



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



Issue 99, DECEMBER-JANUARY 2024

## FEATURES

The housing of Imperial Chinese objects  
is an artform all its own

## STUDENTS

Working with HBCUs in bringing more  
diversity to conservation

## LETTERS TO THE EDITOR

Conservation alphabet soup

## NiC Contributing Staff

**Sharra Grow**, Editor in Chief  
[news@iiconservation.org](mailto:news@iiconservation.org)

**Marina Herriges**, Editor for Reframing Conservation Through Sustainability  
[marina.herriges@gmail.com](mailto:marina.herriges@gmail.com)

**Alexandra Taylor**, Book Reviews Coordinator and Associate Editor  
[alexandra.taylor2@outlook.com](mailto:alexandra.taylor2@outlook.com)

**Ellie Sweetnam**, Fellowship and Membership Programme Manager  
[Ellie.Sweetnam@iiconservation.org](mailto:Ellie.Sweetnam@iiconservation.org)

## About NiC

Published six times a year, *News in Conservation (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.

IIC members have access to exclusive BONUS CONTENT in the magazine, accessible on the IIC Community Platform.

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For the February March 2024 issue:  
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*News in Conservation* is published by The International Institute for Conservation of Historic and Artistic Works, 3 Birdcage Walk, London SW1H 3JJ  
Website: [iiconservation.org](http://iiconservation.org)  
Email: [iic@iiconservation.org](mailto:iic@iiconservation.org)  
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## Cover Image

Front and back covers: Aerial view of Petronell-Carnuntum round-chapel. MoMentPhotographic-0036  
© Maximilian Abensperg-Traun (Gutsverwaltung Petronell) (Story on p. 12)

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# FROM THE PRESIDENT'S DESK



Alison Heritage, the manager of Strategic Planning and Heritage at ICCROM in Rome, makes an interesting point in her article entitled “Heritage and Foresight” in the most recent (Fall 2023) *Conservation Perspectives*, the Getty Conservation Institute’s newsletter on the changing landscape for collections. “It is clear”, she writes, “that we operate within many perhaps unrecognized, self-created boundaries. A notable example is the conceptual and administrative division between cultural heritage and the natural environment which is now gradually being replaced with a more holistic culture/nature perspective. Further examples are the ways heritage is often considered separate to contemporary culture and the distinctions drawn between humanities and sciences within conservation research”.

In November, IIC ran its 7th [Student and Emerging Conservators](#) two-day conference at the University of Amsterdam and online. At the same time, I was attending my home country’s three-day [AICCM](#) conservation conference at the National Gallery of Australia in Canberra. Observing the programme for the first conference from afar, and attending the second, gave me the chance to think about these self-created boundaries. As Alison points out, we have erected these ourselves, such as establishing a difference between us and the older, better resourced and larger world of environmental conservation. But in an increasingly volatile world—in which we face not only the impact of conflict and the climate crisis but also such issues as

the uncertainties of an AI world and the ethical challenges of repatriation—we must establish where we need to bridge these boundaries.

There is little doubt that our scientific and manual skills for recognizing, mitigating and conserving the effects of deterioration—whatever has caused it—will continue to be the bedrock of the conservator’s toolkit. Whilst some professions are existentially threatened by AI—think accountants, pathologists, paralegals—it looks likely that the human touch of our profession will remain essential to ensure the ongoing physical preservation of our cultural heritage. The role of IIC’s *Studies in Conservation*, as the profession’s premier peer-reviewed technical publication, will continue to be important in sharing the research that is being undertaken.

But it is also clear, as many stories in this publication regularly highlight, that conservators are becoming far more engaged in the context of conservation, namely what is driving the need for conservation, what might be the societal outcomes of that work and, critically, where the limited resources available for conservation are best spent. This, in turn, impacts how conservators should be trained, how we appreciate the different evolving and sometimes conflicting views on heritage and how we best interact and collaborate with other heritage stakeholders in responding.

As a thought provoker sent out to delegates prior to the Student and Emerging Conservators Conference, the issue was raised of a growing interest among emerging conservators in reshaping the field of conservation in fundamental ways. This includes pushing for more diversity and sustainability initiatives and addressing problems such as accessibility and diversity. It also includes making connections and building community with the public, institutions and other fields connected with conservation.

Alison Heritage would argue such discussions are vital to safeguard the future health of the conservation profession. IIC will continue to lead the way on these discussions and provide opportunities for our members to dialogue on them.

With my best wishes,

Julian Bickersteth  
IIC President

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# MESSAGE FROM THE EXECUTIVE DIRECTOR

As we step into 2024, we know situations globally are increasingly volatile, and the challenges ahead remain, but the innovation, creativity and capacity to promote positive change within our sector is immense. This certainly came into full view at the recent [Student and Emerging Conservator Conference \(S&ECC 2023\)](#) in Amsterdam in November, with excellent sessions across the three days, including “Unchartered Waters: Ethics in Difficult Times” highlighting initiatives such as [Culture Emergency Network](#). For those unable to attend the hybrid conference, we are hoping to share recordings and linked

resources from the sessions on the IIC Community platform, and do look out for a full write up in the next issue of *News in Conservation*.

December is always a busy month at IIC with preparations underway for the forthcoming year, including the [AGM and AGM Talk](#) in January 2024. Our work at IIC depends on the generosity of so many brilliant volunteers and friends, from members of IIC Council, to our associate editors for *Studies in Conservation*, local partners supporting the next Congress in Lima, Peru to the

student organising committee delivering a conference for the next generation of conservators.

At this year’s UN climate conference COP28 in Dubai, it was amazing to see so many cultural voices come together from across the world to champion a global call to the [UNFCCC](#) to include cultural heritage, the arts and creative sectors in climate policy. IIC is one of the founding signatories to the global call for action, and we wholeheartedly commend you to find out more about the initiative [here](#).

Sarah Stannage  
IIC Executive Director

## EDITOR’S SOUNDING BOARD



Again we find ourselves at that time of year when we are celebrating end-of-year holidays and generally bustling about. But if you find

yourself with a bit of time to cozy up on the sofa with a cup of tea (or lounge poolside under the sun) don’t forget to bring your new issue of *News in Conservation* with you.

Inside you’ll learn about an Austrian chapel restoration project, exquisite housing boxes in Beijing, and the making of a master’s level course to be held between America and India.

You will also find my own musings on the inspiring, yet dizzying, history and growth of our global profession. With words like

“conservation,” “international,” and “museum” in so many of our field’s professional membership organizations, it should come as no surprise that we often confuse them, unsure of the role they play or who can join. At the end of this issue, you’ll find an article in which I attempt to detangle several of these international (and a few national) organizations, in the hope that this conservation alphabet soup will be easier for us all to digest.

Sharra Grow  
IIC Editor, *News in Conservation*

# NEWS IN



Indigo hands by [Anjora Noronha](#)/Wikimedia Commons.  
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# BRIEF

## IN PURSUIT OF COLOR

Today, textiles are estimated to make up 5% of the world's landfills, in large part due to the growing disposable fashion culture, and in addition, the textile industry produces a whopping 280,000 tons of chemical dye waste per year. But this trend of lower quality and higher volume is a relatively new development in human history. Anthropologist and textile artist Lauren MacDonald reminds us in her new book that "for most of human history, the dye stuffs, or the raw materials that made dyes, were some of the most valuable and contentious commodities in the world."

*In Pursuit of Color: From Fungi to Fossil Fuels: Uncovering the Origins of the World's Most Famous Dyes*, contains the stories of dyes throughout history, including the beloved cochineal insects of the Aztec empire, famous for their brilliant red and carefully safeguarded by farmers—even brought indoors or couriered to the mountains as protection from harsh weather. MacDonald also tells the sordid tales of the slave labor which once fueled Britain's indigo manufacturing and the German dye factories that were converted during the Holocaust into gas chambers.

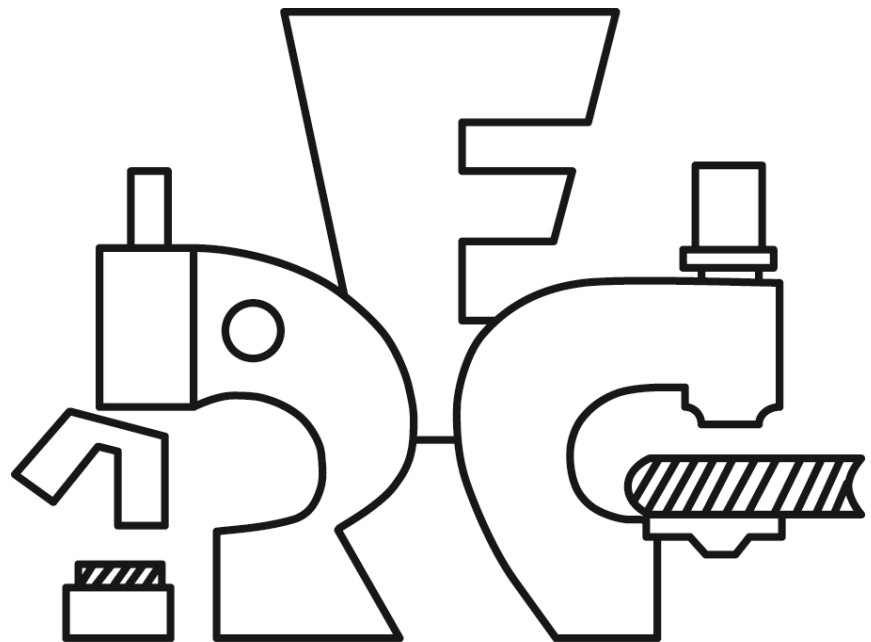
The book is accompanied by a 32-page supplement outlining dyeing processes and chemistry. Unusual for any publication (but a fun and appropriate twist for a volume on color), the book cover comes in either red, yellow, or blue.

## THE EUROPEAN RESEARCH CENTRE FOR BOOK AND PAPER CONSERVATION-RESTORATION

The European Research Centre for Book and Paper Conservation-Restoration was created in March 2010. It was founded by a community of conservator-restorers, scientists, conservation scientists, archivists, librarians and other professionals who saw an urgent need to foster research for a deeper knowledge and the well-being of our written and graphic heritage all over Europe. For

more than 12 years now, we have worked as an interdisciplinary and genuinely international team of over 50 experts. Over the years colleagues from outside Europe have also joined the team which allowed us a view beyond our borders.

The European Research Centre for Book and Paper Conservation-Restoration offers a free open-access publication in our peer-reviewed journal, *Conservation Update*, with DOI identifiers: <https://www.conservationupdate.com/>



**European Research Centre for  
Book and Paper  
Conservation-Restoration**

Greco-Roman Funerary Portraits in the Ashmolean Museum  
Collections © Ashmolean Museum, University of Oxford



High-quality lectures are available any time on our webpage (in the Awards section): <https://www.erc-bpcr.org/Awards/>

Use our search engine to find relevant articles in over 100 periodicals relevant to written heritage conservation and covering 30 languages (MuLiBiNe): <https://www.erc-bpcr.org/MuLiBiNe/>

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See an overview of other organisations' conferences (found in Other Events): <http://www.erc-bpcr.org/OtherEvents/>

We are happy to share our links and content with all those interested in these topics. We encourage colleagues to check the webpage regularly since new

courses and conferences are announced frequently. At the moment, the call for papers for our [2024 conference](#) is open.

All this is offered for free thanks to 12 years of the cooperative voluntary work of our interdisciplinary international team. If interested in joining our effort, please send an e-mail to: [drpatriciaengel@gmail.com](mailto:drpatriciaengel@gmail.com) or (in your language) to the representative of your country at <https://www.erc-bpcr.org/Board/>.

#### CHANTRY LIBRARY SUBJECT BIBLIOGRAPHIES – HAVE YOU HEARD?

Readers of *News in Conservation* may be interested to learn about the Oxford Conservation Consortium's Chantry Library Subject Bibliographies Project and our most recent online bibliography.





We're excited to announce the publication of our eighth bibliography, on Greco-Roman funerary portraits, by painting conservator Jevon Thistlewood of the Ashmolean Museum, Oxford. This new list complements our existing bibliography on Egyptian tomb painting by Bianca Madden, drawing on her long-term involvement in site-based conservation of tomb painting and built heritage in Egypt.

For more information about Jevon Thistlewood ACR (Icon), please see <https://www.ashmolean.org/people/jevon-thistlewood>

The Ashmolean Museum has approximately 50,000 objects from the Nile Valley dating from prehistory to the seventh century AD. To see the Ashmolean's online Antiquities collection, go to <https://www.ashmolean.org/antiquities>

The Subject Bibliographies Project was initiated when the Chantry Library was part of the Institute of

Conservation, with the aim of supporting the work and development of conservators by providing focussed literature reviews by leading specialists. The lists are usually the top 10 (or so) 'desert island' sources and include descriptive and evaluative comments which place works in context within the literature, pointing out relevance, quality of information, and on occasion usefulness (but with caution). Past subjects include Egyptian tomb painting, integrated pest management, Byzantine bookbinding, conservation of enamelled metals, textiles in book conservation, photographs and Japanese prints.

To see our latest Bibliography, please visit the Library website: <https://chantrylibrary.org/chantry-library-subject-bibliographies-2/>

We are very happy to receive expressions of interest in contributing a subject bibliography; please contact the librarian at [chantrylibrary@gmail.com](mailto:chantrylibrary@gmail.com)



St. Porphyrius by [Joe Catron/Flickr](#). [CC BY-NC 2.0 DEED](#)

### CULTURAL HERITAGE IN GAZA

The Israel-Hamas war, which began on 7 October, has thus far claimed over 15,000 lives and has displaced an estimated 1.7 million people. Bombs have fallen on hospitals, schools, refugee camps, heritage sites and museums, which clearly goes against International Humanitarian Laws. The continued bombardment and devastation has forced the focus of rescue efforts to be on the victims, and with unreliable lines of communication, it has been difficult to report up-to-date information on the human toll, let alone the cultural heritage toll.

The vast majority of damage has occurred in Gaza, including damage to over 100 cultural heritage sites and landmarks. This destruction is also unlawful, as

stated in UNESCO’s 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict.

Early on in the conflict, St. Porphyrius, a 12<sup>th</sup>-century Greek Orthodox Church purported to be the third oldest in the world, was bombed while serving as shelter for four hundred people. There are also reports of damage to Omari Mosque, Ibn Uthman Mosque and Sayed Hashem Mosque. Many Palestinian memorials and monuments have also been destroyed and disfigured, including several of Yasser Arafat.

Museums have been reporting damage, including the Rafah Museum (which has posted video updates on Facebook), the Al Qarara Cultural Museum, and Deir Al Balah Museum have also confirmed damage.

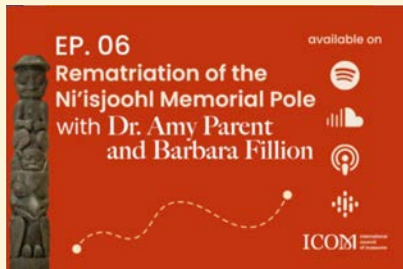
Several archives and libraries have also been destroyed, including the Meqdad Printing Press and Library (one of the oldest in Gaza) and Gaza’s Main Public Library and Central Archives. Devastated by the loss of these archives, Palestinian filmmaker Bisan Owda said, “Now, literally we don’t have anything... The future is unknown, the present is destroyed and the past is no longer our past.”

Click on the **BONUS CONTENT** button to learn more about these stories



### INDONESIA ON FIRE

Building A of the Indonesian National Museum went up in flames on 16 September. (Image: Indonesia National Museum © CEphoto, [Uwe Aranas](#))



### MUSEUMS AND CHILL

The new ICOM podcast discusses “rematriation” of a heritage object to a matriarchal nation. (Image: Episode 06 banner © ICOM)



### BANKSY IN VENICE

Controversy over planned restoration of a Banksy mural in Venice. (Image: Migrant Child by [Robert Moranelli/Flickr](#). [CC BY-NC-ND 2.0 DEED](#))



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# CONSERVATION OF THE ROMANESQUE CHAPEL OF ST. JOHN THE BAPTIST IN PETRONELL CARNUNTUM THE LOWER AUSTRIA HIDDEN JEWEL

By Eva Videnska

In the small village of Petronell-Carnuntum, Austria, one can observe a Romanesque round-chapel calmly resting between low fortification walls situated on a small hill. Built in the late medieval era of the 12<sup>th</sup> century, the chapel is believed to have originally served as a Romanesque baptistry due to the presence of a tympanum bas-relief depicting Jesus standing in the river Jordan. Jesus is placed in the middle of the composition with St. John the Baptist on the left side baptising him, while on the right side an angel holds Jesus' garment. The scene is overlooked by the Holy Spirit from above in the form of a dove. Over the centuries, the

building has served as a church, a horse stable and a chapel. Since 1729, when the tomb was added to the building, it has served as a noble mausoleum for the oldest extant Austrian family, Abensperg und Traun. The private mausoleum is currently undergoing restoration and conservation of the exterior walls from 2022 until 2024. This place has an excellent *genius loci* in part because this Christian building is standing on a Roman burial ground of the ancient city Carnuntum, capital of province Upper Panonia (after 1st century AD) belonging to Roman Empire. Once this conservation campaign is finished, the mausoleum can serve as a chapel once again.

