



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: 2020 IIC Keck Award Nominee for cultural heritage rescue efforts due to the dam rupture and subsequent flooding in Minas Gerais, Brazil. Image by Claudio Nadlin (story on p. 36-39). **Inside cover image:** Conservator at work on a replica. Image © National Museum of Antiquities, Leiden (story by Sally Foster on p. 14-19).

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FROM THE PRESIDENT'S DESK

November is almost upon us, and with it comes IIC's 28th Biennial Congress. In this strange and frankly unforgettable year of 2020, this promises to be an event we will want to remember. IIC congresses are always a major event in the international conservation calendar, but our programme for this congress stands out for its breadth of subject matter. Themed 'Practices and Challenges in Built Heritage Conservation', the quality and diversity of papers has reinforced how extensively material conservators are involved in built heritage and the collections housed within. The disappointment, of course, is that we cannot welcome you to Edinburgh, as out of necessity, we have pivoted from the physical to the virtual.



But with this change has come a multitude of new opportunities, and this has reinforced to me the value of IIC to the conservation profession.

IIC was formed in London 70 years ago in 1950. Our founders came from both Europe and America, and the UK was chosen as the midpoint between the USA and continental Europe. Advantages came from the UK's beneficial tax laws, and the Institute being able to obtain charitable status. An additional bonus was the help of a grant from the Nuffield Foundation.

IIC is classified in the UK as a 'learned society'. These are defined as professional associations that exist to promote an academic discipline or profession, generally have an elected membership and typically undertake such activities as holding conferences for discussion of new research and publishing academic journals.

This has got me thinking about why IIC as a professional association is so important and indeed may have never been so important as in this time of crisis. In IIC's case the learned society's rather dry definition, when explored, reveals IIC to be a professional group of conservators who have come together for 70 years (and counting) to further the interests of the conservation profession and to provide mutual enrichment through sharing of information and support. This is all underpinned by our strong belief in the broader benefit to society that our work provides.

Where IIC's value as an association has been reinforced over the last few months is in two specific areas. The first has been ensuring our membership has been kept up to date with the changing and evolving landscape that has marked 2020, whether through this publication *News in Conservation*, by our formidable social media outreach on various platforms or by direct communication with members. The second has been through our active move to more online delivery. This is a process we have been pursuing for some years, and we have indeed substantially increased on-line activity illustrated by our greater use of webinars and, of course, by moving our entire Congress to on-line delivery, which has very substantially increased our capacity and experience in this area.

The immediate evidence of our value is that we have seen increased membership engagement, and our membership numbers are holding steady despite the challenges many of us are facing financially. The registrations for Edinburgh are already way above any previous IIC Congress. The IIC Council and Secretariat is committed to ensuring that all that makes IIC an active and supportive professional association for its members is not only maintained but also innovatively built upon.

Returning to the immediate, if you have not signed up for the Edinburgh Congress, please do – remember registration is free to all IIC members. I am very much looking forward to seeing many of you online at it shortly.

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

Julian Bickersteth
IIC President

MESSAGE FROM THE EXECUTIVE DIRECTOR

The world is changing, and so are we.

There are many dimensions to the COVID-19 pandemic, and while the impacts on IIC, our members and our communities will be felt for many months—if not years—to come, these challenges are bringing our international community together in solidarity with an increase in our shared experiences during these times of isolation.

The IIC Congress is one of the few international events going ahead online this year, and I am so grateful to our partners, funders, sponsors, editors, authors and to our members, because without their hard work, dedication and contribution, this Congress would not be possible.

For the first time in our history, we are not hindered by barriers of travel. Our goal is to make this one of the most accessible and one of the largest, truly global gatherings of conservators and cultural heritage professionals we have ever seen. However, simply making content available online does not automatically ensure everyone has equal access. We know there is a digital divide, which is why we are very grateful to the Getty Foundation for supporting grants that help cover the costs such as internet connectivity and equipment like headphones.

Through organising the Congress we are already feeling the genuine desire to collaborate; connection to our Regional Groups and to national groups around the world has never been so strong, and it is our intention to see everyone flourish and benefit for the common good. I have been with IIC for just over 2 years, and the challenges we faced back in 2018 remain relevant today in making sure IIC's mindset continues to reflect our founding purpose. I still believe that for our sector to flourish, we need to make sure everyone has an opportunity to participate, and that by providing space where we can come together, IIC will strengthen our community. This commitment continues to drive everything we do at IIC.

Sarah Stannage
IIC Executive Director



EDITOR'S SOUNDING BOARD

With so much change around the world this year and our first fully virtual IIC Congress almost upon us, this issue of *NiC* is jam-packed with exciting news from across the globe and enticing tidbits giving you a peek at what is sure to be an unforgettable and impactful Congress.

As if things couldn't get any more exciting in these pages, the next issue, coming out in December, will be dedicated to IIC's 70th anniversary, full of dives back to past congresses and events, a fresh look at old bookshelf favorites, and even a brain tickling quiz for all you history buffs.

So, make sure to join in on the 2020 IIC Congress (2-6 November), and then keep the party going with *NiC*'s end-of-the-year celebration for IIC's 70th anniversary.

Sharra Grow
IIC Editor, *News in Conservation*



NEWS IN BRIEF

THE IMPACT OF THE CORONAVIRUS CRISIS ON THE NATIONAL TRUST (ENGLAND, WALES AND NORTHERN IRELAND)

Readers of NiC who live in the United Kingdom may have seen some alarming media coverage of the current issues that are affecting the National Trust (NT). This short piece is to provide context for the proposed changes.

The NT expects to lose up to £200m this year and anticipates a reduction of income of approximately 25% over the next two to three years due to reduced membership, continuing social distancing restrictions and consequent reduced visitor numbers. In response £100m of annual savings are planned which includes a possible 1,200 redundancies. Nearly 40 per cent of the proposed savings (£40m) will be non-pay spending cuts, including reducing travel and office costs, reducing marketing and print spend in favour of digital, renegotiating contracts, reducing IT spend and introducing more efficient processes to manage key areas of the charity. Although the NT has investments of over £1.2b, 80% of these funds are endowments for properties and other defined purposes and so are not available to support the operating costs of the charity through the pandemic. Government schemes such as the Coronavirus Job Retention Scheme have been taken advantage of with 85% of staff furloughed during the lock down period.

In choosing where to make cuts the NT has, as far as possible, protected core charitable activities, specifically the care of houses and collections, gardens and landscapes. The cost reduction proposals in these areas are considerably less than in other areas of expenditure, averaging 13% compared with as much as 40% in catering and 30% in marketing. As I write, all proposals are in a 45-day consultation period with final decisions on redundant posts being announced on 8 October.



Library at Wallington, Northumbria. Image courtesy of Sarah Staniforth.

As far as the conservator community is concerned, the majority of proposed changes affect the nationally based conservation advisers, including: head conservator; preventive; paper; photographic materials; painted surfaces; textile conservation advisers and some of the more junior training and development roles. The regional conservators are not affected. A large amount of well-informed feedback is currently being considered, and the proposals are being revised in light of this.

It is premature to say any more at this stage, but an update will be provided for the next issue of NiC.

Sarah Staniforth
*IIC President Emeritus and
former Historic Properties
Director, National Trust*



"A History of Color: An Audio Tour of the Forbes Pigment Collection" Click image above for video. Photo: Caitlin Cunningham; © President and Fellows of Harvard College. Video courtesy of Harvard Art Museums.

HARVARD ART MUSEUMS LAUNCH AUDIO TOUR DEDICATED TO THE FAMED FORBES PIGMENT COLLECTION

The Harvard Art Museums launched "A History of Color: An Audio Tour of the Forbes Pigment Collection," a digital resource that showcases the stories and science behind some of history's most fascinating colors, all contained within one of the world's largest collections of historical pigments. The tool takes viewers on a guided tour of 27 pigments, dyes, and raw materials—from ochres and charcoal, the oldest pigments known to have been used by humans, to YInMn blue, which was discovered by accident at Oregon State University in 2009.

The lively stories of these colors are shared through short audio recordings by two Harvard Art Museums staff members who work closely with the Forbes Pigment Collection: Narayan Khandekar, senior conservation scientist and director of the Straus Center for Conservation and Technical Studies, and Alison Cariens, conservation coordinator in the Straus Center. Each "stop" on the guided digital tour shows an image of a pigment sample from the Forbes collection along with corresponding audio clips. To provide further visual context, many recordings are paired with images of objects from the museums' collections that incorporate the pigment, including links to online object records for deeper investigation and prompts on where to view the work in the galleries. Full transcripts of each recording are also available alongside the audio prompts in the slides. Entries for other pigments in the collection will be added to the tour over time.

In the tour, Khandekar and Cariens discuss a wide variety of pigments, including Tyrian purple, which was extracted from small Murex shellfish by the ancient Greeks; cochineal, tiny bugs that produce a red pigment first used by the Aztec and Maya peoples and later highly prized in Europe; mauve, one of the first synthetic dyes, created in 1856 during a search for a cure for malaria; and Emerald Green, a favorite of Van Gogh (and highly toxic).

Tara Metal, the museums' digital content manager, spearheaded the creation of the tour. Her objective was to expand representation of the pigment collection on the museums' website.

"Like so many of our visitors, I've long been enchanted by the Forbes Pigment Collection and have enjoyed learning the stories behind the pigments from Narayan and Alison over the years," said Metal. "My aim was to make those



Alison Cariens, conservation coordinator at the Straus Center for Conservation and Technical Studies, Harvard Art Museums. Photo: Caitlin Cunningham; © President and Fellows of Harvard College.

stories widely accessible but in a way that still felt intimate. I hope that our audiences come away from this guide with enthusiasm for the intersection of art, science, and history—and of course with a favorite pigment as well!”

“This introduction to the Forbes Pigment Collection only scratches the surface of our collection, but it opens up exciting conversations about color,” said Khandekar. “Color is everywhere around us. Our spaces are filled with items that have been designed and colored with deliberate choice, and the search for color has been happening for thousands of years. Alison and I are excited to share these histories and shed light on what the raw materials of works of art look like.”

“I’m thrilled to be able to share the stories of pigments with audiences around the world,” said Cariens. “I respond to questions about our pigment collection on a daily basis, and this new guide allows me to tell individual stories of pigments and the history of the Forbes Collection on a wider scale.”

The Forbes Pigment Collection, which was begun by former Fogg Art Museum director and Straus Center founder Edward W. Forbes in the early 20th century, has grown to include more than 2,700 samples from all over world. Forbes, along with Rutherford John Gettens—who was the first scientist hired at the Fogg Museum and who collected samples for the Gettens Collection of Binding Media and Varnishes—investigated these materials used by artists to better understand paintings and create a scientific approach to art conservation in the United States.

The majority of the colorful pigments are on display—along with samples of binders, other raw materials, and historical scientific instruments—in a row of gray cabinets on Level 4 of the Harvard Art Museums. The collection is not directly accessible by visitors, but is viewable from a distance, across the Calderwood Courtyard, through glass walls. The cabinets are part of the Straus Center’s analytical lab space, where the pigment samples are in active use by conservation scientists who rely on the samples for testing and as reference materials.

An installation of pigment samples was put on display within the reception space for the Art Study Center, also on Level 4, in late June 2017. These display cases allow visitors to get a closer glimpse of thematic selections of pigments.

The Forbes Pigment Collection has been the subject of videos by CNN’s *Great Big Story* as well as popular British YouTuber Tom Scott on his *Built for Science* channel. Simon Schama wrote about the collection for *The New Yorker* in 2018. Stories have also appeared in *Fast Company*, *Vice*, and *Artsy*, among many other outlets.

PROMETHEAN PARTICLES COLLABORATES TO DEVELOP INNOVATIVE STORAGE SOLUTION FOR HISTORICAL ARTEFACTS

Promethean Particles is collaborating with European partners to develop innovative packaging and storage solutions in support of the preservation and conservation of vital historical artefacts and documents.

Utilising its ground-breaking continuous flow production process, Promethean is developing Metal Organic Frameworks (MOFs). These are highly porous materials that are able to selectively adsorb the acetic acid which is responsible for the degradation of cellulose acetate that many 20th-century audio and visual ‘memories’ are made from. Today, many artefacts are stored in archives or boxes which do not offer adequate protection.

Research scientist at Promethean Particles, Charles Toft, said: “When acetic acid is produced, it accelerates the degradation of the artefact even further and, once started, this damage is irreversible. Thousands of photographs, films, posters and slides are lost forever because of this damaging process.

“We are working with organisations from across Europe, as part of the NEMOSINE project, to develop innovative packaging solutions that will overcome the challenges that storing documents and artefacts over long periods of time presents.”



Narayan Khandekar and Alison Cariens with the cabinets that hold the Forbes Pigment Collection at the Harvard Art Museums. Photo: Caitlin Cunningham; © President and Fellows of Harvard College



The NEMOSINE project has received funding from the European Union's Horizon 2020 research and innovation programme and is made up of 16 partner organisations.

Promethean is working closely with another project partner that produces MOFs with the required functional properties via a lab-scale batch process. Promethean then adapts the batch method onto its continuous flow reactor systems to manufacture MOFs with the same, or similar, functional properties and facilitate upscaling.

Initial performance testing has generated positive results and Promethean is now focused on scaling up the manufacturing process to produce larger quantities, validate the material, and ensure the solution will be commercially viable.

Toft added: "Promethean operates a market-disrupting continuous-flow production process meaning the MOFs are reproducible on a large scale, without affecting performance and quality. By achieving economies of scale in production, we can support the commercial viability of the project's results. Importantly for Promethean, the MOFs being developed can also be utilised in other applications such as chemical filtration and separation within a wide range of industries, so the commercial opportunities opening up as a result of this work are really quite exciting!"

In addition to the research by Promethean, other NEMOSINE partners are developing sensors to detect oxygen and humidity levels, as well as anti-fungal agents, to prevent microbial build-up during archived storage. The final outcomes of the project would therefore deliver a revolution in protecting historical items.

Promethean Particles was established in 2007 and is a leading global pioneer in the development of high specification nanoparticles for customers operating in a wide range of sectors, including:

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- Gas Adsorption
- Textiles
- Plastics & coatings
- Green energy

Promethean has developed a unique and patented continuous flow reactor, which dramatically improves process reproducibility and reliability, whilst providing increased control over the particles' physical properties. The company has full scale manufacturing capabilities at its site in Nottingham. This facility is the world's largest continuous multi-material nanoparticle manufacturing plant.



Archive film. Image courtesy of Promethean Particles.

For more information visit: <https://www.prometheanparticles.co.uk/>

BEIRUT FINE ART HERITAGE RESCUE: A NON-GOVERNMENTAL INITIATIVE

The blast in Beirut Port on August 4, 2020 was devastating to the city, its people, its heritage and to the fine art sector. Many artworks are in need of urgent conservation and/or restoration interventions. This sector remains neglected. Beirut's fine art suffered from severe physical and chemical damages.

Therefore, Beirut Fine Art Heritage Rescue is the first initiative to be launched by Gaby Maamary, founder of Art Nub Beirut shortly after the blast for direct and effective conservation strategy and tactics of safeguarding. The importance of the volunteer initiative is in its nature, as a supportive free-of-charge action plan in these difficult times. It aims to help the people whose artworks suffered from the blast with neither discrimination nor prejudice when it comes to artworks, artists or social layers.

The initiative is based upon three levels:

- Assessment of damage
- Conservation consultancy
- Restoration intervention

This volunteer initiative is in collaboration with Lebanese experts and authorities in the art scene and is dedicated to the conservation and restoration of artwork properties of artists, galleries, collectors, institutions and foundations.

Three weeks after the launching of Beirut Fine Art Heritage Rescue, we have conducted numerous visits and inspected different collections. The damaged artworks, properties of private owners, galleries and artists, were mostly paintings, drawing and sculptures by local and international artists, from Contemporary all the way back to 17th-century Flemish.



2020_Beirut_explosions_1. Image by Prachatai. Lisenced under [CC BY-NC-ND 2.0](#). Original file location [HERE](#).

Many media covered and supported the initiative, like MTV Lebanon, the French newspaper *L'Orient-le Jour*, *Galerie* magazine, and *Canvas* magazine (Dubai) along with online platforms based in Lebanon and the Middle East.

Beirut Fine Art Heritage Rescue is a non-governmental initiative of solidarity based on personal funding. Due to the current economic situation, art materials are scarce in Lebanon, and as for restoration materials and equipment, these were always bought from Europe.

The capital control we are subjected to in Lebanon blocked our account and transactions which made it impossible to order online. Moreover, the drastic devaluation of the local currency against the dollar or euro led to the downfall of our financial means.

The only escape route to get the necessary materials to fulfil our tasks remains, so to speak, by means of friends juggling between Lebanon and Europe with lists of materials unrestricted by international flight regulations.

Even though our intention is to stand by our community to save our fine art and cultural heritage, our financial means remain below our expectations, making it almost impossible to procure much needed products. Therefore, we humbly request your support in the way you see fit.

To see a list of needed supplies, contacts, and references, click this link: <https://www.iiconservation.org/content/beirut-fine-art-heritage-rescue-non-governmental-initiative>

ICCROM SURVEY OF SAMPLE COLLECTIONS

Do you or your organisation have a sample collection? If yes, we would like to hear from you.

Many institutions around the world hold material samples collected from objects and sites of cultural, historic or scientific value. These collections contain huge potential for future research and didactic purposes, but they are often little known and their value under recognised. As a result, they are often critically threatened.

To get a better picture of the current situation, ICCROM is undertaking a survey. Please tell us about your collection by taking our survey. It should only take around 10 minutes of your time, and is available in six languages (English, French, Spanish, Portuguese, Italian and German).

The link to the survey is: <https://surveys.iccrom.org/index.php/673929?lang=en>

The survey is part of a new initiative by ICCROM on these collections. ICCROM is launching a call for partners from leading institutions in the heritage field to help build and shape a three-day International Workshop on Connecting Collections: *Unlocking Value in Heritage Samples Archives*. (for further information see: <https://www.iccrom.org/news/international-workshop-heritage-samples-archives-call-partners>).



Image courtesy of Alison Heritage, Project Manager, Strategic Planning and Research, ICCROM

ART ANALYSIS & RESEARCH: WE'RE ALL CONNECTED

Change the way you look at things, and the things you look at change. Nica Gutman Rieppi, managing director of Art Analysis & Research, is featured in the latest Netflix docuseries "Connected: The Hidden Science of Everything, ep. 6" (click [here](#) to view the episode). Hosted by Latif Nasser, director of research at WNYC's award-winning show RadioLab,

the series looks at all the surprising ways in which we are all connected with each other and the world. It was fun to bring science and art to the mainstream, and to showcase a little of what AA&R does in an entertaining way!

The segment features 'bomb curve' dating of art. Did you know that it's not only useful for paintings, but is also effective for works on paper, such as drawings, maps and illuminated manuscripts, as well as wooden artifacts? Who would have thought that nuclear testing would allow us to better understand the creation of a work of art?

[Visit AA&R's website here.](#)



Images via Netflix

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Installation view of the Buddha Shakyamuni in the exhibition "Boundless: Stories of Asian Art" at the Asian Art Museum. Photo credit: Geneva Griswold. Courtesy of the Seattle Asian Art Museum.



Installation view, *Revolutsiia! Demonstratsiia! Soviet Art Put to the Test*, on view Oct 29, 2017 - Jan 15, 2018, Art Institute of Chicago. Courtesy of the Art Institute of Chicago.



Funerary papi on display in *The Tomb* exhibition. © of National Museums Scotland.

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This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 811764



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NEW FUTURES FOR REPLICAS

By Sally Foster



The soaring 1970 concrete replica of St John's Cross, Iona. Image © Sally Foster.



With the publication in July 2020 of [New Futures for Replicas: Principles and Guidance for Museums and Heritage](#), one of the lead authors invites us to reflect on its implications in heritage preservation practices and mind-set. New thinking about authenticity reinforces the critical role of conservators, past and present, in realising #replicafutures.

I am not a conservator, but I felt a strong affinity as I listened to those of you speaking at the Victoria & Albert Museum's (V&A) 2019 Cast Courts conference [Celebrating Reproductions: Past, Present and Future](#). This was the last in a series of activities marking the 150th anniversary of Henry Coles' 1867 *Convention for Promoting Universal Reproduction of Works of Art for the Benefit of Museums of all Countries*. The V&A Museum had just refurbished its Cast Courts, including the addition of a new gallery looking at replication. A palpable interest in the cultural biographies of the casts was evident. The casts had all needed conservation, and their intimate, embodied examination had enthused the conservators working with them. They were making new and exciting discoveries that enriched the stories of the casts, people and places associated with them. All the way up to its director, the V&A was now focussing on the stories of the casts in its collection rather than on the originals for which they stood proxy, a shift reflected—in an understated way—in the Museum's new display captions.

