



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

## “WHO YA GONNA E-MAIL?” FAIC ORAL HISTORY PROJECT

By Joyce Hill Stoner and Rebecca Rushfield

*For over four decades researchers across the globe have contributed to and benefited from the FAIC Oral History Project.*

Suppose you are writing an obituary or putting together a tribute to accompany an award for a pioneer conservator or conservation scientist? What if you're researching the history of an important museum conservation department or debating whether you should found your own oral history project? Your boss for 40 years is about to retire, and you'd like to carry out an in-depth interview with that person and make sure it is saved as a resource for others to consult in the future. How do you design release forms and guidelines for conducting interviews? In the movie *Ghostbusters* the audience was asked “Who ya gonna call [to deal with ghosts]?” However, that was over 30 years ago, and now we have e-mail!

The Foundation of the American Institute for Conservation Oral History Project ([FAIC OHP](#)) now has over 380 interview transcripts that were carried out by more than 125 international interviewers. For instance, in the last three years, researchers have sought information on Jonathan Ashley-Smith, Agnes Ballestrem, Christopher Clarkson, Louis de



Lunch at a Yale conference in 2002. From Left to Right: Dianne Dwyer Modestini (co-interviewer), JHS (interviewer), Mario Modestini (interviewee), Jeanne McKee Rothe (co-interviewer), Lisa Ackerman (formerly of the Kress Foundation), Wendy Samet, (paintings conservator), Michel Laclotte (former head of conservation at the Louvre), Francesca Bewer (researcher and author of the history of conservation of the Fogg Art Museum), Andrea Rothe (former head of paintings conservation at the Getty Museum, and interviewee). Photograph taken by Mark Aronson.

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# FROM THE PRESIDENT'S DESK

I was hardly back home after the Turin Congress before I packed my bags again for the XXI Triennial IIC Nordic Group Congress (NKF-Nordiska Konservator Förbundet) held in Reykjavik from 26-28 September 2018. It was organised by the NFK Icelandic Group led by Halldóra Ásgeirsdóttir, Ingibjörg Áskelsdóttir, Karen Sigurkarlsdóttir and Sigríður Þorgeirsdóttir. More than 120 conservation professionals from the Nordic countries (Iceland, Finland, Denmark, Sweden, Norway and the Faroe Islands) were joined by international participants from a number of European countries, UK, USA, Canada and Qatar; the participant who travelled the furthest was from New Zealand. The subject "Cultural heritage facing catastrophe: prevention and recoveries" was complementary to the Turin Congress on "Preventive Conservation" which only covered catastrophes in the [Point of the Matter Dialogue](#) organized in partnership with ICCROM. Papers and posters in Reykjavik covered fires, earthquakes, floods, climate change and—invariably in Iceland—volcanoes! A particular pleasure for me was catching up with former IIC President Jerry Podany and former AIC President Debbie Hess Norris. Papers will be published on-line on the conference website: [www.nkf2018.is](http://www.nkf2018.is) after editing.



Left to right: Sarah Staniforth, Jerry Podany and Debbie Hess Norris in Reykjavik this past September. Image courtesy of Sarah Staniforth.

Three weeks at home then off again to Beijing for the fourth [IIC-ITCC](#) training workshop on "Scientific Approaches to Paper and Photograph Conservation", held at the Palace Museum from 21 October to 1 November. I was joined by IIC Council Members Austin Nevin and Juergen Vervoort; with current AIC President Margaret (Peggy) Holben Ellis and former AIC President Debbie Hess Norris on the international teaching team. Dr Shan Jixiang, director of the Palace Museum; Dr Song Jirong, director of the IIC-ITCC and Conservation Hospital; Shi Ningchang, head of conservation; Dr Lei Yong, head of science and Yang Zehua, head of painting conservation spoke about the Palace Museum's work in paper conservation. Twelve participants from China and twelve participants from the rest of the world, including Australia, Croatia, Serbia, Ukraine, Mexico and Peru, have created a strong new network judging by the number of communications that continue by WeChat every day. The instructors felt that the participants were learning as much from each other about different approaches to conservation in their respective countries as they learnt from us, the instructors. Furthermore, photograph conservation was a new subject for almost all of the Chinese participants and some of the international participants. We came away thinking that IIC could do much to help with the introduction of new conservation disciplines in China and have discussed with our Chinese colleagues the possibility of running the IIC-ITCC courses in other cities in China, as well as the rest of the world. The two weeks concluded with a two-day symposium on "Paper and Photograph Conservation" with 16 presented papers and 27 posters. More than 200 people attended the symposium, a similar number to those who came to Hong Kong for the symposium on textile conservation last year.

I am now looking forward to the last two months of my time serving as president of IIC. I will use my final column to reflect on this time but for now I wanted to draw your attention to the recent call for nominations to a number of vacancies on IIC Council and officers. Jo Kirby-Atkinson will also be completing her final term as secretary-general; and Mikkel Scharff will complete his final term as vice president. We also have two vacancies as council members. By the time you read this the call for nominations will have closed, and you will have the opportunity to vote on the candidates before or at the [AGM](#) on 28 January. At the AGM we will be sharing our plans for the IIC 2020 New Delhi Congress and for the IIC/Palace Museum Beijing 2020 symposium on "Built Heritage Conservation". We look forward to seeing you there!

Sarah Staniforth  
*IIC President*

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#### Editorial Submissions

Deadline for February Issue submissions is 1 January 2019. Submit to [news@iiconservaion.org](mailto:news@iiconservaion.org). Email request for submission guidelines.

#### Advertising

Deadline for February Issue materials is 15 January 2019. Submit to [news@iiconservaion.org](mailto:news@iiconservaion.org). Email request for rate card and submission guidelines.

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# NEWS IN BRIEF

## SUSTAINABILITY IN CONSERVATION: STUDENT AMBASSADOR PROGRAM

Sustainability is a word that we are starting to hear more and more in our field, but it still has an air of mystery to it; how exactly does this concept apply to conservation? Sustainability in Conservation (SiC) is addressing that issue. The next generation of conservators holds the key to creating a more sustainable profession, and by incorporating these ideas at the training level, the field will organically grow towards a sustainable future. The SAP (Student Ambassador Program) puts the power in the hands of students. The program is outlined by the SAP Handbook, which follows three focus points: energy, water and materials, and waste. This step-by-step guide is coupled with various self-assessment tools, which allow for identification of problem areas and enables students to track their improvements. This program is designed to showcase successes and share best practices by connecting students from around the globe via SiC's social media platform. Click [here](#) to see a map of the universities participating in the SAP.



Sustainability in Conservation Student Ambassador Program Energy logo. Copyright SiC. Created by Estelle De Bruyn and Adrien Gary Lucca.

Founded in 2016, SiC is an international organization dedicated to promoting more sustainable practices in the conservation of cultural heritage and related fields. By providing reliable resources, tangible actions, and easy to implement programs, SiC aims to build awareness about sustainability in cultural heritage and to provide answers to the conservator's everyday questions.

Coordinated by Estelle de Bruyn (MA, La Cambre, KIK-IRPA), the 2018-2019 Student Ambassador Program, which will focus on energy, launched in October. Students are still welcome to join. For more information email [sustainabilityinconservation@gmail.com](mailto:sustainabilityinconservation@gmail.com), visit the SiC website at <http://sustainabilityinconservation.com> and follow SiC on social media @SiCconservation.

## NEW CHIEF EXECUTIVE FOR ICON

The new chief executive of Icon from January next year will be [Sara Crofts](#). Sara will take over from Alison Richmond ACR who has been in the role since 2010.



## THE INSTITUTE OF CONSERVATION

The Institute of Conservation (Icon) Logo. © The Institute of Conservation

Sara comes to Icon from the Heritage Lottery Fund, where she is head of Historic Environment, providing advice and strategic direction to the Board and Executive on grant giving and policy issues and building strategic relationships with historic environment organisations across the UK. She originally trained as an architect and holds an MSc in architectural conservation, writing her thesis on Interpreting cultural significance. She has held senior positions with the Society for the Protection of Ancient Buildings, including as deputy director and as project director for major conservation initiatives.

Sara Crofts said, "I am extremely proud to have played a part in the life of the UK's oldest conservation charity and to have worked for a major public funder, but I now feel that I would like to return to a smaller organisation where I can make full use of the skills and knowledge that I have acquired. As an architect I greatly respect fellow conservation professionals and have been impressed by the many conservators and restorers that I have met. I therefore warmly welcome the opportunity to lead this important organisation and promote the profession within and beyond the heritage sector".

Siobhan Stevenson, chair of the Icon board of trustees said, "We are delighted to be welcoming Sara as the new chief executive of Icon. Sara comes with an excellent range of skills and a

## EDITOR'S SOUNDING BOARD

Winter is coming!

(At least for those of us stuck up here in the Northern Hemisphere) And with it, a slew of holidays and festivals the world over which include candles, fireworks, special treats, prayers, wishes, and countdowns. So, whether you are preparing your shoe full of hay, some red envelopes, or a tree in anticipation, we all have our wish lists this time of year.

I can't help but think about some of my favorite (conservation) things like Aspherlux flashlights, IVS Kimono-style lab coats, and little jars of hand-toasted methyl cellulose powder.

So, in the spirit of giving, share your list of favorite conservation things with your fellow NiC readers and colleagues around the world!

- What supplies do you love?
- What little tips and tricks could you not survive without?
- And what is still on your 'wish list' this year?

Indulge in some holiday spirit! Give a gift to all your fellow preservation specialists around the globe and send in your 'favorite things' to me at [news@iiconservation.org](mailto:news@iiconservation.org). I'll compile a list to be included (for the benefit and delight of all) in the February 2019 issue of *News in Conservation*!

Cheers!

Sharra Grow  
Editor, *News in Conservation*

strong track record in the heritage sector. I am looking forward to working with her as she leads the team through the next exciting phase of Icon’s development, building on our core themes of advocacy, excellence and engagement”.

Icon is a registered charity and the UK professional body for the conservation of cultural heritage. Icon raises awareness of the value of caring for heritage and champions high standards of conservation. The conservation of our cultural heritage contributes to education, the advancement of knowledge, tourism and the economy. It ensures that our heritage is protected for the benefit, use and enjoyment of the public. We represent nearly 3,000 individuals and organizations comprising professional conservators, heritage scientists and many others committed to promoting this value.