Right: The team working on cleaning. Image by Eva Videnska.



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Beyond the changing historical functions of this building, another of its interesting stories is that of its past renovation and restoration campaigns linked to the historical context. During more than 800 years, the building underwent many major and minor renovation and restoration campaigns which coincided with a great deal of vivid history. Major damage to the building's stability occurred when it suffered an explosion from the inside; today you can see large vertical cracks in the main part of the building—a memento of the Ottoman invasions. Pichler (1999) assumes that the original roof was made of stone and had collapsed or had become so damaged that it had to be removed and was replaced with a baroque conical shingle wooden roof. The cracks in the exterior walls were later filled with bricks and stones. He also notes that the building was in great disrepair around 1569, based on a document originating from Schlossarchiv Petronell, dated 17 May 1569, which describes the very poor state of the round chapel as reported by Sir Andreas Eberhardt Rauber from Thalberg and Weineck.

Gerd Pichler, in *Studien zur Baugeschichte der St. Johannes-Kirche in Petronell und Ihres Vorgängerbaues*, describes the history of the surrounding land, from ancient times to the 20th century, focusing in particular on the detailed description of the Petronell's round chapel and its renovations, restorations and research.

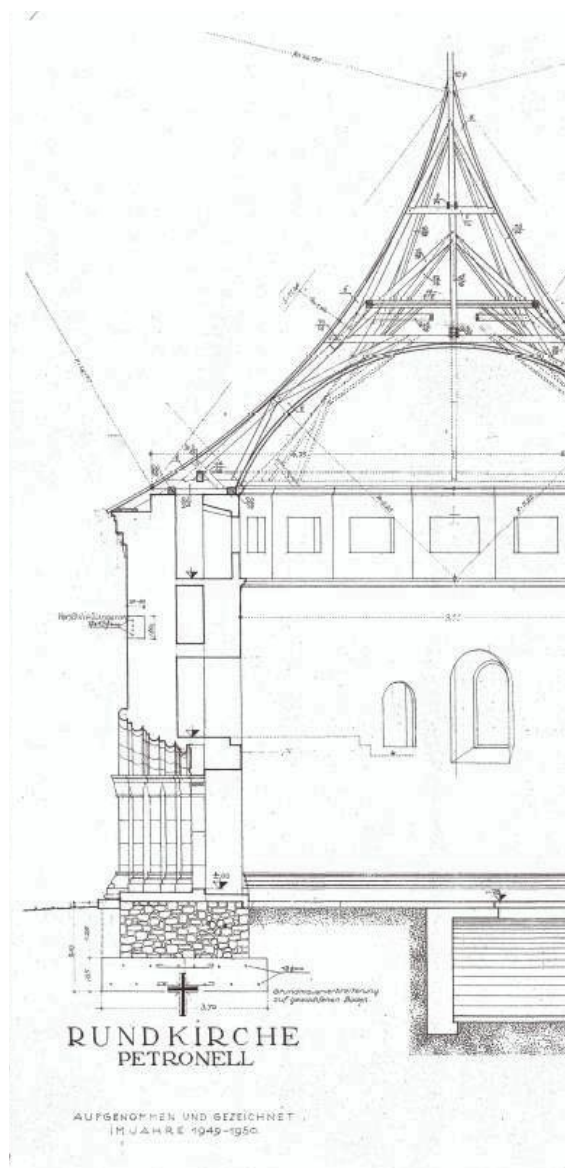
We were able to observe, as it were, under our magnifying glass, the last restoration campaign which dates back to the 1950s. This last campaign is one of the main reasons why the chapel is in need of restoration today. Seventy years ago, gaps and areas of missing stone were filled with cement. In addition, a significant number of whole stone elements are missing from the blind arches lining the nave, and many of the floral capitals and other nature-depicting decorations were significantly

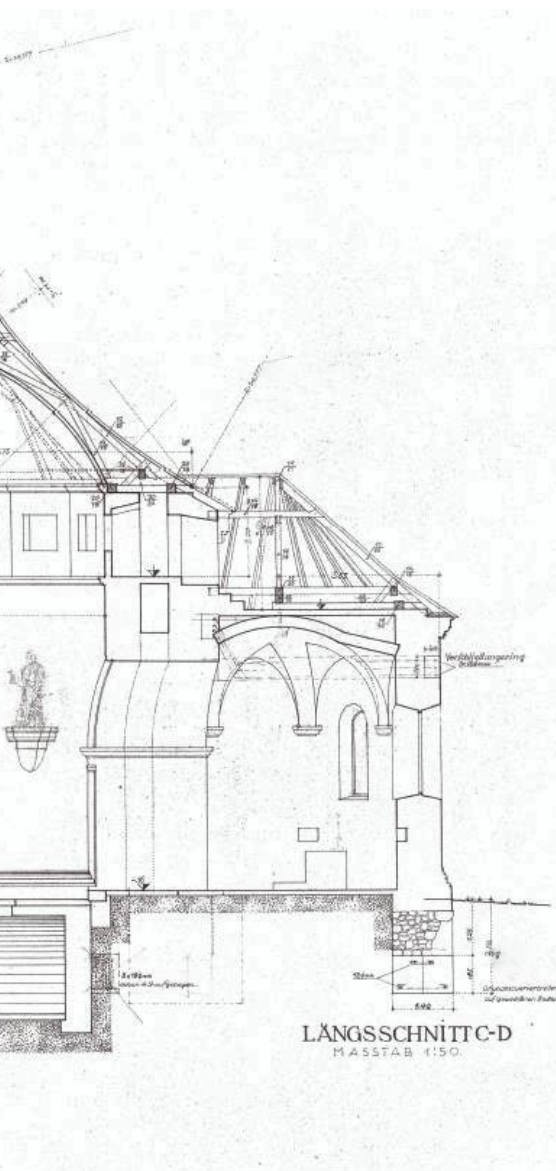
weathered or damaged. There is a dentil moulding lining the upper edge of the wall; a small segment of it is exposed right above the portal, but the rest is covered with mortar formed to look like a cornice.

The current conservation campaign of the exterior started in 2019 with an exemplary restoration of the Romanesque portal. Then the Slovak-Austrian team took over the work in summer 2022 which will continue to summer 2024. This latter stage has focused on the exterior walls of the building which suffered mainly from weathering of the stone architecture and from the 1950s treatment.

There were many missing decorative stone elements; these losses may be creating a disproportionate distribution of pressure on the building in certain areas. Upon visiting the site, Jindrich Viden-sky, a Slovakian geologist and palaeontologist, observed that the uneven weathering of the stones is caused by different densities of limestone caused by the presence of a clay-loam compound in the limestone which differs from one stone to another. The presence of this compound makes the stone particularly susceptible to weathering, especially those stones which are fine-grained and do not possess attributes, such as a strong layered structure, that the majority of organogenic limestone has. Macro-fossils in organogenic limestone occurs very rarely.

He adds that in Imrich Sladek's 2021 paper, *Geologicky vyvoj a stavba Bratislavy a okolia (Devinske Karpaty a Hainburske vrchy)*—which can be translated to *Geological evolution and building of Bratislava and surroundings (Devin Carpathians and Hainburg Hills)*—Sladek mentions three historical stone quarries in the area between Hundsheim and Hainburg, namely Hundsheimer Berg hill and Pfaffenberg hill.





Langsschnitt C-D, © Maximilian Abensperg-Traun (Gutsverwaltung Petro-nell)



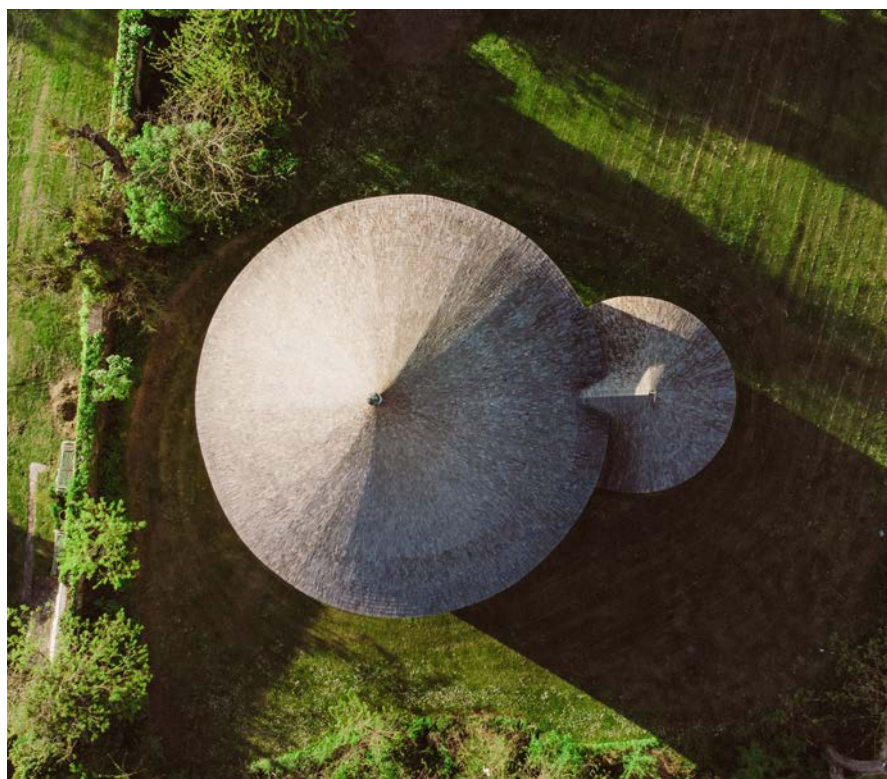
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These limestones are rich in fossils (containing bivalves, mosses, algae, gastropods, etc.) and they were created in the geological Miocene Epoch of the Neogene Period (23 million to 5.3 million years ago). Vidensky assumes that stones for the round chapel could have originated from this quarry. Also, we assume that spolia are present from the Roman era and were used in later renovations.

In regards to the use of cement in the 1950s restoration, we observed a heavy patina of lichens and mosses accumulating on the adjacent stone. The cement was simultaneously too hard, in contrast to the original stone, and prone to holding in moisture, which caused this damaging growth, speeding up the weathering of the original stone. After long sessions of manually removing cement from the monument, followed by a gentle water pressure cleaning, we slowly brought the building back from the dark noble tomb to the time when it served as a baptistery.

The stones were then impregnated with the stone strengthener Remmers KSE100 (silicic acid ester base). During the winter 2022/2023, missing stone decorations were carved in the nearby open-air stone workshop of Bernadette Klasz and L. Hasto. The stones originated from the outdoor lapidarium of the noble family, having a very similar composition to the original stones. A mineral stone replacement mortar by Remmers was used to fill other losses in the exterior walls, tinted with a small portion of different coloured and shaped sand and stones.

In addition to serving as a religious building, the round-chapel also holds a strategic viewpoint which could have helped to predict and protect from potential attacks, which so often occurred in this region. The most impressive finding so far during the current conservation campaign of the Slovak-Austrian team occurred while working to remove cement and





Clockwise from top left: Alexandra Klammer, Bernadette Klasz and Rosemary Clement on scaffolding around the round-chapel. Image by Eva Videnska / Beginning of the work: Nikita Jurkowitz cleaning off cement. Image by Eva Videnska / Detail of capital before conservation. Image by Eva Videnska / MoMentPhotographie-0036 © Maximilian Abensperg-Traun (Gutsverwaltung Petronell) / During wet cleaning. Image by Eva Videnska / B. Klasz Cleaning gaps full of cement. Image by Eva Videnska.

biological growth from the upper walls. The team uncovered the original roof drainage system, which at some point had been filled with mortar and bricks. In an effort to understand the original structure, a hypothetical system was drawn by architect Milos Dunaj. These sketches suggest that rainwater could have been collected via a small canal around the outer edges of the original stone roof. The water could have then drained through four L-shaped water gutters built inside of the exterior wall, leading to an extended U-shaped stone spout. The team found long stones (approximately 70 cm long) pushed inside the gutters and covered with mortar and bricks, with one gutter transformed into an air well, rendering them useless for their original purpose. These four stone gutters were evenly distributed around the outer wall of the nave. The outer round shape of the doom-like roof would have been accessible and could have served as a viewpoint for guarding the area and protection when under attack. The true nature of the original roof will perhaps remain a mystery, at least for now.

The inner part of the mausoleum is composed of a round nave, with walls approximately 2.5 m thick, and a semicircular apse with thinner walls around 9 m thick, boasting a secondary vault in the apse and brick flooring with gravestones situated under a triumphal arch around a built altar. The originally painted decorations on the walls are almost completely gone; only the consecration crosses remain, hardly visible and reminiscent of painted fragments on the triumphal arch from the apsidal side. The inner stones in the nave have many mason markers. On the outer and

inner walls of the building, there are mason markers positioned in the middle of the stones. I have found at least five types (on exterior walls), but their readability is slowly vanishing due to weathering. Pichler included drawings of eight different markers, likely from the exterior and interior walls. Interestingly, some of the stone markers on the exterior walls are located in similar spots (for example, most of the "O" signs are located around the three-quarter engaged columns of outer walls). Could it be possible that these stone markers also served as locators, to match the curved walls of ashlar masonry?

During the summer of 2024, the Austrian-Slovak group of restorers (Bernadette Klasz, Nikita Jurkowitz, Lubomir Hasto along with Alexandra Klammer) will continue taking care of the exterior walls of the apse. They will be happy to guide any visitor.

You can read this article in Slovak on the IIC Community Platform! Click the **BONUS CONTENT** button below.



**Eva Videnska, M.A., M.F.A.** graduated from The Academy of Fine Arts and Design in Bratislava (easel and panel paintings conservation and restoration) and from the University of Constantine the Philosopher Nitra (fine arts and aesthetics). She is a private conservator and a teacher of conservation who grew up under the Romanesque Church of St. Michael The Archangel in Dražovce, Slovakia.

# THE TECHNIQUE OF MAKING A TRADITIONAL IMPERIAL PACKAGE AND ITS DEVELOPMENT IN CULTURAL RELICS CONSERVATION

By Cui Mingyuan and Zhang Jingjing  
*Palace Museum, Beijing, China*





Traditional Tools for Nang Xia making. Photo by Ge Cong

*Regarded as an excellent representation of heritage packaging in ancient China, the traditional imperial package (hereinafter referred to as "Nang Xia") has been protected and developed in the Palace Museum with a long history and unique aesthetic beauty.*



The making technique of the traditional imperial package (hereinafter referred to as "Nang Xia making") is included in the traditional techniques category of China's intangible cultural heritage. The history of Nang Xia can be traced back to the imperial package workshop of the Yongzheng period of the Qing Dynasty (1723-1735), when skilled craftsmen were gathered to make imperial packages in accordance with the Emperor's order.

Nang Xia has constantly evolved from a package of wood, paint, metal, etc. By the mid to late Qing Dynasty, straw board paper or thin wooden boards became the main materials due to the accessibility of the materials and the shorter production time.

Generally, Nang Xia has three main characteristics: it is a customized hand-made package designed according to the dimension, material, stress points, storage requirement and cultural connotation of the relics placed inside; since Nang Xia are mainly made of paper and cloth, it is usually for packing small and medium-sized objects; and it is a package that snugly fits around the cultural relics inside, avoiding the wear and tear caused by friction and collision during transportation.

### PRINCIPLES OF NANG XIA MAKING

The design concept of the Nang Xia mainly focuses on securing the cultural relics from jostling around in transit or damage caused by external forces. The interior of the package is soft and compact, while the exterior is solid and firm, which has a certain degree of shock absorption during storage or transportation. Here are five principles that need to be followed when making Nang Xia:

**Safe.** Because they are used as storage in the warehouse, the material of Nang Xia should be safe and harmless. Those materials in direct contact with cultural relics must be mildew proof, buffering, and free from harmful gas volatilization. Also, to ensure the safety of transportation, Nang Xia should be reasonably designed and in line with the concept of preventive conservation.

**Practical.** Nang Xia are usually designed in regular and simple shapes and should not be over-decorated, as this may distract people's attention from the cultural relics themselves.

**Coordinated.** This not only refers to the color matching of the package to the housed object, but also demonstrates an integrated coordination with the style and connotation of the cultural relics inside, requiring great skill of the craftsmen in color matching and knowledge of cultural relics.

**Recognizable.** Each Nang Xia has a tag displaying the basic information of the cultural relic inside, such as name, code, date, grade, etc. Additional notes and instructions for handling and housing the cultural relics must be marked on the tag of the Nang Xia, which are often designed with a complex structure.