The V&A is rightly proud of its replication history—at the core of its very being—as are a growing number of other museums and art galleries with significant plaster cast collections. But replicas are found, created and used far more widely and diversely. They continue to have mixed fortunes, with many still in curatorial purgatory of some sort and are sometimes still at risk of ready disposal or destruction.

My direct experience has been that the intellectual and practical treatment of existing replicas is disjointed and fragmented in terms of the museums and heritage sites where they are found. Replicas, and often their originals, sit between places, collections and sectors and are subject to inconsistent, different and divergent practices which may well lead to inertia and invisibility. Shifts in museum practices so evident at the V&A Museum's conference are therefore not universal, and heritage organizations can be on different tracks all together. We seek to change this with new and joined-up thinking and working.

Fundamental to such a change is moving away from the idea that authenticity is something intrinsic to an object. Rather, it is about how we experience the truthfulness and auratic qualities of our subject; this is based on material qualities, a sense of 'pastness' and the networks of social relations it is embedded in over time.

This is the context in which my colleague Professor Sián Jones and I led on the co-production of *New Futures for Replicas: Principles and Guidance for Museums and Heritage*, now available as a 20-page illustrated leaflet, available to download [here](#). Working in collaboration with a wide range of academics, museum and heritage practitioners, in partnership with National Museums Scotland, ICOMOS UK and the Scottish Graduate School for Arts and Humanities Heritage Hub, we have sought to transcend sectoral thinking and practices. Published on the [New Futures for Replicas website](#), *New Futures for Replicas* is supported with thematic reading lists and a #replicafutures blog. Overall, this is the place for joined-up thinking about, and working with, replicas, particularly analogue replicas informed by current ideas about authenticity, value and significance. We welcome you to take a look and join in on the discussion!

THE LIVES OF REPLICAS

Sián and I, between us, have a long history of researching replicas, composite biographies of objects (linking the lives of replicas and originals), exploring alternative understandings of authenticity and co-production. The immediate research context for *New Lives for Replicas* is that we had teamed up for an ethnographic study of a modern concrete replica. Our full study, *My Life as a Replica: St John's Cross, Lona* is a composite biography of the eighth-century original, the world's first Celtic ringed cross, with emphasis on the life of the 1970 replica. It is also a critical study of what it means for an object to have a 'life' and to possess authenticity. Our ethnographic findings unravel the role that social relations, craft practices, creativity, place and materiality play in the production and negotiation of replica



Futures for Replicas

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Home page of www.replicas.stir.ac.uk website, incorporating image © Libraries, Leisure and Culture Dundee]



Touching the St John's Cross replica, Iona. Image © Sally Foster



Conservator at work on a replica. Image © National Museum of Antiquities, Leiden

authenticity. Such authenticity is rendered invisible when replicas are treated as mere surrogates for a missing 'original'.

Prior to our research, the St John's Cross replica was being perceived and treated by heritage professionals in a way that was informed by traditional understandings of authenticity. Our research invited new and alternative ways of thinking. The outcome is that the St John's Cross replica, deliberately omitted in the past from any designation at Iona Abbey, is now listed at Category A, and new on-site interpretation gives the replica a voice of its own.

"The agency of local makers and modern-day conservators is generally under-explored and needs to be considered." (Guidance 1.11)

When researching the historical dimensions of this composite biography, it became clear that conservators (and at times the lack of them!), played critical roles in the story. Yet, the conservators' full agency was difficult to establish from the historic records. The implications of our findings from the Iona case study have fed into *New Futures for Replicas*.

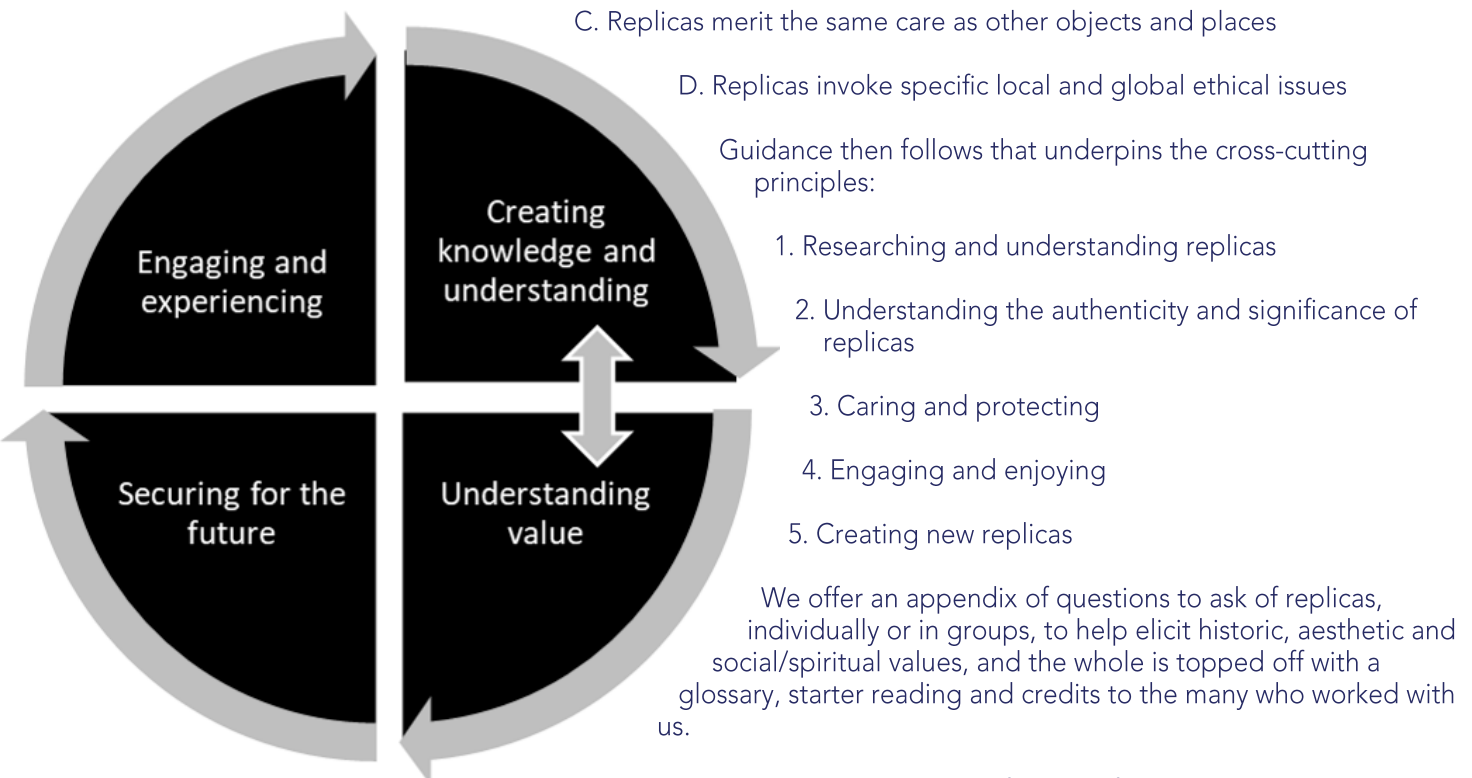
OVERVIEW OF PRINCIPLES AND GUIDANCE

"This special category of 'linked objects' ... warrants research that also crosses institutions, museums and borders. The principles and guidelines offered in *New Futures for Replicas* form a useful basis/tool for directing new research and conservation questions and contribute to an overall re-evaluation of this category of objects. For museums in particular this could help making replicas more visible and an integrated, valued and functional part of their collections and (online) catalogues." (Lucas Petit, Head of Collections & Research, National Museum of Antiquities, Leiden)

In short, *New Futures for Replicas* champions replicas and offers a means to analyse and articulate their potential significance, informed by new understandings of authenticity. Focussing on analogue replicas, we complement the [2017 V&A / Peri Reproduction of Art and Cultural Heritage Declaration](#) with its digital focus, although our approach and framework are different.

We crafted the introduction to give context and explain the focus on analogue and the gap we are filling. We define a series of principles (higher level and sub-principles—see below):

- A. New understandings of authenticity recognise replicas as *original* objects in their own right with stories worth telling
- B. Replicas are distinctive as 'extended objects' with 'composite biographies' that link the lives of the copies and the originals



You would be correct to detect the influence of the [Burra Charter](#) behind our framing of assessment of value and significance and the "Heritage Cycle" behind the guidance.

LOOKING FORWARD

"The story of the creation of replicas can be captured and shared for the benefit of present and future generations. This might encompass all the people involved, the intent, the decisions made along the way, the personal reflections as people engage with the historic original and replica. Visual media are particularly effective but should be accompanied by documentary sources. This can be built into commissions for new replicas." (Guidance 5.4)

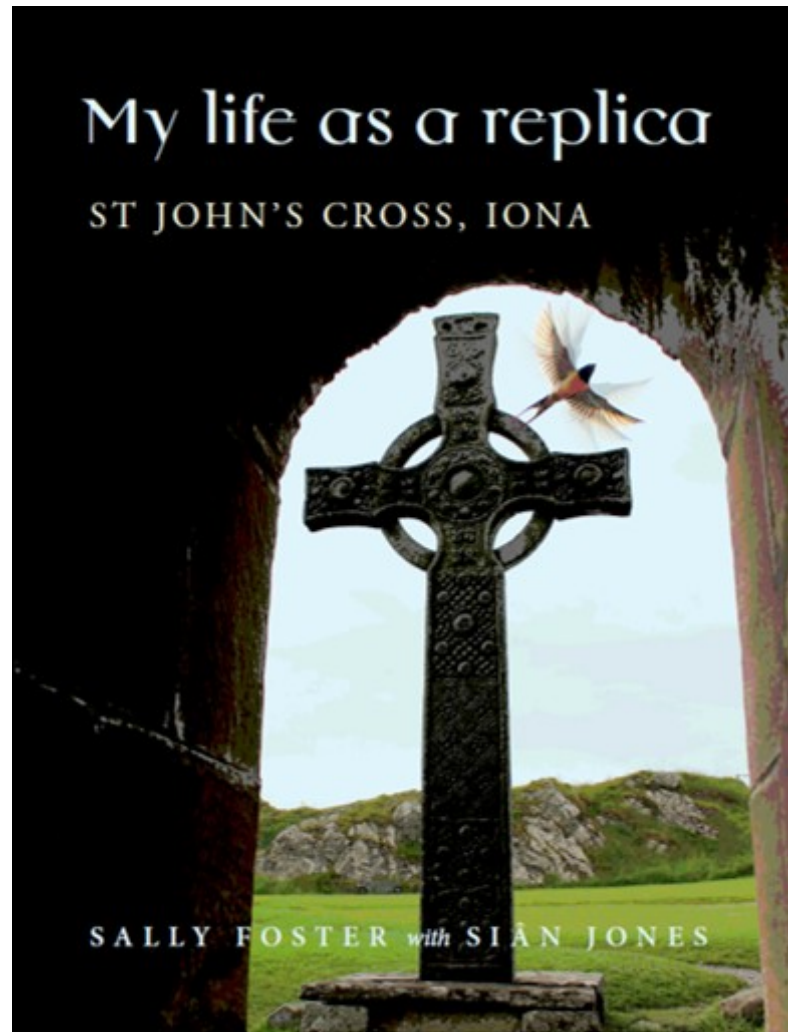
You'll recognise a place for yourself in all categories of our guidance, not just the above. No one else will examine replicas in the way you do, nor with your particular skills and experience. Our desire is to better capture the knowledge and observations of conservators in future assessments and projects.

We created and designed *New Futures for Replicas* for international application, with a view to it being read and adapted for local, culturally specific circumstances. We'd love to know how it could (and does) make a difference to your thinking and practice. Please [contact us](#) to share your experiences and feedback.

Above: Summary of the 'Heritage Cycle'. © Sally Foster, graphic Christina Unwin.



New Futures for Replicas: principles and guidance for museums and heritage, publication cover. Image courtesy of Sally Foster.



Cover of *My Life as a Replica, St John's Cross, Iona*. Publisher Windgather Press, design by Christina Unwin.



Dr Sally Foster is senior lecturer in heritage and conservation at the University of Stirling and newly elected secretary of the European Association of Archaeologists. Her publications include “The thing about replicas: why historic replicas matter” in *Journal of European Archaeology* (with Neil Curtis). Her recent book with Professor Siân Jones, *My Life as a Replica: St John's Cross, Iona*, includes their ethnographic research on replicas, first published in *International Journal of Heritage Studies* and *Conservation and Management of Archaeological Sites*. @ableminds_ #stirheritage #replicafutures #stirlingprinciples

ROCK ART CONSERVATION IN



Typical gorge landscape in Niyaparli Country. Image reproduced with the reproduced with permission of the Karika Niyaparli Aboriginal Corporation

AN INDUSTRIAL CONTEXT

By Jillian Huntley and Lynley Wallis

Conservation outcomes are achieved at many different levels, from the meticulous restoration of microscopic details on individual artefacts, to international conventions ratified by dozens of participating countries. Sometimes, conserving heritage is a matter of seizing unexpected opportunities and leveraging the political will of the day. Here we discuss the discovery of rare panels of painted and drawn Aboriginal art on the low ceiling in a rockshelter in Nyiyaparli country in a remote part of Western Australia. This forced multi-national mining corporations to redesign their development in order to preserve the site despite already having legal permission to destroy it.

Nyiyaparli people's clan estate is in the Pilbara, an industrial hub with numerous large-scale iron ore mines scattered throughout a distinctive banded iron formation geological landscape. Against this backdrop, Traditional Owners continue to care for their country (clan estates) and their culture, encompassing the physical and intangible aspects of their heritage, as best they are able within the constraints placed upon them by massive industrial projects. The preservation of this Nyiyaparli rock art site is a rare bright spot, contrasting the normative practice of impacting Aboriginal heritage sites to facilitate development.

Earlier this year as media outlets across the globe reported the (government sanctioned) destruction of rockshelters in Juukan Gorge, also in the Pilbara, the world reeled in shock at the obliteration of such priceless Aboriginal heritage. These sites had preserved records of human occupation dating back as far as 46,000 years. Their loss is devastating for the Puutu Kunti Kurrama and Pinikura Traditional Owners and has sparked widespread condemnation as well as closer examination of cultural heritage management practice in Australia and the ethics of large-scale mining operations everywhere. Last month, evidence given at a [Federal Senate Inquiry](#) into the Juukan Gorge site destruction revealed that the developers responsible, Rio Tinto, had only presented the Aboriginal Traditional Owners with one of four available options during consultation about mining impacts.

What happened in Juukan Gorge is not an isolated event. Landscape-scale destruction of heritage is sanctioned by governments in the pursuit of industrial developments the world over (e.g. King and Eoin 2014). In Australia, however, worrying

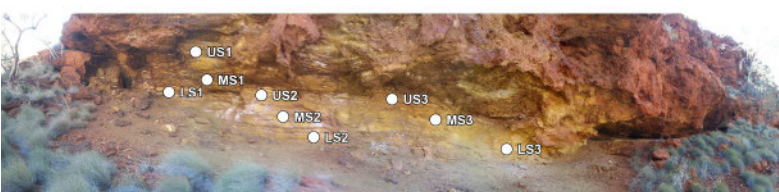
long-term trends have emerged whereby State and Federal governments privilege the economic imperatives of development, especially extractive resource industries, ahead of heritage and community well-being (Huntley 2019). Within the Australian resources sector, the destruction of Aboriginal heritage is so routine that some commentators have suggested that this large-scale obliteration is wilful and may even constitute iconoclasm (Zarandona 2020). Certainly in the Pilbara, permission has been granted by the Minister for Aboriginal Affairs over the past few decades for the destruction of thousands of sites. While the majority of these have not had the scientific or cultural significance of Juukan, at least some of them have been of equivalent significance.

Here, we briefly explore how and why it was possible that Rio Tinto, the same company that destroyed the Juukan Gorge rockshelters, were able to save the Nyiyaparli rockshelter containing art.

In 2002 permission was granted by the WA regulatory authorities for a mine to be built in a gorge system in the eastern Hamersley Range where several Aboriginal sites were known to occur; these permissions, issued by the Minister for Aboriginal Affairs, consented to the destruction of

rockshelters preserving evidence for Aboriginal use in the development footprint area. We were engaged by Rio Tinto to undertake highly specialised scientific studies on the fabrics (ochre seams, grindstones, and walls of rockshelters) of several of the Aboriginal sites approved for destruction. As researchers and professional heritage practitioners, our brief was to gather detailed information about the sites for the

“What happened in Juukan Gorge is not an isolated event... [T]he destruction of Aboriginal heritage is so routine that some commentators have suggested that this large-scale obliteration is wilful and may even constitute iconoclasm.”



Niyaparli Traditional Owners, in order to learn what we could about the people who had lived in these places before they were destroyed. In the process of our investigation, we discovered rare panels of painted and drawn rock art on a low ceiling at the back of the BBH15-01 rockshelter.

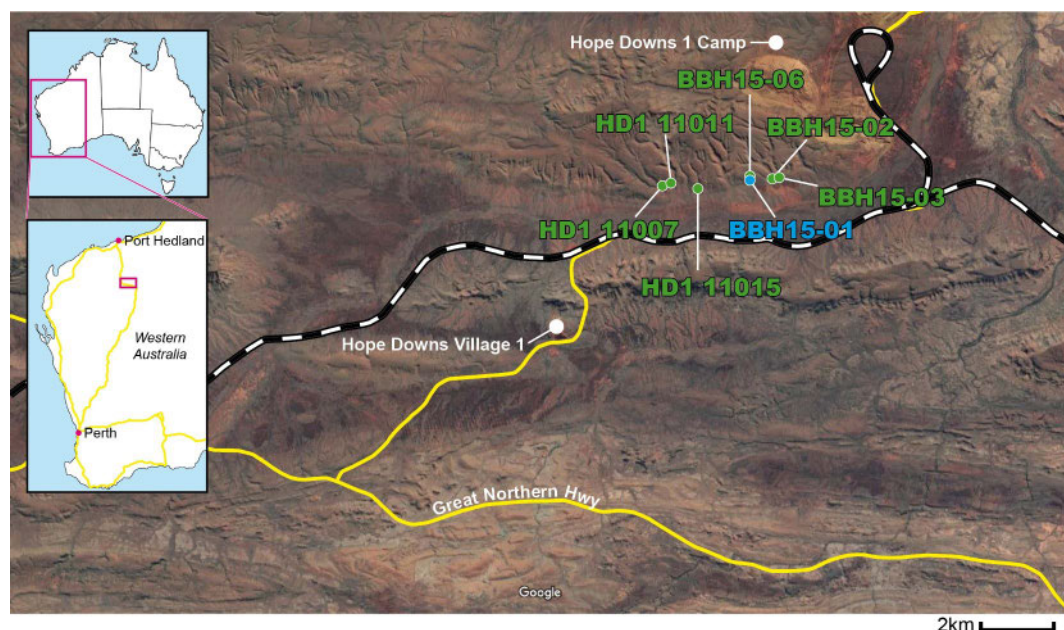
Detailed scientific work by our team paired geochemical and residue analyses with traditional knowledge to gain a rare glimpse into “the rock art of the everyday”. The pigments on the art panels were compared with ochre seams and grindstones used to prepare paints. We concluded these artworks were made using local ochre sources, and the grindstones in the site showed paints were processed alongside plants and animals. Coupled with the art’s “hidden” location, the evidence matched the Niyaparli Traditional Owners’ interpretation: that the rockshelter was a good camping place for family groups in the seasonally cyclonic weather and was revisited by the people over hundreds if not thousands of years (Huntley et al. 2020).

Prior to our discovery, no one knew the art was there, despite studies having been undertaken which had informed the “consent to destroy” permission being issued. This chance discovery forced the resource companies to redesign their mine plan to save the artworks and other traces of Aboriginal culture.

So, how were we able to secure the art’s conservation? The answer is through a combination of scientific, Indigenous and corporate advocacy.

Firstly, we knew from a major synthesis we had conducted of more than 50 pigment rock art sites in the broader region for another major resource company, that the “hidden” placement of the Niyaparli art was rare. Many of the other examples of painted rock art in the Central Pilbara we have documented occur in easily viewed locations, including in some

Top left group: Overview of yellow ochre sources in the BBH Gorge.
 Top center and right: The rockart panels found at BBH15-01. Bottom left: Location of the rock art site BBH15-01 in the central Pilbara. Bottom right: The field team with the BBH15-01 rockshelter in the background. From left to right: Peter Flann, Maurice Narrier, Tanya Goody, Annabelle Davis, Jillian Huntley and Lynley Wallis. (All images reproduced with permission of the Karla Niyaparli Aboriginal Corporation)





instances high up on the literal sides of gorges and which could be viewed from a great distance, leading into larger site complexes where people appear to have gathered in big groups. The BBH15-01 site is clearly different.