For further information please contact: [arichmond@icon.org.uk](mailto:arichmond@icon.org.uk)

### NOMINATIONS FOR THE PLOWDEN MEDAL 2019 (12<sup>TH</sup> NOVEMBER 2018 – 28<sup>TH</sup> FEBRUARY 2019)

The Royal Warrant Holders Association (RWHA) will be receiving nominations for the country’s most prestigious annual award for conservation, The Plowden Medal, from Monday 12<sup>th</sup> November until Thursday 28<sup>th</sup> February 2019. The Medal will be presented at the Association’s Annual Luncheon to the person deemed to have made the most significant recent contribution to the advancement of conservation.

Previous winners of the Plowden Medal include people working in areas as diverse as portrait miniatures, tapestries, the preservation of historic buildings and conservation guidelines for museums. The award covers all aspects of conservation—be it practical, theoretical or managerial—and is open to those working in private practice or institutions. Anyone who has made a significant contribution to conservation, in any field, is encouraged to apply by completing a nomination form which can be found at [www.royalwarrant.org](http://www.royalwarrant.org).

Founded in 1999, the medal commemorates the work of leading conservator and Royal Warrant holder the Hon. Anna Plowden CBE, who was President-elect of the RWHA at the time of her death in 1997. Richard Peck, Secretary of the Royal Warrant Holders Association, says, “The Royal Warrant Holders Association represents around 800 Royal Warrant holders who are united by a commitment to the highest standards of quality, service and excellence and who have collectively played a part in shaping Britain’s cultural heritage. Conservation is essential in protecting that heritage, and so the RWHA is delighted to award the Plowden Medal each year”.

### 7<sup>TH</sup> ST. PETERSBURG INTERNATIONAL CULTURAL FORUM

The [7<sup>th</sup> St. Petersburg International Cultural Forum](#) took place November 15-17, 2018. This year’s key topic was “Culture as the Country’s Strategic Potential” with special recognition given this year to Italy and Qatar.

The Forum included 14 sections including theatre, music, museums and exhibition projects, cinema, circus and street theatre, folk art and intangible cultural heritage, tourism, ballet and dance, fine arts, cultural heritage preservation, literature and reading, mass communications, education, and creative industry and urban science. This annual large-scale project has become a unique platform for intercultural dialogue and aims at preserving and developing Russian culture, strengthening international cooperation, and supporting cultural initiatives.

The program, with various venues throughout the city, was organized by the Government of the Russian Federation and the Ministry of Culture of the Russian Federation.



Speakers from the Cultural Heritage Preservation presentation “Saving Icon of the Avant-Garde: Survey of Melnikov House as Crucial Stage of its Preservation.” Photographer: Yevgeny Yegorov/TASS Photo. 2018 (original location: <https://culturalforum.tassphoto.com/>).

It included events and exhibitions for visitors and the public as well as special business sessions for attending professionals. Over 100 countries were represented with thousands of experts and visitors participating in the various events throughout the 3-day forum.

On November 15 the Forum opened with a gala where President of Russia Vladimir Putin addressed the attending guests. The following days included presentations, lectures, round-table discussions, exhibitions, and performances.

The section on cultural heritage preservation was headed by Oleg Ryzhkov, deputy minister for culture of the Russian Federation. The cultural heritage preservation section has been part of the Forum since 2014 and has become one of the main sections with the importance of this topic growing in Russia and around the world. This section included:

- “City Landscape in Historic Photo Panoramas: From the First Rome to Rome on the Neva” photograph exhibition
- “Revival of the manor heritage of Russia: results, partnership, outlook” round table discussion
- “Lighthouses of North-West of Russia” photo exhibition
- “Preservation of intangible value of cultural heritage sites: Celebrating Centennial of State Protection of Monuments in Russia” round table discussion
- “Saving Icon of the Avant-Garde: Survey of Melnikov House as Crucial State of Its Preservation” presentation
- “Underwater Cultural Heritage: Reality and New Opportunities” round table discussion
- “Living in the Old Times: Russia and the Czech Republic” lecture

*Image Description: DOCOMOMO Russia Chairman, Shukhov Tower Foundation President Vladimir Shukhov, Europa Nostra member of board, chief international expert of Getty's project on the Melnikov House survey, conservation architect Tapani Mustonen, architect and architecture historian at the Russian Ministry of Culture, expert on state historical and cultural expertise, chief expert of Getty's project on the Melnikov House survey, Tatyana Tsareva, Shchusev Museum of Architecture Director Yelizaveta Likhacheva (L-R) at a presentation titled "Saving Icon of the Avant-Garde: Survey of Melnikov House as Crucial Stage of Its Preservation" held at the General Staff building of the State Hermitage Museum as part of the 2018 St Petersburg International Cultural Forum in St Petersburg, Russia, November 17, 2018. Yevgeny Yegorov/TASS Host Photo Agency*

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## About

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WHO YA GONNA E-MAIL? continued from front page

Wild, Robert Feller, Margaret Fikioris, Karen Finch, Bettina Jessell, Sheldon and Caroline Keck, Anton Konrad, Mario Modestini, Elisabeth Packard, Paul Philippot, Louis Pomerantz, Sandy Webber, and Marilyn Weidner among others.

Since 2016, transcripts have been requested to research the histories of: The British Museum; conservation training, especially in the UK; the Florence Flood; The National Portrait Gallery, London; paintings conservation, especially in Europe and the UK; paper conservation; The Rijksmuseum; photographic materials conservation; and Technical Art History.

Rebecca and/or I have recently consulted with the Art Institute of Chicago; the Camberwell College, London; The Canadian Conservation Institute; The Eastman House; and the Williamstown Art Conservation Center about their recent forays into oral history. Collaborative efforts are now in place with the Canadian Association of Conservators; Columbia University's oral history project; the International Council of Museums-Committee for Conservation (ICOM-CC) Theory, History, and Ethics Working Group; the Southeast Regional Conservation Association (SERCA); and the International Association of Book and Paper Conservators. New volunteer interviewers—from Zimbabwe to Portland, Oregon—have signed up to join the 100+ interviewers already represented in the file.



Gabrielle Kopelman, (paintings conservator born in Berlin, trained with Albert Philippot) interviewed by Joyce Hill Stoner and Jack Soutanian, November 7, 2017. Photograph taken by Joyce Hill Stoner.

Rebecca was asked to write a paper on the FAIC OHP for the British Institute of Conservation (Icon) publication (*Icon News*, No. 70, June 2017). Alison Richmond of London, who has carried out a number of FAIC interviews, gave Rebecca this statement to include:

I have found interviewing senior members of the conservation and heritage science professions has increased my already considerable appreciation for the contribution that these individuals and many others have made to the development of our profession. I feel that today's conservators stand on the shoulders of these remarkable people. The fact that we have come such a long way in a relatively short time is largely due to their commitment to defining the emerging professions of conservator and heritage scientist. I have learned so much, not only about what happened before I entered the field but also about the historical development of disciplines other than my own. I feel this is a very important perspective for the head of the profession in the UK to have.

Especially dedicated past users of the file have included Francesca Bewer (for the history of conservation at the Fogg Art Museum), Morwenna Blewett (for her ongoing research project about historical European conservators), Ellen Cunningham-Kruppa (for her dissertation on the contributions of Paul Banks to the history of book and paper conservation), and Jean Portell (for her biography of Sheldon and Caroline Keck). Ellen Cunningham-Kruppa noted:

Much of the primary action in my dissertation took place in the 1960s and '70s. Many of the people and events I needed to learn more about were early actors in the conservation field. Sadly, a good many are deceased or are aged with somewhat shaky memories. Hence the robust library of FAIC oral histories was absolutely critical to my ability to piece

together an historical dialog. In many instances, the oral histories were the ONLY biographical material available. In my research I attempted to triangulate primary sources to hear a range of perspectives on any historical moment in our field. Combined with archival materials, additional oral interviews I conducted, and secondary sources, the oral histories allowed me a richer narrative to analyze.

George Stout told us, when the FAIC OHP was first founded, that it should always be an “international” initiative, as he felt the conservation world in different continents was always and should continue to be interconnected. We welcome additional international volunteers in addition to volunteer translators. Who ya gonna e-mail? Joyce Hill Stoner [jhstoner@udel.edu](mailto:jhstoner@udel.edu) or Rebecca Rushfield Wittert [wittert@juno.com](mailto:wittert@juno.com).



**Joyce Hill Stoner, PhD**, founded the FAIC Oral History Project in 1975 at the advice of R.J. Gettens and George L. Stout. She studied conservation and art history at the NYU IFA and has taught paintings conservation for the Winterthur/University of Delaware Program in Art Conservation for 42 years.



**Rebecca Anne Rushfield** is a New York City-based consultant in conservation who studied art history and art conservation at New York University’s Institute of Fine Arts. She is the Associate Director of the FAIC Oral History Project.

# ART ANALYSIS & RESEARCH: ANALYSIS OF A GROUP OF PAINTINGS BY LEADING RUSSIAN AVANT-GARDE ARTISTS IN THE MUSEUM LUDWIG

By Dr. Jilleen Nadolny

*While the importance of an artwork's materials and techniques is a given for conservators and technical art historians, the same is now being recognized by the larger art world. As the value of such information is changing, players in the art market are taking advantage of the important contributions that can be made by material studies of artworks, which can be applied not only to their preservation, but which are also applicable in a much wider context.*

Art Analysis & Research (AA&R; <http://www.artanalysisresearch.com/>), a private international art analytical laboratory and research company serves both the heritage community and the art market and has been working to facilitate this change in how material studies are viewed and understood. While a typical project most often involves the examination, materials analysis and technical imaging for an individual work of art, AA&R has recently engaged with a number of larger projects that have allowed our company to study groups of objects, noting patterns of practice grounded in the choice and use of materials, thereby providing new information to museums and foundations which can contribute greatly to their understanding of and subsequent preservation plans for these collections.

One such project involved the investigation of a group of paintings from Joseph Albers' *Homage to the Square* series (this investigation was commissioned by the Albers Foundation, with results to be integrated into an upcoming catalogue raisonné). Another project recently published online ([www.rarp.org.uk/2018/06/01/the-findings-analysis-of-larionov-and-goncharova-works-from-museum-ludwig-collection/](http://www.rarp.org.uk/2018/06/01/the-findings-analysis-of-larionov-and-goncharova-works-from-museum-ludwig-collection/)) presents AA&R's work undertaken in collaboration with the Museum Ludwig, Cologne, with the support of the Foundation Ludwig, funded by a grant from the Russian Avant-Garde Research Project (RARP), a



Examination of artworks at Museum Ludwig by Art Analysis & Research. From left to right, Petra Mandt (conservator of paintings, Museum Ludwig), Dr Jilleen Nadolny (principal investigator, Art Analysis & Research and project manager), Verena Franken (independent researcher and Cologne project coordinator). Absent, Dr Nicholas Eastaugh (chief scientist, AA&R). © Museum Ludwig, 2017. All rights reserved.

charity set up to further the understanding of Russian avant-garde art (<http://www.rarp.org.uk/>). The aim of the project was to study the fourteen works by the 20<sup>th</sup>-century Russian artists Natalia Goncharova and Mikhail Larionov in the Ludwig Collection using a variety of tests and intensive examination in order to significantly contribute to the understanding of the artists' material practices. As the paintings needed to remain in the Museum, the work was undertaken on-site with deputy head of conservation at the Museum, Petra Mandt, and conservator Verena Franken, assisting in the research under the overall project leadership of Art Analysis & Research.