**Scientific.** Honoring past traditions and continually developing Nang Xia techniques are both important. Currently, advanced technological achievements and new materials are being adopted to promote better science-supported methods and materials for Nang Xia making. For example, polyethylene (PE) foam is used as a safer buffer material, and acid-free paper has replaced the traditional straw board paper for the package's frame.

## GENERAL STEPS FOR NANG XIA MAKING

Nang Xia making requires natural materials. Its frame is made of multiple layers of acid-free paper which plays a weight-bearing and shape-forming function. After the framework is established, the cloth covering of Nang Xia, made of Song brocade or blue cloth, is glued to the frame using wheat starch paste. The inner Nang is usually framed in a trapezoidal shape and filled with soft buffering materials like high-quality cotton wool and white silk fabric. Because the entire Nang Xia is handmade, it takes at least one week to finish just one.

The making process of Nang Xia can be roughly divided into two steps: outer Xia making and inner Nang making.

Outer Xia making is based on the dimension, material, weight and other details of the cultural relics. Craftsmen plot out the overall structure; calculate the length, width, and height of the Xia's walls; cut the corresponding sizes of acid-free paper; and glue them into the frame. The craftsman will then smooth the frame with abrasive paper and press it with lead blocks for consolidation. When the glue dries, the paper frame is then coated with blue cloth or Song

brocade using paste as adhesive. Two bone clips are then installed as lock buckles for the package.

Inner Nang construction includes making the inner frame and the cotton buffer. Depending on the material, shape and specifications of the cultural relic to be housed, craftsmen will choose an appropriate type of inner Nang. Since the inner frame is a trapezoidal shape, craftsmen must calculate the length, width and height of the inner frame and then cut the acid-free paper strips, pasting them into a trapezoidal shape. The height of the inner frame must be lower than the height of the outer Xia.

After finishing the construction of the inner frame, it's time to make the cotton buffer. The bottom of the inner frame is covered with two cm of cotton. Then cotton rolls, made with a suitable degree of softness, are positioned to surround the cultural relic according to its shape. This shaped cotton is then covered with a single sheet of cotton, reinforcing and smoothing the snug fit for the object and raising its placement slightly above the level of the cotton bed. The surface of the cotton base is then covered with a gently tightened silk cloth, and the silk cloth edges are pasted to the border of the inner frame. When the paste dries, the inner frame is fitted into the outer Nang.



Top left: Nang Xia's cloth: the Song Brocade. Image courtesy of Cui Mingyuan

Bottom right: Various Types of Nang Xia (the traditional imperial package). Photos by Han Tong



To prevent the vertical movement of cultural relics inside the Nang Xia, craftsmen use cotton and silk cloth to make a pillow-like cushion, adhering this to the underside of the Xia cover lid, so that the cultural relic cannot move around easily after closing the Xia. It's necessary to accurately measure the thickness of the pillow-like cushion. If it is too thick, extra pressure will be placed on the cultural relic, and if it is too thin, there will be space for the cultural relic to move up and down. After finishing the pillow-like top cushion, the craftsman will cut and glue small acid-free paper strips to fill the height differences between the outer Xia and the inner frame's wall.

#### DEVELOPMENT AND PROSPECT OF THE NANG XIA MAKING

At present, Nang Xia making is an important part of the collection and

protection of cultural relics in China; it is a unique technique with a long history and tradition which distinguishes it from other techniques in cultural relic restoration and conservation. This traditional technique has been continuously passed down between craftsman in the Palace Museum, playing an important role in the preventive care of cultural relics.

Nang Xia making has continued to improve in many ways. Large paper cutters and digital cutting machinery now assist craftsmen greatly in enhancing work efficiency and accuracy. The digital cutting machine has also contributed to countless possibilities for creating a much more refined internal Nang structure by imputing computer-aided design (CAD) drawings. As far as updating materials, PE and microfiber cloth have been adopted for better protection. It is worth mentioning

that the Nang Xia design has now entered a new stage. Craftsmen today consider the protection and decoration together and make more innovations in structural design with the cultural relic's physical nature, as well as its cultural connotations, in mind, advancing Nang Xia's aesthetic value. For example, the following image shows a comparison between the new (clearly superior) version of Nang Xia for the Crown (right side of the image) and the old version (left side of the image); viewing these images we can compare aspects of the old and new Nang Xia including practicality, protection, color matching and aesthetic value.

Looking forward to the future, Nang Xia will not merely be a box or package, but will, in and of itself, be an artwork demonstrating the creative minds of Chinese craftsmen and celebrating Chinese cultural elements.

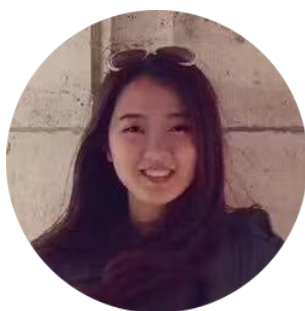


Left: Outer Xia. Image courtesy of Zhang Jingjing

Center: Inner Nang. Image courtesy of Zhang Jingjing

Right: Comparison of the old and new versions of Nang Xia. Photo by Han Tong

Click the **BONUS CONTENT** button to read the article in Chinese on the IIC Community Platform.



**Cui Mingyuan** is an associate researcher at the Palace Museum. She graduated from Beijing International Studies University with master and bachelor degrees and majored in translation and interpretation. She worked for five years in the Conservation Department of the Palace Museum including one year making the imperial package. During these years, she translated passages of traditional Chinese conservation techniques, wishing to draw people’s attention towards Chinese conservation techniques



**Zhang Jingjing** is an associate researcher and head of the Imperial Package Making Group of the Conservation Department of the Palace Museum. She graduated from Beijing Institute of Graphic Communication with a bachelor degree and majored in packaging engineering. She has been engaged in the research of the production and protection of traditional and modern cultural heritage packaging for nine years.

# CONSERVATION BASICS - THE MAKING AND LESSONS LEARNT

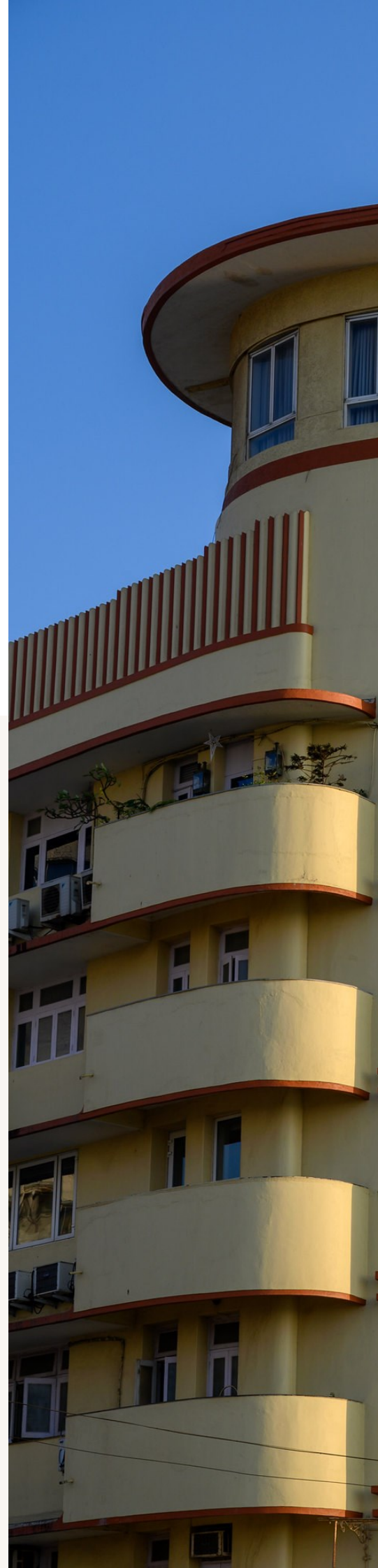
By Brinda Gaitonde Nayak

*Conservation Basics is a 12-week elective course within the 5-year architecture programme for undergraduate students in historic preservation at a university in Mumbai. It is an introductory course on the theory of historic preservation and its application, bridging the decision-making process between undergraduate general architecture studies and specialization for postgraduate education in a specific area of interest. The programme is designed to have asynchronous readings, visuals and activity-based components, site visits and synchronous discussions over video conferencing, with the city of Mumbai as the experiential laboratory—chosen on account of the city being a UNESCO designated World Heritage Site. However, this model can be adapted and applied to any historic site.*

## THE GERM OF AN IDEA

The beginning of 2020 brought most of the world to a near standstill. In an extraordinary moment of human history, the global pandemic of COVID-19 affected nearly every aspect of behaviour, response and the most primary of functions—human interaction. While the world grappled to come to terms with unprecedented measures adopted by countries, such as lockdowns

and furloughs, developing or underdeveloped countries were the hardest hit, especially in terms of access to remote education and healthcare. One of the most challenged fields was historic preservation, as heritage sites lay abandoned by tourists and custodians alike, and colleges were hard pressed to disseminate virtual versions of typically hands-on





Example of Art Deco architecture in Mumbai  
"94302-Mumbai" by [Xiquinho.Silva/Flickr](#).  
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training courses. In 2006, I developed an eight-week elective introductory course on historic preservation including a series of lectures and site visits for fourth-year undergraduate architecture students at a college in Mumbai, India. Conducting this as a virtual course in early 2021, with limited access to technology and poor internet connection, meant I had incredibly limited resources for teaching what should have been a hands-on programme. To add yet another spin to this situation, I was not based in India anymore but lived over 50,000 miles away in the United States in a time zone half a day removed from my students—it seemed an insurmountable task. I decided to defer teaching the course until I reached a point at which I felt I was equipped to teach in a non-traditional format, but even this decision did not seem like a favourable outcome to me, and I continued to dwell on how to teach preservation remotely.

As a result of the training that I gained while doing the digital history graduate programme at

George Mason University (2021-2023, Virginia, USA), I was able to devise a course structure using a digital platform that would ultimately form the foundation for *Conservation Basics*. The elective course structure is divided into three distinct modules: "Urban History", "Architectural Conservation" and "Cultural Historic Preservation". This structure allows students unlimited potential to explore different forms of resources when interpreting historical data. *Conservation Basics* is built with the intent to be completed as an additional class within the regular curriculum of a rigorous architecture programme, with minimal taxing assignments and easy readings.

ON-SITE OR ON-LINE? SOLVING A QUANDARY

While the basic structure of the original 2006 class remains the same in the 2023 version, the fundamental difference is that my teaching project, *Conservation Basics*, is meant to be completely online (with the exception of some in-person field trips attended by the students, remotely coordinated by me).

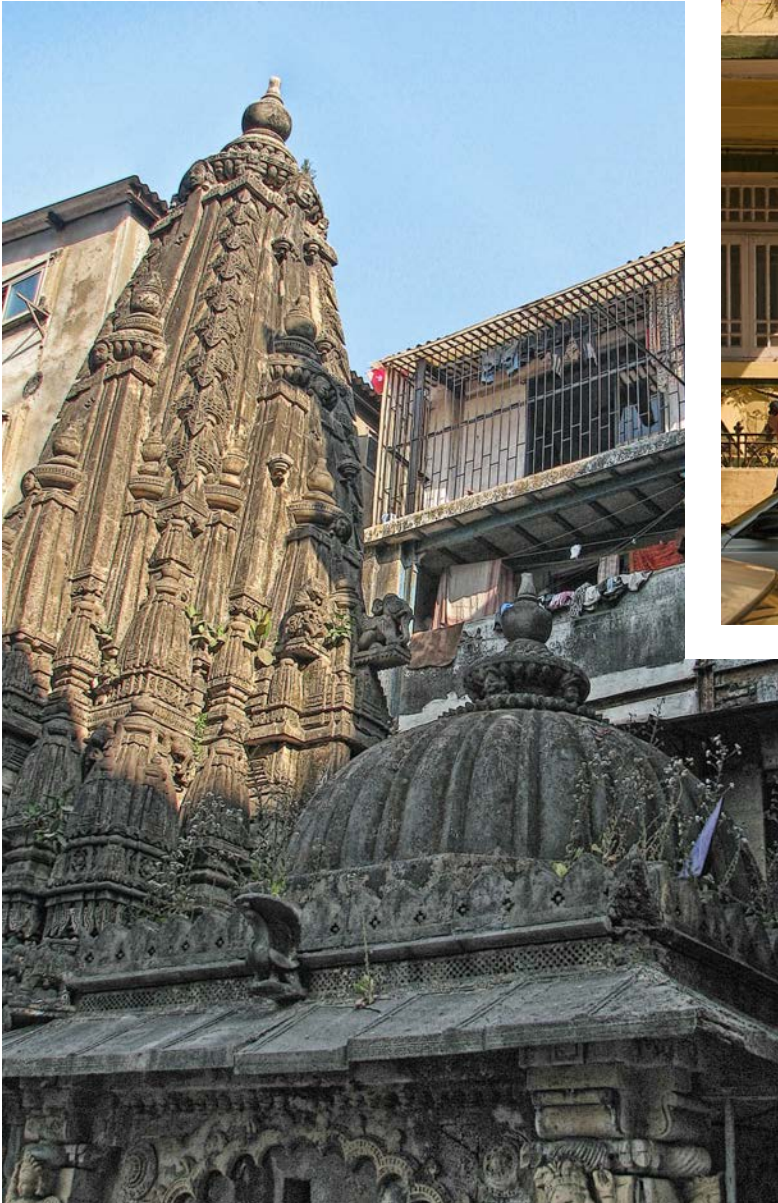
When I first started outlining this digital teaching project, my intent was to promote a greater understanding of local contextual history, as this was found to be completely lacking in the academic curriculum. With that in mind, I set out to identify numerous methodologies to convey local history and the general concepts of architectural preservation, referencing city repositories, international and national examples.

For instance, the initial "Urban History" section includes a paper written by me on Mumbai's urban growth and development, beginning with a group of seven fishing islands which would become the first planned British colonized city—the *Urbs Prima in Indis*—leading to the financial capital of the country. After completing this reading, the students would participate in an architectural walking tour of the historic district of the city to experience the different layers that Mumbai has taken on over the years, as examples abound: from sixth-century C.E. rock-cut cave temples, to the fragments of Portuguese fort walls, the neo-classical Town Hall (where the British Empire first proclaimed India as sovereign), the neo-Gothic building array along one side of the Esplanade with the bastion of Art Deco buildings on the other—all are markers of Mumbai's eclectic past.

This tour is then followed by a session using JuxtaposeJS, an online application that allows the user to interpose aerial views or maps from different time periods. This layering visually shows the



Right: Art Deco architecture in Mumbai. "Shiv Shanti Bhuvan" by Sandra Cohen-Rose and Colin Rose/Flickr. Licensed through CC BY-SA 2.0 DEED





Left: Carved stone temple on Elephanta Island near Mumbai. Image by [Diego Tirira/Flickr](#). Licensed under [CC BY-SA 2.0 DEED](#)



Left: Mandir-IMG 0213 ep "Tiny Hindu Temple squeezed in on a narrow street with apartment balconies leaning over the top" in the Banganga district of Mumbai. By [Eric Parker/Flickr](#). Licensed under [CC BY-NC 2.0 DEED](#)

students how Mumbai's footprint has radically changed over time.

### ARRIVING AT A DIGITAL PEDAGOGICAL PLATFORM TO TEACH PRESERVATION

The other crucial aspect of designing this course was to arrive at a suitable digital platform to convey the lesson plan—an application which would need to accommodate different forms of media such as online readings, overlaying maps, walk throughs, video recordings and conferencing, populating photographs and, of course, a student recording and grading system. Before identifying the web application, I worked out all the various subsets and modules of the course in Microsoft Word (I admit, I am not tech savvy and learned Photoshop from a book, hence I was particular about the digital platform being extremely user friendly).

This initial outline contained, apart from modules and sub-sections, a set of simplistic activity-based headings such as "View", "Create", "Read", "Attend" or "Visit" within each component. While I ultimately chose not to use these as subtitles, they became the order on which I based the content of the project. Eventually I used the learning management system called Moodle LMS, in which I was able to incorporate activities and resources within a grading and recording system.

### PAST FORWARD—MAKING THE CHANGE FROM CONVENTION TO ATYPICAL

I have always liked teaching. Evolving my teaching project from a completely onsite, hands-on and in-person elective course to a partially hands-on and web-based course has been a soul-searching experience. To make the transition from always being available and guiding students through every process, to being neither easily accessible nor present in-person was a hard choice. Somewhere during the making of *Conservation Basics*, I had that nagging feeling that what I wanted to convey might not be fully achievable in a digital format.

A prime example of my grappling with the pedagogical medium is illustrated through the centerpiece of the digital project: the module on "Architectural Conservation". This particular section of the course requires the most adept planning because of its practical format. For instance, assessing the condition of a building needs astute onsite observations which are then recorded onto printed architectural building drawings. In the past when organizing this module for students, or while training interns and other conservation professionals involved in a conservation project, I have

undertaken building condition assessments with them onsite to accurately document these issues. This was the building block within the learning process; precise recording of structural and aesthetic issues is the backbone of any successful restoration project on which rides the analysis of problems affecting the building, the write-up of recommendations and then the tendering process of finding an agency to undertake the specified work.