Niyaparli custodians help find, document and interpret the rock art. Their vital involvement in the heritage works meant their governing body (Karlka Niyaparli Aboriginal Corporation) was aware of the rock art discovery as soon as it was made. They were able to clearly communicate the art's cultural importance and their desire for its protection to the developers immediately.

Finally, a leading member of the investigations, and a then "Specialist: Cultural Heritage and Native Title" advisor within Rio Tinto (who commissioned the detailed scientific work), was able to swiftly and clearly communicate the Niyaparli Traditional Owners' wishes to the right people within the organisation, along with how the findings altered

the previous significance assessment of the site, thus facilitating a change to the mine's design in time for it to be protected from the anticipated impact.

Current WA heritage legislation requires the reporting of Aboriginal sites to the registrar, though there are no time constraints on when such reporting should occur. Accordingly, many survey reports are not submitted by proponents until such time as they wish to apply for permission to impact a site. Typically, such reports provide limited information about each site, particularly in terms of its significance. When a site has been reported, it is then the role of the Aboriginal Cultural Material Committee (ACMC) to "evaluate the importance and significance of any such site" (s.18(2) *Aboriginal Cultural Heritage Act 1972*). The ACMC therefore often only has a cursory level of information upon which to decide whether to recommend that the minister grant permission to legally impact an Aboriginal heritage place. As a general rule, assessments of significance are done prematurely, prior to detailed information, such as we collected in our analysis of BBH15-01, being gathered. Further, there is no mechanism for significance assessments to be altered as more information comes to light, or for permits to be rescinded. Sometimes permits are granted decades in advance of any proposed impact, and by the time impact occurs, considerable new knowledge has come to light. Another key concern is



that legal permissions granted by the minister to impact Aboriginal heritage do not require any consideration of cumulative impacts, instead assessing applications on an individual basis, without considering the long-term loss of regionally/nationally/internationally significant Aboriginal heritage (Huntley and Wallis 2020).

Widespread condemnation of the destruction of the Juukan Gorge rockshelters shows that the international community, regardless of whether they are categorised as Indigenous peoples, members of the general public or heritage professionals, find the destruction of Australia Aboriginal heritage deplorable. As the WA heritage legislation is undergoing a review at present, we are hopeful that with sustained political pressure, and continued professional advocacy, the current status quo—where governments privilege economic benefits above heritage conservation and well-being—will come to an end, ushering in a new era where Aboriginal stewardship has primacy and long-term cumulative impacts to global heritage are considered as a matter of course.

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Jillian Huntley is an archaeological scientist at the Griffith Centre for Social and Cultural Research (Place, Evolution and Rock Art Heritage Unit), Gold Coast, Australia. She specialises in the physicochemical characterisation of rock art and the shelter/cave environments that house it. Her current fellowship is part of the Australian Research Council Laureate Grant *Australian Rock Art History, Conservation and Indigenous Well-Being*.



Lynley Wallis is a renowned multidisciplinary archaeologist with expertise in Indigenous archaeology (especially of northern and arid Australia), palaeoenvironmental research, residue analysis, remote area fieldwork, cultural heritage management and archaeological science. An associate professor at the Griffith Centre for Social and Cultural Research at Griffith University in Queensland, she also runs a successful private heritage consulting business, Wallis Heritage Consulting.



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XPECTRALTEK: A NEW PATH TO ART CONSERVATION

By António Cardoso

The desire to uncover all the secrets of a painted surface in the attempt to know it better is a common goal among most, if not all, art conservators. This need to understand, in a more profound way, a specific piece of history that we may have in front of our eyes has a deep impact on the way we perceive the world around us.

XpeCAM X02



XpectralTEK staff portrait. Image courtesy of XpectralTEK.

TION



Art conservation as a profession is always searching for new and interesting innovations that could help to improve its key tasks. Since the beginning of the profession, new technology and methodologies have always been welcomed into our field. There are even some technologies that had applications in art conservation almost simultaneous to their original applications, such as the use of X-rays.

The technological revolution we are experiencing today is introducing more innovations to our field in the areas such as artificial intelligence (AI) and neural networking, just to name a couple. The application of AI and neural networking, when used to acquire data through user-friendly programming, will change how art conservation is practiced and perceived.

The XpeCAM project (xpecam.com) is the result of almost ten years of research. More than just providing a portable spectral imaging system, the XpeCAM X02 project aimed to develop an integrated and collaborative platform utilizing both hardware and cloud-based technologies. These new technologies are coupled with the analytical methods which extract data from both the visible and the invisible light spectra on any colored surface. This project began as a search to make analytical research more easily accessible to art conservators, allowing for more streamlined technical research and less dependence on an external analytical team or lab.

By integrating the Internet of Things (IoT) within the XpeCAM Platform, it will be possible to connect any XpeCAM device online and exchange multiple types of data, and in the near future even other spectral imaging devices will be able to operate inside this platform (from xpecam.com).

With this technological approach, we are bringing four new outcomes to the art conservation world:

- A virtual assistant to every art conservator that will help in the everyday tasks
- A fully automated friendly user data acquisition solution
- A technological web platform that will be able to connect to any data acquisition device
- Using the latest artificial intelligence and augmented reality solutions, it brings new perspectives on the way art conservation is implemented and perceived.



All article images and logo courtesy of XpectralITEK





Although spectral imaging technology is at the core of XpeCAM applications, the real innovations are seen in the AI aspects of these new tools. We are foreseeing, in the near future, the ability to create a real virtual assistant for the art conservator. XpeCAM solutions will not only help users to better understand each art piece thanks to its analytical possibilities and features, but it will also help the user to find the best approach to all the challenges that the user will face in daily tasks, always in a complementary mode. XpeCAM web solution was also created considering all the latest security and RGPD issues, in a way to guarantee that all the user data and knowledge is safely protected from outside access and manipulation, a reality that was considered as a key factor for the future success since the beginning of the project.

Right now the first version of the XpeCAM platform, as an outcome of the XpeCAM X02 Project, is being beta tested with several of our key partners in the UK, France, Portugal, Italy and Greece. These tests will also help improve all the collaborative features implemented inside the XpeCAM platform, which will enable conservation communities to work in a closer environment and obtain better and more efficient results.

Soon any type of conservation practice—be it at a university, a company, a group of museums or an in situ project team working half-way around the world—will be able to perform and follow key analytical conservation operations on their own.

With these new tools come new and unexpected ideas for possible application. XpeCAM can not only help to better inform the conservator, but can also be used to educate the general public as well as cultural stakeholders in a more efficient way. This new realization is pushing our team onto new paths that we did not perceive at the beginning of this journey, but a challenge that we have embraced as part of our mission.

In the end, the application of such novel technologies brings a new set of questions and challenges that need to be considered. With the XpeCAM platform now running, new perceptions and opportunities for use in the conservation field have appeared and deserve to be considered. Our team is committed to implementing improvements and passing this knowledge to all our partners and potential end users.

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António Cardoso has been an IIC member since 1997. With a master's degree in art conservation and an MBA in marketing, he has been, for the last 20 years, CEO of Signinum – Gestão de Património Cultural in Portugal. As a cofounder of XpectralTEK in 2015, he has devoted his time to the R&D of new products and applications that can help every art conservator to be more efficient and productive in their daily work.

OTHER FORMS OF REGULATION AND CONTROL

By Yara El-Sherbini with contributions from Jakki Godfrey and Kate Wight Tyler, introduction by Sharra Grow



Over the last few months, I've had the great opportunity to work with artist Yara El-Sherbini and two fellow conservators, Jakki Godfrey and Kate Wight Tyler, in discussing Yara's up-coming exhibition at the CUE Art Foundation in November 2020. The four of us have engaged in several discussions, exploring the highly charged issues presented in Yara's use of hygrothermographs and fleshing out these issues from a conservation perspective. If you are in New York City, we hope you will take the opportunity to see the show (11 November-15 December 2020). Yara's provocative installations are sure to instigate further discussion and introspection within our field no matter where you are in the world.

Sharra: Can you talk to me about your project with hygrothermographs?

Yara: I have been working on a new artwork for a solo show in New York and wanted to explore measures of regulations and control within society with a particular focus on issues that have become more apparent within the context of the pandemic and the BLM (Black Lives Matter) movement in 2020. I am fascinated how hygrothermographs measure and record temperature and humidity in museums as a way to regulate and control an environment. They are positioned on the periphery and thus out of sight. I will be using them as a medium to explore wider political issues around regulation and control that is often out of sight. I began a dialogue with three art conservators (Sharra Grow, Kate Wight Tyler, and Jakki Godfrey) as a way to open up a dialogue with a profession that rewards invisibility and being out of sight but who have an incredible amount of power to shape people's experiences and control an environment.

Yara: Your professional culture rewards invisibility. Does this end up stripping conservators of power within a collecting institution or does it actually give you power to shape and control visitor experiences? Does your role as an art conservator reference notions of power, visibility, and control?

Sharra: So, yes, traditionally, we are invisible to museum visitors and patrons who see the art, the idea being that if we've done our job right, the viewer won't even know we've done anything to the object on display, won't even know we've been there.

I think this is actually a position of great power, and this idea of the conservator--invisible, behind the scenes, controlling how the public will view an object and what parts of the object will be conserved and displayed--has been the topic of much discussion quite recently, especially within the conservation community. For conservators right now, we are realizing that this may mean taking a step back from our current practices in order to better understand what repercussions our decisions have, so that going forward, our good intentions won't be naïve or narrow. I am reminded of the saying "the road to hell is paved with good intentions."

One major change that is needed is to diversify the collection care personnel in our institutions. With a more diverse staff we will collectively have a much more well-rounded understanding of our collections and make more informed decisions on how to preserve and present an object's history and how patrons relate to these objects. While this might be one of the most impactful changes, it is likely one of the hardest.

While we are initially pleased with and praised for our invisibility, I think it has contributed to the lack of diversity in our field. By remaining purposefully behind-the-scenes, we have become a profession that is only known to those privileged enough to be allowed the behind-the-scenes



peek. And if you don't even know a profession exists, how can you take those early steps toward pursuing it?

Yara: I think this is fascinating, this idea that only a position of privilege allows people to know these professions exist. Do you feel that offering work placements for teens, or giving talks about your role at schools will help a younger generation know more about such roles?

Sharra: Absolutely, that is a big part of opening up our profession to new audiences. In the last decade or two, there has been a push for more public outreach in our field. And certainly, more museums are creating summer camps and internship opportunities for school-age children. However, without a deliberate plan for outreach to underserved communities, these opportunities will still go mainly to privileged groups and neighborhoods. We cannot be passive in the selection process if we want real change.

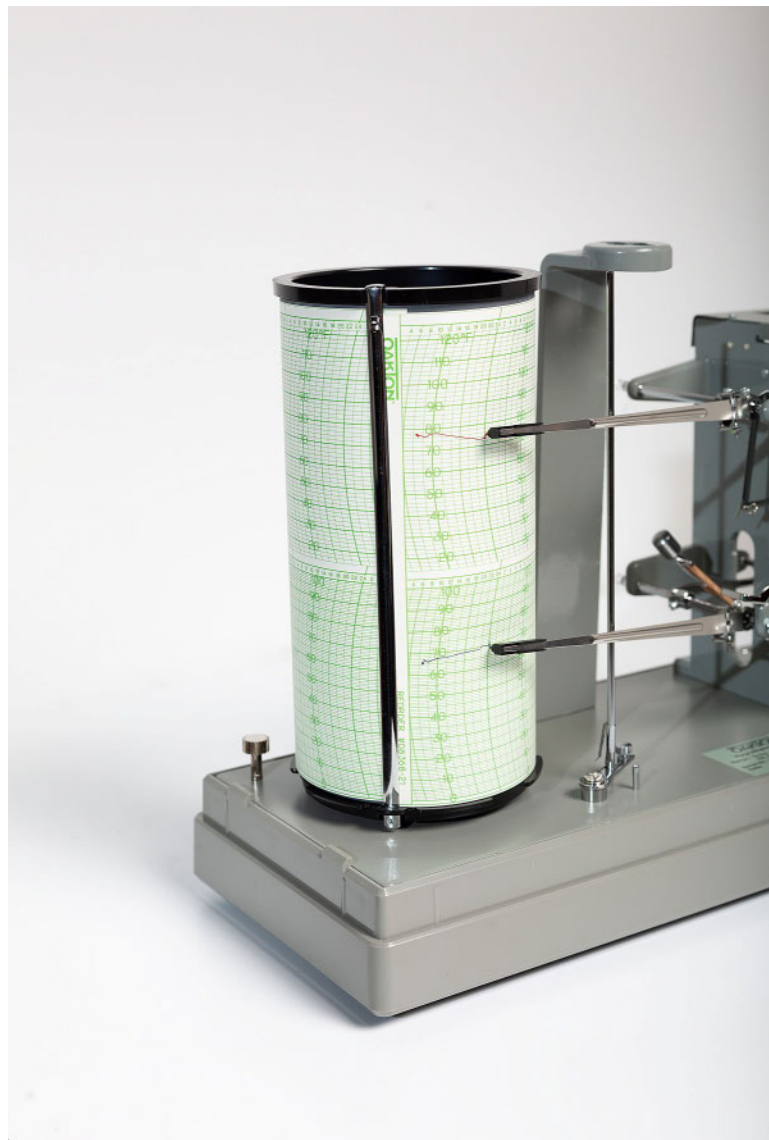
Jakki: Speaking to the idea of the conservator being invisible within museum culture and staff structure, other decision makers, such as curators and design staff, often forget what we conservators can do besides just making things look nice for exhibition. We can also give more information about an object, we can identify materials and do analysis, and our fellow museum staff often forget that. Or, sometimes we give them material or analytical information they requested, but it is ultimately ignored. Because of our invisibility, we are an underutilized resource within the museum.

Sharra: can you tell me more about how you are using the machines to explore regulation and control?

Yara: Hygrothermographs use human hair to measure temperature and humidity. Ethnographically speaking there are only three types of hair based on race: Asian, African, and Caucasin. I changed the hair in three machines, replacing it with these three hair types. These machines will be the only work in one of the galleries so the very idea of them being there to serve the purpose of preserving an artwork, while they themselves are the artwork, is a playful shift. The data collected will then be framed to allow comparative data analysis, where over the four-week install there will be five weeks of data (I'll record the installation week also).

I want to create a dialogue about the engineering of data in our data driven society, especially in the context of race and racial difference. Which racial hair type will be more sensitive to change, and how is data interpreted and used? I am interested in the fact that there will always be a degree of error with such devices, yet these mechanical devices are still used.

Sharra: I think people often assume that data we are collecting from machines is perfect, that it's unbiased. But, as conservators, we know there is quite a lot of room for error in the analysis that we do, and even with the highest training and great care, you can get some strange or misleading results just because nothing is perfect or fault-proof.





With the hygrothermograph as well, there is still this human element to setting up the machine, which can lead to even more unintentional user error. And then one could also intentionally manipulate the data to better serve a certain desired outcome.

Yara: I'm interested in things that happen behind the scenes and how people don't see how things that are presented to them have been framed; by curators, art conservators, or by the context of the museum itself. Tell me about other forms of control held by art conservators in the museum that shape how art is seen.

Kate and Jakki: Other forms of control are often a result of our efforts to preserve the art. Things such as placing vitrines on an object, frames and glazing on a print, showing works on a pedestal or behind a stanchion, as well as exhibiting works under specific lighting conditions, are all examples of this. We do consider how these things directly impact the context of the art, but our primary goal as custodians of this work is its preservation.

Yara: As conservators you use environmental monitoring to prevent damage and protect the artworks, similarly to how the state says they are enforcing measures to protect and prevent. Is it possible to protect something without controlling its environment? What is the relationship between protection and control?

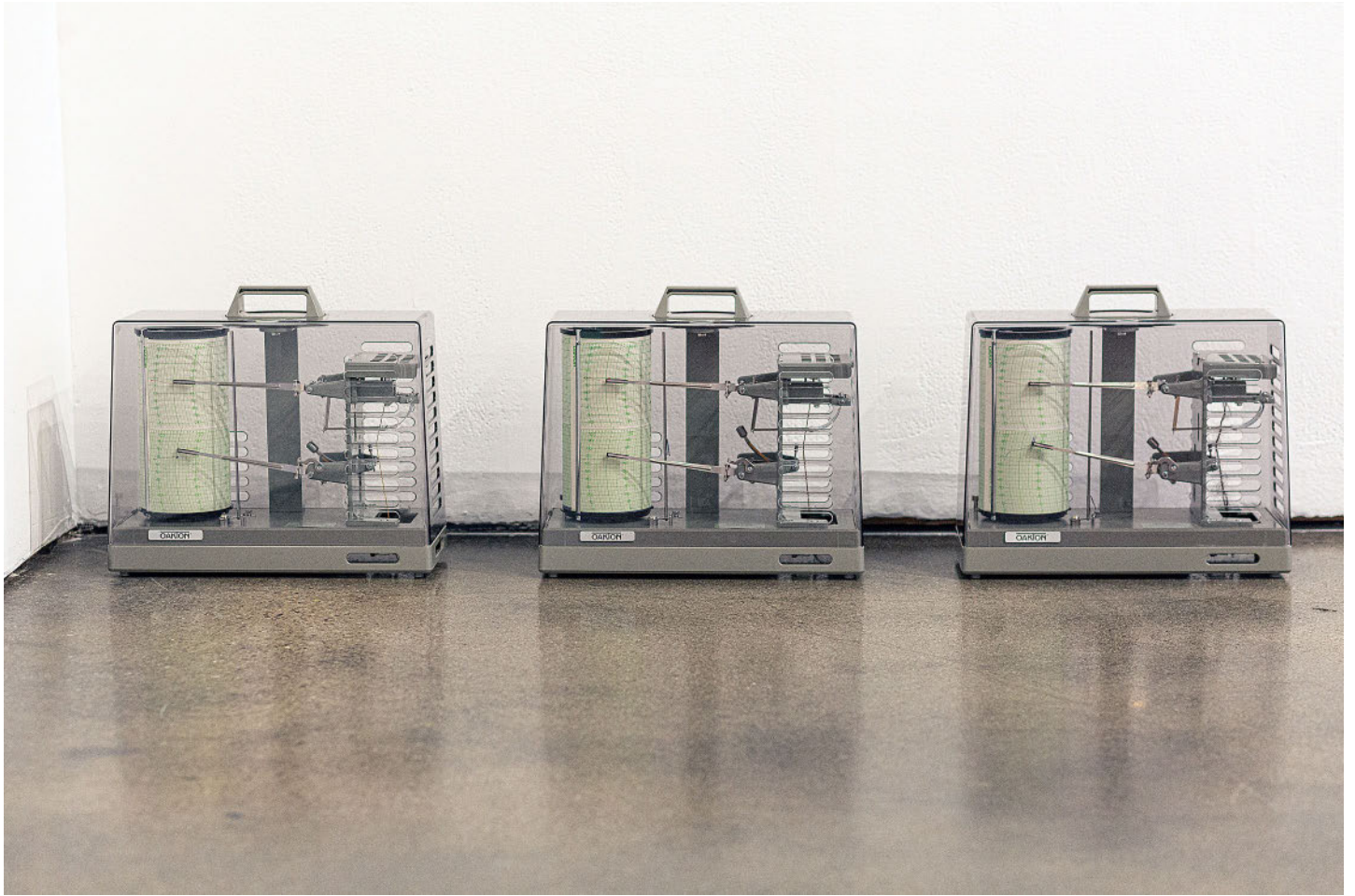
Kate: I like that your work brings this question into the gallery, because I know it has been on our minds a lot lately. It seems people are realizing that, even with the best intentions, when you try to protect something an unequal power relationship is created. With art it is even more distinct, because if artists aren't part of the decision-making process then this issue is intensified. One solution is to empower the thing you are trying to protect, so we need to consider ways to do that in the exhibition space. We need to think about how we as conservators can help in making the museum environment more accessible and inclusive. But this also brings up the question of responsibility; who is responsible for the art that's on display in a gallery or museum and is this a role that we could more equally share throughout the community?

Yara: Data collection practices have been under scrutiny recently; how data is collected, interpreted and used. How do you feel about our role in interpreting and maintaining such systems? How much does data inform decision making?

Jakki: I think data collection is important but also problematic. Questions about where the data is stored, who has access to it, why it is collected, and what it is used for are all important to consider. Although the same questions should be asked for all types of data collection, I think the stakes on collecting data on people, for example, are higher than collecting data on an artwork's environment.