This interdisciplinary study has provided new insight into the working practices of these artists, allowing for a richer and more nuanced





Detail of the signature, N. Goncharova, *The Orange Seller*, 1916, collection Museum Ludwig: Inv. Nr. ML 1484. © Verena Franken, 2017. Art Analysis & Research Inc. and Museum Ludwig. All rights reserved.

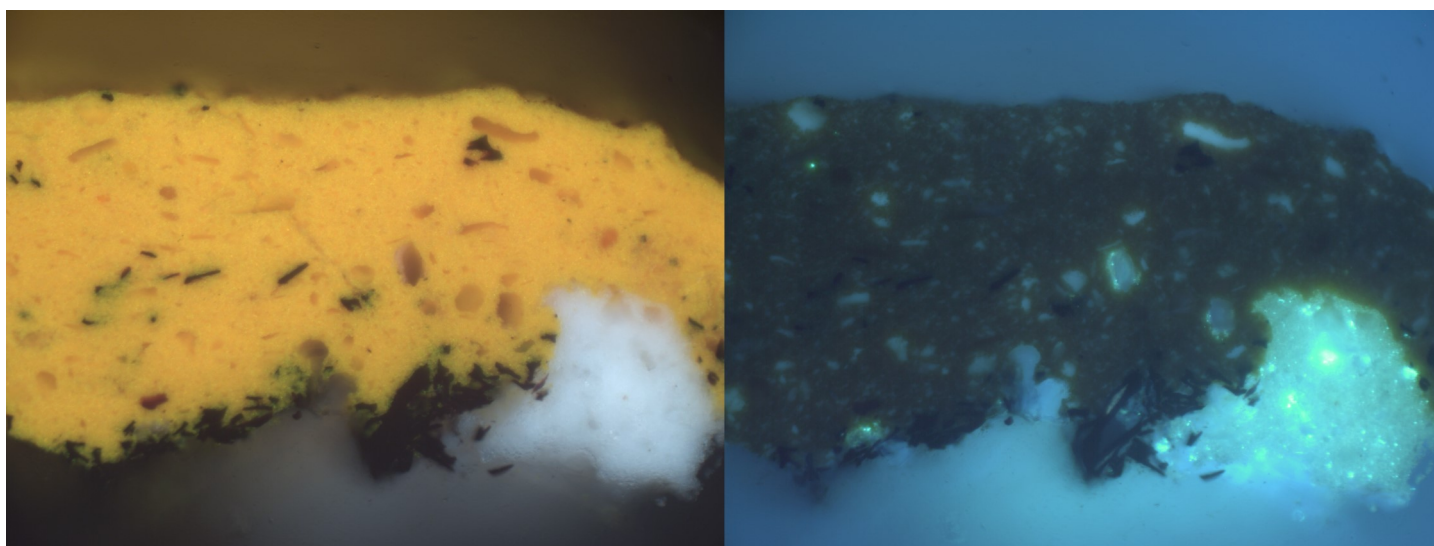
understanding of their work. Goncharova and Larionov allow for a particularly fascinating study of artists' practices. As an artist couple, their shared approaches influenced each other; the study provides insight into a close working relationship. As members of leading artists' groups across Russia and Europe, such as the 'Jack of Diamonds', 'Moscow Futurists' and 'Blue Rider', Goncharova and Larionov were also highly influential for 20<sup>th</sup>-century modernism; thus, information collected on their materials and techniques also provides wide ranging implications for the study of their early 20<sup>th</sup>-century contemporaries.

By using a broad spectrum of advanced technologies (carbon-14 dating, and 3D surface mapping) alongside more typical analytical methods (X-radiography, infrared—SWIR and FLIR IR—imaging, pigment and binding media analysis) and contextual technical art history, the groundwork has been laid in the preparation of a robust technical catalogue raisonné for the two artists.<sup>1</sup>

Going forward, this study will also provide the cornerstone for attribution analysis and the identification of forgeries, the latter being a problem that has plagued the Russian avant-garde<sup>2</sup>, especially Goncharova who currently ranks among the top 10 most expensive female artists at auction.

A clearer, more detailed picture of these two artists' individual work and creative relationship has been obtained through this study, revealing their experimentation with paints, including their use of mixed media systems in addition to oils. This shows them to have been part of a movement among Russian avant-garde artists who were keen to explore their cultural artistic traditions, such as the use of Russian icon painting techniques, and also reflects the wider interests of early 20<sup>th</sup>-century painters in mat and mixed media paint effects.<sup>3</sup>

The ways in which they developed their paintings, such as the previously unknown extensive use of preparatory drawing (largely in charcoal) were of particular interest in this study. As has been noted, it is often not possible to image such underdrawings successfully with IR in the context of Impressionist and Modern paintings due in part to the friability of the charcoal medium. Thus, patient surface study of such works under magnification can best document the use of this working method. The use of such sketches allowed the artists to concentrate on their brushwork, one of the signature aspects of both artists, which is often bold and spontaneous in appearance.



Microscope photograph of a paint cross-section showing large particles of black charcoal underdrawing under a thick layer of yellow paint, over a white ground. Photographed under visible light (left) and UV light (right). © Art Analysis & Research Inc. 2017. All rights reserved.

The radiocarbon or carbon-14 dating of a group of the canvas supports provided an interesting insight into the results that may be obtained from pre-bomb-curve canvases. As we often work with issues of dating, radiocarbon techniques have been a subject of particular interest for Art Analysis & Research and we have recently looked at the lead time between the date of the harvesting of the plant material to the fabrication of the canvas and their use by the artists<sup>4</sup>. While in this case, the dates were not specific (as pre-bomb-curve radiocarbon results give multiple, broad peaks), the similarities in the results as a group were

highly interesting and suggest that it may be worth conducting more comparisons of this nature in the context of a wider study. Equally, the use of this method, in conjunction with the study of pigments used by the artists provided the opportunity to refine the chronology of the works.

One of the exciting features of using technical imaging in this study was the extent to which both Goncharova and Larionov were found to have worked over abandoned paintings or to have simply flipped their canvas over and used the reverse side of abandoned compositions as the support for their next work; this practice was typical of many artists of the period. In early works, both artists were interested in developing particular types of hand-applied painting grounds before later switching to factory-prepared canvas supports.

Unsurprisingly, the study revealed substantial similarities and differences in the working methods and choices of materials employed by this pair of artists. Their move from Russia to France in 1919 provided an impetus for significant changes in their use of materials and techniques. Issues regarding the conservation and preservation of these culturally important works were also revealed in the course of examination, and the availability of the results will hopefully provide a useful basis to inform conservators investigating these and related paintings.

Such studies of large groups of works by specific painters have the opportunity to provide hugely valuable insights into their works, as has been demonstrated in an exemplary fashion by studies conducted at the Van Gogh Museum as well as the Rembrandt Research Project among others. It is hoped that such broad studies will be increasingly encouraged and will continue to build on the already available knowledge to enrich our enjoyment and understanding of our cultural heritage.

## ENDNOTES

<sup>1</sup> Earlier studies on Goncharova and Larionov include: Rioux, J.-P.; Aitken, G.; Duval, A. 'Étude en laboratoire des peintures de Gontcharova et Larionov', pp. 220-223. In: *Nathalie Gontcharova, Michel Larionov* [exh. cat.], Éditions du Centre Pompidou: Paris (1995). Rioux, J.-P.; Aitken, G.; Duval, A. 'Matériaux et techniques des peintures de Nathalie S. Gontcharova et Michel F. Larionov du Musée national d'art moderne', *Techne* 8 (1998) 7-32. Gallone, A. 'Œuvres de Michel Larionov et Nathalie Gontcharova: Analyse de la Couleur', *Le dessin sous-jacent la technologie dans la peinture: Colloque XI 14-16 septembre 1995*, R. Van Schoute and H. Verougstraete (eds), Louvain-la-Neuve (1997) pp. 137-141, Pl. 74-76.

<sup>2</sup> For an overview, see: Akinsha, K. 'The Faking of the Russian Avant-Garde', ARTnews (2009): <http://www.artnews.com/2009/07/01/the-faking-of-the-russian-avant-garde/>

For the complexity of modern attempts at forgery of the Russian avant garde, see: Nadolny, J. 'Poisonous and unstable: iodine-based pigments in the source literature and beyond'. In: *Art Technological Sources at the Rise of Modernity. ICOM-CC Working Group on Art Technological Source Research (ATSR) 7th International Symposium, Stuttgart, Germany, 10-11 November 2018*, Eds S. Eyb-Green et al. London: Archetype Publications, Ltd. (2018) pp. 88-96.

<sup>3</sup> Recent publications on European interest in tempera in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries include: Eds. Beltinger, K. and Nadolny, J. *Painting in Tempera, c. 1900*, Archetype Publications Ltd.: London and Swiss Institute for Art Research: Zurich (2016).

<sup>4</sup> Brock, F., Eastaugh, N., Ford, T. and Townsend, J.H. 'Bomb-pulse radiocarbon dating of modern paintings on canvas', *Radiocarbon* 1-11 (2018).



**Dr Jilleen Nadolny** is a historian of art technology and is the Principal Investigator with Art Analysis & Research, Ltd., London. Her research interests include art technology of paintings and written sources for the same, the history of scientific analysis of works of art and art forgery.

# IIC NEWS

## 2019 ANNUAL GENERAL MEETING, AGM TALK AND RECEPTION, 28TH JANUARY 2019

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

IIC's 2019 Annual General Meeting is to be held in London on Monday 28th January 2019. A number of Council positions will be open to a ballot of IIC Individual Members and Fellows as well as a number of motions to be voted on including changes to IIC's Articles of Association (part of IIC's governing statutes) and IIC's financial accounts and reports for the preceding IIC financial year.