Doing the initial examination and recording in a virtual format goes against the grain of my fundamental teaching methodology; there is no substitute for on-site field work and no better way of knowledge transfer than being physically present. How would I explain how to identify building defects to a class of undergraduate students while I was 50,000 miles away and in a time zone 12 hours behind? I could have chosen to simply organize a site visit and have a conservation architect colleague explain, in person, how to undertake the condition assessment, or I could try to adapt or reinterpret my hands-on curriculum strictly through online media. In the end, I decided to create a hybrid learning experience that would cover the gaps in these methodologies by deriving resources from both. In this module, the students will study annotated architectural plans demonstrating how to undertake

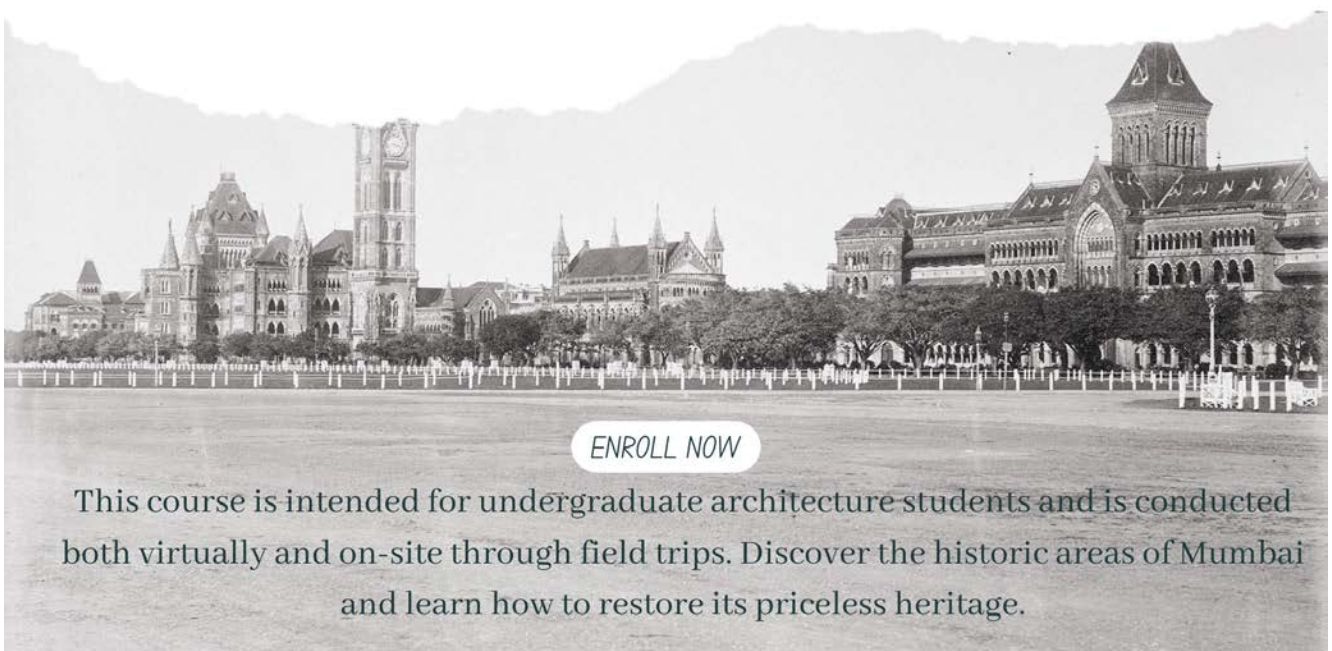
a condition assessment. I will teach them, via our online class, the different key symbols and methodologies used in assessments, and then the students will undertake an assessment in person, subsequently submitting their work to me.

For the main module “Architectural Conservation”, there are four sections—Building Inventories, Condition Assessment, Material Conservation and Adaptive Reuse. I introduce students to the fundamentals of architectural documentation and building inventories by assigning topical readings and arranging an in-person visit a local organization that sponsors conservation studies in the Mumbai Metropolitan Region. By taking a look at precinct studies and building inventories undertaken by conservation firms over the years, the students get an overview of the process. This is followed by online instruction and more background reading focused on identifying building defects.

By using this top-down structured approach of studying historic districts, making building inventory cards and conducting a condition assessment, the students obtain a thorough foundation. In any case, how much the students learn, whether in an in-person format or through a virtual format, entirely depends upon how the content is presented and how they engage.

# Practical Preservation Series

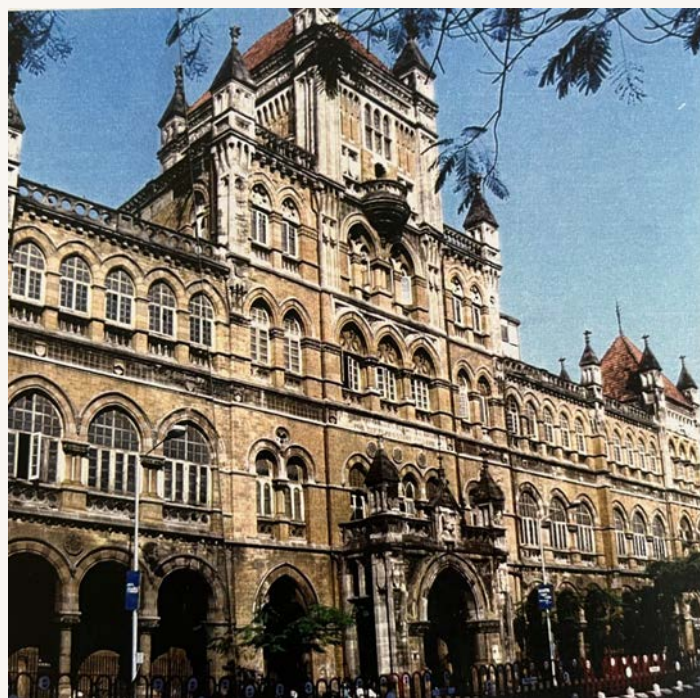
HISTORIC CONSERVATION ELECTIVE PROGRAM



ENROLL NOW

This course is intended for undergraduate architecture students and is conducted both virtually and on-site through field trips. Discover the historic areas of Mumbai and learn how to restore its priceless heritage.

Screen shot from the website for “Practical Preservation Series: Historic Conservation Elective Program” by Brinda Gaitonde Nayak.



In a comparative exercise, students are asked to “Spot the indifference” and record the number of insensitive changes that have happened to the building in the past 100 years. **Left:** Elphinstone College, Mumbai, India. Black and white photograph from 1905. Published by Times of India (Firm) Bennet, Coleman & Co. Ltd. Sourced from the [Rare Books and Maps Collection, University of Houston Libraries Special Collections](#). Image in the Public Domain. **Right:** Elphinstone College, Mumbai, India, in 1999, showing changes to the architecture over time. Image courtesy of Brinda Gaitonde Nayak.

## NEXT STEPS

*Conservation Basics* is intended to broadly touch upon various aspects of historic preservation, providing just a little taste of the profession, the research it entails and the absolute joy of working with historical spaces. To this end, I have provided a variety of activities in each teaching module including preparing street furniture catalogues after watching clips from old movies based on Bombay (none of the original Victorian lamp posts, as seen in the older films, survive today) and completing a quiz with a twist (an activity I call “Spot the Indifference” in which students compare archival and contemporary images of Bombay buildings in order to identify missing details, incongruous additions, etc.). The students also watch

trailers for movies that feature World Heritage Sites, the most infamous being the James Bond film *Spectre* in which Daniel Craig is shown scaling the walls of a Mexico City World Heritage Site before the entire city is blown to bits. All these activities are intended to encourage students to apply their thinking and skills in non-traditional approaches and to demonstrate how one might offer instruction in our professional field in a unique way. *Conservation Basics* is set to make its debut as an elective to a group of 20 third-year undergraduate architecture students at a college in Mumbai in Dec 2023, where it will test the waters for the first time since its formulation.



.....

**Brinda Gaitonde Nayak** works remotely as a consultant for World Heritage Sites in India for the conservation firm Abha Narain Lambah Associates in Mumbai, while being based in the USA. She is also co-founder of *The Bombay Heritage Walks*—an organization that undertakes architectural walking tours in Mumbai. Her vision for *Practical Preservation Series* began while she was doing her graduate certificate in Digital History, and *Conservation Basics* is the first sub-set.



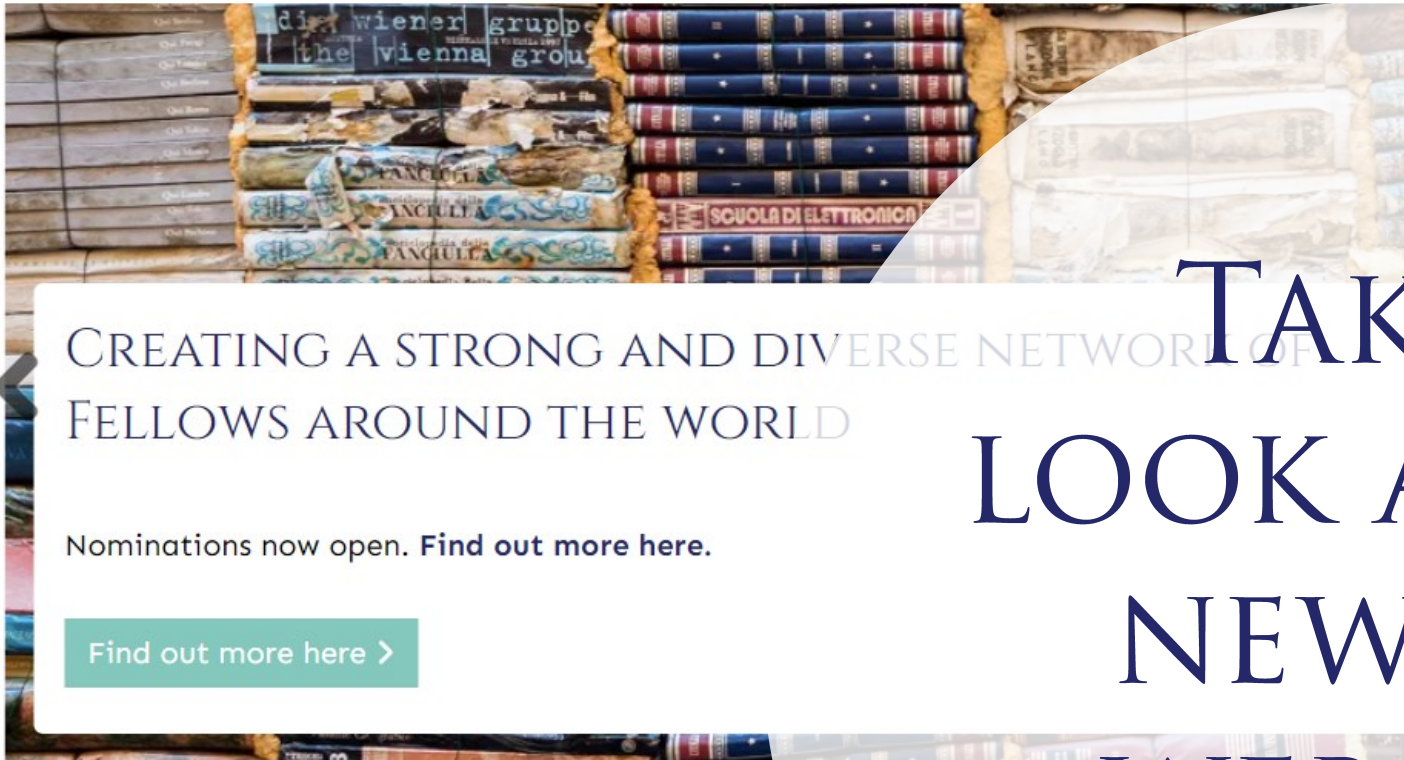
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# SAVE THE DATE: IIC'S AGM 2024 & COUNCIL ELECTIONS

Please save the date for IIC's next hybrid AGM, which will be  
**Monday, 29 January 2024 at 6pm (GMT/UK time).**

The AGM and AGM Talk will be hosted in London (venue to be confirmed) and online. Formal notices will be circulated to all members in good standing in mid-December along with details for voting and attending online or in-person.

## COUNCIL ELECTIONS

### DIRECTOR OF COMMUNICATIONS

A new Director of Communications will be elected to Council at the AGM in January 2024. A scope of work for the role is available to view on the [IIC website](#).

Important note: UK Charity Commission and Companies House regulation requires all Director positions to declare that they are able to stand for position. IIC also has a conflict of interest policy which applies to all positions on Council and can be consulted [here](#).

#### How to apply

The following information should be sent by email addressed to **Jane Henderson, Secretary General**, Chair of the Talent and

Participation Committee, and sent by email to: [iic@iiconservation.org](mailto:iic@iiconservation.org) to arrive at the IIC office by no later than **15th December 2023 at midday (GMT/UK time)** and should include:

- \*Short manifesto (250 words maximum) relating to the role
- \*Curriculum Vitae (C.V.)
- \*Reference or statement of support

More information can be found [here](#) on our website: [www.iiconservation.org](http://www.iiconservation.org)

If you have questions before deciding to apply, please drop Ellie Sweetnam an email at: [iic@iiconservation.org](mailto:iic@iiconservation.org)





## NIC CALL FOR STUDENT NEWS

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

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

### SHARING IS CARING

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

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- Calls for participation or collaboration
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- The latest from conservation training programs
- Images, videos, and links
- And so much more!

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

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

[news@iiconservation.org](mailto:news@iiconservation.org)



IIC, 3 Birdcage Walk, Westminster, London SW1H 9JJ. Email: [iic@iiconservation.org](mailto:iic@iiconservation.org) [www.iiconservation.org](http://www.iiconservation.org)

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# MEET GABRIELA LÚCIO DE SOUSA

This letter is to express my gratitude to The International Institute for Conservation of Historic and Artistic Works (IIC). It is quite complex to explain how important this year as an IIC member has been for my professional and personal training, since doing so requires me to summarize very particular issues.

The pandemic was a challenge for everyone. A series of fears and problems plagued the populations of the world, and many lost their jobs, opportunities, and their self-esteem. This was my case. I was unemployed, and because I was stuck in the house, I didn't have many expectations for the future. This is when I decided to apply for the IIC Opportunities Fund Needs-Based and Learning-Focused grant. Initially, I needed funding to pay for some of my master's degree supplies, such as buying books to be able to continue the French course I had started and to pay for registration as a member of the IIC. With the master's degree scholarship I received, I was only able to pay for my basic expenses, leaving other expenses, beyond food and housing, pushed to the side. Thanks to monetary support from the *Opportunities Fund*, I was able to finish my master's degree very satisfactorily and continue my French course, but the additional benefits in my personal life, and consequently my professional life, were bigger.



## OPPORTUNITIES FUND

I started to get involved with IIC events and projects such as the IIC Wellington Congress 2022; published book reviews and articles in *News in Conservation*; participated in the *Young Professionals Forum 2022 - Emerging skills for heritage conservation* thanks to the IIC and Willard Conservation; participated in some webinars such as Socratic Dialogues; and most importantly, I'm participating in the amazing and unique *Adapt: Conservation and Leadership During a Time of Change* program. Adapt has made a huge difference in my life; I consider myself a much more capable leader. I've learned a lot; it's a wonderful program that needs to continue!

All these opportunities raised my self-esteem, and after so much encouragement, I finished my master's degree and applied for a doctorate. Now I am a doctoral student in museology and heritage at the Graduate Program in Museology and Heritage at the Federal University of the State of Rio de Janeiro and Museum of Astronomy and Related Sciences (PPG-PMUS-UNIRIO/MAST).

I don't know if I'll ever be able to thank you enough for the opportunities I've had, but I do know that I want to remain a member of IIC and offer my help with future events, such as the IIC Lima Congress in 2024. I wish a long life to The International Institute for Conservation of Historic and Artistic Works.

Sincerely,  
Gabriela Lúcio de Sousa

# IIC BOOK CLUB WEBINAR:

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Dr Joyce H Townsend, IIC Director of Publications and series editor for the 3<sup>rd</sup> edition of the series of conservation textbooks *Science for Conservators*, now published by Routledge, will (re)introduce the series, first published in 1982 as a series of three books aimed at conservation students and conservators. Some of Joyce's senior colleagues, and others she met through IIC and other conservation bodies, were the authors of the original series. It had been intended to develop it into six or seven books covering a broader spectrum of knowledge than the first three published, which concentrated greatly on chemistry. Other titles were proposed over the years but never written. The series of three was reprinted in 1987 and again in 1992 by Routledge as the 2<sup>nd</sup> edition. Some conservation training programmes have recommended the series for pre-programme study, while others have included it in their reading list for students from a humanities background or for all their students. The popular "Chemistry for Conservators" course run by International Academic Publications has had the original series as recommended reading for a long time.