Our role in collecting data for the artwork's environment is valuable to help preserve it. We know that in certain





environments artworks can deteriorate. For example, in a high humidity environment mold can grow, and in a low humidity environment a wooden sculpture could crack. Collecting and interpreting environmental data can help us determine that the heating ventilation and air conditioning (HVAC) system needs to be fixed or that a very humidity-sensitive artwork should not get exhibited in a specific space because the environment cannot be properly controlled.

Yara El-Sherbini
Artist

Sharra Grow
IIC Editor, News in Conservation

Kate Wight Tyler
*Objects Conservator
Brooklyn Museum
Cooper Hewitt Smithsonian Design Museum*

Jakki Godfrey
*Principal and Chief Conservator
Boro 6 Art Conservation*

For more information on Yara El-Sherbini, visit her websites: www.yaraelsherbini.com and www.yaraanddavina.com.

Yara El-Sherbini "Forms of Regulation and Control" Curated by Naeem Mahaiemen, will be on view at the CUE Art Foundation (137 West 25th Street, New York City) from November 11 to December 15, 2020. (Open Wed-Sat 2pm-6pm, excluding Nov 25-28) Please visit the website to plan your trip: <https://cueartfoundation.org>

All images in the article depict Forms of Regulation and Control, by Yara El-Sherbini. Photography by Erica Urech, 2020.



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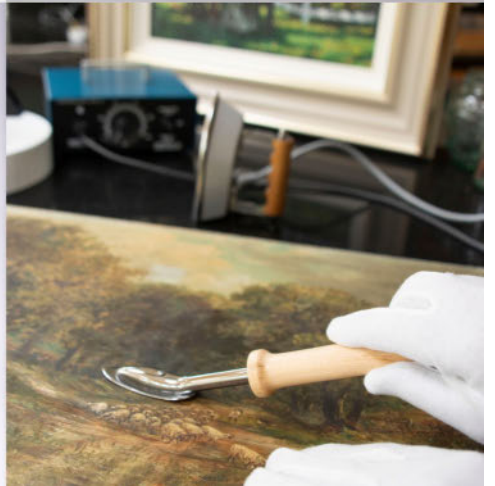
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Linked Conservation Data

<https://www.ligatus.org.uk/lcd>

Linked Conservation Data (LCD) is an international research and development consortium working on improving access to conservation documentation records. The LCD consortium is funded by the Arts and Humanities Research Council in the United Kingdom. Its aim is to discuss and report on ways that conservation documentation can be disseminated and re-used more effectively through Linked Data.

We are working collaboratively with IIC, Icon and AIC to produce a **Policy Primer** and **Policy Template** for sharing conservation records and adopting Linked Data methods. These documents are compiled for conservation departments and studios to assist with establishing strategic plans on documentation in the medium to long term.

During the IIC Congress 2020 we will present these documents, discuss their key points and how they may affect planning for conservation departments and studios. We welcome colleagues who are involved in decision making for conservation departments to join our sessions and offer their feedback.

2020 IIC KECK AWARD NOMINATIONS

As we gear up for the 2020 IIC Edinburgh Virtual Congress, we are excited to present the nominees for this year's IIC Keck Award. The winner will be announced during this year's Congress (2-6 November 2020). For more information and registration to attend, visit [HERE](#).

Conservation in Action: Saving the Perth Mummy, Perth Museum & Art Gallery

JP Reid: Exhibitions & Interpretation Officer, Culture Perth & Kinross; Anna Zwagerman: Conservation Officer, Culture Perth & Kinross; Perth Museum & Art Gallery, 78 George Street, Perth PH1 5LB

Conservation in Action: Saving the Perth Mummy was an exhibition at Perth Museum & Art Gallery (14 January-19 April 2020) which showcased how conservators look after the objects in their care and promoted public understanding of conservation. Using material from Perth & Kinross's Recognised Collection of National Significance, the exhibition explored the agents of deterioration, the techniques museum professionals use to treat or stabilise objects, and the ethical issues at play in consideration of culturally sensitive material. At the heart of the exhibition space is an enclosed conservation studio where visitors could watch the live conservation of TA-KR-HB, Perth Museum & Art Gallery's Egyptian mummy, as she was treated. Other related work and events include exhibition films, an interactive "Ask the Conservator" blackboard, public and professional workshops and the development of a new museum including a major conservation programme to assess, clean, conserve and prepare the collection for installation.

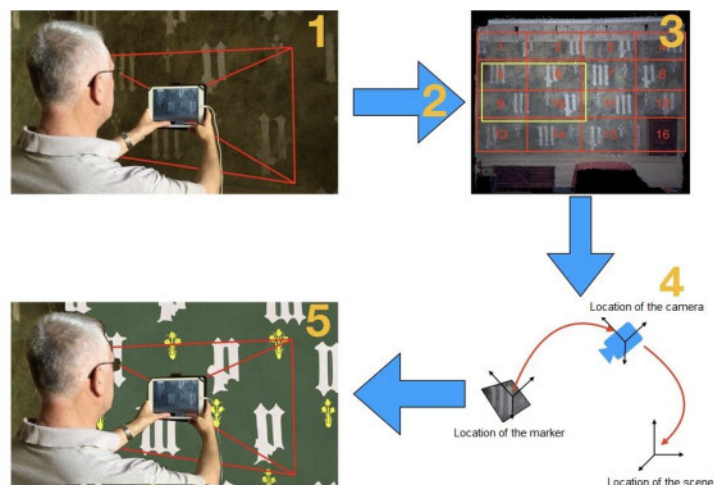


Conservators treating TA-KR-HB as part of the "Conservation in Action: Saving the Perth Mummy" exhibition. Image courtesy of the Perth Museum & Art Gallery.)

The Château de Germolles, A tool to view the 14th-century wall paintings of the Château de Germolles in their lost original splendor.

Christian Degrygn, Francesca Piqué, Gaëtan Le Goïc, Alamin Mansouri, Vincent Detalle, Dominique Martos-levif, Aurélie Mounier, Franck Boocho, Cristina Tedeschi, Marco Cucchi, Jean-Marc Vallet, Anthony Pamart, Jean-Philippe Farrugia, Frédéric Mérienne, Matthieu Pinette

The aim of this project is the design of an augmented reality visualization of exceptional mural paintings (late 14th century) in the best-preserved residence of the Dukes of Burgundy in France. The augmented reality experience effectively accompanies the description, during visits, of the decor documented by archives confirmed by an in-depth analysis and imaging campaign, but difficult to appreciate visually (e.g. gilded thistles). The non-invasive application allows dynamic and realistic lighting of the virtual decor reconstructed from scientific data on a device (tablet) that is easy to use and maintain, making it an excellent choice for the limited resources of the château.



Virtual camera extrinsic calibration functional chain. Step 3 indicates in red the 16 natural markers of the west wall of the dressing-room of Margaret of Bavaria, daughter-in-law of Margaret of Flanders, and in yellow the scene observed (in red for steps 1 and 5). Photo: Jean-Philippe Farrugia, © Château de Germolles, 2018.

Project of Conserving the Tarabin Castle in Nuweibaa, as one of the examples of historical urban buildings in South Sinai, Egypt

Rasha Ahmed Shaheen, Director of the Conservation Dept. Tamer Idrees Mohamed Idress, Director of the conservation of the effects of the Gulf of Aqaba - South Sinai, Ministry of State for Antiquities.

Rehabilitation of old buildings aims to preserve the structure of the buildings to be conserved and to support stimulating tourism for these sites to raise the economic output for them. The importance of preserving and conserving the architectural heritage in Egypt, especially Tarabin Castle in Nuweibaa as one of the examples of historical urban buildings in South Sinai in Egypt, was highlighted. Current status of it was documented. The horizontal projection of the castle with AutoCAD shows the main entrance and the rooms in the castle as well as the stable and restrooms, the documented steps for restoration, and placement of the castle after the completion of the restoration operations.



Example of rehabilitation. Image courtesy of Rasha Shaheen

Sport Lisboa e Benfica, 10 years preserving sporting heritage

Storage, Conservation and Restoration Department, Sport Lisboa e Benfica Cultural Heritage.

The Storage, Conservation and Restoration Department was inaugurated on 2 November 2010 and its mission is to ensure the valorisation, management, conservation, and restoration of the cultural objects that form the collection of Sport Lisboa e Benfica.

Since its creation, the Department has taken an interest in passing on the importance of the conservation and restoration work through several channels: guided tours, *in situ* public interventions, social media and other educational activities.



Visitors in the conservation lab. Image by João Freitas, courtesy of Sport Lisboa e Benfica Cultural Heritage

These initiatives have not only made it possible to disseminate its working methodologies, but also to reduce the gap between sporting and heritage worlds. We promote our work through the social networks of the Benfica Museum - Cosme Damião, through #ReservaConservaçãoeRestauro.

Craig Deller, IIC Fellow, 20 years of public and professional teaching

Graduate Program of Historic Preservation at the School of the Art Institute of Chicago; PBS; Social Media

For decades Craig Deller IIC Fellow has worn many hats in promoting conservation education and public engagement. He has been teaching in the graduate program of historic preservation at the School of the Art Institute of Chicago (SAIC) for 20 years and served two terms as director of communications for the American Institute for the Conservation of Historic & Artistic Works (AIC). Craig has also appeared on the PBS TV show "Antiques Roadshow" (2000),



Craig Deller established the popular Facebook page "The Art of the Conservator" starting in 2017. Image courtesy of Craig Deller.)

educating participants and public viewers. Online, Mr. Deller has also assembled over 130 videos on YouTube, all produced by major museums and institutions, which properly portray our profession, combatting false ideas and examples of conservation. He has also established the popular Facebook page “The Art of the Conservator” starting in 2017, as a non-commercial, educational site for professionals and students, which now has over 10,000 international members. Not limited to one social media platform, Craig has also developed a large LinkedIn presence to enhance the profile of the conservation field.

On top of these accomplishments, Craig has also offered numerous public speaking engagements, tours, and webinars to the public and the profession.

Conservation—Craft or Science? Exhibition and workshop series by the Conservation Department at IAMM, Islamic Arts Museum Malaysia.

Mohd Azizi Mohd Azhar (Project Manager); Afiqah Bt. Mustafa (Assistant Project Manager); Lalitha Thiagarajah (Exhibition Manager & Budget); Nur Alifah Ajlaa Jaafar & Nur Mazidah Mohd Salleh (Marketing & Communications); Kristin Rattke & Nursarah Aqilah Radzi (Multimedia); Munirah Athirah Mior Adnan (Education Corner); Afiqua Bt. Mustafa (Public Programmes: Open Corridor Day); Mohamad Hanif Hafiz Md Shamlan (Public Programmes: Meet the Conservator); Hafizah Iryanti Mohd Nasir (Public Programmes: Workshop Series)

Conservation—Craft or Science? is the title of the recently concluded exhibition at the Islamic Arts Museum Malaysia (IAMM), curated entirely by conservators. The Museum celebrated its 20th anniversary last year, and the conservation department proposed an exhibition on conservation be held as part of the celebration. It was also the 15th anniversary of the IAMM’s conservation department. The team had only 6 months to conceptualise, plan and execute the project with a budget of only MYR20,000 (approximately 4,300 Euro).

The project included an exhibition of conservation case studies with the aim to highlight multi-disciplinary aspects of conservation and create interest among the Malaysian public, especially the younger generation, including programming such as “The Education Corner”, a “Meet the Conservator” session, and workshops targeted toward private collectors and art enthusiasts.

Ghent Altarpiece, Phases 1 & 2: 2012-2019

Conservators at KIK-IRPA

The first and second phases of the research and conservation project of the Ghent Altarpiece were completed in December 2019, with the project’s third and final phase to start after the celebrations and exhibitions that are currently taking place in the context of the Flemish ‘Van Eyck Year’.

Equally important to this groundbreaking work is the way in which the KIK-IRPA, together with many other partner institutions, organisations and governments, have reached out to the public about their work. From the beginning, the conservation treatment was carried out in a specially adapted gallery in the Museum of Fine Arts in Ghent. Through a large window, visitors could witness the conservators at work. The conservators provided regular updates on their activities during talks at the studio window.



Demonstration as part of the IAMM Conservation Exhibition © Islamic Arts Museum Malaysia



Exhibition window where visitors could witness conservators at work. ©KIK-IRPA, Brussels

KIK-IRPA further engaged with the public through exhibitions on the altarpiece and the conservation project in the Provincial Cultural Centre Caermersklooster in Ghent, the publication of several books for the general public, through numerous press conferences, through documentaries that were broadcasted on Belgian television, through public lectures both in Belgium and abroad, through interviews, through social media, and so on. It gave our institution the opportunity to familiarise the public with the importance of interdisciplinary research-based conservation treatments and to enlarge the support base for similar treatments in the future.

An important and unique outcome of the restoration project is the project's public website: <http://clostertovaneyck.kikirpa.be>

Taking emergency action: a rescue operation to save cultural properties in Brazil

Bethania Reis Veloso, Conservator, Federal University of Minas Gerais. Marilene Corrêa Maia, Conservator, Federal University of Rio de Janeiro.

The Fundão dam, owned by the company Samarco Mineração S.A., is a structure integral to ore exploration in the Mariana region of the state of Minas Gerais, Brazil. Tragically, it broke on November 5, 2015, flooding a vast expanse of land along the Rio Doce with ore sludge until it eventually reached the sea. This was an unprecedented environmental, cultural heritage, and human catastrophe, leaving 19 dead. One village, Bento Rodrigues, disappeared, and the mud river seriously affected others.

An emergency rescue operation was organized in order to save the cultural heritage in the region affected by the rupture of the Fundão mine dam. The region is recognized for the richness of its cultural and artistic heritage, both material and immaterial. An exemplary set of churches stands out due to their rich and sumptuous golden and polychrome ornamental carvings in the Baroque style. The rescue operation began with a warning to local authorities on the urgency of saving movable and immovable property in the affected region, as well as the risk of theft and vandalism after the accident. Subsequently, a plan of action was drawn up and executed with support from the fire department and civil defence. The Minas Gerais Public Ministry subsidized all logistics. The team consisted of conservators, an architect, a historian, a local parish representative, and a photographer.

Throughout this operation, movable properties were recovered that were vulnerable to theft due to the abandonment of cities invaded by the ore sludge. Recommendations on post-rescue management were submitted to the responsible authorities. Reflections on the structuring and unfolding of the operation will assist in dealing with similar situations in the future. This experience, unique to Brazil, has emphasized the need to establish action strategies in case of emergencies and catastrophes, as well as to support the preparation of teams that can act in these situations.



Cultural heritage rescue efforts due to the dam rupture and subsequent flooding in Minas Gerais, Brazil. Image by Claudio Nadlin

IIC CONGRESS: CXD BEHIND THE SCENES

Conservation By Design (CXD) is very proud to be a headline sponsor of the IIC Congress this year. The company's commitment to the sector is evident not only through its pedigree in terms of delivery, but also through its investment in many long-term projects and initiatives that benefit the industry at large.

INTRODUCING CXD

Contemporary thinking and practice in conservation, together with changing standards in the sector, leave the conservator with the challenge of balancing the needs of the object, cost and concerns for the environment.

COVID-19 is testing everyone in new ways of working. The new normal, for many, now includes managing and monitoring collections remotely, depending more than ever on having robust preservation approaches and storage solutions that are also compatible with working from home.

Museums, libraries, archives and galleries worldwide have been turning to CXD for its market-leading range of cultural preservation and display products since 1992. The company is able to offer bespoke product solutions through its in-house creative engineering capabilities alongside dedicated factories that manufacture a large range of acid-free archival storage boxes as well as a growing range of conservation-grade polyester pockets.

In addition, CXD designs and produces a wide range of hand-built storage furniture including Planorama®, a unique anodised aluminium drawer storage and display system.

All CXD's products are crafted with care and expertise, using premium materials with the company's status as a Royal Warrant Holder bringing further endorsement.

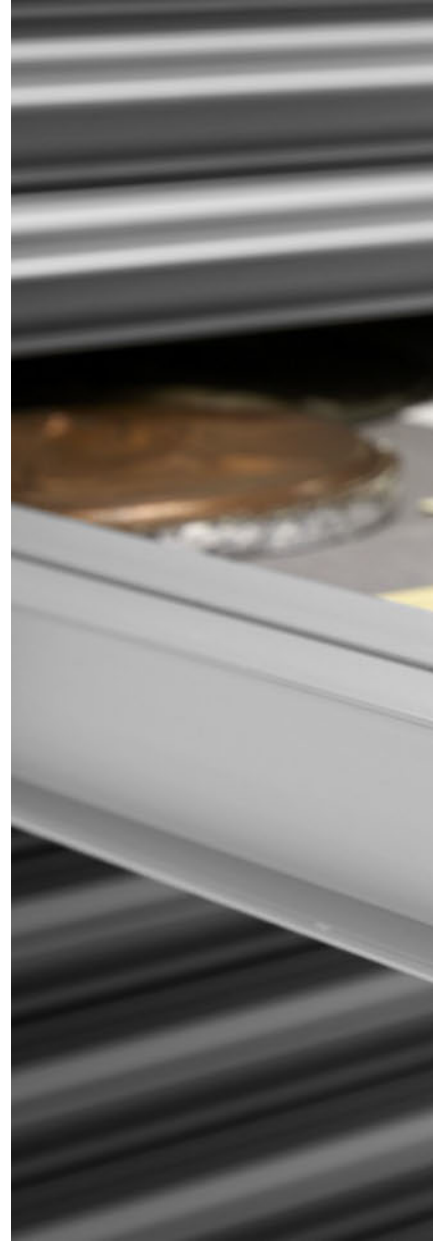
DIRECTION

CXD's commercial director, Caroline Checkley-Scott, is leading the company's proactive and progressive approach to the sector. She joined CXD in 2015 and has spent nearly 30 years in the conservation industry, having worked at some of the country's most famous institutions.

Passionate about the role CXD plays, Caroline explains: "Imagine a world where we didn't look after what was precious to us. We'd lose our history, our heritage, our ability to tell our story. At CXD, we know what is important to those who archive, curate, conserve, preserve and protect, and we use innovative technologies to futureproof the past and preserve cultural heritage for the future."

INVESTING IN RESEARCH

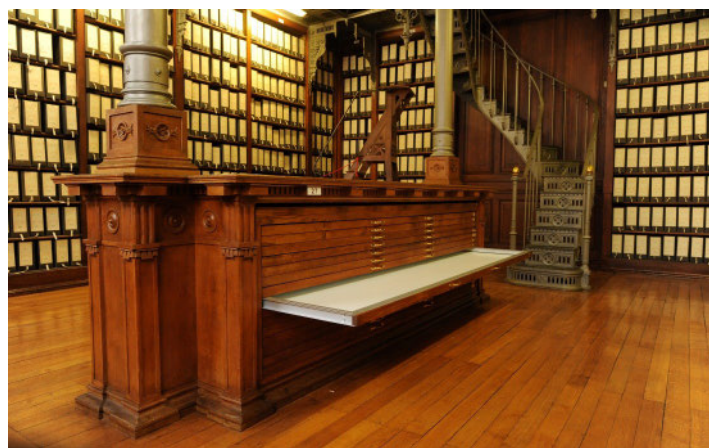
Caroline also feels very strongly about CXD's role in supporting the industry. She says: "Latterly, there has been less on offer in terms of training, and we have a responsibility to



Clockwise from above: Beautifully engineered by hand Planorama at Fitzwilliam Museum, Cambridge. / Planorama at National French Archive. / State of the art solutions for British Museum's World Conservation and Exhibition Centre. / Morana Novak, one of three postgraduate students CXD has funded at University College London (UCL).

Images on following page, clockwise from top left: CXD use innovative technologies to futureproof the past & preserve cultural heritage. CXD's Laurent Martin at the Research Library of Russian Academy of Art. Image taken by Aleksey Kosolapov of The State Hermitage Museum. / Handmade Ecophant Boxes ready for shipping. / *Timecare Magazine*, produced by Conservation By Design, keeps customers in touch with stories and developments from within the industry. / Chester Beatty conservator carrying out vacuum packing of CBL Pma 5. © The Trustees of the Chester Beatty Library, Dublin. / Conservation By Design logo.

(Images courtesy of Conservation By Design.)



support the next generation of conservators, and indeed the progress of the industry, with scholarships, sponsorship and initiatives like *Timecare*® Magazine. <https://www.cxdinternational.com/timecare-magazine>

“We make some of the best products on the market, but we don’t stop there. We need to invest heavily in things like testing and extending our reach around the world.”