The 2019 Annual General Meeting of IIC will be held at the Society of Antiquaries of London, Burlington House, Piccadilly, London W1J 0BE, on Monday 28<sup>th</sup> January 2019 at 6.00 pm and is open to all members of IIC in good standing. After the formal business of the IIC Annual General Meeting is concluded, at 7.00pm, the meeting will be opened to the public and we will be holding the annual AGM Talk. This will then be followed by a reception.

We look forward to seeing you there!

Graham Voce  
IIC Executive Secretary



**Preventive Conservation: The State of the Art**

The IIC 2018 Turin Congress proceedings are now available for purchase through **Archetype!**

If you didn't make it to the Congress this year, you can still get a copy of the beautiful proceedings publication with full articles from all participants in the speaker and poster sessions, printed with beautiful color illustrations and those ever-so-useful reference lists.

Available IIC conference proceedings (from 1988 to 2018) can be purchased from **Archetype Publications Ltd.** Please check the website for availability of some earlier proceedings.

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# RESTAURATORENBLÄTTER - PAPERS IN CONSERVATION

Published by IIC Austria

Founded by Manfred Koller and issued by IIC Austria, the Restauratorenblätter - Papers in Conservation has been an open forum for professionals dealing with current topics related to the protection of cultural heritage for over 30 years. The peer-reviewed papers have been published bilingually in German and English since 2014.

In October 2018, volume #35 was published under the thematic focus *MATERIAL*. This refers to materials related to cultural heritage as well as materials used for carrying out conservation and restoration measures. For further information and content see: <http://www.iic-austria.org/publikationen/?setlang=de>

Volume #35 is now available for purchase in bookshops. IIC Austria Members receive the annual publication free of charge. (The membership fee is € 50,- a year/reduced € 40,-). Furthermore, we would like to proudly announce that we now offer our members free online access to volumes #1-25 of *Restauratorenblätter - Papers in Conservation*.

IIC Austria board and editorial team:

Christina Schaaf-Fundneider, Magdalena Schindler, Lea Huck, Martina Griesser, Anne Biber, Franka Bindernagel, Maria Brand, Franziska Butze-Rios, Carine Gengler, Alexandra Sagmeister



*Restauratorenblätter-Papers in Conservation* book cover. Image courtesy of IIC Austria.

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## PETER VAN GEERSDAELE, FIIC: A PIONEER IN THE THREE-DIMENSIONAL RECORDING OF ARCHAEOLOGICAL STRUCTURES

By Andrew Oddy

*The death of Peter Van Geersdaele at the age of 85 has sadly removed the last of the team of conservators and specialist craftsmen who responded to a challenge that had left archaeologists daunted.*

In the early 1960s, the British Museum became embarrassed by comments from the archaeological world that they had not yet published the complete contents of the famous Sutton Hoo ship. The boat with all its treasure was excavated in 1939 as war clouds gathered, and the contents—later described by the media as the ‘£1 million grave’—were carefully stored in a London underground railway tunnel for the duration. After the war, the British Museum had its hands full dealing with war damage and although some of the Sutton Hoo grave goods were conserved—notably the helmet and the shield—and put on display, no real progress had been made towards full publication.

Eventually, the pressure on the dam broke, and in the early 1960s the museum established a workforce under Dr Rupert Bruce-Mitford to publish the excavation of the grave. The boat itself consisted of an impression in the sand with lines of rusty rivets, no wood having survived, and in 1967 Bruce-Mitford and his team laid this bare once again. Bruce-Mitford, however, was a perfectionist and realised that it was crucial to record any evidence for a keel and to see whether anything lay under the boat. As with all excavation, this meant destruction. But to destroy the only surviving remains of an Anglo-Saxon ship in the UK might be regarded as vandalism, although the alternative of preserving the shape in the ground seemed inconceivable.

The concept of creating a mould to preserve the boat’s impression emerged as a win-win solution, and Peter Van Geersdaele, who was a conservator in Bruce-Mitford’s department with experience in the moulding and replicating of Museum objects, was

consulted. Van Geersdaele, assisted by Nigel Williams and Jack Langhorn and a team of assistants, set about making a three-dimensional plaster of Paris mould of the impression in the sand at Sutton Hoo – all while TV cameras breathed down their necks. The mould segments, each approximately one metre square, were fitted with loops of metal conduit tube on the backside to act as lifting handles. Over a period of three weeks the mould pieces were moved to an old British Museum warehouse. Here the team re-assembled the segments upside-down in order to make a fibreglass copy of the impression of the ship in the sand. Although an essential part of the documentation of the Sutton Hoo ship, this final mould was not a pretty sight and never became an exhibit at the British Museum. It was subsequently transferred to the National Maritime Museum as part of the record of European shipbuilding.

The success of the operation at Sutton Hoo resulted in the same team assisting the National Maritime Museum in the recovery of another late Saxon boat from a drainage channel on the Graveney marshes in North Kent in late 1970. This time timbers were well preserved in the waterlogged mud and the boat was lifted out, timber by timber. The ribs of the boat were first removed. The team then decided to mould the inside of the hull to ensure that a three-dimensional record was available when the time came to reassemble the timbers in the museum. Peter Van Geersdaele again supervised the moulding process using essentially the same method as at Sutton Hoo.

Peter Charles Van Geersdaele was born on 3<sup>rd</sup> July 1933. After school, he studied at Hammersmith Technical College, which included work experience in the cast department of the Victoria and Albert Museum, before going into the Royal Air Force for National Service. While stationed at RAF Binbrook, Lincolnshire, Van Geersdaele played football for Grimsby Town, then managed by Bill Shankly. After his discharge, he briefly toyed with being a professional footballer and had a trial with Queens Park Rangers, but then in 1954 he joined the moulders' shop at the British Museum where he was employed on moulding and making replicas of classical sculpture. Here his technical expertise came to the notice of the British and Medieval Department who took him into their conservation section. Peter demonstrated particular expertise in the conservation of ceramics and on the restoration of the 14<sup>th</sup>-century wall paintings from St Stephen's Chapel, Westminster. He was also notably involved in the lifting, and subsequent display, of the 13<sup>th</sup>-century tile kiln from Clarendon Palace, Wiltshire, which was also a remarkable technical achievement for its time and for which he received unstinting praise from Elizabeth Eames, the excavator. He made important contributions on other British Museum excavations, such as the Longton Hall porcelain factory site and the Broadstairs Anglo-Saxon cemetery. He also studied part-time as a mature student for a conservation diploma from the Institute of Archaeology of London University and was thus equipped to publish several papers on his outstanding projects.

In 1976 Peter Van Geersdaele, with his wife and younger daughter, moved to Canada (two days after the elder daughter was married) where he accepted the post of assistant chief of archaeological conservation in the Conservation Division of Parks Canada. Ties to England were, however, too strong and the Van Geersdaeles moved back to the UK in 1980 when Peter was appointed as deputy head of conservation at the National Maritime Museum. Here he was responsible for managing the movement and installation of exhibits and eventually took charge of a major project to re-organise the storage of the reserve collections. He retired in 1993. After returning to the UK, the family returned to live in Woodbridge, Suffolk, only a stone's throw from the site of his triumph at Sutton Hoo. Peter Van Geersdaele was awarded an OBE in the Queen's 1993 Birthday Honours.

Throughout his career Peter Van Geersdaele was a natural-born leader who was universally liked and who inspired those who worked with him to give of their best. Peter Van Geersdaele married Maura Bradley in 1955 and is survived by his wife, 2 daughters, 6 grandchildren and 8 great-grandchildren. He died on 20<sup>th</sup> July 2018.

Dr Andrew Oddy, OBE FSA  
*formerly Keeper of Conservation*  
*British Museum*  
*London*



Peter Van Geersdaele and Nigel Williams (in front) standing in the partly completed mould of the Sutton Hoo ship. Copyright Andrew Oddy

# IN MEMORIAM: DAVID LOWENTHAL (1923-2018)

By Jerry Podany

*The first sentence of the cover page for David Lowenthal's most recent book *The Past is a Foreign Country: Revisited*, an updated version of his 1985 seminal work, notes, "The past is past, but survives in and all around us... ."*

Indeed, that might be said of David himself who, on September 15, 2018, at 95, died at his home in London. He is gone, but survives in and all around those of us fortunate enough to have benefitted from his profound insights and in those yet to discover his writings.

David Lowenthal was Emeritus Professor of Geography and Honorary Research Fellow at University College London. He graduated from Harvard University with a history degree in 1944 and then saw military service in Europe. Toward the end of the war he was assigned as a geographer to document roads, bridges, and buildings predominantly in France, Germany, and what is now the Czech Republic. Perhaps this led him to complete an MA in geography under Carl Sauer where he first came across George Perkins Marsh's *Man and Nature*; this led to a PhD in history, his thesis on Marsh in 1953 at the University of Wisconsin, Madison.

As a geographer and historian he explored how the personal perception of nature and the environment affected its conservation, which then led to his later work on landscape tastes and cherished environments and how those formed personal and community identity. To record, and perhaps to better understand, his own perceptions of such places he delighted in photographing them while on his many travels.

With a lifelong concern for both the environment and heritage, David followed George Perkins Marsh as a strong advocate for the conservation of natural resources and a chronicler of the impact of human activity on nature. Like Marsh, David saw these concerns as comingled, and early in his career he formulated insights into the shared challenges of preserving both natural and historic resources. Those insights would form the core of his thinking and writing over his lifetime.



David Lowenthal. Image courtesy of the American Association of Geographers.

He taught geography and history at Vassar College in New York before joining the American Geographical Society as a research associate in 1956. The 1960s brought associations with the University of the West Indies and the Institute of Race Relations in London under a Fulbright grant.

David established an influential presence in two countries, his native United States (New York) and his beloved England. In 1972 he was named Professor of Geography at University College London, a post he held until his retirement in 1986. During his time at UCL he expressed his deep interest in the conservation of historic features of the West Indies (his interest in small islands continued throughout life) and was a pioneer in recognizing the importance of soundscapes from daily life in many parts of the world, all while authoring well over 200 journal articles and countless lectures that influenced generations of thinkers. That influence extended to heritage professionals and he is often credited with being a driving force in establishing heritage studies as an academic discipline in its own right.

David was elected a fellow of the British Academy in 2001 and received the British Academy Medal in 2016 for *The Past Is a Foreign Country – Revisited*. In 2010 he was honored by the International Institute for Conservation and was asked to deliver the Forbes Prize Lecture at the Istanbul Congress.

His influence went well beyond the walls of the lecture hall however. He was called upon as an advisor to numerous

heritage agencies, including UNESCO, the World Monuments Fund, English Heritage, the US National Trust for Historic Preservation, and the National Trust of Australia.