The content of the original three books remained unchanged from 1980 when first written. Basic principles of chemistry do not change, but the conservation profession does. Most conservation training programmes today, including those for heritage scientists, aim to provide pathways into thought processes and knowledge bases from the natural sciences, the humanities and, to a lesser extent, the social sciences, engineering, the biological sciences and philosophy and ethics as well through targeted teaching in all these areas. Sustainability, climate change and green materials were not considered in the 1980s, but they influence decision-making today. New types of treatment for objects have been developed and old methods evaluated, and health and safety rightfully have greater importance. The fully revised and updated *Science for Conservators* series will include such concepts.

The first book in the new series, *An Introduction to Materials and Chemistry*, is now available in paperback, hardback and as an eBook. Its official year of publication is 2024; it is not surprising an updated text was required! Joyce will discuss her thinking as she updated the text and increased its length by half, as well as her plans for the rest of the series.

One of the new books in the series has the working title *Colour, Colour Measurement and Colour Change*. Its author, Dr David Saunders, is going to take time out from the completion of the final draft to record his thinking about what to include in this new book. The rest of the webinar will have an interview format, with Alexandra Taylor and Laura Vălean discussing *the Science for Conservators* series with Joyce Townsend.



# RICHARD LITHGOW

## FIIC ACR

17 JULY 1955 – 9 OCTOBER 2023

Richard Lithgow was born in Abyad, Egypt where his father was posted with the British Army. After his early education in Germany, where the family was based after Egypt, Richard went to boarding schools in England where he developed a lifelong love of rugby and cricket. He took a business studies course at the City of London Polytechnic, with a year out in industry working for Holsten Pils based in Hamburg, graduating in June 1980. Richard's childhood home was South Newington Mill to which the family returned between postings.

Professor Robert and Mrs Eve Baker, the pioneering wall paintings conservators in the post-war years, also

lived in South Newington and gave Richard jobs between school and university and during vacations. Richard met Mark Perry at Crowland Abbey in the late 1970s where Professor Baker was working on the west front. David Perry, Mark's father and Mrs Baker's principal conservator, was immediately impressed with Richard's technical skill and interest in conservation.

He also had another attribute that endeared him to David: he liked a pint and was a good laugh—two qualities vital for a conservator in those tough days when so much time was spent working away from home for very little financial reward.

In the early 1980s, Richard and the Perrys decided it was time for a change and a chance to try and take conservation in a different direction: David Perry said that unless Richard was involved, he wouldn't contemplate leaving the Bakers, an indication of his high esteem for Richard. So in spring 1983, the Perry Lithgow Partnership (PLP) was born. Drawing on his degree, Richard took over the running of the business and introduced the previously unobtainable and mythical world of (almost) realistic wages, regular holidays, pension plans and... spreadsheets!

With Richard guiding the administrative side of things, and simultaneously being a vital part of the practical work, the PLP worked in some incredible buildings from tiny churches to cathedrals, like St Albans, where they embarked on a ten-year treatment programme of all their wonderful wall paintings. They worked over a period of 11 years uncovering the unique Romanesque scheme in Cormac's Chapel in Cashel, County Tipperary, and continue to work there and on several other sites throughout Ireland. They worked on the painted bays in the crypt of Rochester Cathedral and other paintings in the nave, as well as numerous churches, National Trust (NT) properties, private houses, Oxford colleges and secular sites all over the country, with projects dating from Roman times (Chedworth Villa) through to late 20<sup>th</sup>-century graffiti in Sutton House (NT). When, in the late 1990's, David Perry decided to retire to Cyprus, there was no question that Richard and Mark Perry wouldn't continue what they had all started.

Richard's drive and motivation came to the fore when PLP was commissioned to carry out the major project to record and conserve the entire painted ceiling in the nave at Peterborough Cathedral. The work started in 1999 and continued in a number of phases until 2005. Richard absolutely excelled. The level of documentation required was immense and unique in England at the time, and Richard had to teach himself the necessary computer skills to master the technical challenges of, amongst many things, multi-layered graphics. At the same time, he was coordinating all this with a structural survey being carried out by Hugh Harrison and running the team of up to eight conservators. But the Peterborough project also demonstrated the high level of Richard's practical conservation skills; his work on re-laying extensive flaking paint on the figure of St Peter was exemplary. Never one to run from a challenge, he embraced new methods of using gentle humidification to relax the often extremely distorted paint layer to aid the reattachment process. The nave ceiling project was so successful that PLP was commissioned to carry out further conservation works to the ceilings in the presbytery, apse and transepts. Richard's reports, graphic recording and photographs were a major element for the collaborative book *Conservation and Discovery: Peterborough Cathedral nave ceiling and related structures*, published in 2015.

In 2010 PLP was awarded the Pilgrim Trust Award for Conservation for their work on the early 18<sup>th</sup>-century staircase wall and ceiling paintings by Sir James



Left: Richard Lithgow, 2008 © Katy Lithgow

Right: Richard Lithgow working on the nave ceiling of Peterborough Cathedral, 1999 © The Perry Lithgow Partnership

*“He stepped outside his comfort zone but, as usual, excelled when faced with a challenge.”*

Thornhill at Hanbury Hall (NT). Of particular note for the judges was the public engagement and interpretation work, with Richard carrying out a number of associated talks and presentations despite his dislike of public speaking. This project was presented at the IIC Vienna Congress 2012 in a paper entitled “A ‘once in a lifetime’ experience: ‘Conservation in action’ for Thornhill’s wall paintings at Hanbury Hall”.

Richard’s typically methodical and practical approach to the ‘Death Reawakened’ project to conserve the internationally significant late 15<sup>th</sup>/early 16<sup>th</sup>-century wall paintings at the Grade 1-listed Guild Chapel in Stratford-upon-Avon, led to PLP winning the prestigious 2018 SPAB (Society for the Protection of Ancient Buildings) John Betjeman Award. SPAB Judge Rachel Morley said of the conservation work, “We were impressed not only by the extent and depth of recording and analysis underpinning the careful conservation of these amazing paintings, but also by the great skill with which it had been undertaken. The work was delicate and sensitive and executed to a faultless standard”.

In 2016, Richard started trials at the Palace of Westminster to assess and record the amount of vibration generated by the stone masons working on the windows’ restoration in the Royal Gallery. The concern was the potential to damage the monumental wall painting of *Nelson* by Daniel Maclise which dates to the mid-1860s and spans much of the length of the west wall. This involved Richard working

closely with the Heritage Collections Team, wider Parliamentary stakeholders and external specialists in designing and sourcing a method of vibration monitoring that would help inform the approach to the extensive restoration works, both inside and outside the building. This was technically demanding and particularly difficult with the pressures of the building project in a very public location. He stepped outside his comfort zone but, as usual, excelled when faced with a challenge. This work was presented at the IIC Edinburgh Congress 2020 in a paper entitled “Vibration monitoring of Daniel Maclise’s wall painting *Trafalgar*”. Richard followed this up by taking the leading role in a collaboration with Opus Conservation to conserve the two waterglass wall paintings by Maclise of *Nelson* and *Waterloo* (each measuring around 50 m<sup>2</sup>) both in the Royal Gallery. This was presented at the 5<sup>th</sup> British Museum-Mellon Symposium, *A Closer Look at Murals - Recent Advances in the Conservation and Scientific Investigation of Wall Paintings*, held at the British Museum in May 2019. The project was shortlisted for restoration/conservation project of the year at the prestigious 2020 Museums + Heritage Awards.

Richard constantly sought to improve and extend his knowledge of conservation, in all its elements, which had a tremendous benefit for the work of PLP. For instance, at Cashel, PLP developed a very successful non-contact method of removing micro-biological growths from the



wall paintings using ultraviolet (UVC) illumination (irradiation) that has since been used by PLP at Chedworth and on several other sites around Ireland by the Office of Public Works. He contributed his experience to Historic England’s ongoing trials of this method. Richard’s technical ability, extensive knowledge and inter-personal skills were prime reasons for PLP being commissioned to carry out the major project, begun in 2018, to conserve all nine painted ceilings in Boughton House for the Duke of Buccleuch. This again is a project that called on all Richard’s organisational and practical skills and one that Mark Perry is now trying to complete in a way that would have made him proud and would be a fitting tribute to such a well-respected conservator. Through all of these projects, Richard supported students and young conservators through the placements offered and supervised by PLP, as at



Richard Lithgow with Mark Perry at Hampton Court, 2014 © The Perry Lithgow Partnership

Stoke Orchard recently, and he continued to mentor them throughout their careers. Most recently PLP provided a much-needed work opportunity at Boughton House for two Ukrainian conservators who had escaped the conflict back home.

Richard supported the UK professional community as a reader for the PACR scheme and as an accredited conservator himself, encouraging others' applications. He was chair of Icon's stone and wall paintings committee and contributed papers for Icon as well as IIC.

For the last couple of years, Richard stepped back from the practical side of conservation, the joys of working in freezing cold churches and noisy building sites for over 40 years having lost some of its 'glamour.' He still carried out condition surveys with his

usual rigour and passion and of course continued running the administrative side of the business. Mark Perry is not surprised to find he has left everything in immaculate order, enabling Mark to carry on his legacy as smoothly as possible. He will miss Richard's advice and support on projects, his voice of reason when things get intense, and their dissections of what is wrong with the English rugby and cricket teams that relieved many a long commute. Richard and Mark celebrated their 40<sup>th</sup> work anniversary this year and, more importantly, over 40 years of friendship.

Richard leaves behind his two sisters, Jane and Diana, and his son Jeremy born from his first marriage to Emma Holt. His sudden death from a heart attack on Monday 9 October 2023 has devastated his family—most of all his wife, Katy Lithgow FIIC, whom he

married in 1990. It could not have been more fitting that his funeral, on 30 October 2023, was held at St Peter ad Vincula Church, South Newington, where he was brought up, he got married to Katy, his parents are buried and where he undertook the conservation of the 14<sup>th</sup> and 15<sup>th</sup>-century wall paintings including the 'Doom' over the chancel arch. The church was decorated by Fiona Perry (Mark's wife), with flowers from the garden created by Richard and Katy at their home in Kingham, and filled with friends, family and colleagues from the conservation world including so many of the conservators he had mentored and given opportunities to in their early careers.

*Tribute by Sarah Staniforth, Katy Lithgow and Mark Perry*

# FELLOWSHIP CORNER



**Dr Jonathan Kemp** has worked in sculpture conservation for over 30 years, primarily with a focus on stone and allied materials in Brazil, Canada, Iran, Japan, Taiwan, the UK and Ukraine. He was a senior conservator at the Victoria & Albert Museum, London, and he is researcher/lecturer at the Grimwade Centre for the Conservation of Cultural Materials at the University of Melbourne. He has published widely in the conservation field on theory and ethics, along with various technical studies, and is editor of the *Journal of the Institute of Conservation*. In parallel to his conservation work for the last 20 years, he has both initiated and co-organised new media art-related projects including DIY material processing laboratories, environmental installations, performances, interdisciplinary symposia and social software events executed in various international media art festivals and venues throughout Europe, the US, Brazil, Japan, Taiwan and Australia.

IIC Fellow Jonathan Kemp has worked in sculpture conservation for over 30 years. Image courtesy of Jonathan Kemp.



**Natasha Herman** has been conserving and teaching about the material care of antiquarian books for collectors, booksellers, libraries and museums internationally since 1996. Her atelier Redbone Bindery was established in Amsterdam in 2002, and its sister company STILT® Book Cradles was established in Groningen in 2020. Natasha taught at the National Library of Australia, the Canadian Museum of History, the University of Amsterdam and the Royal University of Groningen. She facilitates Socratic dialogues with Socrafé Groningen, Utrecht Academy of Arts and the Dutch Royal Institute of Cultural Heritage. She currently studies philosophy of culture at the Royal University of Groningen. Natasha sits on the board of directors for the Northern Dutch Association of Conservators and volunteers on the Canadian Association for the Conservation of Cultural Property (Re)conciliation Working Group. She deliberated on the Dutch Conservation Register advisory committee and The Central College of Experts in Restoration Quality (ERM).

Natasha Herman, FIIC, established Redbone Bindery in 2002. Image courtesy of Natasha Herman.



# MEET OUR TRUSTEES

**Dr Duygu Çamurcuoğlu**, ACR, FIIC, was born and raised in Istanbul, Türkiye. Archaeology or history were not her initially desired subjects for university; she wanted to study media and journalism. However, by absolute accident, she entered the BA programme in classical archaeology at Istanbul University where her life took a very unexpected turn.

Through her degree she worked at prestigious excavation projects in Türkiye, and that is when she was introduced to archaeological conservation. Fascinated by this profession, she decided to pursue her education in London at the renowned Institute of Archaeology of UCL with Prof Elizabeth Pye and Prof Clifford Price. She completed her MA and MSc degrees in the Conservation for Archaeology and Museums programme with distinction. In 2004, she gained her first post at the British Museum (BM) as a ceramics, glass and metals conservator. Whilst she practiced in a museum environment for many years, she also worked as the head conservator at the Neolithic site of Çatalhöyük in Türkiye for eight seasons, supporting the site to achieve World Heritage status, as well as training several students and colleagues through their careers. During this time, she was supported by the AHRC (Arts and Humanities Research Council, UK) to complete a material science/archaeology PhD at UCL on the materials and technologies of the famous Neolithic wall paintings at Çatalhöyük.

Currently Duygu works as a senior inorganic objects conservator at the BM. Most recently she led the team for the Beirut Glass Conservation Project ([Learn more about the project in NiC 92, p.14-17](#)) which was an international collaborative project between the BM and the Archaeological Museum of the American University of Beirut. The project won Icon's Nigel

Williams Runner Up Prize in 2023. Duygu also led the team who won the Nigel Williams Main Prize in 2019 with innovative research on the laser cleaning of inactive biological stains from polychromic archaeological terracotta figurines from Cyprus.

Duygu has been dynamic in the wider conservation field since she was a conservation student. Following her involvement on the Icon Board of Trustees between 2019-2022, she was elected as an IIC Council Member in 2023. She supports the IIC and its membership also as a Fellow and as the Director of the Awards and Grants Committee. Duygu is a professional accreditation assessor and mentor for Icon and strongly believes that creating opportunities and supporting colleagues is the only way forward for the profession to be globally recognized. She is honoured

and excited to be a part of the IIC where she can work with colleagues from different career levels and diverse backgrounds.

Duygu is well-connected both nationally and internationally and actively works to promote the profession through various platforms by organizing large-scale conferences, taking part in technical committees, publishing and presenting. She

was on the local organizing committee for the IIC London (2008) and Istanbul Congresses (2010) and is currently part of the technical committee for the IIC Lima Congress (2024). She is also a guest lecturer for conservation programmes at several universities in the UK and abroad.

Her main interest areas include research into conservation materials and their application on objects, interpretation and display of objects in museums, conservation engagement with the public and professionals, training and career development in conservation and leadership in conservation.



Duygu Çamurcuoğlu working onsite. Image © Catalhoyuk Research Project.





# THE EVOLUTION OF SIP-C AND WORKING TO IMPROVE DEMOGRAPHIC BALANCE IN THE PROFESSION OF ART CONSERVATION

By Nina Owczarek and Joyce Hill Stoner

*The University of Delaware (UD) has been working in partnership with the Alliance of HBCU Museums and Galleries (the Alliance) since 2017 to counter the demographic underrepresentation of Black or African American people among conservators in the United States (see the [FAIC Compensation Survey 2022](#) and the [US Census from 2020](#) for specific data).*

Members of the 2023 SIP-C cohort (from front to back: Joyce Vázquez Villanueva, Starr Smith, and Darius Scott) retouching losses on a 17th-century painting of *St. Peter* by Bahren. Photo by Joyce Hill Stoner.