CXD has funded major research by three postgraduate students at University College London (UCL), and Caroline adds:

“Historically, conservation research had been somewhat sporadic, but these three UCL postgraduates are working on truly robust pieces of independent work, including what is the ultimate box for an archive. The scholarships make heritage science more accessible, increasing the diversity of the field. They give talented students the opportunity to learn from an industry-leading company, acquiring valuable transferable skills.

“This collaboration also boosts the impact of our research. This will be especially evident in the work of one particular scholar, Morana Novak, who will be speaking at Congress on the subject of Archival box - a tool for the modification of storage environments in historical buildings.”

INVESTING IN SPACE

The loyalty of CXD’s global customer base, together with the increase in the projects they are being awarded in conservation studio design, has seen the company outgrow its previous base in Bedford and move to new premises in Milton Keynes to offer a fully streamlined service.

Find out more at www.cxdinternational.com and follow CXD on social media.

Facebook: @conservationbydesigncxd Twitter: @CXDLtd

Instagram: @conservationbydesigncxd



CXD INTERNATIONAL
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WHAT IS IT THAT THE TECHNICAL COMMITTEE DOES?

AN INSIDE STORY FROM THE CHAIR OF THE EDINBURGH TECHNICAL COMMITTEE, VICE PRESIDENT OF THE IIC

By Austin Nevin

Congresses are central to IIC's mission. Years are needed to prepare for a congress, and many people are involved in organizing each event. IIC congresses are composed of plenary sessions of presentations from international participants, and while the biennial congresses we organise are thematic, they still interest a broad audience of conservators. Truly spectacular locations and social events are quintessential features of our congresses as are the rich content and quality of the presentations.

I believe that the high quality of our congresses is due to the thoughtfully defined theme, the excellent submissions sent in following the call for abstracts, our rigorous selection process, and of course the careful peer reviewing and editing of each paper which is then published in preprints prior to the actual congress presentation. As I witness the final preparations for the [IIC Congress in Edinburgh](#), which will be online for the first time and accessible to an unprecedentedly large and worldwide audience (and free for all IIC members; [register here](#)), it is with pride and admiration that I read the congress papers as they appear online, available for early viewing here: <https://www.tandfonline.com/action/showAxaArticles?journalCode=ysic20>.

As part of the second webinar in IIC's Professional Development Series on "[Writing for publication](#)", I spoke about how abstracts are selected for the IIC congresses. A good abstract requires a clear and concise purpose in which relevance to the congress must be immediately apparent, together with the promise of a presentation that conservation practitioners and scientists will want to not only read in print, but will also look forward to hearing at the congress.

There is great competition to present at our congresses, and we accept only about 20% of abstracts (for either oral or poster presentations). Assessment of abstracts is done by the technical committee based on quality, best practice, novelty and relevance to the congress. Only work which has not been presented before should be submitted to the IIC congress. Most abstracts are scored and annotated by every member of the committee. It is my role as chair to go through recommendations and make a balanced decision about which abstracts to accept as oral presentations or posters. This is a difficult task for which I need to consider both the overall congress programme and inclusivity. Generally, multiple abstracts from the same organisation will not be accepted, and I have always aimed to include and indeed favour international representation at every congress. While there is often consensus from the committee regarding specific abstracts, there is an inevitable uncertainty regarding selection; an abstract may not reflect the impact of a fully illustrated paper, may promise too much, or at the time of submission may be a work very much in progress.

For the selected abstracts, the technical committee sends individual feedback with suggested modifications and improvements to be incorporated into the papers the authors will then write. Every paper is then reviewed by members of the technical committee before final selection—in rare cases papers may be rejected based on quality. The committee then provides detailed feedback to authors; papers may be reviewed a second or even third time before they are accepted by the technical committee to be edited for publication in *Studies in Conservation* in the special congress issue.

It has been an honour for me to have served on the technical committee for biennial IIC congresses for the last 11 years – first as a committee member, led by the late Sharon Cather for the Istanbul and Vienna Congresses, and then as the chair of the committee for the Hong Kong, Los Angeles, Turin and Edinburgh Congresses. I will be handing over this role to council member Isobel Griffin, who will chair the technical committee for the 2022 Congress. In my work on the technical committee I have striven to uphold the values of IIC in the selection of contributions—to recognise excellence and to include diverse voices in conservation, helping newcomers and encouraging non-English speaking experts to participate

and present. Leading conservators and conservation scientists from around the world have joined me on technical committees for the admittedly arduous task of selecting suitable papers and posters from thousands of abstracts, and I recognise you all for your voluntary work (some for multiple congresses) which has shaped these grand events for the last decade:

Adam Klups*, Agnes Brokerhof, Arianna Vanrell Velloso, Bertrand Lavedrine, Boris Pretzel, Brian Considine, Catherine Antomarchi, Claudio Hernandez, David Saunders, Hande Kökten, Hossam Mahdy, Jane Henderson*, Jeanne Marie Teutonico*, Jim Coddington, Jo Kirby Atkinson*, Katy Lithgow*, Lorenzo Appolonia, Lucia Toniolo*, Magali Sehn, Marina Pugliese, Márta Kissné Bendefy, Martina Grießer, Martina Griesser-Stermscheg, Michela Cardinali, Mikkel Scharff, Mirta Pavic, Nanke Schellmann, Paul Jett, Paul Schwartzbaum, Pip Laurenson, Ravit Linn, Sarah Foskett, Sarah Staniforth*, Sharon Cather, Shing-wai Chan, Sigrid Eyb-Green, Song Jirong*, Stefan Michalski, Sujeong Lee*, Terry Drayman-Weisser, Talal Akasheh, Tatja Scholte, Tatjana Bayerová, Tom Learner, Wingfai Lai. (* for Edinburgh 2020)

Every spring and summer in the months leading up to congresses, I have spent days—and many long evenings—reviewing abstracts, a task I shared with my fellow committee members whose expertise and insights, cross-checking and knowledge of the field are essential for selecting abstracts and providing constructive criticism to authors. In autumn full-draft papers would arrive and require review from two or more members of the technical committee (myself included). This step in the process always requires a careful negotiation of deadlines to allow time for editing, with flexible dates and extra help for those who need it.

I fondly remember cycling across very busy Milan to meet Tom Learner in 2015 to discuss the programme for the Los Angeles Congress, and spending hours on the phone in 2017 with the then IIC President Sarah Staniforth—to the sound of cicadas and my children playing in a park in Florence during a heat wave—to go through the final line-up for Turin. Zoom sessions have replaced phone calls now, and only yesterday I found myself again working with colleagues on the final programme for the Edinburgh Congress, which is going to be fantastic; presenters have been working hard recording their presentations, and accompanying Q&A sessions will be live. I really do look forward to seeing you there!



Cycling in Milan. Image courtesy of Austin Nevin



Austin Nevin, FIIC and Vice President of the IIC, and associate editor of *Studies in Conservation*, is the newly appointed head of department of conservation at the Courtauld Institute of Art.



WINNER ANNOUNCED FOR OUR FIRST-TIME AUTHOR ESSAY PRIZE

Ann Marlene Gagnon wins the prize for her first piece for Studies in Conservation, awarded by IIC and Taylor and Francis.

For the past year, the International Institute for Conservation and publisher Taylor and Francis have been running the First-Time Author Essay Prize to encourage early career conservators to make submissions of significant new work to *Studies in Conservation*, the leading journal for the conservation profession.

Publication in *Studies* can be a significant landmark in a conservator's career, and we wanted to prompt more of our emerging colleagues to take that leap.

Over the past year, all major papers accepted by *Studies in Conservation* were considered for the prize where the lead author was being published in the journal for the first time. Papers were judged by Director of Publications Joyce Townsend, Executive Director Sarah Stannage and *News in Conservation* Editor Sharra Grow.

Ann Marlene Gagnon was selected from a strong field of authors for her research paper "Fabrication of an Ultrasonic Nebulizer: Rate of Flow and Performance Studies".

Joyce Townsend said:

"This is a practical paper that addresses an issue faced by conservators working with many different types of object: what to do when a good tool for the treatment in hand simply doesn't exist. By mid-career, many are just too busy working in their institution, or running their own business, to take the time out to invent what is needed, and then share their ideas."

Sharra Grow remarked on Gagnon's paper:

"Ann Marlene Gagnon's paper is an excellent example of how to explain the complex using clear language and diagrams. Not only is the research applicable to a wide variety of specialties in the field, it is also presented here in a way that makes the research of immediate and practical use to the reader; a mark many well-researched papers often miss."

The prize consists of *Studies in Conservation* publishing partner Taylor and Francis generously allowing free access to the winning paper for one year, with both IIC and Taylor and Francis promoting the paper. This year marked the first, but certainly not the last, First-Time Author Essay Prize, and it is neither too early nor too late to nominate papers for next year's prize.

Sarah Stannage, Executive Director of IIC said:

"It's important to us to offer opportunities for conservators and cultural heritage professionals at every stage of their careers, and being published in conservation's most important journal is a milestone for many. We hope this prize will encourage more professionals to take the leap and submit a first piece – and help us to draw attention to the very best new ideas."

You can read the winning paper [HERE](#).

IN MEMORIAM: PROFESSOR DOCTOR J.R.J. VAN ASPEREN DE BOER (1935-2020)

By Arie Wallert

When scholars, conservators or museum scientists routinely look at their objects with infrared equipment, they seldomly realize where their instruments come from. One of the few honorary fellows of IIC, and one of the first editors (1968-1975) of Studies in Conservation, professor J.R.J. van Asperen de Boer passed away on 25 July 2020.

He is the one who developed the investigative tool infrared reflectography (IRR) that has now become standard in museums all over the world.

As a student in experimental physics, Johan Rudolph (Dolf for friends) Justus van Asperen de Boer did a minor for which he spent three months in Brussels at the *Institut Royal du Patrimoine Artistique* (IRPA). There he was introduced to the interdisciplinary collaboration of conservators, scientists and art historians.

After he had finished his military service, he was employed by the Central Research Laboratory for Works of Art and Science in 1963. He worked there to further develop the possibilities of the infrared instruments encountered during his military service into a practical setup for the scientific examination of works of art.

He obtained his first results somewhere in May 1965, and although the successes were quite spectacular in comparison to conventional IR photography, Dolf was quite modest about it. He could be rather succinct in writing. His seminal publication in *Studies in Conservation* 1966, on infrared reflectography with the Barnes T-4 infrared camera, had the form of a correspondence of just two pages, of which one was solely for the illustrations—a rather modest introduction for a technique that has profoundly changed the way paintings are studied. It is no exaggeration to state that without the invention of infrared reflectography, the fields of art history and paintings conservation would have been entirely different.

He followed up with a publication in 1969 on the use of a system also based on a PbS detector but this time mounted in an infrared vidicon-type pick-up tube. This newer system was much more practical than the cumbersome Barnes camera. And quickly after the theoretical underpinning of the method in 1970 in his PhD dissertation, *Infrared Reflectography, A Contribution to the Examination of Earlier European Paintings*, this approach became standard.

This immediately resulted in groundbreaking research projects, exciting studies and excellent publications. The study by Dolf and Arthur Wheelock on Cornelis Engebrechtsz in 1973 was probably the first publication that demonstrated the full potential of IRR for art history. This was quickly followed by studies with Molly Faries on Jan van Scorel in 1975, and in 1980 Jan Piet Filedt Kok earned his doctorate for his interdisciplinary studies on Lucas van Leyden that he accomplished together with Dolf.

These pioneering years came to an end in the early '70s. At the Amsterdam Central Laboratory, a rather unpleasant controversy on policy issues evolved. The controversies were deep, bitter and personal, and in the end all parties lost. But for the field of art history, the outcome may have been beneficial; it brought Dolf to Groningen. In 1975 Dolf was invited by Professor Henk van Os, of the Art History Institute of the University of Groningen, to participate in the study of early Italian paintings. In 1976 he was appointed as senior staff member, and in 1987 he became professor of scientific examination of works of art, at Groningen University.

His presence in Groningen marked the beginning of a turn toward materiality, artists' materials and technique in art history. This became quite clear in the volume on *The early Venetian paintings in Holland*, which appeared in 1978. This catalogue, in a series on early Italian paintings in Dutch collections, opened with an essay on technical features of medieval Italian painting, covering the making of panels, frames, grounds, underdrawings, gilding, pigments and binders. Each entry was preceded by a section on material aspects of the painting written by Dolf and a student, which provided the foundation for the subsequent art historical discussion on date, attribution, style, function and sometimes reconstruction.



Professors Van Asperen de Boer (adjusting the instrument) and Châtelet (holding the ladder) studying *the Annunciation*, c. 1442, by Barthélémy d'Eyck in the St Marie Madeleine, in Aix-en-Provence. 19.XI.1993

student Dr. Margreet Wolters (RKD The Hague). She curates the research archives, lab notes, reflectograms, paint samples and cross sections that Dolf had assembled over the years. Even as late as 2018/2019, they worked together in attempts to adapt IR cameras to specific requirements.

His last public appearance was in Amsterdam on 18 September 2013 at the opening session of the 5th International Symposium on Painting Techniques. The symposium was dedicated to Dolf, and on the announcement he was saluted by a standing ovation. A salute quite fitting, because in all the presentations at that conference, it was difficult to find a study in which his technique, infrared reflectography, was not used.

Arie Wallert

The earliest examples for this model were the National Gallery volumes on its Italian and northern European paintings. In those museum catalogues, results were disseminated from analyses produced by specialists. Dolf introduced this model to the general curriculum of art history. During his tenure in Groningen he arranged for traditional art history students to participate in classes for micro-chemical analysis at the Department for Analytical Chemistry. Art history students were introduced to then novel techniques like infrared reflectography, X-radiography, the identification of pigment particles by light microscopy and micro-chemical analysis and the study of paint cross sections under the microscope. As a physicist he did not shy away from posing art historical questions, and in discussions on art historical problems, his arguments were invariably sound and valid. Together with Henk van Os, he succeeded in creating a meaningful dialogue between the sciences and the humanities in academia, a dialogue that used to be much more common in the museum world. Their object-oriented research, and Dolf's continuous efforts to steer away from the speculative towards the falsifiable, laid the foundation for the discipline that is now known as technical art history. This orientation toward the object may lead to a historiographical reconsideration of the art historical discipline.

After his retirement from Groningen University, Dolf remained involved in various research projects, most of which were presented and published at the Louvain annual conferences, *Le dessin sous-jacent dans la peinture*. His technique remains the standard tool for the macroscopic examination of paintings. He was a participant in many conferences in the field of conservation and conservation science, as well as in art history. He also participated in the Dutch government funded MolArt (Molecular Aspects of Aging in Art) project that ran from 1995 to 2001. In the context of this project, he worked in particular on the development of an AIM PtSi-camera. He also maintained and, it seems, intensified his interest in entomology. His paper on the *Bombus xelajuensis* in Guatemala is probably his most frequently cited publication in the field.

Eventually, his physical condition made it more and more problematic to travel and participate in exhaustive study sessions with heavy equipment that frequently took place in cold, damp and poorly lit churches. While he no longer participated in research projects, he was kept informed on developments through regular contacts with his former



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FELLOWSHIP CORNER

Duygu Camurcuoglu ACR FIIC has completed an MA, MSc and a PhD in conservation/material science at UCL. She has been working as an inorganic objects conservator at the British Museum for over 10 years. She was also the head conservator at the renowned Neolithic site of Catalhoyuk for eight seasons, supporting the site to gain World Heritage Site status, as well as mentoring a number of students and colleagues through their career development. Duygu has been involved with Icon UK as a professional accreditation (PACR) assessor/mentor, and she actively collaborates with international institutions such as IIC and ICOM-CC organising large scale conferences. Duygu is interested in research, building international relationships and career development in conservation. She gives lectures for conservation courses at various universities and takes part in designing and delivering conservation training programmes at the British Museum, (i.e. Iraq Training Programme). Duygu was a part of the team that won the Icon Nigel Williams Prize in 2019.



Duygu Camurcuoglu, IIC Fellow, is an inorganic objects conservator at the British Museum. Image courtesy of Duygu Camurcuoglu.

Catherine Higgitt joined the National Gallery in 1999 as an organic analyst, specialising in the study of paint binding media and other amorphous organic materials, having previously completed a PhD in chemistry. Between 2007 and 2015 she was head of science at the British Museum, also helping oversee preventive conservation activities. In 2015 she returned to the National Gallery as principal scientist, building on her previous research and helping to extend the range of analytical and imaging approaches available in-house for the study of paintings. Her role has included introducing the use of MA-XRF scanning into institutional practice and helping to develop cutting-edge visible-nIR-SWIR hyperspectral imaging equipment. She has a particular interest in the ageing and deterioration of organic materials and in the interactions between inorganic and associated organic materials (e.g. pigment-binder interactions, etc.), or between inorganic and organic materials and the environment. She continues to help deliver the Gallery's preventive conservation programme with a particular focusing on the impact of vibration on collections materials and mitigation measures.



IIC Fellow Catherine Higgitt is principle scientist at the National Gallery, London. Image courtesy of Catherine Higgitt.

MEET OUR TRUSTEES

Alice Tsang is currently a conservation manager at the Heritage and Museums Division, Leisure and Cultural Services Department of the Hong Kong Government where she has been serving for 30 years since graduating in chemistry and later in archaeological conservation, both from University College London.

In the past, Alice worked as an objects conservator at the laboratories located at the Hong Kong Museum of Art, Hong Kong Museum of History and Hong Kong Heritage Museum. During this period, she obtained her master's degrees; one in cultural management from the Chinese University of Hong Kong and the other in museum studies from the University of Sydney.

Besides practical conservation, Alice has developed great interest in conservation education and training and is keen to develop local conservation expertise and engage the community to generate public support for conservation endeavours. In recent years, she has been active in fostering professional exchange with overseas counterparts and strengthening professional ties with conservation professionals world-wide for collaboration and partnership at an international level. This was exemplified by her contribution as an active member of the local organizing committee for the IIC 2014 Hong Kong Congress, bringing together some 500 delegates with a record number of conservation professionals from the East.

Alice was nominated to become an IIC Fellow in 2015 and was elected as a Member of Council in 2016. With the aim to connect conservators and related professionals from the East and the West through IIC—where sharing knowledge, exchanging experiences and addressing varied challenges in professional obligations can take place—she took up the challenge to serve IIC in organizing the IIC-Palace Museum Hong Kong Symposium in 2017 (themed on textiles conservation). The event gathered over 280 conservation professionals from IIC, the Palace Museum and 24 countries and regions from around the world.

Currently in her second term of office on the IIC Council, Alice continues to offer guidance and support in executing the annual IIC International Training Centre for Conservation training programme at the Palace Museum. In addition, she is committed to providing Chinese translations of the major articles in every issue of the *News in Conservation* on IIC's website for the benefit of Chinese readers.

With the experience gained in her working life, she believes that international collaboration and continuous dialogue with practitioners in the field are by far some of the most effective means in elevating knowledge, practice and standards in conservation as well as keeping abreast of the latest advances in this ever-evolving interdisciplinary subject. Alice is looking forward to the opportunity to continue serving on Council to bridge conservators from the East and the West to explore wider collaboration for further ground-breaking initiatives within the conservation profession.



Image of IIC Council Member Alice Tsang, courtesy of Alice Tsang.

CONSERVATORS COMBATING CLIMATE CHANGE

A NEW PODCAST SERIES BY THE AMERICAN INSTITUTE FOR
CONSERVATION'S EMERGING CONSERVATION PROFESSIONALS
NETWORK

By Emma Hartman & Natalya Swanson

Conservators Combating Climate Change is a series of transparent conversations featuring preservation professionals who are actively addressing the climate crisis and its threat to cultural heritage. In each episode, hosts Natalya Swanson and Emma Hartman unpack aspects of this complex issue and discuss what sustainability means in regard to conservation-restoration practice.

This podcast is produced by the American Institute for Conservation's Emerging Conservation Professionals Network's (AIC-ECPN) Digital Platform Co-Officers. Season one was generously supported by the Department of Art Conservation at the University of Delaware in honor of Bruno Pouliot.

The climate crisis is widely considered to be one the most significant and urgent threats to humanity and cultural heritage that we will face in our lifetimes. Since the causes are as complicated and multifaceted as the consequences, it is challenging to know how to begin taking action.

AIC-ECPN produces digital programs throughout the year geared at early career conservators, which are often relevant for preservation professionals at every stage of their career. Since the content is curated by current officers, our shared interest in sustainability motivated us to dedicate the spring 2020 webinar to discussing the climate crisis and its intersection with preservation practice. We struggled, however, to see how this programming would take form: the broad and complicated topic necessitated a discussion-based format, which is difficult to achieve with our traditional webinar platform. It was after Natalya attended the Smithsonian's Stemming the Tide symposium in Washington, D.C., and heard the speakers' resounding message of empowerment, that we were inspired to produce a podcast instead.