At his 95th birthday celebration in Berkeley California he spoke enthusiastically about the completion of his upcoming publication *Quest for the Unity of Knowledge* which explores new territory that fed his boundless curiosity, intellect, and thirst for knowledge. It was just published this November.

Some in the professions of conservation and heritage preservation considered David Lowenthal’s publications and research too “cerebral.” But those who made the journey into his world were rewarded with insights addressing the very nature of why we struggle to protect and preserve both tangible and intangible evidence of the past—not so much the “how” but the “why.” His 1996 publication, *The Heritage Crusade and the Spoils of History*, published a dozen years after the first printing of his 1985 seminal work, *The Past Is a Foreign Country*, showed his tenacity and willingness to face, if not initiate, controversy by probing even our most cherished constructs. Up to the end, he continued to explore and clarify his concerns that heritage, defined in the widest and most popular way, is increasingly at odds with history, in that, as he saw it, it seeks to exaggerate or omit certain aspects of the past in order to support prejudices we may harbor and to “attest our identity and affirm our worth.” He raised concerns that the popular understanding of the past, which years before he had championed, was now overwhelming the accuracy of the historical record. He agreed that this should raise a flag of caution for conservators and conservation professionals who seek to preserve the tangible and sometimes intangible evidence of the past since conservators and preservationists remain susceptible to influences of fashion and contemporary interpretations of the past. While some saw this as a reversal of his earlier enthusiasm for all of us to embrace history, it was in fact consistent with David Lowenthal’s restless intellect as he continued to explore, to debate, and to mine the ever-changing relationship of the present with the past.

David Lowenthal, historian, geographer, and lover of puns, born April 26, 1923, died September 15, 2018, is survived by his wife (and often editor) Mary Alice Lamberty and two daughters Eleanor and Catherine, a granddaughter, and a grandson.

Jerry Podany  
IIC President Emeritus



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# FELLOWSHIP CORNER

**Suzanne Chee** works as a conservator at the [Museum of Applied Arts and Sciences \(MAAS\)](#) in Sydney, Australia. She gained a BA from the University of Sydney majoring in art history and an MA in Museum Studies (conservation of costumes and textiles) from the Fashion Institute of Technology (FIT), New York. She has acquired valuable experience in all aspects of textile conservation and exhibition installations over her thirty years in the profession. Suzanne is responsible for the preservation of the Museum's collection of textiles, fashion and dress accessories. She has travelled extensively with exhibitions to regional galleries across Australia and international locations. In recent years she has worked collaboratively with the Museum's conservation scientist on the problems associated with garments made from polyurethane. The research on degrading polyurethane (ES) fibre led to successful results, and significant changes were made to long-term storage of certain collections.



Suzanne Chee holding a color chart. Image by Marinco Kojdanovski. Reproduced courtesy of the Museum of Applied Arts and Sciences.



IIC Fellow, Julia M. Brennan is based in Washington DC where she runs "Caring for Textiles." Image courtesy of Julia M. Brennan.

**Julia M. Brennan** has worked in the field of textile conservation since 1985. Her company, [Caring For Textiles](#), founded in 1996, is based in Washington DC. She is passionately committed to conservation outreach and the protection of cultural property. Since 2000, she has led multiple textile and preventive conservation workshops in Bhutan, Madagascar, Algeria, Indonesia, Cambodia, Laos, and Thailand. She helped establish the conservation department at the [Queen Sirikit Museum of Textiles](#) in Bangkok and serves as a senior consultant. She is currently training local staff to preserve the clothing of victims of genocide in Cambodia at the [Tuol Sleng Genocide Museum](#) and the [Nyamata Genocide Memorial Site](#) in Rwanda.

Julia received her bachelor degree from Barnard College, Columbia University, and a masters in art crime from The Association for Research in Crimes Against Art, 2010.



## EVENT REVIEWS

# MY PERSPECTIVE ON THE IIC 2018 TURIN CONGRESS AS A STUDENT IN PREVENTIVE CONSERVATION

By Melissa King

*Thanks in part to the generous award from the Brommelle Memorial Fund, I was able to travel to Turin, Italy in early September to attend the International Institute for Conservation of Historic and Artistic Works (IIC) 27<sup>th</sup> Biennial Congress—my first international conference. Having studied in Italy as an undergraduate student, I was elated to return to the country and embrace the culture, the arts, the language, and especially the food.*

The theme of this Congress was, “Preventive Conservation: The State of the Art.” It was an especially timely conference for me in my studies, as this past spring I declared my specialty at the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) to be Preventive Conservation. At WUDPAC, students spend the first year of study covering knowledge and applied science in nine specialties: preventive, textiles, paper, organic objects, wooden artifacts, photographs, library and archives, paintings, and inorganic objects. The second and third years provide the opportunity for students to delve into a specific topic and develop in-depth skills in that specialty. I am the first student from WUDPAC (as well as the first from other art conservation graduate schools in North America) to declare Preventive Conservation as my specialty.

Attending a conference on preventive conservation prior to beginning my 2<sup>nd</sup>-year studies on this topic was the perfect complement to my academic goals. Traveling with my major supervisor, Dr. Joelle Wickens (Winterthur Museum’s Preventive Conservator and WUDPAC Associate Director) made the experience even richer as we were able to confer on the topics presented at the Congress while working together to develop a plan for my course of study in the coming year. We paid close attention to the sessions I found especially exciting.



Dr. Joelle Wickens being introduced for the presentation of her paper. (Image taken by Melissa King).



Melissa King (WUDPAC), Beth Parker Miller (Winterthur Registrar), and Dr. Joelle Wickens (Winterthur Preventive Conservator/Associate Director of WUDPAC) preparing to board their flight to Turin Italy. (Image taken by AirDolomiti employee)

Dr. Wickens presented her paper on the imperative of teaching soft skills in a preventive conservation training program. Her talk set the tone for many others throughout the week, as speakers and participants reiterated the importance of communicating and developing our interpersonal relationships as a means of promoting preventive conservation. We were both excited that she had the opportunity to announce the implementation of the preventive conservation major in WUDPAC, with myself as the first preventive major. The announcement was well received; many conference attendees approached Joelle and me expressing their interest in the program and offered suggestions on technical skills I should develop in the coming years.

One presentation that particularly stood out to me was given by Lynne Harrison of the National Gallery, London. She dis-

cussed the development of a cross-departmental team with the unified purpose of promoting preventive conservation within the Gallery. I feel strongly that communication and shared ownership in the stewardship of museum collections can have positive effects in the overall mission of preservation. In a conversation with Lynne after her talk, I discovered that we both agree on the importance of listening to the perspectives of security staff when considering the potential threat of unwanted guest interaction with the art within the galleries. They are, among many others, museum staff members with valuable input that should be heard.

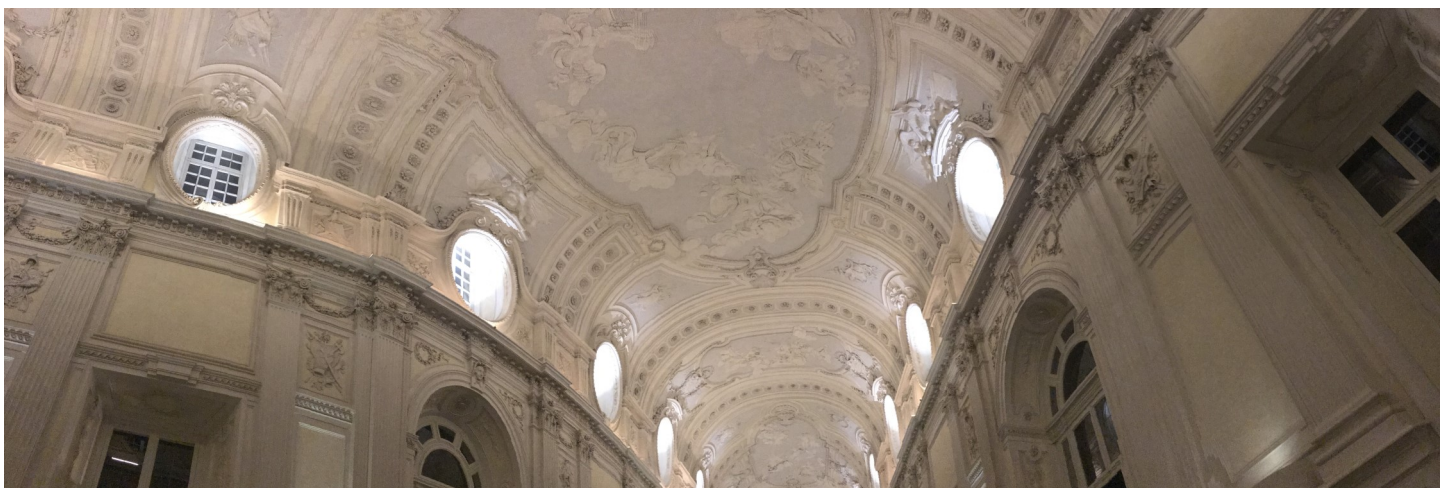
I was riveted by Amber Xavier-Rowe and Dr. Paul Lankester from English Heritage, who presented on their use of citizen science and the press to learn more about an increasing clothes moth population in England. As a student who is excited by Integrated Pest Management with a strong background in marketing, I was especially enthralled by this transparent, creative marketing strategy that engaged the public with a topic that is often swept under the rug. On a similar theme of outreach and education, I appreciated Simon Lambert's (Canadian Conservation Institute) presentation on the evolution of learning and teaching strategies within conservation education and training. Simon's talk has given me inspiration as I work with Joelle to tailor my curriculum for the coming year.

Since I am in the middle of a literature search for my 2<sup>nd</sup>-year scientific research project, I listened carefully to talks that posed interesting research angles and topics that could benefit from further examination. It was fascinating to hear Dr. David Thickett (conservation scientist for English Heritage) discuss some of what he considers to be on the frontier of preventive conservation research. I was excited by Sarah-Jane Fox's technique for monitoring particulate matter deposition, and I am considering other applications of this technology. My interest was piqued by the research being carried out by Patricia Pereira and Nadia Silva (Universidade Católica Portuguesa) on the development of bionanomaterials for antimicrobial properties in cultural heritage. I will certainly be considering some of these techniques and their application in my own scientific research this year.