Thanks to past funding from Samuel H. Kress Foundation and current funding from the Bank of America Charitable Foundation, the program has hosted 44 students from Historically Black Colleges and Universities (HBCU) and Minority Serving Institutions (MSI) over the past seven summers. Over the years, the program has made changes in the number of students, timing, and format with accompanying name changes; the program began as the Two-week Introduction to Practical Conservation (TIP-C), then a distance-learning version was introduced during COVID-19 shutdowns (DIP-C), and the current six-week format includes an initial cohort building period followed by an internship (SIP-C). Dr. Jontyle Robinson, founding director of the Alliance, and Dr. Caryl McFarlane, former member of the Alliance, were instrumental in the initial development of the program and in forming the partnership between UD and the Alliance. (For further details on the genesis of the program and its structure, please see [Owczarek and Stoner, 2023](#))

## THE PROGRAMS

### Two-week Introduction to Practical Conservation (TIP-C)

Dr. Joyce Hill Stoner led the initial three TIP-C years (2017-19), and the program focused on inspiring an interest in conservation via the examination and preservation of four dioramas from the Tuskegee Legacy Museum. These fragile mixed-media (largely plaster and painted wood) dioramas were part of a series of 33 made in 1940 under the supervision of African American artist Charles Dawson for the American Negro Exposition in Chicago emphasizing the contributions of African Americans to world culture. The dioramas required in-depth examination; stabilization treatments; removal of grime; replacement of ship rigging (for the *1619 Arrival of Enslaved People in*

*Virginia*); consolidation and replacement of snow (for both the dioramas of *Crispus Attucks in the Boston Massacre* and *Matthew Henson at the North Pole*); stabilization and repair of the impressive figures of the *Harlem Hellfighters*; and filling, inpainting, careful packing, and shipping for all dioramas. Unfortunately, discovering a significant amount of asbestos in the fifth diorama (*The First Great Builders* depicting construction of the Great Sphinx in Egypt) halted future work on the dioramas at UD (at least for now).

Additional activities included treating a large painting by Jimmie Mosely, which had suffered severe water damage. The painting, owned by the University of Maryland, Eastern Shore (another HBCU), depicts African Americans fighting in the Korean War. Other skill-building exercises included marbling paper with Dr. Melissa Tedone; learning about preventive conservation with Dr. Joelle Wickens and William Donnelly; using the handheld X-ray fluorescence spectrometer with Catherine Matsen to identify metals on the dioramas; creating card weavings with Laura Mina; making paint with Brian Baade; electroplating pennies with Lauren Fair; conducting X-radiography on a painting with Matt Cushman; and taking field trips to the Delaware Art Museum, the Pennsylvania Academy of Fine Art, the David Driskell Center at the University of Maryland, and the American Visionary Art Museum in Baltimore, to name a few. Each year, at the end of the program, the students give presentations to the entire faculty on the dioramas and works of art they studied or treated.

### Distance-Learning Introduction to Practical Conservation (DIP-C)

Nina Owczarek organized and led the Distance-Learning Introduction to Practical Conservation (DIP-C) in 2020 and 2021. The

shift to distance learning, coupled with the murder of George Floyd in the summer of 2020, resulted in more focus on preventive care and social justice. At the same time, the program welcomed a new partner: the Conservation Center at New York University. The program leaned on contextualizing the role of conservation in communities while teaching preventive measures, conservation philosophy, and ethics. The program retained hands-on activities through a combination of student-supplied artifacts and shipped materials.

### Six-Week Introduction to Practical Conservation (SIP-C)

Now co-hosted by Owczarek and Stoner, the program transformed again in 2022 and became the Six-Week Introduction to Practical



**Right:** Joan Irving, Torri Richardson, and Shon Walker discussing paper treatments, TIP-C, 2019. Photo by WUDPAC faculty member.

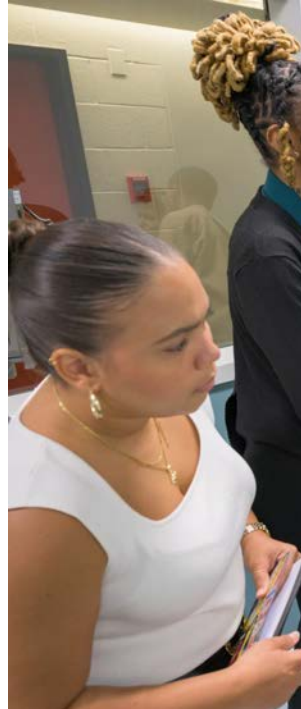
**Below:** William Donnelly leading a sealed package workshop for all ten SIP-C students in 2023. Photo by Joyce Hill Stoner.



Conservation (SIP-C) offering an initial cohort-building introduction period at Winterthur that captured many of the skill-building activities of TIP-C and wove the themes of DIP-C throughout, then sending pairs of students to host institutions for a month-long practical internship. The 2023 host sites included the Brooklyn Museum, Fisk University, the Smithsonian American Art Museum Lunder Center, and Yale University Art Galleries (in addition to Winterthur); the 2024 host site list is currently in development. The students returned to Winterthur at the end of the program to present their summer work and celebrate their accomplishments.

## DISCUSSION

TIP-C/DIP-C/SIP-C, in cooperation with the Alliance for HBCU Museums and Galleries, has been providing students with an introduction to the field of art conservation while taking steps to shift the current inequitable demographics of the art conservation field in the US. The Alliance has developed its own suite of offerings that build on one another, complementing content and deepening cohort connections. The UD program is only one



among several institutions that partner with the Alliance; other universities include Bard Graduate Center, Fisk University, Princeton University, and Yale University among others. Many of the UD program participants also participate in programs through these other partnerships.

Each year the program evolves and adjusts, absorbing student feedback and our world's ever-changing circumstances. Key challenges include our struggles to incorporate more diverse representation in our instructional team and the assigned projects, developing strong mentorship and future employment pathways following the program, identifying and inspiring more students to apply, our own learning, and encouraging others to cultivate welcoming work environments.

Students have also shared the following feedback with us:

"TIP-C was a turning point that set me on the path of combining my love for science, museums, and the arts, and SIP-C proved to be the confirmatory experience along my journey into the field. The programme not only inspired but also equipped me to enter the field of art conservation, and I am forever thankful to have participated and built this network of support."

*Taryn Nurse, TIP-C 2017, TIP-C 2018, and SIP-C 2022*

"The SIP-C program was a great opportunity to network and get some hands-on experience in museum conservation. I look forward to being introduced to the new cohort each year, and I am glad this program exists so HBCU students get the opportunity to create space in the field!"

*Payton Murray, SIP-C 2022*

"The SIPC Program is an amazing hands-on introduction to the field of conservation. It provided know-

ledge on the art of conserving and the cross-field collaboration involved, as well as equipping my cohort and me with the necessary understanding of how to apply to graduate programs for art conservation. I not only finished the internship inspired and informed, but I also experienced what my future in conservation could look like. I am so grateful for a program such as this one and would recommend it to anyone considering working in cultural and heritage preservation or exploring the scope of art conservation."

*Starr Smith, SIP-C 2023*

## CONCLUSION

One of the 2017 students was accepted into the graduate-level Winterthur/University of Delaware Program in Art Conservation and entered the Class of 2026 earlier this fall. Other past participants are investing in growing their conservation experience and obtaining the requisite coursework for graduate applications or are now teaching at universities and are recruiting future applicants. These signals give us hope that this program is helping to make small inroads in moving the needle towards better representation. Even if conservation is ultimately not their chosen career, students emerging from the IP-C summer programs have a better understanding of the preservation of cultural heritage and may go on to allied fields, taking the lessons of this introductory program with them. For example, a former student is now an art professor. This year he identified one of his students as a strong candidate for conservation, recognizing the combination of an interest in art and science, and has another candidate for next year. One former student is now a curator, while another is studying art history at Columbia University. Others are successful exhibiting artists who report feeling better informed about the materials they use. A 2018 student is now a highly successful exhibiting artist whose paintings have been purchased by major museums. All past students carry the



Left: Taryn Nurse, TIP-C student, using mirror to examine back of plaster figure in Tuskegee Diorama of 1619 *Arrival of Enslaved People in Virginia, 2017*. Photo by Evan Krape.

Right: Catherine Matsen discussing portable X-ray fluorescence with members of the 2023 SIP-C cohort (from front to back: Joyce Vázquez Villanueva, April Lacey, Robert Killins, Gabrielle Hilliard). Photo by Evan Krape.

experience and knowledge of this program with them, and the hope is that the ripples of awareness will spread. The authors have learned much from the students, and the students themselves have provided powerful inspiration to continue this work.

## ACKNOWLEDGEMENTS

The authors are extremely grateful to the many people who have supported this work and to the Samuel H. Kress Foundation and Bank of America Charitable Foundation for their generous funding. This program would not be possible without the courageous and fierce advocacy of Dr. Robinson and the Alliance of HBCU Museums and Galleries. In addition to the names mentioned in the text, all members of the WUDPAC faculty and Winterthur Conservation Department have offered help and assistance along the way. Ian McClure of Yale and Dr. Patrick Ravines of Buffalo have both carried out additional inspirational work with the Tuskegee dioramas. Each year, a UD student has contributed to the program as a teaching assistant. In chronological order beginning with 2017 they are Julianna Ly, Amanda Kasman, Meghan Abercrombie, Kiera Hammond, Julianna Ly (again), Morri-gan Kelley, and Susana Stovell.

## FURTHER READING

[Alliance of HBCU Museums and Galleries. 2023. "Our Mission." Accessed 4 July 2023. https://allianceofhbcumuseums.com/about/](https://allianceofhbcumuseums.com/about/)



**Nina Owczarek** is assistant professor at the University of Delaware (UD) in the Art Conservation Department. Prior to joining UD faculty, she was associate conservator at the University of Pennsylvania Museum of Archaeology and Anthropology for nine years. She is editor and contributing author of *Prioritizing People in Ethical Decision-Making and Caring for Cultural Heritage Collections* (2023).



**Joyce Hill Stoner, PhD**, Rosenberg Professor of Material Culture Studies Director, Preservation Studies Doctoral Program, UD, has taught for the Winterthur/University of Delaware Program since 1976, founded the FAIC Oral History Project in 1975, authored more than 95 book chapters and articles, and has been studying the paintings of the Wyeth family of American artists. Andrew Wyeth painted her portrait in 1999.

# ESTABLISHING AND DISSEMINATING NEW SUSTAINABLE STANDARDS FOR PACKING AND TRANSPORTING ARTWORKS BY WORKING COLLABORATIVELY

By Marina Herriges  
*Associate Editor for Reframing  
Conservation Through Sustainability*

During the last IIC Fellows meeting, I was introduced to the UK Museums and Heritage Sustainable Packing Group. The Group was presented by Lynne Harrison, paintings conservator at the National Gallery in London, and Alexandra Gent, paintings conservator at the National Portrait Gallery in London. While I was listening to their presentation, I thought this group was an inspiration regarding collaborative effort and wanted to share it with a wider audience. I spoke with Lynne and Alex, and I left our conversation with a positive feeling that together we can do more. I hope those who read this article will also come away with a similar feeling.

The Group started back in 2021, when four conservators were asked to reflect on sustainable practices for packing cases to better support their loans programme. These professionals quickly realised the huge scope of this topic and that there was so much they did not know. They decided to invite colleagues from other institutions, and every time the Group met, it grew a little bigger and became more formal. Today it includes professionals from The National Gallery, English Heritage, National Museums Liverpool, Royal

Collection Trust, Guildhall Art Gallery, National Trust, National Portrait Gallery, Glasgow Life, National Galleries Scotland, Victoria & Albert Museum and Tate.

The Group divided according to their professional interests and the priorities of each organization to consider two aspects of packing paintings—one side specialising in museum standard packing cases and the other in soft wrapping. The soft wrapping group is led by Alice Tate-Harte (senior conservator at English Heritage) and Rebecca Hellen (senior conservator at the National Trust) and primarily contains professionals who work in heritage organisations with lower budgets that use fewer travel cases. The packing case group is led by Lynne Harrison and Helen Brett (senior conservator at Tate) who are based in bigger institutions.

One of the main aims of both sub-groups is to make sure that they are not replicating research. The Group is a network in which the members can talk freely about their research and findings. The focus is to share resources and experiences and work in collaboration. Therefore, a range of specialists (conservators,





art handlers, registrars, scientists) come together bringing different perspectives and knowledge.

As Lynne mentioned to me, “one idea is to increase awareness of the impact of museums loans programmes and the use of vast amounts of packing materials that generally get thrown away.” Lynne also mentioned some challenges faced; “one of the UKs main packing case suppliers stopped operating during the pandemic. This challenged the loans and exhibitions programmes for many institutions, so this was one of the key motivations to start the Group.” This led institutions to rethink their current practices, concentrating on what they need to do differently in their daily work, taking on board new ideas, new terminology, new techniques, new ways of describing what is done as well as looking at practices that need to be remodelled, including recycling, for example. “It was a bit of learning about new terminology and what things actually mean, about being sustainable and a realization of how much greenwashing goes on”, said Alex.

Alex also revealed something interesting about the soft wrapping group and the idea behind the materials and sustainability: “To begin with it felt like, ‘we will find some new materials that will help us be more sustainable, and that will be the solution’. Whereas the more research that happened within the group and as our knowledge of the current state of play increased, we became more aware of all the different factors involved in making



Alexandra Gent headshot (Image courtesy of Alexandra Gent).

something more sustainable [rather] than actually using new materials. Using similar materials but with a higher recycled content and making sure that they're being used in reusable ways has become more of a focus than maybe what, in our initial naivety, we thought was going to be a solution based on new products.”

Conservation as a profession was mentioned as key in the discussion; “as conservators, we have very specific needs. We have an understanding of the objects that we work with and what parameters we want. For instance, in the soft wrapping group, we gathered some materials to test, ran some workshops, got feedback from the people that were using the materials, then went and worked with academics to do assessments of sustainability on

selected materials. Then, after that, going back again to assess whether these were appropriate materials for our needs as conservators”, explained Alex. Continuing this thread, Lynne added, “We have got registrars, art handlers and conservation scientists involved. And I think, as a group, we work really well together. We need those professionals that maintain the systems that we are trying to address. So, it works really well.”

These two sub-groups were developed due to the participants' familiarity with the topics; but interestingly, Lynne said that “early on I shied away from the idea of looking at packing cases from a sustainability perspective, because it seems like such a massive task. I can't honestly say that I chose to do this. I was asked to investigate it, and I'm very happy to say that after the first



Lynne Harrison headshot (Image courtesy of Lynne Harrison).

couple of meetings [I] realized I was surrounded by colleagues with the same challenges—the same concerns—so that we could help each other. I don't think the task is any less big, but it feels a bit more manageable."

The Group has been able to keep momentum and places these topics at the top of their to-do lists within their institutions. In their view: "The outputs, recommendations or new ways of working need to be disseminated. And then, hopefully, the impact is greater because it's a bigger group of people, and it takes the weight off individuals." Lynne also said that working together gives the Group the confidence that they can achieve things. "When you do have some time, you can work on it. When you do not, you can step back and know that there is still something trickling along, and it might feel like we are not really getting very far, but actually, we have, in the time that we have been collaborating."

Both Alex and Lynne recognise that the two groups are a bit London-centric. However, they have

great ambitions to extend abroad. They also acknowledge that an important part of the Group is to disseminate the information they've gathered that will encourage other conservators to work alongside their efforts. For Alex and Lynne, the learning journey is endless. "Maybe the focus will shift over time, or we could have more people involved to look at different types of objects, because at the moment it is very painting and frames focused," said Alex. Lynne and Alex would like to see more professionals from different disciplines involved and expand the Group. The more variety in group members, the more development can occur by looking at issues from different perspectives. The ambition is to establish new sustainable standards for packing and transporting artworks. If you would like to collaborate, I would encourage you to start by messaging Alex at: [agent@npg.org.uk](mailto:agent@npg.org.uk).

I would like to finish with the mission of the Group which is inspiring: "work collaboratively, create a pool of resources and expertise, re-examine materials, search for alternatives and reduce waste".



**Marina Herriges** is an object and textile conservator based in Glasgow, Scotland. Marina is a PhD student at the School of Social Sciences, University of Glasgow, where she researches the interconnection between heritage conservation, climate change and colonialism. She is a guest visiting lecturer at the MPhil Textile Conservation, University of Glasgow. Marina is Regional Programme Manager for IIC and has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.



# A GREEN NEW DEAL FOR ARCHIVES

Reviewed by Micaella Gonzales

Left: Buried machinery in barn lot in Dallas, South Dakota, United States during the Dust Bowl, an agricultural, ecological, and economic disaster in the Great Plains region of North America in 1936. Sourced from United States Department of Agriculture, [Image Number: 00di0971/Wikimedia Commons](#). Image in the Public Domain.

Right: Crushed cars on flatbed truck, Flowood (Rankin, Mississippi, United States) From the DOCUMERICA-1 Exhibition, taken in May 1972. Image by Bill Shrout. Image held by the National Archives and Records Administration, catalogues under the NAID 553011. [Sourced on Wikimedia Commons](#). Image in the Public Domain.



*A Green New Deal for  
Archives  
By Eira Tansey  
Council on Library and  
Information Resources  
July 2023  
50 pages / e-book  
Free access [HERE](#)*

**A** *Green New Deal for Archives* is a timely publication that raises awareness on two critical concerns universally affecting archives – climate change and inadequate staffing. While the author notes that the book is not a manual for reducing the carbon footprint within archives, it reasonably highlights archives as central to the preservation of history, environmental documentation and the continued functioning of a society. The data and research presented in this publication are based in the United States, but the author also remarks that observations and recommendations may be relevant to other geographic and cultural settings.