The benefits of podcasting are multifold. The shorter, conversation-centered format permits us to engage with more topics and guest speakers than a fixed-length webinar, and the pre-recorded episodes increase accessibility through closed captioning provided on the AIC's YouTube channel. It also allows community members to listen at their own time, which was particularly important considering that the programming was scheduled to be released in late spring, while most of our audience was sheltering in place. We know how daunting it is to discuss the climate crisis, and we



Emerging Conservation
Professionals Network

Conservators Combating Climate Change can be heard on all major podcasting platforms and at Anchor.fm/conservatorscombatingcc. Image courtesy of the AIC-ECPN. Click the image above to listen.

were especially concerned that discussing a second global crisis during the pandemic might overwhelm, rather than empower, our community. Thus, when we began planning for the first season, our primary goal was to host conversations that would inspire action through transparent dialogue with professionals at various stages of their careers. Addressing the climate crisis requires every sector of our society to be critically examined through the lens of sustainability, compassion, and equity, and we feel it is vital that all community members, regardless of their title or level of experience, feel included in our discussions and empowered to enact change.

Though ECPN has had a formal [webinar program](#) since 2012, this is the first podcast project for ECPN and for the AIC as a whole. While we are both enthusiastic consumers of the medium, neither of us had ever produced a podcast, and so we faced a steep learning curve at the start of the project. Fortunately, the rise in podcast popularity over the past several years has resulted in an abundance of available resources and information about how to get started as a podcaster. After a brief foray into the world of audio recording and producing, we decided on a fairly low-tech approach using the smartphone application [Anchor](#). The application offers a free, user-friendly platform to record, edit, and distribute the series to common podcasting platforms (Spotify, Apple Podcasts, etc.) all in one interface. Anchor also permitted us to record from multiple locations at once, which was critical, given social distancing guidelines and our speakers' locations across the world.

Following consultation with fellow ECPN officers, we structured the first season around four guests, each invited to share how the changing climate has affected their professional practice. Since this program replaced our spring webinar, we reallocated funds usually reserved for the webinar to provide a modest honorarium to each invited guest.

We [opened the season](#) with a short trailer to introduce ourselves and our goal "to engage and empower a broad audience of collection care professionals and to inspire bottom-up change in labs and cultural institutions." We also explained that the exploratory series was intended to gauge audience interest in the topic and we welcomed feedback and input from community members.

To establish the foundations of what sustainability is, and is not, we [welcomed Henry McGhie to the program](#). Henry is an ecologist, established museum professional, and principal of the consultancy [Curating Tomorrow](#), and he openly shared knowledge he has gained from working at the intersection of sustainability and institutional museum culture, as well as [his strategies](#) for integrating the [Sustainable Development Goals](#) into established museum practices.

Next we spoke with Madeline (Maddie) Cooper, an early career conservator and current graduate fellow at the Winterthur/University of Delaware Program in Art Conservation, about her experience working in South Florida where the effects of climate change are felt on a daily basis. In the [episode](#), Maddie shared how this training shaped her professional trajectory and how she is [directing her graduate studies](#) to focus on preventive conservation and disaster preparedness.



Museums and the Sustainable Development Goals: A how-to guide for museums, galleries, and the cultural sector and their partners. Courtesy of Henry McGhie, Curating Tomorrow, 2019. Click on the image for more information or click [HERE](#).

The nature of podcasting and its episodic format also allowed us to continually assess and modify our programming in real time. In May, following the murder of George Floyd at the hands of the Minneapolis Police Department, and the subsequent resurgence of protests and the [#BlackLivesMatter](#) movement, we joined our community in reflecting on the injustices of systemic racism and reexamined the environmental movement

and reexamined the environmental movement

The infographic is set against a green background with white icons and text. It features six circular icons arranged in two rows. The top row includes icons for waves, a thermometer, and a lightning bolt. The bottom row includes icons for a building in water, a swirl, and a warning sign with a clock. The central text is in a dark green box.

Sea Level Rise

Sea level rise along the U.S. Gulf and East Coasts is among the highest rate in the world

Temperature Increase

Temperature increase can cause stress to HVAC systems, more frequent and more extreme heat waves, increased frequency and intensity of wildfires, change in the geographic range and distribution of pests, and thawing permafrost

Extreme Weather

Increased frequency and intensity of hurricanes, extreme precipitation events, and heat waves can cause damage to infrastructure, floods and landslides, and desertification

Climate Change for Cultural Institutions

What you need to know

Coastal Flooding

Sea level rise causes increased tidal flooding, increased damage from storm surge, fresh water desalination, and rising water tables

Decreased Air Quality

Wildfires and increased pollen concentration cause high air particulate concentration

Climate Change as a Risk Multiplier

Climate change can increase risk and vulnerability to cultural heritage that is already at risk

Produced by: Madeline Cooper, WUDPAC Graduate Fellow 2019

Climate Change for Cultural Institutions: What you need to know. Courtesy of Madeline Cooper, 2019. Click on the above image or [HERE](#) for more information.

through the lens of civil equity. In a special mini-episode, Natalya shared what we learned about the [intersectional nature of climate justice](#). We examined the ways in which climate change and political [responses to disaster recovery](#) cause [disproportionate harm to marginalized communities](#), and the [renewable energy sector's](#) potential for leveling wealth inequality caused by racial disparities, while also saving institutions money and improving community well-being. Admittedly, it was challenging to follow through with our commitment to positive programming for this episode. Feedback from our listeners reassured us that they appreciated this episode and shared commitment to antiracist work.

Creating this mini-episode, entitled "[Why Climate Justice = Social Justice](#)," shaped the rest of the season's programming. When we spoke to Francis Lukezic, objects conservator at the Maryland Archaeological Conservation Laboratory, about her work on the [Nunnaleq Project in Southwest Alaska](#), we centered the [conversation](#) around the native community whose heritage Francis helped to preserve. With our final guest speaker, Kate Fugett, objects conservator at the American Museum of Natural History, we spoke candidly about the challenges of dedicating time to intersectional environmentalism work while maintaining a full-time job at a busy, exhibition-driven institution. Kate is presently forming a coalition of cultural heritage professionals committed to taking strategic action to address the crisis, and our shared commitment to transparent dialogue and resource sharing made for an [exciting and informative discussion](#). We all left feeling energized to commit to further collective action.

Throughout the season, community members reached out to us to express thanks, give support, and offer suggestions for future guest speakers. Elated with the positive response, and the nearly one thousand plays from our international base of listeners, we publicly committed to producing a second season with new Digital Platforms Co-Officer Marie Desrochers, to be released in spring 2021. We [ended the season](#) by sharing reflections on what we learned from the experience so far, recalling how overwhelmed we felt when we began producing the podcast—the uncertainty of the global pandemic paired with the certainty of increased climate-induced disasters in our future had left us feeling helpless.

Developing and implementing this podcast project was challenging, but it was also deeply empowering. We recognize now that we need not sit alone with our climate grief; rather, there is great power in joining the growing community of cultural heritage professionals engaging with issues of climate justice. We now know that meaningful change begins by recognizing the agency each of us already has. We invite you to join us as we continue to explore these issues in our next season.

.....



Emma Hartman is the Antoinette King Fellow at the Conservation Center of the Institute of Fine Arts, New York University. Prior to graduate school, she held positions in conservation at The New York Public Library and the Indira Gandhi National Centre for the Arts in New Delhi, where she was a Fulbright-Nehru Student Fellow. She received a BA in chemistry and the history of art from Amherst College in 2017.



Natalya Swanson is a Brooklyn-based objects/contemporary art conservator and current Mellon Fellow in Objects Conservation at the Brooklyn Museum. She received her MSc in art conservation from the Winterthur/University of Delaware Program in Art Conservation and her BA in art history from the University of South Florida. She has trained at the University of Amsterdam, Voices in Contemporary Art/Robert Rauschenberg Foundation, Cleveland Museum of Art, The Ringling Museum, and private studios in the Bronx, NY; Washington, D.C.; Chicago, IL; and Miami, FL.

COLOURS IN THE INTERNATIONAL SUMMER SCHOOL

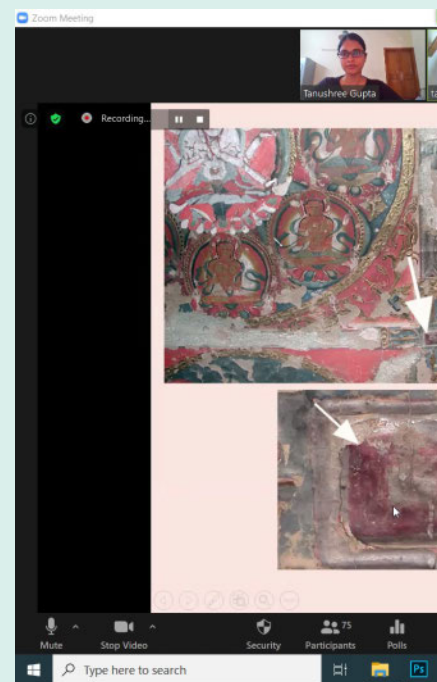
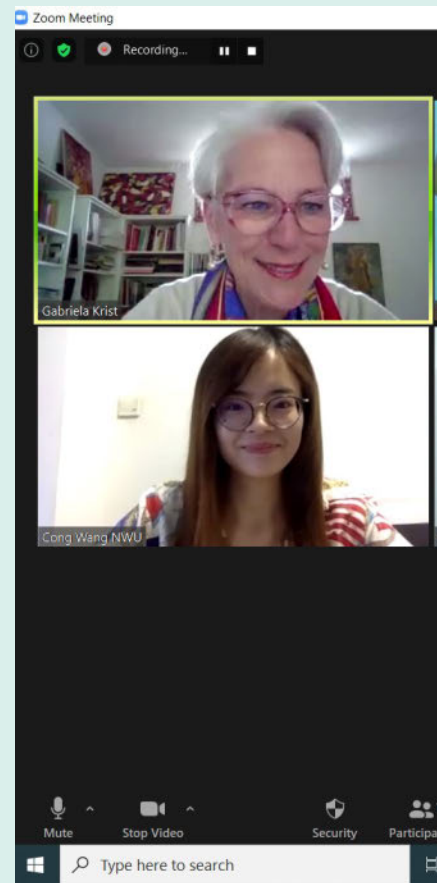
By Tanushree Gupta, Tatjana Bayerová, Gabriela Krist

The Institute of Conservation, University of Applied Arts Vienna developed a new format of providing practical training in conservation through summer schools since the year 2014. Aimed at the participation of the international partner organisations of the Institute, for many years students and professionals from different countries came to Vienna and worked directly with experts in well-equipped laboratories dedicated to the conservation of objects, paintings, stone, textiles, as well as conservation science. The exchange of ideas experienced during these summer schools was enriching, and soon a proposal was put forth to expand and multiply the learning horizons by switching this summer school from Austria to different countries so that each participating organisation might have a chance to present its own cultural heritage and conservation practices.

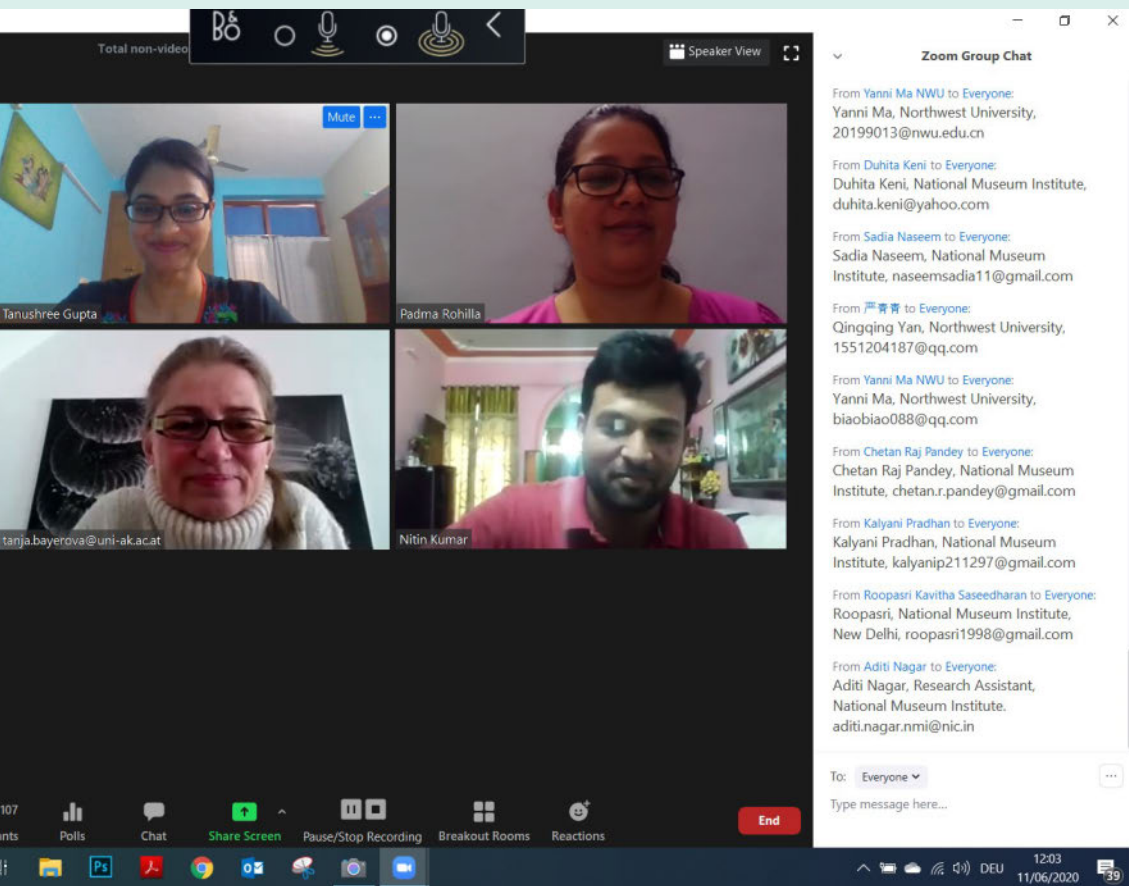
Put on rotation starting in 2019, the summer school programme took place in China and was joined by all the international partners. For 2020 it was to take place in Mongolia but was cancelled due to the restrictions implemented globally to combat the COVID-19 pandemic.

Recognising that changes bring new opportunities, the Institute together with its partner organisations brainstormed possibilities for how to keep their collective bank of knowledge growing by utilising a digital platform for the summer school program. The two crucial deciding factors were to identify a pertinent topic and to have available an expert on that theme. Soon after, a lecture series on the group's most desired topic could be realised, as Dr. Tatjana Bayerová, conservation scientist at the Institute of Conservation, University of Applied Arts Vienna, agreed to share her experience and knowledge on pigments. This formed the stepping stone of International Summer School 2020 Remote with a lecture series on "Understanding Pigments". Dr. Bayerová held lectures over six days, four hours each day, via Zoom. The Institute organised the summer school with the Indira Gandhi National Centre for the Arts, New Delhi and the Indian National Trust for Art and Cultural Heritage, New Delhi. The participants joined from various partner organisations including: China (Nanjing University and Northwest University), India (National Museum Institute of History of Art, Conservation and Museology), Mongolia (National Centre for Cultural Heritage), Nepal (Lumbini Buddhist University and Patan Museum) and Thailand (Silpakorn University).

Pigments form the essential part of painted artworks, and thus a deeper understanding of pigments is a must to reflect on the preventive and remedial conservation of the objects. The lecture series concentrated on the material science of pigments starting with basic definitions, an overview of properties and prerequisites of artists' pigments. This was followed by a systematic account of various pigments and dyes divided into groups according to colour—white, yellow, red, blue, green, brown, black—with emphasis on the use of historical pigments. The chemical composition, properties, origin, history of use,



Top: Welcome address by Prof. Gabriela Krist of Applied Arts Vienna. Bottom: Glimpse of (Screenshots/ © Tanushree Gupta, Institute of Conservation, Vienna)

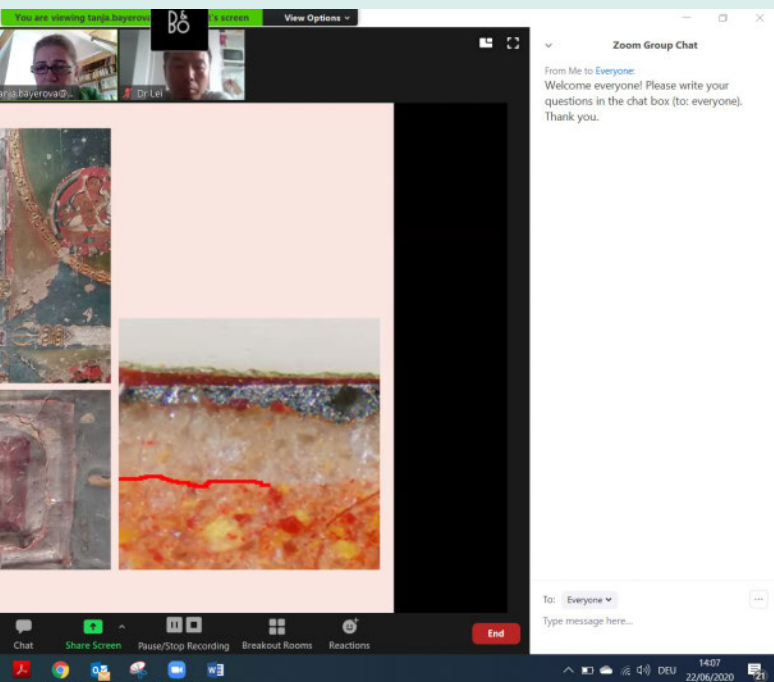


permanence and degradation, compatibility and toxicity of pigments were the subjects of this lecture series.

From the beginner to advanced expert levels, the participants came across many interesting facts that generated more curiosity. For instance, when the difference between a pigment and a dye was discussed, indigo was mentioned as a colorant having the unique properties of both a pigment and a dye. The differences in origin, recipes, and methods of preparation indicated the popularity and exclusivity of various pigments and dyes. The extraction process of cochineal and kermes from the dried bodies of female insects, compared to the mystery and controversies of Indian yellow production, brought many deliberations to attention.

As the chemical structure and the properties differ, so do the patterns of deterioration. Some types of deterioration are quite common, such as discolouration of Smalt—it is easy to identify this pigment by its typical structure in the discoloured areas, as seen through an optical microscope. Some types of deterioration, on the other hand, are rarely found; for example the darkening of Malachite—black rims around the Malachite grains were noted in Baroque mural paintings in Vienna. The properties of pigments were further associated with conservation practices, and health and safety precautions were stressed. For example, when dry cleaning underbound paint layers containing toxic pigments like emerald green, the pigment can spread into the air and can be injurious to health when inhaled.

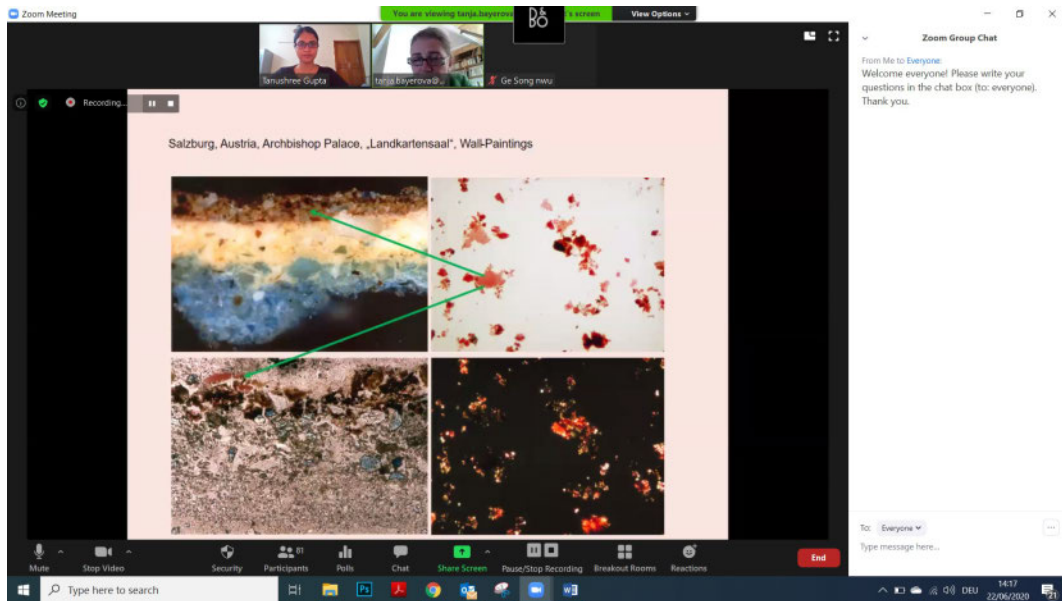
For her PhD, Dr. Bayerová has extensively studied the wall paintings of Buddhist monasteries in Nako, Himachal Pradesh, India. She presented numerous examples from her research describing challenges in identification, possible reasons behind choosing one pigment over another, as well as the course of alteration of the pigments upon ageing. In addition to her own research, most of the painted



st, Head, Institute of Conservation, University of Applied Arts
of the Summer School on Zoom.
of Conservation, University of Applied Arts

artworks that come to the Institute for conservation first undergo material analysis which includes identification of binding media and pigments and any associated reaction; information which informs treatment plans. With such a vast background, Dr. Bayerová shared a rich compilation of cases for which she researched the pigments; therefore the lectures did not just transfer knowledge, they also illustrated an approach for un-puzzling the mystery of each pigment particle in a paint layer.