Aside from the talks and posters, my trip to the IIC Congress in Turin this year offered an invaluable opportunity to meet other conservators from around the world who share my passion for the field of preventive conservation. I am grateful for the generosity of these practicing conservators who answered my questions and offered support and suggestions. The opportunity to



Beth Parker Miller (Winterthur Registrar) discussing the poster she coauthored with Joelle on sustainable storage. (Images taken by Melissa King)



A view of the ceiling at the Veneria Reale where the congress banquet dinner took place. (Image taken by Melissa King)



Michael Henry (University of Pennsylvania), Melissa King (WUDPAC), and Dr. Joelle Wickens (Winterthur/University of Delaware) at the congress banquet dinner. (Image taken by Jenifer Bosworth).

network was enhanced by the beautiful settings within the Palazzo Reale, the Veneria Reale, and the Palazzo Madama. One moment in particular epitomized the magic of my trip while I was sitting between Dr. Joelle Wickens and Michael Henry, my professor in building diagnostics at the University of Pennsylvania. We were discussing the various properties of fluid dynamics and surface cooling within an environment, when a musical fountain show erupted in the courtyard of the palace. I feel lucky to be a student in this enriching field and am so grateful for the support that I have already received as I move forward with my studies.



**Melissa King** is a preventive conservation major in the class of 2020 at the Winterthur/University of Delaware Program in Art Conservation. She has specific interests in outreach and communicating with living artists about material choices and preventive care for artwork.

# APOYONLINE: MANAGING EMERGENCIES IN CULTURAL HERITAGE

Review by Rosanna Kuon

*APOYOnline - Association for Heritage Preservation of the Americas, is a non-profit organization that promotes professional development in the field of heritage preservation in Portuguese and Spanish speaking countries and cultures in the Americas.*

APOYOnline organized the 2nd Regional Conference and Workshops on Heritage Preservation, held in Antigua, Guatemala, from October 2nd to 5th in 2018 (the 1st Regional Conference was held in [Medellin, Colombia](#)).

The program content was focused on the theme, "Managing Emergencies in Cultural Heritage: Sharing Experiences and Strengthening Networks in the Americas." The participants represented nineteen Latin American and Portuguese-speaking countries. Participants shared their past experiences and previously established networks to help create new professional links.

El Centro de Formación de la Cooperación Española en La Antigua Guatemala ([CFCE Antigua](#)) was the main venue for the event. The conference program focused on risk management and brought attention to preparation for emergencies in relation to cultural heritage including response and recovery plans. Renowned professionals and conference instructors David Cohen and Mario Omar Fernández (from la Universidad de los Andes de Colombia) motivated all participants to attend their workshop on Risk Assessment.

In connection with this conference, APOYOnline also organized a Special Project, "Manos a la Obra," at the Municipal Historical Archive of the City of Antigua. The conference participants put words into action and aided in collection cleaning, registration, and the training of on-site guards for part of the document collections of the city's municipal administration. Special visits to the [Fototeca Guatemala - Cirma](#) and to the Santo Domingo Church and Monastery ruins were also arranged as part of the conference.

Alan Haley and Beatriz Haspo, specialists in the preservation of collections at the Library of Congress in the United States, in collaboration with Amparo Torres, then presented a simulated preparation plan for cultural heritage emergencies, bringing this interesting week of content, participation, and communication among attendees to a close.



Group photo of conference participants at the APOYOnline 2018 Conference in Antigua, Guatemala. Image courtesy of APOYOnline, Association for Heritage Preservation of the Americas.



**Rosanna Kuon** is a conservation professional in private practice with experience developing interdisciplinary projects in preventive conservation and restoration. She is the former head conservator at Museo de Arte de Lima-MALI and has been a UNESCO consultant in various conservation heritage projects. Trained through ICCROM and CCI, Rosanna has also participated in various international seminars thanks in part to the Getty Foundation.

# TAIHE FORUM ON PROTECTING THE WORLD'S ANCIENT CIVILISATIONS

Review by Austin Nevin

*From 16-18 September 2018 the Palace Museum in Beijing hosted the third annual Taihe Forum on Protecting the World's Ancient Civilisations, bringing together experts and scholars from China, Egypt, India, Iraq, Iran, Israel, Italy, Germany, Greece, Lebanon, Mexico and Syria. The three-day forum was co-organised by the Museum, the Chinese Ministry of Foreign Affairs and the Chinese Ministry of Culture and Tourism.*

The intention of the 2018 Forum was to explore the balance between urban development and the protection of cultural heritage in ancient capitals, the sustainable development of cultural resources in cities and the conservation of historical relics. The International Institute for Conservation (IIC) was invited to take part in the Forum in sessions devoted to restoring and passing on the heritage of ancient capitals and was represented by Austin Nevin, who presented key activities organised by IIC including highlights from the 2018 Turin Congress, *Studies in Conservation* and the most recent Point of the Matter Dialogue on conservation in times of conflict, "Culture Cannot Wait: Integrating Cultural Heritage First Aid with Humanitarian Assistance in Crises".

With representatives at the Taihe Forum from both Syria and Iraq, the widespread looting and trading of relics and the destruction of heritage through armed conflict were key topics of discussion. Indeed, at the conclusion of the Forum, Mahmoud Hammoud general director of the Directorate-General of Antiquities and Museums in Syria, signed a memorandum of understanding (MoU) with the Palace Museum to cooperate in sharing information concerning research and security. Debate at the Forum also focused on the critical need for conservation to be integrated into excavations, the documentation of built heritage, and the essential role of preventive conservation in sustainable plans for tourism and development. International standards for conservation and ethics, and efforts made internationally to disseminate research and recognise excellence, were shared by the IIC and the chair of The International Council of Museums-Committee for Conservation (ICOM-CC), Kristiane Straetkvern.

Shan Juxiang, director of the Palace Museum and recipient of the IIC Forbes Prize at the 2014 Hong Kong Congress, indicated in his speech that "Governments have to take more responsibility to combine the protection of cultural heritage with the comprehensive development of economies and societies. More scientific evidence should be available to support protection". Shan also encouraged partnership between countries and international organisations to jointly study ancient civilisations, continue modern development and improve international communication.



Austin Nevin and Song Jirong at the Taihe Forum, Palace Museum, Beijing. Image courtesy of Austin Nevin.

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**Austin Nevin**, FIIC, IIC Council member and associate editor of *Studies in Conservation*, is a conservator and conservation scientist and permanent researcher at the Italian National Research Council, Milan. His research is focused on material art history and the development of methods for the study of works of art.

# LETTERS TO THE EDITOR

## REFLECTIONS ON THE 2018 IIC CONGRESS IN TURIN

By Gaël de Guichen

*During the IIC Congress in Turin this past September, the topics and presentations inspired passionate and insightful discussions and comments. Two notable post-session comments were given by Gaël de Guichen, which he has graciously agreed to have published here.*

### CLIMATE CONTROL

In the 1980s, when the term “preventive conservation” started to be used more widely, for a large majority of professionals preventive conservation focused mainly on light and climate control, as illustrated by Garry Thomson’s book *The Museum Environment*.

For many years, climate control was THE MAIN TOPIC. We spoke only of relative humidity in the conferences we attended. In Turin, out of the 15 sessions there were 4 sessions on climate, and 35% of the speakers touched on relative humidity in their talks. So, the importance of climate seems to remain a MAJOR concern in preventive conservation and for this community.

I feel we are misguided. In 2018, there are preventive conservation factors that are much more important and that have a far greater impact on collections than relative humidity. You are probably shocked by what I am saying, so allow me to explain.

Earlier in my career I had the opportunity to go on several missions with Harold Plenderleith and also with Garry Thomson. I taught climate control in more than 45 countries. You could say I was a fan of climate control. Why? Because there was evidence –dare I say *dramatic* evidence–of damage caused by environmental conditions regardless of the material (except gold, of course).

Consequently, I think I have established the most exceptional, illustrative and awful collection of images from around the world showing damage caused by climate to single objects and sometimes to entire collections. A good part of this collection was given to me by my students. This collection of images is now available on ICCROM’s website.

Why were there so many disasters in the 1970s and the 1980s? There are 4 main reasons:

1. The famous 60/60 rule proposed by (and conceived for the environmental conditions of) the United Kingdom, which was blindly applied in other countries.
2. The widespread introduction of air conditioning in museums using the 60/60 rule, which was easy for architects and engineers to accommodate.
3. The traditional belief that an object had to “breathe” which led to unsealed showcases (personally, despite long and patient observation, I never caught Mona Lisa breathing, but probably she does it at night).
4. The rise in travelling exhibitions for which objects were being transported in regular packing cases and sent thousands of kilometres away in whichever season, latitude or longitude.

50 years later, after having observed and documented so much destruction, we have learned a little from the errors of the past and taken adequate measures:

1. We have understood that if collections found in Delhi, Beijing, Paris or Timbuktu have reached us still in “good” condition after many centuries, it is because people cared about them and because they received ongoing maintenance –not because the 60/60 UK rule was applied.
2. We now use air conditioning in a sensitive way. At this conference, we have seen how, in the superb storage areas in Osaka, better and more stable environmental conditions were achieved (and \$30,000 USD saved annually) by switching the system off for 6 months out of the year.
3. We are asking companies to produce showcases that are well sealed, providing a more passive form of stable conditions.

4. We have established requirements to avoid damage during temporary exhibitions. Methods of transport have been improved, and the industry recognizes the value of providing microclimates.

I have three pieces of evidence to support the fact that damage caused by climate is an extremely rare occurrence now:

1. Insurance companies recognize that while improper environmental conditions used to be the main cause of damage, it has now been surpassed by damage during handling before the opening of an exhibition.
2. It is difficult for institutions to show me a single object damaged by climate while in storage, even when I ask the person who has been in charge of the storage for years.
3. The rate of acquisition of examples of damaged objects into my image collection is dropping in a disastrous way.

Of course, objects are sensitive to incorrect values or changes in relative humidity and temperature. However, I have to say that nearly all the damage I have observed and documented in the past 20 years is caused by pretty incredible professional errors; most are caused by a total lack of common sense.

For these reasons I think that today environmental conditions should be given much less importance in training programs and in papers accepted for conferences. Personally, I have stopped teaching climate control.

When we speak of preventive conservation, other factors such as decay, risks, aggressors, causes of decay, agents of deterioration (call them what you want) should be taken into serious consideration; such factors include modern materials, pest control, biological damage, new products and especially mass conservation.

This includes conservation in storage. There are over 55,000 storage areas in the world—55,000 storage areas in which are kept about 90% of the collections. In 60% of those, the collections are sometimes in disastrous condition, hidden from the public and sometimes even from the staff. Storage is the first place where preventive conservation should be applied. It could be an interesting theme for a future IIC conference.

