22-23 October 2020
Norsk Folkenmuseum, Oslo, Norway
For more information visit: <https://www.ntnu.edu/symbol>

2021 International Course on the Conservation of
Earthen Architecture
13 February-12 March 2021
United Arab Emirates, Oman
Deadline for application: 15 July 2020
For more information visit: https://www.getty.edu/conservation/our_projects/field_projects/earthen_arch_course/course.html

Workshop on Asian Papers and Their Applications in
Paper Conservation
15-17 June 2021 (tentative)
The British Library, London, UK
For more information visit: <https://www.minahsong.com/workshop>

EDITS & CORRECTIONS

In the June-July 2020 *News in Conservation* Issue 78, "Conservators Lending a Hand" p. 21:

A spelling correction for the name of Julia Carlson, one of the listed volunteers under section titled, "The Met Mask Project, The Metropolitan Museum of Art, New York City, USA."



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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