The first section, “Dual Threats to Archives,” presents a composite sketch of the aftermath of a natural disaster, wherein vital documents in residences and public institutions were either damaged or lost. It shows that as communities grappled with efforts to recover and rebuild from various forms of loss, even key public services in the community were rendered non-functional by the natural disaster due to years of budget cuts, insufficient staff and lack of preparation for such events.

As similar versions of this composite sketch have transpired across the globe, the author provides readers with a relatable picture of the uncomfortable truth we are faced with; the effects of climate change have become increasingly evident and deleterious, and decades of underfunding and understaffing have made archives highly vulnerable to the impacts of climate change.

Climate change, resulting in an increased global temperature, is evidenced in this book through reference to 30+ years of international research by climate scientists, serving as a warning that climate change’s immediate and long-term effects are deemed to worsen if carbon emissions are not reduced and international net-zero pledges are not implemented. The author also notes how climate change has been reshaping the world and altering residency patterns as some coastal areas have become uninhabitable due to intensifying and more frequent precipitation events that lead to the rise in sea levels. This poses alarming questions on the future of archives in these locations and the need to plan for the possible relocation of high-risk archives.

One salient point made by the author brings attention to the financial implications of climate change on archives. High housing standards continuously encumber many archives’ capacity to maintain suitable environmental conditions, thereby placing greater demands on temperature and humidity control systems, subsequently contributing to the archives’ increased carbon footprint unless renewable (and currently still quite expensive) sources of energy are considered. As the financial capacity of many archives is constantly challenged, these institutions become unable to support suitable staffing needs which gravely affects the institution’s ability to fulfil their mandate. Case in point, during the COVID-19 pandemic, insufficient staffing at the National Archives and Records Administration (NARA) affected veterans’ benefits and burial claims as NARA was unable to support the high volume of requests for veterans’ documentation while the request backlog continued to mount. Staff recruitment in archives over the decades has either dwindled or remained stagnant while collections continue to grow resulting in staff burnout, deterioration of services, persistent backlogs and brain drain.

The second section, “Historical Precedents for Public Support,” provides insight into three major archival and documentary efforts implemented in the United States during tumultuous times in history. This section highlights the inception, achievements and shortcomings of these historical efforts.



Top: Eighth grade students pick up litter (From the DOCUMERICA-1 Exhibition. Image taken in 1972 by Gene Daniels (NARA Photographer, record no. 8463941. Sourced on [Wikimedia Commons](#). Image in the Public Domain.

Bottom: Farmer and sons walking in the face of a dust storm, Cimarron County, Oklahoma, USA. Image taken by Arthur Rothstein, 1936. Image made available by the United States Library of Congress Prints & Photographs Division. Sourced on [Wikimedia Commons](#). Image in the Public Domain.

The Historical Records Survey (HRS) was part of the many programmes established under the Works Progress Administration (WPA) during the Great Depression to provide work to unemployed Americans. The author effectively contextualises the development of HRS in the history of the professionalisation of archiving in the United States by emphasising the concurrent efforts that arose from growing interests in archives during the 1930s. In fact, this was also the decade when NARA and the Society of American Archivists were established. HRS is considered to have greatly influenced the American archiving profession by having completed a comprehensive survey of county, federal, municipal and church records across the United States, as well as employing a remarkable number of archive workers throughout its operation.

Despite the incredible impact that HRS made, the author was mindful to note that the survey had challenges of its own such as the gap between the staffing of field workers and higher-level officers, which limited the report-publishing capacity of the programme. Towards the end of its run, HRS was faced with two pivotal obstacles which eventually led to the termination of the programme; its federal funding was cut, and World War II unfolded.

The 1930s were also the time when the catastrophic dust storm swept across the Great Plains of the US, causing massive agricultural destruction and farmer displacement. One of the government's responses included the creation of the Farm Security Administration (FSA) photography project, which documented geographic and cultural landscapes in rural America. Amazingly, FSA produced over 270,000 images over the course of the project and is known to have captured some of the most iconic images in American photography.

Drawing inspiration from the success of the FSA, the Environmental Protection Agency (EPA) launched the DOCUMERICA project in the 1970s in response to the

air and water pollution crisis. It produced more than 20,000 images that documented serious environmental concerns in the country, but it ended sooner than its intended duration due to budget cuts, an inefficient staffing model and weak government support.

The last section of the book, "Public Policy Platform", brings to the fore a proposed "green new deal for archives" that aims to bolster American archives and the archiving profession, making it resilient to climate change. It is founded on three key priorities:

1. Increased permanent staffing for archives that steward vital public records
2. Creation of a nationwide plan for collection continuity and emergency response
3. Development of climate change documentation projects

Some key policy concepts that I found interesting as an archivist are the study of staffing ratios, tools for collection management cost projection and how backlog management can actually lower the risk of collection damage from natural disasters.

*A Green New Deal for Archives* is a massive undertaking, and the author emphasises it should gestate as part of a long-term political project, as it requires sustained interest, support, a budgetary approach, proactive planning and national coordination. Here is where I find the challenge of the policy lies. The political climate in the US (and many parts of the world) is fairly unstable, which brings uncertainty to the future of the policy. Much like the original New Deal programmes during the Great Depression, the success of this policy is tied to commitment from the government. It is only hoped that through this policy, a collective sense of advocacy for archives—and a shared understanding of their significant role in the community—will be developed and passed on to future generations.



**Micaella Gonzales** has been senior manager of library & archives at National Gallery Singapore for nine years. As an advocate of conservation, archiving and librarianship, she has helped develop and preserve Southeast Asian modern art archives and built community libraries. She graduated with a master's degree in cultural materials conservation from the University of Melbourne.

# WOVEN TAPESTRY: GUIDELINES FOR CONSERVATION

Review by Kosara Yovcheva

*Woven Tapestry: Guidelines for Conservation*

By Ksynia Marko

Archetype Publications: June 2020

Hardback / £85.00

368 pages / Illustrations: 85 colour, 96 halftone, 57 line

ISBN: 9781909492721

The author, Ksynia Marko, graduated from Goldsmith's College, University of London and has been working as a textile conservator, advisor and consultant since 1973. Some of the institutions she has worked for include the Victoria and Albert Museum and the National Trust. Her expertise lies in the care and conservation of historic textiles and carpets, and she has shared her knowledge through publications, teaching and training. She has also dedicated herself to mentoring the next generation of conservators. It is important to mention that in 2016, Ksynia Marko was awarded the prestigious Plowden Medal by the Royal Warrant Holders Association for her contribution to Britain's cultural heritage.

"...But many were their uses, and grand were their purposes in the

days when high-warp and low-warp weaving was the important industry of whole provinces. Palaces and castles were hung with them..."

*Helen Churchill Candee*

I will begin with the same question that the author herself poses at the beginning, namely, "What is tapestry?" As Ksynia Marko points out, this question is often not asked which leads to problems due to the misunderstanding of an object's nature. However, this is not the case with *Woven Tapestry: Guidelines for Conservation*. The author thoroughly guides us from weaving techniques and historic materials to preventive and interventive conservation, all presented with clear and well-structured writing, displaying the ease of a seasoned

professional who has spent more than 40 years in the textile conservation field.

Drawing from the author's professional experience during her time with the National Trust's Tapestry Collection, this volume comes full circle. It starts with an introduction to weave construction and technical issues and progresses to current practices in documentation and condition surveys as well as treatment insights and understanding the risks associated with every step of working these complex and highly sensitive objects.

The aim of the book is both to introduce those interested in textiles to the complex world of conservation and to provide an overview for young professionals in this field. The guidelines are aimed at







Book cover for *Woven Tapestry: Guidelines for Conservation*. Image courtesy of Arche-type Publications.

emerging and mid-career professionals who would greatly benefit from the extensive case studies and examples. The book offers many useful tips including organized checklists for various scenarios with detailed procedures and information on the most suitable equipment for various situations. This book is a valuable addition to every textile conservator's library. With its adept presentation of objectives, accessible coverage of risk assessments, preparational procedures and step-by-step execution of the plan, the book maintains accessibility in presenting information without sacrificing academic quality and style. This is one of the strengths of the book.

An interesting feature, from a scholarly perspective, is that each of the chapters includes a separate abstract with a quote at the beginning, providing a personal touch. At the end of each chapter, the author provides a bibliography and suggested links, allowing the reader to delve more deeply into the issues presented. This makes the text suitable for reading from cover to cover or as

separate sections. What I greatly value about this volume, as a person who has always been passionate about tapestries, is the true notion that Ksynia Marko subtly captures in her writing: while objects like paintings tend to increase in value with the passing of centuries, tapestries are often undervalued by viewers due to their ubiquity and their inevitable loss of colour. Though fragile by nature—sensitive to touch and light—tapestries serve a quotidian purpose and are an inseparable part of so many historic interiors. These works of art are far too often dismissed as part of the scenery.

*Woven Tapestry: Guidelines for Conservation* is an invaluable and well-structured contribution to the field of textile conservation. Providing practical tips and tested treatment protocols, the book will greatly contribute to the training of young professionals, ensuring further care for tapestries by the next generation of specialists. As the author says, tapestry weaving is not buried in the past but is a skill that is still widely recognised as a contemporary art form and a valuable commodity.



Kosara Yovcheva holds an MA with honours in Conservation & Restoration from the National Academy of Arts in Sofia, Bulgaria. She is the winner of the annual thesis prize awarded by the Institute of Art Studies, Bulgarian Academy of Science. Currently, she is a Paintings Fellow in Stichting Restauratie Atelier Limburg (SRAL). Kosara's interests lie in the areas of canvas paintings and textile conservation.

# SCIENTIFIC STUDIES OF PIGMENTS IN CHINESE PAINTINGS

Review by Jani Santos

## *Scientific Studies of Pigments in Chinese Paintings*

By *Blythe McCarthy and Jennifer Giaccai*

**Archetype Publications: 2021**

**Paperback / 168 Pages / £45**

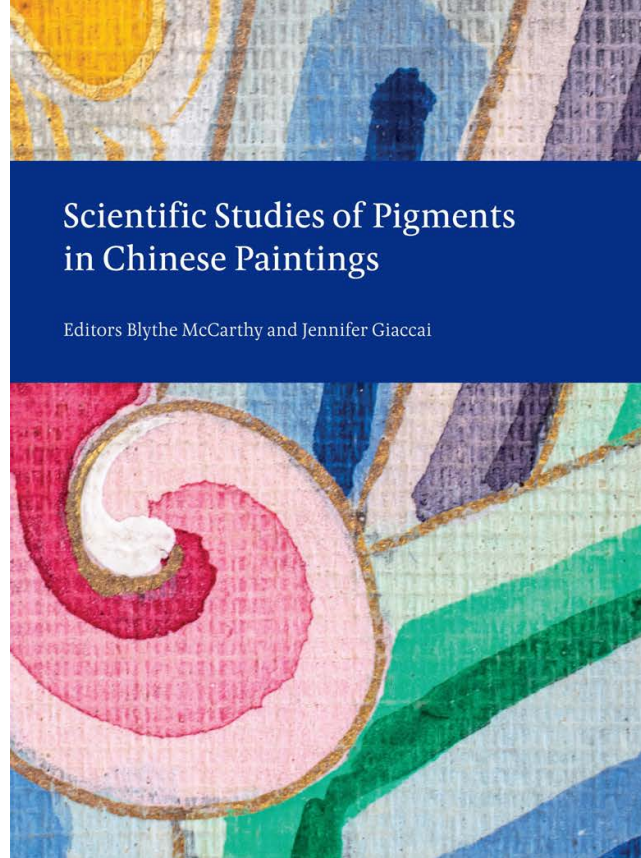
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**[doi.org/10.5479/10088/111861](https://doi.org/10.5479/10088/111861)**

My expertise is related to understanding the surface of artworks with a special focus on colours. I have found *Scientific Studies of Pigments in Chinese Paintings* to contain more accurate, coherent and well-explained content on the subject than I have read in quite some time.

This book—published in 2021 by Archetype Publications Ltd in association with the Smithsonian Institution, Freer Gallery of Art and Arthur M. Sackler Gallery—is edited by Blythe McCarthy and Jennifer Giaccai. It is a compilation of many years of work and provides us with an opportunity to deeply understand Chinese pigments and colorants. For those unfamiliar with these themes, this is the book to start with.

The book covers research carried out on two hundred Chinese paintings including different typologies such as hanging scrolls and handscrolls, portraits and a



## Scientific Studies of Pigments in Chinese Paintings

Editors Blythe McCarthy and Jennifer Giaccai

Book cover for *Scientific Studies of Pigments in Chinese Paintings*, courtesy of Archetype Publications.

selection of albums, all dating from the Song Dynasty (960–1279) to the early twentieth century, created by different artists from various regions. A team of experts from different fields developed a scientific approach to characterize pigments and colorants including information about their origins and insights into the commercial trade between China and the rest of the world.

At the beginning of the book, special attention is given to using a unified terminology to promote understanding and accuracy between the authors and readers. For example, the designation of “purple” (leaning toward the blue end of the spectrum) versus “violet” (leaning toward the red) is specified.

The first chapter, entitled “Pigments in Song and Yuan Paintings from the Freer Gallery of Art”, written by Jennifer Giaccai, Jeffrey Joseph and John Winter, discusses the analytical results concerning thirty-seven paintings on silk and paper, belonging to the Freer Gallery of Art, from the Song and Yuan Dynasties (960–1368). Their research notes the higher occurrence of lac dye, gamboge and indigo in Yuan paintings compared to the Song paintings, even though lac dye and indigo were common during both periods. It also discusses Chinese historiography, including thoughts from early Chinese painters on colour, mentioning existing texts about painting and methods.

The second chapter, entitled “Red Insect Dyes in Paintings from the Ming and Qing Dynasties”, written by Christina Bisulca and John Winter, discusses red dyes, their origins, references, designations, chemical formulas and interesting insights about the red

organic dyes available before the use of cochineal. The commercial relations between China and the rest of the world had a direct impact on artistic production.

The total number of paintings analysed was not clearly stated, but the presented data tables in this chapter list 76 from three different dynasties—Ming (1368-1644), Qing (1644-1912), Post-Qing (1912-1949). The literature suggests the use of specific dyes such as safflower or madder to conceive a reddish colour, but these were not identified. Also, while cochineal was present in China beginning in the early sixteenth century, it was not used as a painting material until a few centuries later and was often identified as cinnabar/vermillion and lac dye.

The third chapter, entitled “Blue Pigments in Paintings from the Ming and Qing Dynasties”, written by Yae Ichimiya and John Winter, follows a structure similar to the previous chapter, now focusing on blue pigments, with azurite and indigo dominating. Even after the introduction of Prussian blue in the eighteenth century, azurite and indigo continued in popularity with Prussian blue only becoming more common in the nineteenth century. The methods used in Japan are mentioned as well as influences, historical developments and a chronology. Two hundred and twenty-two paintings were examined and analysed, and extensive data is presented in tables for easier comprehension.

The fourth chapter, entitled “Colorants and Painting Techniques in Portraits from the Arthur M. Sackler Gallery”, written by Jennifer Giaccai, Christina Bisulca, Yae Ichimiya and John Winter, summarises the conclusions of the second and third chapters, specifically focused on portraits, due to the previous lack of analytical data about this specific typology. A deep analysis of the colour palette is presented as an extension of previous works by the same authors, providing information about the imported materials and their impact on Chinese artwork.

The fifth chapter, entitled “The Introduction of Non-traditional Pigments and Dyes into the Chinese Palette”, written by Blythe McCarthy and Jennifer Giaccai, is a compendium of Chinese pigment history including information on geographic origins and nomenclature as well as a chronology of the introduction of foreign materials. The core of this chapter is the numerous references integrated into the text, allowing the reader to explore specific topics more in depth. It serves as a true introduction and a guide for a deeper understanding of the Chinese palette.

This book presents five appendices:

- The first describes the instrumentation and methodology used.
- The second is dedicated to fibre optic reflectance spectroscopy (FORS) for characterizing red insect dyes.
- The third is similar to the previous one but focusses on blue colorant mixtures.
- The fourth is a compilation of all materials referenced in this book including different nomenclatures (Chinese and English names) and the chemical composition.
- The fifth summarises all the analytical results, beautifully organized in easy-to-understand tables, with comprehensive information on the paintings (names, date range, identified pigments and the methods used). The authors did not include dubious results, presenting only those positively identified.

A reference list is presented at the end of each chapter along with a short biography of each author and an index.

I want to express my appreciation for the team’s effort in compiling years of research into a single book, not forgetting that this occurred during the COVID-19 outbreak. This book is available both in print and online formats, and it will undoubtedly serve as a reference in the field.

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**Jani dos Santos** ([jani.santos@xpectraltek.com](mailto:jani.santos@xpectraltek.com)) is an M.Sc. conservation scientist and Ph.D. candidate. Her work is based on the development of new technological solutions involving non-invasive techniques for material identification with a focus on pigments. She has participated in international events through research articles, presentations, posters and lectures throughout Europe and online. She is interested in creating knowledge networks between professionals.