## STANDARDIZING OUR PROFESSIONAL TERMINOLOGY

The last session of the 2018 IIC Congress in Turin was called “Perspectives”. During the post-session discussion, I made a comment that I would like to place here, for the record and to reach IIC members who could not attend the conference.

I think in order to plan for the future it is important to look back and to understand where we are now. In the mid-80s, we started to use a new term in the field of conservation—preventive conservation.

In 1992, in recognition of this change, the Association des Restaurateurs d’Art et d’Archéologie de Formation Universitaire (ARAUFU) organized the first international conference, titled “Conservation Préventive”, which took place at the UNESCO building in Paris, in French, with published preprints.

Two years later, IIC confirmed this change by organizing a conference called “Preventive Conservation” which took place in Ottawa (1994), in English, with published preprints.

Two years later a third conference called “Actas del coloquio internacional sobre la conservación preventiva de bienes culturales” took place in Vigo, Spain in 1996, with published preprints.

These three consecutive conferences on the same topic indicated a clear and important worldwide change in the profession, not only for museum conservators but also for curators, for registrars, for librarians, for archivists, for architects, for archaeologists and for administrators.

At the time, many words were used to identify the various actions of conservation including words like restoration, preservation, prevention and collection care, to which were added direct conservation, remedial conservation, passive conservation, planned conservation, indirect conservation, preventive care, curative conservation, active conservation and preventive conservation. All these terms can be found in the preprints of the Ottawa conference. I think you can also find “preventative” conservation, illustrating the imagination of conservators. Twelve of those phrases are applicable to both movable and immovable cultural property, whereas only one—collection care—is applicable to movable items only.

As one can imagine, total confusion ensued at international conferences, and where there was simultaneous translation, the interpreters “s’arrachaient les cheveux” (tore their hair out).

Now, twenty-four years later at this IIC conference on preventive conservation, have we clarified our ideas? YES & NO.

NO, if one listened to some of the presentations and read what was projected on the screen during these five days of sessions. If a definition of the theme of this conference had been made in the announcement two years ago it would have avoided a

series of serious confusions which have emerged during these discussions. A simple illustration of this confusion: for some of us "collection care" includes preventive conservation while for others it is the reverse!

YES, because in 2004 an international group of professionals representing a variety of conservation disciplines (one of whom was the secretary-general of IIC) worked for three years to identify the main terms that constitute conservation. They found not thirteen actions but three, and they created a glossary in which each of these three actions was given a term and defined in five lines of text that are easily understood even by non-specialists.

This terminology was presented to the 36,000 members of ICOM who ratified it in an official vote, with 93% in favour, during the general assembly in Shanghai on 12 November 2010.

One year later, the European Committee for Standardization (CEN)—an organisation financed by 26 European countries and which creates standards for industry, tourism, sport, medicine, etc.—took an interest in cultural heritage and started working on our field, conservation. The technical committee, *CEN/TC 346-Conservation of Cultural Heritage*, organized the *Working Group 1-General methodologies and terminology*, chaired by Lorenzo Appolonia who is also chairman of The Italian Group International Institute for Conservation (IG-IIC) and was an organizer of the IIC Turin Congress. A group of 120 colleagues, some who were certainly present at the conference, created standardized definitions for more than 200 words that we use daily in our profession. This terminology was accepted on 1 October 2011 in 26 languages and has been published as [EN 15898:2011](#). This definition of preventive conservation is similar to the definition accepted by ICOM. It is very important to note that this terminology (as defined by both ICOM and CEN) is applicable to all fields of movable and immovable cultural heritage.

May I suggest that either IIC adopt this established terminology, or if not, that it propose a definition of preventive conservation (and other terms) to be used in its publications? Otherwise, after being one of the pioneers in 1994, the first of the class will become the last of the class.

Some people will wonder: Why is it so important to have standardized terminology? With so many possible answers, I propose six:

1. Standardized terminology will help translators at international conferences.
2. Standardized terminology will help librarians to classify our documents.
3. Standardized terminology will help the student.
4. Standardized terminology will help the researcher.
5. Standardized terminology will help all of us in our profession to understand one another.
6. And finally, standardized terminology will help us to engage in a productive dialogue with colleagues from other disciplines in a unified and consistent manner, which is so crucial today.

Thanks to all of you for your attention and consideration.



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**Gaël de Guichen** is French. He began his career as the engineer in charge at the prehistoric cave of Lascaux. In 1969, he joined ICCROM where he completed his entire career dealing mainly in preventive conservation for which he lectures on climate control in more than 50 countries. He launched four major programs: one on preventive conservation, one on the development of African museums, one involving the public and one on storage reorganization. As a member of ICOM-CC he led the taskforce on terminology. Since his retirement in 2001, he serves as advisor to the director general of ICCROM and has been applying the program on storage reorganisation RE-ORG in 14 countries.



# ANNOUNCEMENTS

## CALLS FOR PAPERS

### TECHNART 2019

7-10 May 2019

Bruges, Belgium

Submission of abstracts due: 28 January 2019

For more information visit: <https://www.uantwerpen.be/en/conferences/technart-2019/>

### 11<sup>th</sup> Qualitative and Quantitative Methods in Libraries International Conference (QQL2019)

28-31 May 2019

European University Institute, Florence, Italy

Abstract deadline: 20 December 2018

To submit a proposal visit: <http://qqml.org/call-of-proposals/>

For more information visit: <http://qqml.org/>

### Ninth Workshop and Meeting of the Users' Group of Mass Spectrometry and Chromatography (MaSC) Workshop and Meeting

3-7 June 2019

Ottawa, Canada (Hosted by Canadian Conservation Institute and Parks Canada)

Abstract deadline: 7 January 2019

Submit abstracts of up to 200 words to [pch.masc2019-masc2019.pch@canada.ca](mailto:pch.masc2019-masc2019.pch@canada.ca) for more information visit: <https://mascgroup.org/workshops-meetings/2019-workshop-and-meeting/> or contact Jennifer Poulin at: [pch.masc2019-masc2019.pch@canada.ca](mailto:pch.masc2019-masc2019.pch@canada.ca)

### The Archives and Records Association UK & Ireland Conference 2019

28-30 August 2019

Submissions deadline: 16 December 2018

Leeds, England

You can make conference submissions online using this link:

<https://app.oxfordabstracts.com/stages/828/submission>

Please contact [conference@archives.org.uk](mailto:conference@archives.org.uk) if you require any assistance

## CONFERENCES, SEMINARS

### Infrared and Raman Users Group (IRUG 13) Conference

5-7 December 2018

Art Gallery of New South Wales, Sydney, Australia

For more information visit: <http://www.irug.org>

### Preservation of natural history wet collections

5-7 December 2018

Paris, France

For more information visit: <https://pfc2018.sciencesconf.org/>

### Time Effect: Reflections and Studies Applied to Change the Materials and Consequences on Restoration

6-7 December 2018

Complex San Michele, Lucca, Italy

For more information visit: <http://www.igiic.org/?p=3963>

### Conservation of Barkcloth Material

7 December 2018

Royal Botanic Gardens, Kew, London, UK

For more information contact Misa Tamura at

[misa.tamura@glasgow.ac.uk](mailto:misa.tamura@glasgow.ac.uk)

### 3rd International Conference on Techniques, Measurements & Materials in Art & Archaeology 2018

9-12 December 2018

Jerusalem, Israel

For more information visit: <https://art2018.isas.co.il/>

### British Museum Mellon Symposium: Textiles from the Silk Road in Museum Collections

10 December 2018

British Museum, London, UK

For more information visit: <http://www.bm-mellon-symposia.org/>

### Conservation Matters in Whales Xmas Conference:

More than an object—conserving our intangible heritage

19 December 2019

Cardiff, Wales

For more information visit:

<http://conservatorswales.blogspot.com/>

### Celebrating Reproductions in plaster, metal and digitally: Conference 2019

17-19 January 2019

Victoria and Albert Museum, London, UK

For more information visit: <https://vanda-production-assets.s3.amazonaws.com/2018/06/27/14/01/01/9b9358c7-24ca-437e-a642-172e98cd3104/Celebrating%20Reproductions%20Call%20For%20Papers.pdf>

### The IIC French Group (SFIIC) French Textile's Group: "The Display of Textiles Artworks"

25 January 2019

Location TBA

More information can be found on the SFIIC's website: <https://sfiic.com>

### AICCM Textile Special Interest Group Symposium: Fibre to Fabric, Fur, Feather and Finishes

4-6 February 2019

Sydney, Australia

For more information visit: <https://aiccm.org.au/national-news/call-papers-posters-textile-special-interest-group-symposium-2019>

### 2019 International Meeting on Iron Gall Ink

13-15 February 2019

Barcelona, Spain

For more information visit: <http://www.ub.edu/IGI2019BCN/> or email: [IGI2019BCN@ub.edu](mailto:IGI2019BCN@ub.edu)

**AICCM PSIG-SCC Managing Risks to Collections Conference**  
18-20 February 2019  
Deakin Downtown, Melbourne, Australia  
For more information and to download forms visit: <https://www.iiconservation.org/node/7883>

**Mist-Lining Workshop: a two-phase programme with support from the Getty Foundation's Conserving Canvas initiative**  
25-29 March 2019 (Phase 1)  
SRAL Studios, Wiebengahal, Maastricht  
For more information on Phase 1 and Phase 2 dates visit: [www.sral.nl](http://www.sral.nl)

**The 4<sup>th</sup> Luminescence in Archaeology International Symposium (LAIS 2019)**  
3-6 April 2019  
Sedimentary Quaternary Research Group at the University of Freiburg, Germany  
For more information visit: <https://www.sedimentologie.uni-freiburg.de/lais2018>

**Wear of Materials 2019**  
22<sup>nd</sup> International Conference on Wear of Materials  
14-18 April, 2019  
Hyatt Regency Miami, Florida, United States  
For more information visit: <http://www.wearofmaterialsconference.com/>

**Modern Art Conservation in Practice: different ways of decision-making for the conservation of Modern and contemporary art**  
16-18 April 2019  
SRAL Studios, Wiebengahal, Maastricht  
For more information visit: [www.sral.nl](http://www.sral.nl) and contact: [info@sral.nl](mailto:info@sral.nl)

**Cities' Identity Through Architecture and Arts—3<sup>rd</sup> Edition (CITAA)**  
IEREK and Sustainable Urban and Community development Institute  
8-10 May 2019  
Italy  
For more information visit: <http://www.ierek.com/events/cities-identity-through-architecture-and-arts-3rd-edition#introduction>

**A Part of Everyday Life – Furniture and other wooden objects of everyday life in conservation/restoration**  
Furniture and Wooden Objects Group, VDR (German Association of Conservator-Restorers)  
9-11 May 2019  
Nuremberg, Germany  
For more information visit: [https://www.restauratoren.de/wp-content/uploads/2018/06/CfP\\_Moebel-Tagung2019\\_EinStueckAlltag\\_2018-06-07.pdf](https://www.restauratoren.de/wp-content/uploads/2018/06/CfP_Moebel-Tagung2019_EinStueckAlltag_2018-06-07.pdf)

**American Institute for Conservation (AIC) Annual Meeting**  
New Tools, Techniques, and Tactics in Conservation and Collection Care  
13-17 May 2019  
Mohegan Sun Resort, Uncasville, Connecticut, USA  
For more information click [here](#).