The topic is vast, and so is the ongoing research. The meticulous lectures have made it easier for the participants to build upon this subject, as discussions led to the identification of new areas of research and possibilities for collaboration. The final session concluded with expressions of thanks to the speakers and to the 154 participants who, in spite of



Glimpse of the Summer School on Zoom. (Screenshots/ © Tanushree Gupta, Institute of Conservation, University of Applied Arts Vienna)

different time zones, managed to join in from different parts of the world. With a hope that the pandemic will be over soon, everyone is looking forward to resuming the summer school program in the real world. As digital media has proven efficient for the task, and as sustainable development is the responsibility of us all, participants and organizers reflected that theoretical lectures can likely be conducted in a similar manner again. However, for practical training, we need access to the laboratories in person, and we must be able to travel.



Tanushree Gupta completed her doctoral studies in art conservation in 2016 from National Museum Institute, New Delhi, where she obtained her master 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.



Tatjana Bayerová joined The Monuments Board of the Slovak Republic and later the Faculty of Restoration, University of Pardubice, Czech Republic, after finishing her chemistry studies. Since 2000 she has been a senior lecturer and head of the chemical laboratory at the Institute for Conservation and Restoration at the University of Applied Arts Vienna. She is a member of ICOM, CCHS, FIDA and IIC-F.



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).



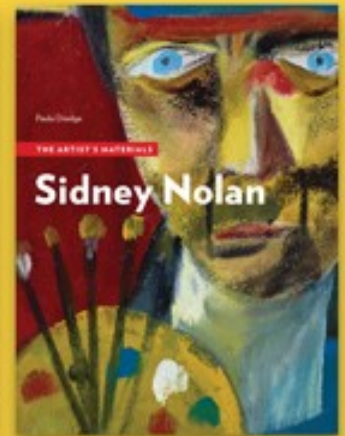
The Conservation of Medieval Polychrome Wood Sculpture
History, Theory, Practice

Michele D. Marincola and Lucretia Kargère
The first English-language book to discuss the history and methodology of conserving medieval polychrome wood sculpture.



On Canvas
Preserving the Structure of Paintings

Stephen Hackney
"Essential reading. This comprehensive book will empower conservators to care for canvas paintings more effectively."
—ICON News

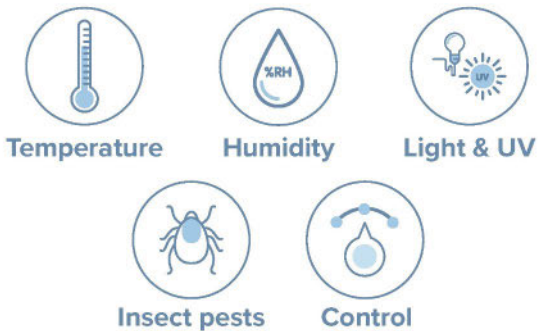


Sidney Nolan
The Artist's Materials

Paula Dredge
"Bold new insights and ways of seeing the works of this iconic Australian artist."
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ON CANVAS

Review by Joyce Townsend

On Canvas: Preserving the Structure of Paintings

By Stephen Hackney

The Getty Conservation Institute, 2020

256 pages / \$50 Getty Store / £40 Amazon / Paperback

ISBN: 978-1-60606-626-3

On Canvas is very much the book of a lifetime's experience, recollected in the tranquillity of *not* working to deadlines in a busy studio. Its author worked in one institution as a painting conservator, conservation scientist and manager for nearly four decades. His long-term research into the deterioration of canvas and appropriate preventive measures to slow the progress of change is captured here, illuminated by decades of practice in the conservation of paintings on canvas.

It is illustrated with many examples from the Tate collection which he knew so well, often later 19th-century and 20th-century examples, because paintings of that age are today perceived as requiring treatment to their weakening canvas for the first time. That first treatment narrows the choices for all later conservators, and they must cope with its consequences. The artist's use of canvas is not neglected in this book, but the main focus is on how restorers have treated canvas in the past, and what conservators should do (and should not do) with it now to extend its survival and reduce the need for interventive treatments such as lining that were once carried out automatically on canvases no more than a few decades old. Lining, as a process, was scarcely questioned until 1974 when the significant conference held at Greenwich, London, discussed its disadvantages as well as improvements in its practice. That event would lead to very active studies into the properties and ageing of canvas for the rest of the twentieth century. Stephen Hackney and his long-term collaborators in the USA and Canada, as well as the UK, carried out much of that research which was widely published and influential. Today these print-only conference proceedings can be difficult of access, so the knowledge shared during them was in danger of being forgotten as participants in such research retired or were never fully utilised by their successors. It is good that such studies are reviewed and usefully summarised in *On Canvas*, with their implications interpreted to a greater degree than they often were in the original publications.

The book, like Caesar's Gaul, is divided into three parts. The first covers past uses of canvas, artists' more recent uses and choices of material, what canvas can be made from and the history of use of treatments such as lining and marouflage that younger conservators will never have witnessed being carried out, though they frequently encounter older paintings that have undergone such treatments more than once. From the mid-twentieth century, not all canvases have been stretched, two-dimensional, rectangular, primed at all, painted all over, or even free of intentional cuts and holes. Lining has ceased to be an option anyway, for non-traditional works that include canvas. Today a never-lined painting is often valued as a better representation of the artist's intention than a repeatedly treated one, and every effort is made to ensure that it remains unlined. Treatments have become more object-specific, less generic than they once were, and necessarily more innovative when the canvas has been used in unusual ways, so they demand more knowledge about canvas generally.

The second part of the book covers properties and ageing of canvas. Paintings and their mechanical behaviour are the sum of their materials, therefore different types of grounds are discussed in this section, as well as cracking formation in paint that has been applied to a canvas support. While the mechanical properties of canvas are very influential on a painting's ageing and appearance—even its survival—museum use as well as artistic use play a big part in its lifetime too.

The third section on conservation covers preventive conservation—the collections care that is routinely undertaken by institutions that actively move around, lend and display their works on canvas as frequently as they store them—as well as active, interventive conservation. This section reflects the author's long-standing interest in preventive conservation measures applied to young, strong canvases to maintain their original and desirable properties for as long as possible, as



n nvas

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Front and back cover images of *On Canvas* courtesy of Getty Publications.

well as his working situation (less common today) when it was possible to re-encounter a painting he had treated decades earlier, to evaluate the consequences of that treatment choice and compare the appearance with other similar works as they came in on loan. The benefits of enclosing paintings on canvas to protect them from mechanical damage, vibration and environmental fluctuations are presented, while the unforeseen consequences of such actions, such as the build-up of pollutants within enclosures, are discussed too. The book thus offers an evaluation of past and current conservation methods, of what worked and what didn't.

The book's title is clever since it includes information *about* canvas as well as paintings *on* canvas. It brings together previously published information from many sources on the subject, clearly evaluated and textualized, and then offers new insights. It will be of great use both to students and emerging conservators as well as to mid-career readers. It is clearly written and rather well illustrated. The cover design is very clever too; on the front of the book is the primed canvas, inviting the artist's brush, while on the reverse is the stretcher—its wood drying out, some of its keys chipped, old labels yellowing on it—and between the stretcher bars, the conservator's view of the grimy and weakened canvas on which the survival of the whole painting relies.

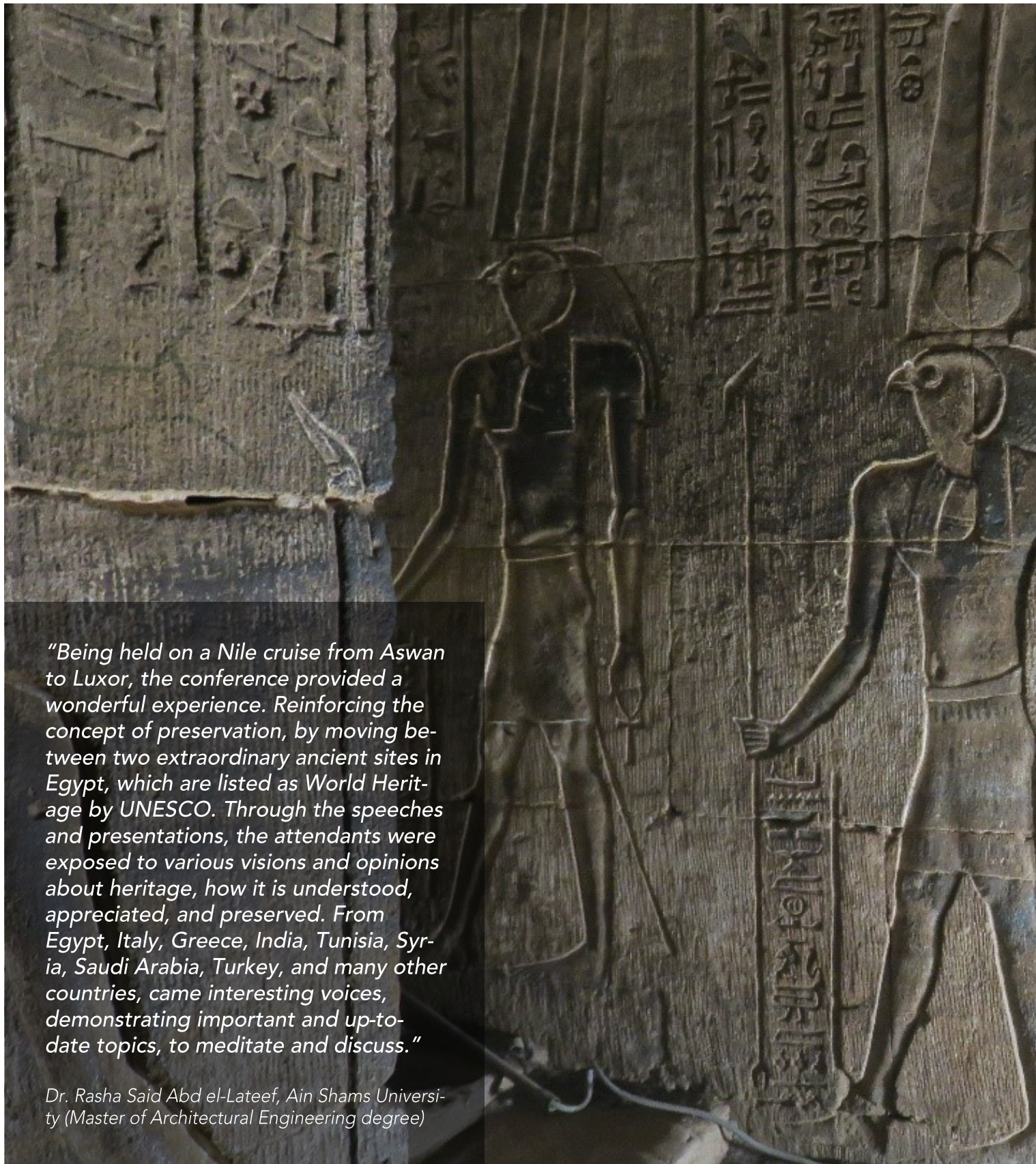


Joyce Townsend is IIC's director of publications, and senior conservation scientist at Tate, London, UK, where she specialises in technical studies of artists of the 19th and 20th centuries, and the deterioration of materials used by artists. She worked with Stephen Hackney on these topics over decades, but rather seldom on canvas, which was his subject.

A CRUISE BACK IN TIME: PRESERVING OUR SHARED HERITAGE

A REVIEW OF THE FOURTH EDITION ON THE INTERNATIONAL CONFERENCE ON THE CONSERVATION OF ARCHITECTURAL HERITAGE

By Toka Amer and Sarah Helal



"Being held on a Nile cruise from Aswan to Luxor, the conference provided a wonderful experience. Reinforcing the concept of preservation, by moving between two extraordinary ancient sites in Egypt, which are listed as World Heritage by UNESCO. Through the speeches and presentations, the attendants were exposed to various visions and opinions about heritage, how it is understood, appreciated, and preserved. From Egypt, Italy, Greece, India, Tunisia, Syria, Saudi Arabia, Turkey, and many other countries, came interesting voices, demonstrating important and up-to-date topics, to meditate and discuss."

Dr. Rasha Said Abd el-Lateef, Ain Shams University (Master of Architectural Engineering degree)

RED HERITAGE

ENCE ENTITLED



Inscriptions that cover the walls of the Temple of Edfu, which are among the most important sources on Ptolemaic Egypt. It provides information on language, myth, and religion during the Hellenistic period in Egypt (IEREK, 2020)

Held successfully for the fourth time, the international conference on *Conservation of Architectural Heritage* is not a mere event but presents a platform for exchanging knowledge, digging deeper into practical topics, disseminating research and creating crucial personal connections.

With the conference held aboard a five-star Nile cruise ship sailing from Aswan to Luxor, our participants were able to meet and greet during check-in to their cabins and suits, their home for the four-day event, as they prepared for an early lunch. With a lounge, a sun terrace, a hot tub, room service and a 24-hour front desk, guests were kept thoroughly entertained in between conference activities.

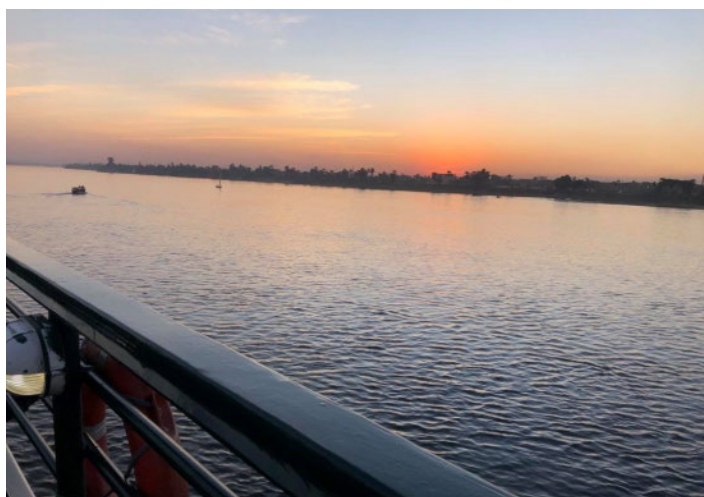
Starting the sail with a historical visit to the famous Philae Temple in Aswan on Isis Island, dedicated to goddesses Isis and Hathor, the site visit ended with a walk on the High Dam, a marvel erected between 1960 and 1970 which has had a significant impact on the Egyptian economy and culture.

To launch the conference, the opening ceremony included a speech by the conference chair, Professor Stella Kostopoulou, an associate professor of regional and tourism development at Aristotle University of Thessaloniki in Greece. She was followed by a welcoming word from Dr. Mourad Amer, the founder and chief executive officer of IEREK –the event organizer.

The plenary session was followed by an invaluable keynote speech titled, “Cultural heritage for development: the local community perspective” delivered by Professor Fabio Pollice (full professor of economic-political geography; director of the Department of History, Society and Human Studies at the University of Salento; and host of IEREK’s first edition of the Urban Planning and Architectural Design for Sustainable Development of 2015 in Lecce, Italy); a perfect ending to day one.

Day two began with a 5am sail to Kom Ombo or *Ombos*, an agricultural town famous for a temple of the same name and for its former title as the City of Gold, followed by breakfast. The plenary session later resumed with a keynote speech on “Erice: From Conservation to Revitalization” delivered by Professor Ferdinando Trapani, an associate professor in urban planning in the Department of Architecture, University of Palermo in Italy and another on “Where It Was, Not How It Was: Notes on Italian Culture of Restoration on Modern Architecture” by Professor Luca Lanini, associate professor, Department of Energy, Systems, Land and Construction Engineering in the University of Pisa of Italy. The speeches were intercepted by Q&A sessions and constructive discussions.

The first session highlighted the importance of architectural heritage conservation and encompassed analyses on approaches and strategies for sustainable tourism and conservation. The session was moderated by Prof. Fabio Pollice and Prof. Stella Kostopoulou. Preceded by afternoon tea on the sun deck, participants then visited the temple of Kom Ombo—built during the Graeco-Roman Period (332





BC-AD 395). With the help and guidance of the IEREK staff and tour guide, the participants and speakers had the chance to walk through the layout of two combined temples including the respective gateways and chapels.

The second session, moderated by Prof. Ferdinando Trapani and Prof. Luca Lanini, resumed in the main lounge as the cruise ship sailed to the next stop, Edfu, a historical Egyptian city located on the west bank of the Nile River between Esna and Aswan. Session three, with the title "Management and Conservation of Architectural Heritage" then followed with the help and moderation of Prof. Stella Kostopoulou, the conference chair, and Professor Ferdinando Trapani.

The third and last day of presentations consisted of an early breakfast on board followed by a site visit to Edfu Temple with the group's own tour guide. As the cruise sailed back to Luxor, participants resumed the fourth session of the conference titled "Architectural Heritage Conservation Techniques", which presented case studies from Peru, Turkey, Egypt and Jordan and was moderated by Prof. Luca Lanini and Prof. Ferdinando Trapani. Following the same track, session five presented "Advancing Technologies and Innovation".

Later during the day, participants relaxed on the deck and savored the view as the ship crossed the Esna Lock, which links Esna to Aswan. This lock is one of Egypt's major tourist attractions which first opened on 1 January 1996 at an elevation difference of 8 meters, 17 meters in width, 221 meters in length and 14.6 meters in depth. After arriving in Luxor, participants visited the famous Luxor and Karnak Temples. The former, sitting in the heart of Luxor on the east bank of the Nile River, was built by the pharaoh Amenhotep III (1390-1352 BC) with walls ornamented with some of the finest carvings. The latter is a complex of sanctuaries, pylons and obelisks dedicated to the Theban triad.

After a dinner back on the cruise ship, participants attended the closing ceremony, which included a panel discussion of the scientific committee which summarized the conference outcomes and made final remarks and recommendations. Entertainment then followed with a Jalabiya party.

The fourth and final morning of the trip was the perfect wrap-up to the event, with a final site visit to the Luxor East Bank where the Valley of the Kings, the Queen Hatshepsut Temple and Colossi of Menmon are located.



Above: Our participants and Speakers guided during a site visit to the Philae Temple in Aswan on Isis Island (IEREK, 2020). **Two left center images:** Introductory speeches by scientific committee members (the conference chair, session moderators and keynote speakers) and IEREK's CEO, Dr. Mourad Amer (Top), followed by the plenary session (bottom). (IEREK 2020). **Bottom left:** The sunrise during the sail to Kom Ombo, the City of Gold (IEREK, 2020). **Bottom right:** one of the many stops during the conference visits where herbs & spices, clothing, jewelry and souvenirs are sold (IEREK, 2020)

ATTENDEE TESTIMONIES

"My participation in the 4th Edition of the Conference on the Conservation of Architectural Heritage was a unique experience for me. It was a strong moment of learning, communication and exchange in an exceptional setting. I thank all the members of the organizing and the scientific committees for their efforts before, during and after the conference."

-Houda Driss Chaabouni, University teacher at UIK (Private Polytechnic School ibn Khaldoun), and member of research unit at National School of Architecture and Urbanism, Tunis.

"It was a great privilege for me to participate in this CAH 4th Edition online, held from 31 January - 2 February of 2020. Although I could not fully enjoy the overall experience at the Nile cruise on-site, I have gained valuable insight from the conference proceeding book second-hand, which contained a variety of quality research papers. I am certainly looking forward to taking part in the upcoming CAH full of discussions, field trips, and marvelous intellectual adventures that would quench my quest for heritage conservation."