# CONSERVATION ALPHABET SOUP

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

I did a quick Google search for “art conservation organizations”, and to my delight, the computer screen filled with a list of associations and logos so long that I had to scroll down to view them all.

I am so proud to be part of this growing profession and love learning about our history, including all the organizations around the world that have been formed to bring us together and strengthen our diverse professional communities all over the globe.

It is true that there have been so many professional membership organizations over the years—some changing names or relocating or merging with other associations or simply disappearing—that mapping out this history

(which I have been attempting to do) can look like a spider’s web (or the pin board wall map of a crazed conspiracy theorist).

I can recall several discussions with colleagues who expressed how difficult it can be to keep many of the prominent international conservation and heritage organizations straight. Since many of the organization acronyms contain the same letters, they are easy to confuse, leaving us unsure what community they serve and which we can join as an individual, museum, or nation.

So in this issue, I thought I’d have a go at identifying some of the most prominent (and nominally similar) organizations and explain the basic differences, to save us all a bit of our sanity.

Image: A portion of the [Timeline of Professional Membership Organizations for Conservators of Cultural Heritage](#). Timeline and images by Sharra Grow.

Read more about the Timeline project in the [August-September 2022 “News in Conservation” Issue 91, p. 50-55](#)



## ICOM International Council of Museums

Membership includes museum professionals and museums/collecting institutions from all over the world. ICOM has created an international forum of experts in order to establish collection-related standards, professional networking, international missions, and raise public awareness. ICOM has many committees which act like groups or clubs under the larger ICOM umbrella. The Committee for Conservation (ICOM-CC) is specifically related to our field, and if you join ICOM, chances are you'll gravitate toward this committee, but be sure to check out the dozens of other committees as well.

## ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property

This membership body is made up of "Member States" which are countries from all over the world. ICCROM partners with nations in safeguarding their heritage including working with and advising governments and institutions. They often work in tandem with larger worldwide aid and rescue organizations such as UNESCO, as well as the other heritage organizations discussed in this article.

While only nations can be registered members of ICCROM, this is an organization full of resources to be used by individual heritage preservation professionals as well, including programs, courses, and research. Be sure to take advantage of the ICCROM Library, in-person if you are in Rome, or through their online catalogue (*News in Conservation* highlights the latest acquisitions in the Library a couple times a year. [Take a look at the latest update here, p. 58](#)).

## ICOMOS International Council on Monuments and Sites

ICOMOS is a non-governmental international organization dedicated to improving the preservation of the world's monuments and heritage sites (think architectural and archeological heritage).

Members include experts in the fields of architecture, (art) history, archeology, geography, anthropology, engineering, and town planning.

Institutions can also become members, and there are various national and international committees that members can join. ICOMOS also provides networking, meetings, workshops, and inspections all over the world.

## IIC International Institute for Conservation of Historic & Artistic Works

IIC is an international conservation membership organization. It offers membership for individuals, accommodating several different levels depending on experience as well as geographic location. IIC also includes membership for large Institutions as well as small studios.

IIC's purpose is to support professionals in cultural heritage preservation through networking, supporting research and publication, professional development, conferences and events, grants, awards and funding. IIC also has regional groups throughout the world and action committees supporting various objectives including Fellowship and emerging professionals.

## ICA International Council on Archives

Individuals and institutions can become members of the ICA, which is dedicated to the preservation, management, and use of records and archival heritage on a global level, doing so through the support of its members. This Council also offers an international network where professionals can access news, exchange information, and seek help. They have special programming, events, and publications as well as regional branches.

## INCCA International Network for the Conservation of Contemporary Art

This is a network of individual members (membership is free) including professionals specializing in modern and contemporary art and heritage preservation. INCCA is dedicated to developing, sharing and preserving knowledge needed for the conservation of modern and contemporary art. The organization website is an interactive platform and archive for sharing news, events, resources, and publications uploaded by members. It also contains groups and educational programming including talks, mentoring, and other projects.

*The following are a few national conservation organizations which are often recognized on an international level and which are easy to confuse with one another as well as with the international organizations listed previously.*

## Icon The Institute of Conservation

Icon was a merger of five different British conservation organizations, including the UK-IIC Regional Group. Icon works to promote the preservation of cultural heritage through supporting its membership and providing networking, events, publications, accreditation, and other resources.

Icon is made up of individual professionals and institutions in professions related to, or in support of, cultural heritage preservation. While most members are UK-based, those working internationally are also welcome.

## CCI Canadian Conservation Institute

I've heard conservators confuse the CCI and the IIC, but they are two very different organizations. The CCI is a staffed government agency in Canada and not a professional membership organization. CCI is a special operating agency within the Department of Canadian Heritage (part of the Canadian government) working with heritage institutions and professionals to ensure Canada's heritage collections are preserved and accessible to Canadians. The CCI produces publications and educational programming for professionals. It provides conservation, preventive care, research and scientific services for institutions and professionals throughout Canada.

## AIC American Institute for Conservation

Originally a regional group of the IIC, the AIC is a national membership association in the USA for conservators and allied professionals who preserve cultural heritage. Membership is made up of individuals and institutions, and within AIC members can join an array of special interest groups. While membership is made up predominantly of USA citizens, international members are welcome. The AIC provides networking opportunities; establishes professional standards; promotes research and publications; and provides workshops, events, awards, and grants.

## AICCM Australian Institute for Conservation of Cultural Materials

Also formerly a regional group of the IIC, AICCM is a professional organization for conservators in Australia. Membership includes individuals and organizations/institutions. While membership is primarily Australian, international members are welcome. AICCM works to promote conservation and facilitates cooperation and exchange through its membership, publications, events, conferences, and special interest groups.

*I know there are likely other global and local organizations that get easily confused in your part of the world. Share how you manage the professional alphabet soup where you work and live. I look forward to hearing from you!*  
[news@iiconservation.org](mailto:news@iiconservation.org)



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**Sharra Grow** is editor in chief of *News in Conservation*, IIC's e-magazine and has been a member of the IIC Communications Team for over a decade. She is also a modern and contemporary paintings conservator and has worked in several NYC museums and private practices, having received a master's degree from the Winterthur/University of Delaware Program in Art Conservation. Sharra now works in the East Bay, just outside of San Francisco, California.

# ANNOUNCEMENTS

## CALLS FOR PAPERS

### Archiving 2024

9-12 April 2024

Washington DC (USA)

Call for conference papers due: 20 December 2023

For more information visit [HERE](#)

### Archaeology of Colour. The production of polychromy in sculpture up to the 16<sup>th</sup> century

17-18 April 2024

Online

Paper submissions due: 15 December 2023

For more information visit: <https://sites.google.com/campus.fct.unl.pt/archaeology-of-colour/home>

### AGO (Art Gallery of Ontario) Frame Symposium

2-3 May 2024

Art Gallery of Ontario, Ontario (Canada)

Paper submissions due: 15 December 2023

For more information visit: <https://ago.ca/events/many-lives-picture-frames-context>

### Macro X-ray Fluorescence (MA-XRF) and Reflectance Imaging Spectroscopy (RIS)

4-7 June 2024

George Washington University, Washington DC (USA)

Abstracts due 19 January 2024

For more information visit: <https://maxrf-ris-meeting-2024.academic.wlu.edu/>

### 37<sup>th</sup> Biennial Congress of the International Paper Historians (IPH)

9-14 September 2024

Oslo, Norway

Paper submissions due: 15 December 2023

Questions can be sent to:

[kari.greve@nasjonalmuseet.no](mailto:kari.greve@nasjonalmuseet.no)

### International Round Table on Polychromy in Ancient Sculpture & Architecture

18-21 November 2024

J Paul Getty Museum, Los Angeles (USA)

Abstracts due 15 January 2024

For more information visit [HERE](#).

## CONFERENCES, SYMPOSIUMS

### Mosaic: Preservation, Restoration and Enhancement

14-15 December 2023

The School of Restoration of the Academy of Fine Arts, Naples, Italy

For more information visit: <https://www.igiic.org/?p=9893>

### Washington Conservation Guild's 3-Ring Circus

11 January 2024

Washington DC (USA)

For more information visit: <https://washingtonconservationguild.org/2023/09/27/call-for-abstracts-three-ring-circus/>

### IIC Book Club: "Science for Conservators" with Joyce Townsend and David Saunders

20 January 2024

Online

For more information and registration visit: <https://www.iiconservation.org/announcements/science-conservators-series-book-1-webinar-open-registrations>

### Green Museums Summit

26-27 February 2024

Virtual Conference

For registration and information visit: <https://www.museumnext.com/events/green-museums-summit/>

### The Arctic throughout History: Visual and Cultural Conceptions

5 April 2024

New York Public Library, New York (USA)

For more information and to submit abstracts write to: [arcticsymposium@nypl.org](mailto:arcticsymposium@nypl.org)

### Archiving 2024

9-12 April 2024

Washington DC (USA)

For more information visit: [https://www.imaging.org/IST/IST/Conferences/Archiving/Archiving2024/Archiving2024\\_Home.aspx?hkey=5bd7c069-e1ed-41f9-8dfd-a508f485ee47](https://www.imaging.org/IST/IST/Conferences/Archiving/Archiving2024/Archiving2024_Home.aspx?hkey=5bd7c069-e1ed-41f9-8dfd-a508f485ee47)

### Public Art Inside Out Symposium

7-8 May 2024

Hybrid format

For more information visit: <https://event.fourwaves.com/scpa/pages>

### 52<sup>nd</sup> AIC Annual Meeting: Salt Lake City

20-24 May 2024

Salt Lake City, Utah (USA)

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

### 8<sup>th</sup> International Architectural Finishes Research Conference

Past Forward, from Paint to Finishes

29 May-1 June 2024

Amsterdam, the Netherlands

For more information visit [HERE](#).



**IIC 2024 Lima Congress**  
Sustainable solutions for conservation: new strategies for new times  
Lima, Peru  
23-27 September 2024  
For more information visit: <https://www.iiconservation.org/iic-lima-congress-2024-person-and-online>

**Resilience: adapting heritage preservation to future challenges**  
3-4 October 2024  
Copenhagen, Denmark  
For more information visit: <https://nkf-dk.dk/congress2024/>

**MUTEC 2024**  
International Trade Fair for Museum and Exhibition Technology  
7-8 November 2024  
Leipzig Exhibition Centre, Germany  
For more information visit: <https://www.mutec.de/>

## COURSES, WORKSHOPS

**Paper Cradle Making for Exhibition Display of Books**  
13 December 2023  
Victoria & Albert, Dundee (UK)  
To register visit: <https://www.icon.org.uk/events/scotland-group-paper-cradle-making-for-exhibition-display-of-books.html>

**"Your Life as an Independent [Whatever]" Workshop**  
26 December 2023  
Online (4-week asynchronous)  
For more information see: <https://drive.google.com/file/d/1dbBBdSWRM-9sWJpk8x0rpbHnoYcFffLo/view>

**Changing Climate Management Strategies: Sustainable Collection Environments and Monitoring Object Response Workshop**  
5-9 February 2024  
London, UK  
For more information visit [HERE](#) or contact: [MCE@getty.edu](mailto:MCE@getty.edu)

**Greenart Workshop 2024**  
12-14 February 2024  
Online  
Send request to register here: [salcala@mfah.org](mailto:salcala@mfah.org)

**Writing Clearly for Conservators (Workshop Part 1)**  
21 February 2024  
Online  
For more information visit: <https://www.icon.org.uk/events/icon-skills-writing-clearly-2024.html>

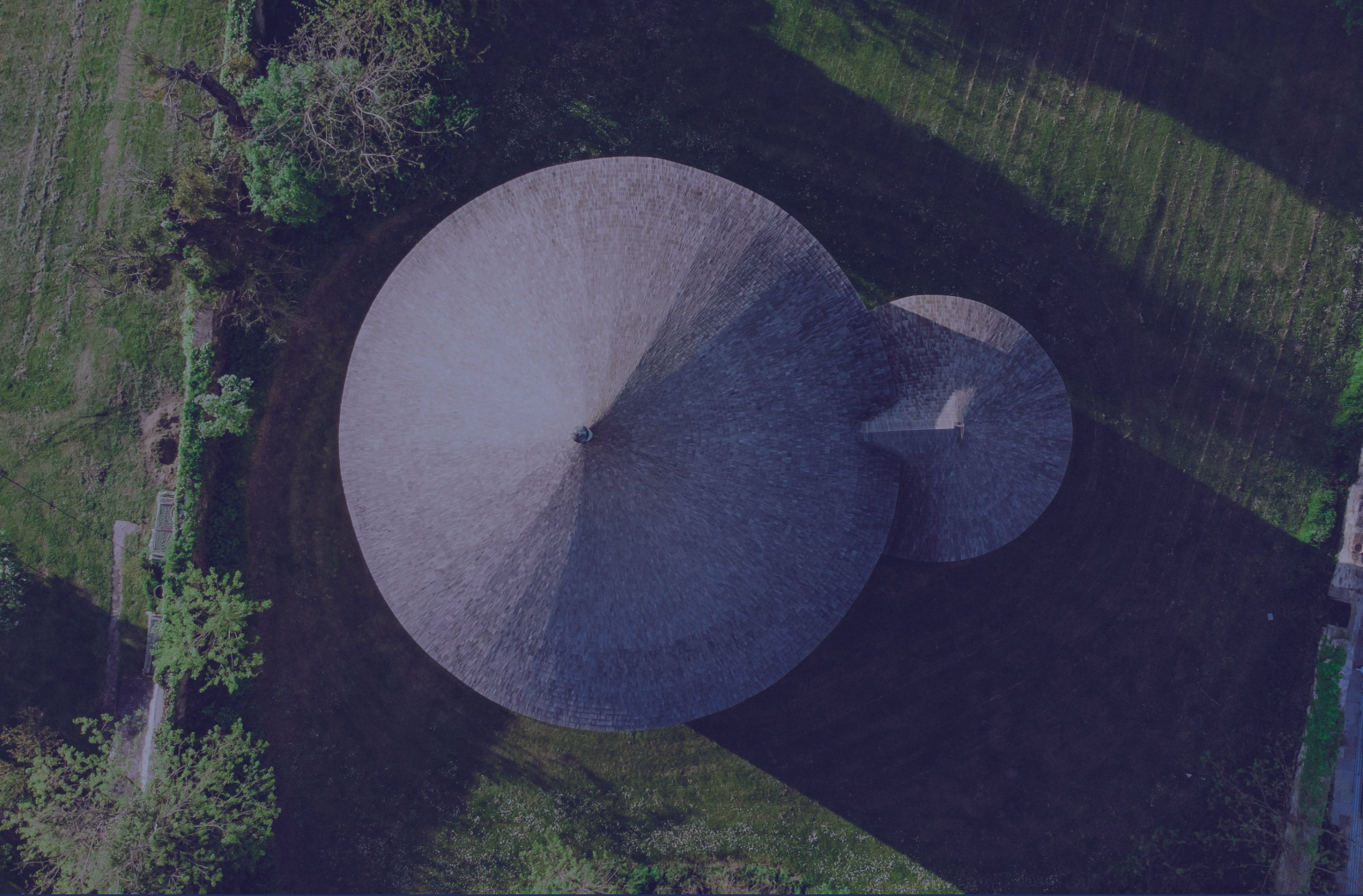
**Writing Persuasively for Conservators (Workshop Part 2)**  
28 February 2024  
Online  
For more information visit: <https://www.icon.org.uk/events/icon-skills-writing-clearly-2024.html>

**Tag der Restaurierung 2024**  
11 March 2024  
Universalmuseum Joanneum, Austria  
More information here: [https://www.museum-joanneum.at/ihr-besuch/programmuebersicht/veranstaltungen/events/event/tag-der-restaurierung-2024?no\\_cache=1](https://www.museum-joanneum.at/ihr-besuch/programmuebersicht/veranstaltungen/events/event/tag-der-restaurierung-2024?no_cache=1)

**Respect in museums: inclusive practices, co-creation, restitution and more**  
ICOM International Training Centre for Museum Studies (ICOM-ITC)  
Applications to attend due: 31 December 2024  
Beijing, China  
17-25 April 2024  
For more information on application visit: <https://icom.museum/en/news/respect-in-museums-inclusive-practices-co-creation-restitution-and-more-call-for-icom-itc-grants/>

**Fusion 2: Asian-Pacific minimally invasive methods for the conservation of paintings' textile supports**  
Workshop sessions between July 2024-January 2025  
Online and at the Art Gallery of New South Wales, Sydney, Australia  
For more information and application visit: <https://www.artgallery.nsw.gov.au/art/conserving-our-collection/fusion-2/>

**2024 Papyrus Conservation Summer Seminar**  
12-23 August 2024  
University of Michigan Library, Ann Arbor, Michigan (USA)  
For more information write to: [marieka@umich.edu](mailto:marieka@umich.edu)



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