**Archiving 2019**  
Society for Imaging Science and Technology (IS&T)  
14-17 May 2019  
Lisbon, Portugal  
For more information visit: <http://snip.ly/4xtnkc>

**4<sup>th</sup> International Conference on Integrated Pest Management (IPM)**  
21-23 May 2019  
Stockholm, Sweden  
For more information visit [our website](#).

**Symposium on Photograph Conservation**  
Northeast Document Conservation Center (NEDCC) and the Croatian State Archives  
22-24 May 2019  
Croatian State Archives, Zagreb, Croatia  
For more information visit: <https://www.nedcc.org/about/nedcc-stories/croatian-state-archives-symposium>

**45<sup>th</sup> Annual CAC Conference and Workshop**  
28 May – 1 June 2019  
Halifax, Nova Scotia, Canada  
Further questions can be directed here: [conference@cac-accr.ca](mailto:conference@cac-accr.ca)

**The Plastics Heritage Congress 2019: History, Limits and Possibilities**  
29-31 May 2019  
Lisbon, Portugal  
For more information visit: <http://ciuhct.org/plasticsheritage2019/>

**Living Matter Symposium: The Preservation of Biological Materials Used in Contemporary Art**  
GCI and Museo Universitario Arte Contemporáneo (MUAC) and ENCRyM  
3-4 June 2019  
Mexico City, Mexico  
For more information visit: [http://www.getty.edu/conservation/living\\_matter.html](http://www.getty.edu/conservation/living_matter.html)

**International Symposium: Works of Art on Parchment and Paper**  
6-9 June 2019  
Ljubljana, Slovenia  
For more information click [here](#) and contact: [Natasa.Golob@ff.uni-lj.si](mailto:Natasa.Golob@ff.uni-lj.si) or [Jedert.Vodopivec@gov.si](mailto:Jedert.Vodopivec@gov.si)

**Icon 4<sup>th</sup> International Triennial Conference**  
New Perspectives: Contemporary conservation Thinking and Practice  
12-14 June 2019  
Belfast Waterfront, Northern Ireland  
Look for further details on our [website](#) and keep updated by following us on [Twitter](#) and [Facebook](#).

**Monuments in Monuments 2019: Stone Conservation Conference**  
2-4 September 2019  
Stirling, Scotland  
For more information click [here](#) and visit: <https://www.engineshed.scot/whats-on/event/?eventId=5ac52968-26c3-4d11-a78c-a96000fc7ba5>

### **Metal 2019**

2-6 September 2019

ICOM-CC Metals Working Group and Haute Ecole Arc Conservation-restauration, Neuchâtel, Switzerland

For more information visit: <https://metal2019.org/conference/hosting/>

### **Recent Advances in Glass and Ceramics Conservation The Glass and Ceramics Working Group of ICOM-CC, Icon, and the British Museum**

5-7 September 2019

British Museum, London, UK

For more information visit: [https://www.iiconservation.org/sites/default/files/news/attachments/8972-2019-meeting\\_first-announcement\\_final-19june2018.pdf](https://www.iiconservation.org/sites/default/files/news/attachments/8972-2019-meeting_first-announcement_final-19june2018.pdf)

### **5th IIC Student & Emerging Conservator Conference (IIC-SEC)**

12-14 September 2019

Cologne Institute of Conservation Sciences (CICS)

For more information visit: <https://www.iiconservation.org/content/save-date-2019-iic-student-emerging-conservator-conference>

### **XIV Congress of the International Association of Book and Paper Conservators (IADA) Warsaw 2019**

23-27 September 2019

Warsaw, Poland

For more information visit: <https://www.iada-home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html>

### **12<sup>th</sup> North American Textile Conservation Conference Lessons Learned – Textile Conservation – Then and Now**

23-29 September 2019

Ottawa, Canada

For more information visit: <http://natconference.com/>

### **International Symposium on the Conservation of Canvas Paintings**

15-18 October, 2019

The Institute for the Preservation of Cultural Heritage (IPCH), Yale University, New Haven, Connecticut, USA

Send proposals and questions to: [Cynthia.schwarz@yale.edu](mailto:Cynthia.schwarz@yale.edu)

## **COURSES, WORKSHOPS**

### **Analysis of Weave Structures in Museum Textiles: Simple Weaves and complex Structures**

8-10 April 2019

The George Washington University and The Textile Museum, Ashburn, Virginia, USA

For more information visit: <http://www.conservation-us.org/courses/professional-development-courses/current-courses/simple-weaves-and-complex-structures#.W1fZqtJKhFY>

### **“Fresco-Hunting” Photo Research Expedition to Medieval Balkan Churches**

Balkan Heritage Field School (BHFS)

18 May-1 June 2019

Several churches in western Bulgaria and eastern Serbia

For requirements and more information go to: <https://www.bhfieldschool.org/program/medieval-fresco-photo-expedition>

### **Workshop for Surveying DC Archaeological Documentation**

Balkan Heritage Field School (BHFS)

18 May-1 June 2019

Republic of Macedonia

For requirements and more information go to: <https://www.bhfieldschool.org/program/workshop-for-surveying-and-3d-archaeological-documentation>

### **Workshops for Interventive & Preventive Conservation of Metal, Paper and Textiles**

Balkan Heritage Field School (BHFS)

19 May -8 June 2019

Technological Education Institute of the Ionian Islands (TEI), Zakynthos

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/conservation-course-historic-textiles-paper-metal>

### **Romans in Illyricum-Doclea Excavations**

Balkan Heritage Field School (BHFS)

22 May-19 June 2019

Montenegrin, Podgorica

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/roman-dig-doclea-montenegro>

### **Underwater Archaeology Field School in the Black Sea**

Balkan Heritage Field School (BHFS)

24 May-20 June 2019

Several locations including Nessebar and the Bulgarian Black Sea Coast

For requirements and more information go to: <https://www.bhfieldschool.org/program/underwater-archaeology-in-the-black-sea>

### **YHIP Summer School/Research Seminar on Historic Polymeric Materials (HIPOMS)**

27-28 May 2019

FCT NOVA Campus, Caparica, Portugal

For more information visit: <http://plasticsheritage2019.cihct.org/summer-school-research-seminar/>

### **Workshops for Conservation of Roman Pottery and Glass**

Balkan Heritage Field School (BHFS)

1-21 June 2019

Archaeological site of Stobi, Republic of Macedonia

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/roman-pottery-glass-conservation-course>

### **Workshop for Conservation of Roman Mosaics**

Balkan Heritage Field School (BHFS)

1-21 June 2019

Archaeological site of Stobi, Republic of Macedonia

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/roman-mosaics-conservation-course>

### **Conservation of Ancient Pottery and Glass Pack**

Balkan Heritage Field School (BHFS)

1 June-6 July 2019

Republic of Macedonia and Bulgaria

For details and registration go to: <https://www.bhfieldschool.org/program/ancient-pottery-glass-conservation-course-pack>

**Spring School 2019: Recent Advances in Characterizing and Preserving Photographs**

5-13 June 2019

National Museum of Natural History and the Médiathèque du Patrimoine, Paris

For more information and registration visit: <https://photographs.sciencesconf.org/resource/page?forward-action=page&forward-controller=resource&id=13&lang=fr>

**Workshop for Archaeometry and 3D Documentation of Ancient Greek Pottery**

Balkan Heritage Field School (BHFS)

14-22 June 2019

Xanthi, Thrace, northeastern Greece

For details and registration go to: <https://www.bhfieldschool.org/program/workshop-archaeometry-3D-Documentation-Ancient-Greek-Pottery>

**Workshop for Conservation of Ancient Greek Pottery**

Balkan Heritage Field School (BHFS)

22 June-6 July 2019

Sozopol on the Bulgarian Black Sea Coast

For more information go to: <https://www.bhfieldschool.org/program/ancient-greek-pottery-conservation-course>

**Apollonia Pontica Archaeology Field School**

Balkan Heritage Field School (BHFS)

22 June-20 July 2019

Sozopol, Bulgaria

For details on individual sessions and registration go to: <https://www.bhfieldschool.org/program/ancient-greek-excavations-apollonia-pontica>

**Stobi (The Capital City of Macedonia Secunda) Excavation Project**

Balkan Heritage Field School (BHFS)

22 June-20 July 2019

Archaeological site of Stobi, Republic of Macedonia

For details on individual sessions and registration go to: <https://www.bhfieldschool.org/program/stobi-archaeological-excavations>

**Tell Yunatsite Excavations—Seeking Europe's First Civilization**

Balkan Heritage Field School (BHFS)

6 July-3 August 2019

Pazardzhik, Bulgaria

For details on individual sessions and registration go to: <https://www.bhfieldschool.org/program/first-civilization-in-europe-tell-yunatsite-excavations>

**Metallography and Microstructure: A Summer School Course in Ancient and Historic Metals**

15-19 July 2019

Hastings, East Sussex, Sussex Coast College Campus

For booking and more information email David A. Scott: [dascott@ucla.edu](mailto:dascott@ucla.edu)

**Ancient Greeks in the Land of Dionysos—Excavation of Emporion Pistiros, Thrace**

Balkan Heritage Field School (BHFS)

22 July-19 August 2019

Emporion Pistiros, Southern Bulgaria

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/ancient-greek-excavations-pistiros>

**Byzantine Cold Case File: Excavations of the Early Christian Monastery near Varna on the Black Sea**

Balkan Heritage Field School (BHFS)

22 July-19 August 2019

Varna, Bulgaria, Black Sea coast

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/early-byzantine-monastery-excavations-black-sea>

**Bona Mansio—Roman Road Station on Via Diagonalis**

Balkan Heritage Field School (BHFS)

24 August-21 September 2019

Mansio Lissae, southern Bulgaria

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/roman-excavations-bona-mansio>