-Chungsun Lee, The University of Tokyo, Japan (Graduate School of Humanities and Sociology)



"The moment I saw the details of CAH2020 on the internet, I was highly interested and excited to see it. The conference organizers IEREK team was prompt in updating information about the registration, schedule and travel etc. well in advance, which enabled me to travel. The conference offered a unique opportunity to experience Egyptian heritage along the banks of the river Nile from Aswan to Luxor. The 3-day cruise journey and interactions enlightened us with active sessions about heritage conservation by experts from different parts of the world. The visit to monuments along the banks of the Nile was a rare opportunity. We could imbibe the essence of ancient Egyptian civilization and its grandeur to the fullest extent. All sessions were good and the expert panel were systemic."

-KASTHURBA A K, National Institute of Technology, Calicut, Kerala, India (Department of Architecture)

"I think it was a good opportunity to hear from keynote speeches and other studies that are going on. It is really interesting to get people from many different places talking about the conservation of architectural heritage [...]. I had the chance to discover a lot of other very interesting research. I really appreciate this opportunity. Furthermore, I had the chance to learn about local traditions, culture and heritage in Egypt through visiting some places, such as the Aswan High Dam, Karnak, Edfu and Philae temple. Regarding the hosts, they were very friendly and helpful, I would like to thank them all. A special thanks to Dr. Mourad Amer and Nessma Farouk for trying their best. And I am very happy that I came to the conference, hoping to attend some conferences ahead."

-Mohammed Fahad Alghafis, Qassim University, Al-Mulida, Saudi Arabia and Research student in Welsh School of Architecture, Cardiff University.

"It was a great experience for me; it's my first time to attend a scientific conference which mixes entertainment with a science experiment. The thing that I liked the most was the conference location on the Nile cruise, in addition to the conference program. We were attending presentations and keynotes which contained very valuable information, and in between them, we were visiting several archaeological sites along the Nile from Aswan to Luxor. Really it was a great experience; hope to redo it again."

-Reham K. El-Khadrawy, MSc in Urban Planning, Ain Shams University, Tenders & Studies Assistant General Manager, Egypt Gas Company



Left image: *The Luxor Market by morning (IEREK, 2020)*. Above image: *Site Visit to The Temple of Edfu (57 BC), or the Temple of Horus, the second largest temple in Egypt (IEREK, 2020)*.

ABOUT IEREK

IEREK—International Experts for Research Enrichment and Knowledge Exchange—is an international institution that is concerned with the exchange of knowledge and enhancing research through organizing and managing conferences in all fields of knowledge.

Moreover, IEREK offers workshops and conferences in various disciplines for all professionals. These professional events are unique in the practical way they are delivered and in the certified professionals who teach them.

Our institution continues its activities through organizing and activating scientific programs to spread science and to develop skills on all local and international levels through its headquarters in Egypt and through our partners throughout the world. We also process the work for on-line publishing throughout our international journal and IEREK Electronic Library.

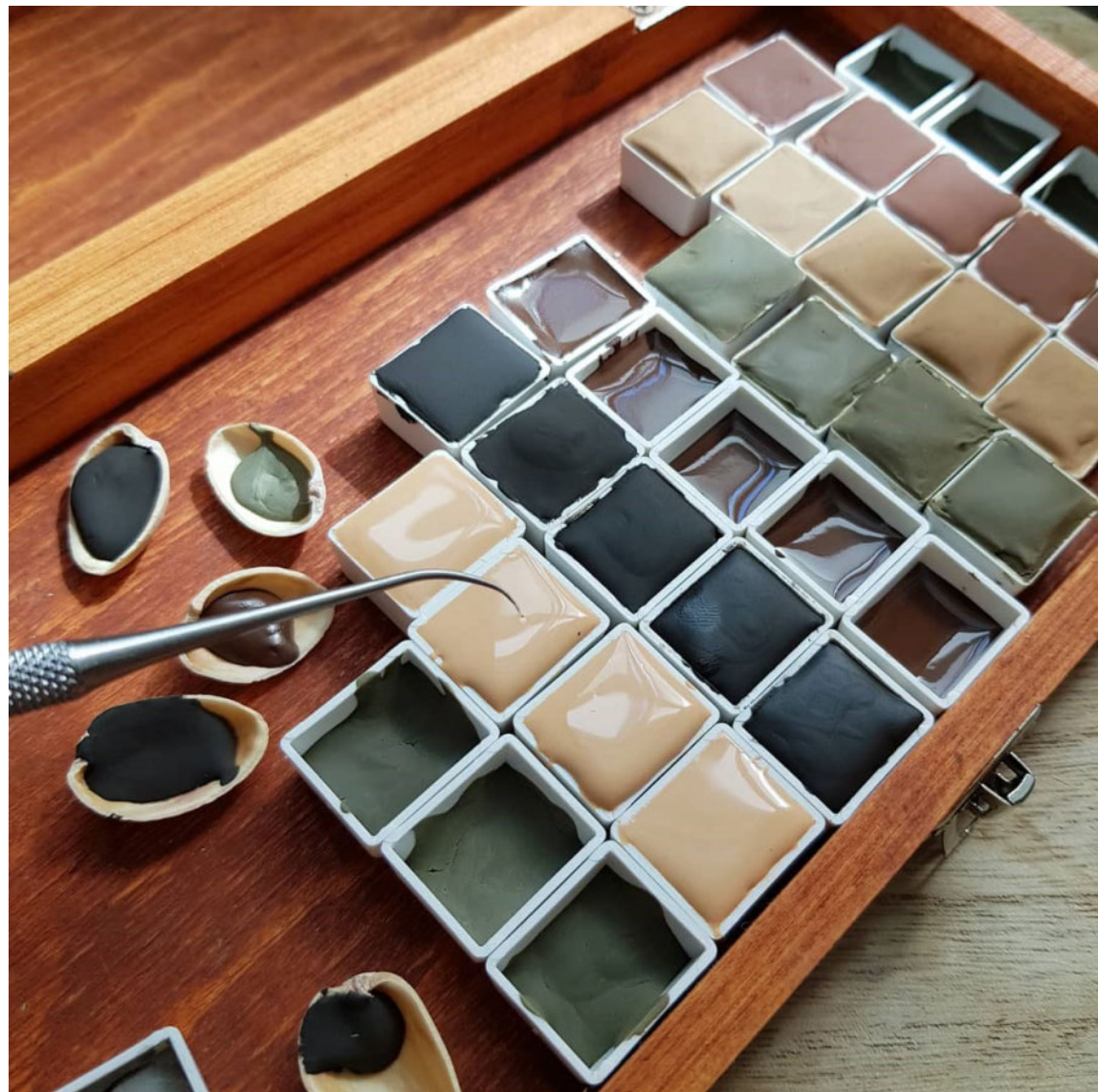
IEREK activities are not only confined to these majors but also include cultural, social, and recreational aspects that would be available in all the events IEREK sponsors, standing by its belief that we all live in one world.



Sarah Helal is a public relations officer at IEREK's Alexandria headquarters in Egypt. She graduated with a degree in political science from the University of Alexandria Egypt. She is an active contributor to a number of non-governmental organizations (NGOs) having association with United Nations agencies.



Toka Amer is an operations manager in IEREK's Alexandria headquarters in Egypt. She is currently an MSc candidate on BIM & digital built environments and acquired her bachelor's degree in architecture/architecture (international) (RIBA Part 1) from the University of Huddersfield, UK.



EARTH BECOMES ART - TURNING ROCKS AND SOIL INTO NATURAL ART MEDIA

By Hedwig Braam

'I can paint you the skin of Venus with mud, provided you let me surround it as I will'. This statement is attributed to Eugene Delacroix in describing the interaction of different colours in painting lifelike images, such as skin colours. The citation evokes an image of mud being a material of little value, with which one can paint beauty despite it only being mud. Though mud may not be as scarce or expensive as mineral pigments made from gemstones, the components (such as iron oxides and manganese oxide) can provide beautiful inorganic pigments such as ochre, umber, sienna and terre verte. In fact, the colours found in soil and rocks have been used by humankind in art and mark making for more than 40,000 years.

I started painting with 'mud' in 2019; I'm not that much of an early adopter. That autumn I graduated from the conservation program at the University of Amsterdam and started my own freelance business. I specialise in modern and contemporary art and work with many synthetic materials and ephemeral artworks. I chose this discipline because I love doing research, testing new methods and materials and the trial-and-error process through the unknown.

After I graduated, I had more time available for my favourite pastime: hiking and spending time in nature. I have always collected nature's treasures, coming home with shells, feathers, bones and rocks in my pockets. One day I came across a beautiful golden ochre in the soil under a fallen tree. Who would have guessed that such a beautiful earth colour existed, hidden away in this Dutch landscape? I surely thought these colours were limited to pigment sanctuaries such as Roussillon in France and the deserts in Australia and the United States.

Not being a paintings conservator and not knowing much about the history of pigments (I have only made one lake pigment during my studies), I discovered a new field to explore and came home with a Pringles box full of soil. Over the following weeks, I read multiple books, articles and websites about the history of earth pigments and the



making of paint. I learned about iron oxide, bog iron, rock determination and levigating pigments. Working with these natural, ancient materials stirred an inspiration in me that I sometimes missed in modern materials—there is something magical about them not being man-made, but having been around for millions of years. I did research about ethical foraging and quickly had many labelled boxes full of rocks and soil from places I visited in the Netherlands and abroad.

And then corona hit. My conservation business, which had just started to get off

the ground, came to a halt and I was homebound. Pigment foraging and paint making became my daily obsession. After waking up I would start grinding a rock before my first cup of coffee, and when I went to bed I would wish my drying paints a goodnight. A phase of playing and learning started: my windowsill was covered in jars of pigments drying in coffee filters, my fridge was full of different watercolour binders, and my garage contained piles of undetermined rocks to be ground into pigments. My arm muscles grew stronger with each rock I crushed and each paint I mulled. I discovered a love for dull-looking rocks and how they all carry a hidden colour, which is brought to the surface by the process of grinding and mulling. I spent many weeks looking for and comparing binder recipes collected from other people until I finally realised there is no such

thing as a perfect recipe. Rather, every rock, every soil, every pigment is different and can have different requirements. It was a valuable learning experience for a freshly graduated academic who is used to taking knowledge from other people's research and books.

I finally let go of my research and rediscovered the value of experimenting. By trial and error, I learned about humectants, plasticizers, preservatives and fillers. I noticed the effect of humidity on drying. I learned to recognise the characteristics of a colour and to understand qualities such as activation, flow and granulation. I became familiar with the hardness of different rocks, learned how easily ochre can be mulled compared to slate, sandstone or quartzite, and which will win against my granite pestle (the current status is 1.5 broken pestles). I learned about making pastel sticks from clay-based pigments that don't need a binder. And during all of this, I felt my connection with nature and the origin of these art materials grow. I felt a connection to artists from all over the world and from any era that used these same materials, which they foraged in their local environments.

The consequences of the corona virus have been a curse and a blessing. I ended up doing a lot less conservation work than I expected after starting my own business. But it gave me the freedom to fully explore and enjoy this new road. By now, I have started my side business [Grondstof](#) (Dutch for 'ground stuff', meaning 'raw material' as well as 'dust from the ground'), which focuses on research, experimentation, pigment foraging and paint making with these earth pigments. I started an [Instagram account](#) (@grond.stof) and connected to other pigment workers worldwide who taught me and inspired me to continue experimenting. I realised many more people are interested in this journey and are fascinated to see the magical alchemy of turning a rock found on the street into paint.

People were amazed by the colours that could be created, and my fellow Dutch were surprised by the colours present in our seemingly bleak landscape. We seem to have drifted away from the origin of colour in a world where everything around us comes in artificial and synthetic bright colours.



All images in article "Earth Becomes Art", co



In response to this, I want to show people the ancient practice of producing colours and the fascinating practice of paint making in order to decrease the distance between ourselves and the colours in our environment. It makes me happy to help people see colour everywhere they go and to promote a natural and sustainable paint medium.

Something else I quickly noticed was that this hobby provided me with large

quantities of paint. Although I love some occasional painting or mark making on a free night, I would by no means call myself a watercolour artist. The meditative process of making the paint is my kind of art, and I definitely have no need for fifty pans of paint. This is why I decided to start selling small batches of earth palettes, with handmade watercolours from my foraged pigments. I am very happy to inspire artists to incorporate nature into their practice, and I found that many artists are interested to hear about the origin and background of the pigments and paints and appreciate the earth colours and the texture the paints leave on paper.

Within a year, I have moved from mainly working with synthetics ('kunststof') to working with mostly natural materials ('grondstof'). Combining conservation with my own creative process has been very satisfying, especially since the former is largely dormant in these challenging times. It has broadened my scope from the small bubble of high art and conservation to the larger world of creative individuals and artists.

It has been a great barrier to overcome my hesitation to listen to my own creative spark, but I can now highly recommend to anyone to keep exploring by doing, and to once in a while make a detour from our academic approach towards more playing around. In this way I believe we can learn a lot about materials and the creative processes which may help us understand the art we encounter in our conservation practice. That is why I walk around with dirt on my hands and rocks in my pocket, following the advice of my fellow Dutch nature-lover, Van Gogh:

*Try to walk as much as you can
and keep your love for nature
for that is the true way to understand art more and more
Painters understand nature
and love her and teach us to see her.
If one really loves nature
one can find beauty everywhere*

courtesy of author Hedwig Braam.



Hedwig Braam is a conservator-restorer specialised in modern and contemporary art. She works as a freelance conservator-restorer in the Netherlands and has been a guest-lecturer at the University of Amsterdam. In 2020 she started *Atelier Grondstof*, where she makes natural earth paints and educates others by providing workshops in pigment foraging and natural paint-making.

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.

CONFERENCES, SYMPOSIUMS

Collections, Communities and Projects
Online Lecture Series: Conservation insights 2020
5 October 2020 (16.00 IST)
Online
For more information contact: conservationtraining.ici@gmail.com

Planning new spaces for book and paper conservation and audiovisual preservation: Procedures and lessons learned
Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series
7 October 2020
Online
For more information visit:
www.chicagoareaconservation.org/membership

A Heritage of Ruins: The Ancient Sites of Southeast Asia and Their Conservation
Online Lecture Series: Conservation insights 2020
7 October 2020 (17.00 IST)
Online
For more information contact: conservationtraining.ici@gmail.com

The Beltway and Beyond: Neoclassical Furniture of Washington DC, Baltimore, and the Coastal Mid-Atlantic
8-9 October, 2020
Virtual conference
For more information visit: http://www.winterthur.org/education/adult/conferences/furniture-up-close-the-beltway-and-beyond/?eb=Furn_Conf

Tips and Tricks: Challenges and solutions for working on-site with limited resources
Online Lecture Series: Conservation insights 2020
9 October 2020 (16.00 IST)
Online
For more information contact: conservationtraining.ici@gmail.com

IAQ2020: Indoor Air Quality in Heritage and Historic Environments
12-14 October 2020
Antwerp, Belgium
For more updates visit: <https://www.uantwerpen.be/nl/overuantwerpen/faculteiten/ontwerpwetenschappen/nieuws-en-activiteiten/indoor-air-quality-2020/>

Distributed Digitization: When All the Work Can't be Done In-House (digiTIPS)
13 October 2020 (10:00-14:00 EST)
Online
For more information visit: https://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx#AchievingExcellence and registration: https://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=b4545a8d-82e4-4bb9-acce-0c1fc18e971e&LIM2020_Content=3#LIM2020_Content

2020 Vision: Current and Future Heritage Preservation Symposium
14-15 October 2020
Rochester, New York, USA
For more information visit:
www.imagepermanenceinstitute.org or contact Jae Gutierrez: jjgpph@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/>

2020 Conference: Dyes in History and Archaeology
15-16 October 2020
Romania (Online)
For more information visit:
<https://39dha2020sibiu.wordpress.com/>

The Dead Christ Resurrected: the conservation treatment of a monumental painting by Matthew Harris Jouett
Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series
21 October 2020
Online
For more information visit:
www.chicagoareaconservation.org/membership

13th North American Textile Conservation Conference
23-29 October 2020
Nashville, Tennessee, USA
For more information visit: <http://natconference.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>**2020 Safety and Cultural Heritage Summit**

29-30 October 2020

Washington DC (Online)

To register visit: <https://www.eventbrite.com/e/2020-safety-and-cultural-heritage-summit-registration-120070954457>**[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>**Collaborative Conservation and the Renovation of the Field Museum's 70-Year-Old Hall of Native North America****Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series**

4 November 2020

Online

For more information visit:

www.chicagoareaconservation.org/membership**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>**Plastics in Peril**

16-19 November 2020

Online

For more information visit: <https://www.museumfuernaturkunde.berlin/de/museum/veranstaltungen/virtual-conference-plastics-peril>**Resource-Challenged Digitization: Operating a Successful Program in a Budget-constrained Environment (digiTIPS)**

17 November 2020 (10:00-14:00 EST)

Online

For more information visit: https://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx#AchievingExcellence and registration:https://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=b4545a8d-82e4-4bb9-0c1fc18e971e&LIM2020_Content=3#LIM2020_Content**Accepting Ambiguity and Subjectivity in Aesthetic Compensation****Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series**

18 November 2020

Online

For more information visit:

www.chicagoareaconservation.org/membership**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>**Plenderleith Lecture 2020 (Icon Scotland Group)**

27 November 2020

Online

More information visit: <https://iconscotland.wordpress.com>**Achieving Excellence in... (digiTIPS)**

15 December 2020 (10:00-14:00 EST)

Online

For more information visit: https://www.imaging.org/Site/IST/Conferences/DigiTIPS/DigiTIPS_Home.aspx#AchievingExcellence and register[HERE.](#)**UBOAT: The U505 Submarine: Conservation Giving Breath to Untold Stories****Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series**

6 January 2021

Online

For more information visit:

www.chicagoareaconservation.org/membership

Exploring Buddhist Manuscript Production: Materials and Merit
Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series
20 January 2021
Online
For more information visit:
www.chicagoareaconservation.org/membership

Collaborative Study of a Roman-Egyptian Mummy Portrait at the Detroit Institute for the Arts
Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series
3 February 2021
Online
For more information visit:
www.chicagoareaconservation.org/membership

Revealing the Splendor of Audubon's The Birds of America: The Materials, Techniques, and Conservation of a Masterpiece: Midwest Regional Conservation Guild & Chicago Area Conservation Group Lecture Series
17 February 2021
Online
For more information visit:
www.chicagoareaconservation.org/membership

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/>

SHAKE in Conservation Talks: Big Research in Tiny Speeches
25 February 2021
Brussels, Belgium
For more information visit: www.shakeinconservation.be/conservation-talks-2021

Icon Textile Group Emerging Professional Event 2021
March 2021 (final dates TBD)
For more information contact: Kelly Grimshaw kellygrimshaw@hotmail.co.uk and visit: <https://www.iiconservation.org/content/icon-textile-group-emerging-professional-event-2021>

Conservation: Out in the Open
Icon Textile Group Spring Forum 2021
April 2021 (Date TBD)
Brighton, UK
Find more information here: <https://www.iiconservation.org/content/icon-textile-group-spring-forum-2021>

American Society of eighteenth-Century Studies (ASECS) 52nd Annual Conference
8-10 April 2021
Toronto, Canada
For more information write to: daniella.berman@nyu.edu and cmculp@stanford.edu

Computational approaches for technical imaging in cultural heritage (7th IA4AI meeting)
8-9 April 2021
The National Gallery, London, UK
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
For more information visit: <http://www.igiic.org/?p=6293>

AIC Annual Meeting
11-15 May 2021
Jacksonville, Florida (USA)
For more information visit: <https://www.culturalheritage.org/events/annual-meeting>

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

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>

Working with Wrought Iron
National Heritage Ironwork Group (NHIG) Autumn Webinar Series
14 October 2020
Online
For more information visit: <https://nhig.org.uk/events/event/webinar-working-with-wrought-iron/>

**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](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-paolo-brazil/](https://academicprojects.co.uk/courses/conservation-of-glass-objects-sao-paolo-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>

Working with Cast Iron

**National Heritage Ironwork Group (NHIG) Autumn
Webinar Series**

4 November 2020

Online

For more information visit: [https://nhig.org.uk/events/
event/webinar-working-with-wrought-iron/](https://nhig.org.uk/events/event/webinar-working-with-wrought-iron/)

**Writing Specifications for Heritage Ironwork (Wrought
and Cast)**

**National Heritage Ironwork Group (NHIG) Autumn
Webinar Series**

25 November 2020

Online

For more information visit: [https://nhig.org.uk/events/
event/webinar-working-with-wrought-iron/](https://nhig.org.uk/events/event/webinar-working-with-wrought-iron/)

Chemistry for Conservators (IAP)

12 January – 12 May 2021

Online course

For more information visit: [https://academicprojects.co.uk/
courses/chemistry-for-conservators-online-course-january-
may-2021/](https://academicprojects.co.uk/courses/chemistry-for-conservators-online-course-january-may-2021/)

**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](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](https://www.minahsong.com/workshop)



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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