



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

APOYONLINE: 30 YEARS BUILDING BRIDGES AND PATHWAYS

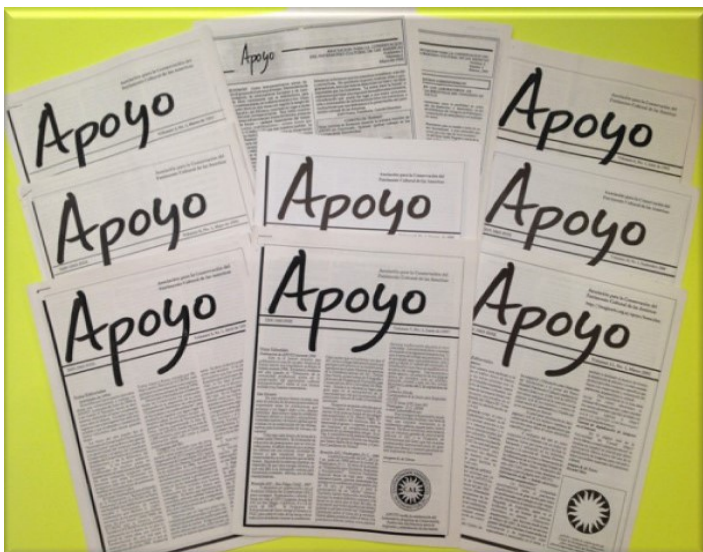
By Beatriz Haspo and Amparo Rueda

In 2019 we are celebrating the 30th Anniversary of the Association for Heritage Preservation of the Americas, APOYOnline (formerly APOYO). Our organization has grown from a handful of visionary volunteers to a formidable entity that unites thousands of professionals.

When we started, our aim was to build multilingual bridges of communication throughout the American continent so all professionals dedicated to cultural heritage preservation could connect and receive training and updated technical information. Today, 30 years later, over 4,200 conservation professionals across Latin America, the Caribbean, and other Spanish and Portuguese speaking countries are connected, and over 600 have received specialized training through multilingual events organized by APOYOnline. Our dream has become a reality.



APOYOnline logo, image courtesy of APOYOnline.



Examples of some of the early APOYO newsletters. Image courtesy of APOYOnline.

Our history began in 1989, when a group of conservators met to identify the needs of colleagues in Latin America, and to propose ways to support them. A questionnaire mailed to over 150 professionals identified their main obstacles as the lack of timely conservation information in Spanish and Portuguese and their isolation from others in the field.

With the goal of fulfilling needs identified in the survey, the first APOYO newsletter was published in 1989. Published in Spanish, it was the first of its kind and included translations of key

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FROM THE PRESIDENT'S DESK

I have waited to write my final column until after the Annual General Meeting (AGM) which was held in the Society of Antiquaries, London on 28 January 2019. I am going to reflect on the past six years and how IIC has progressed during that time. I will also thank retiring Officers for their valuable service during their term of Office.

At the AGM I talked about the highs (and lows) of my time as President. I have greatly enjoyed the opportunity of meeting friends and colleagues at the biennial congresses in Hong Kong, Los Angeles and Turin. I have also attended the Student and Emerging Conservator Conferences (SECC) in Copenhagen, Warsaw and Bern. There can be no doubt about the future of the profession judging by the enthusiasm and knowledge of the newer Members I have met at congresses and SECCs. The IIC-ITCC (International Training Centre for Conservation) hosted and funded by the Palace Museum, Beijing has run four courses since 2015, and 91 conservators and conservation scientists from China and the rest of the world have participated in these courses which are aimed at mid-career professionals. The opportunity to go behind the scenes in the Palace Museum and the new Conservation Hospital and to make new networks has been one of my personal highlights.

My nature is to be glass half full, so the lows come less easily to mind, although they have caused me sleepless nights at times. They include the declining membership, although this has been reversed in the last couple of years thanks to the activities of the membership committee. Closely related have been the finances, both in terms of their management and also the overall operating position. We have achieved a minimal loss in 2017-2018 and forecast a surplus in 2018-2019 thanks to the success of the Turin Congress in spite of increased expenditure on staff following the appointment of the Executive Director in January 2018. It has been a pleasure to work alongside the staff including Sarah Stannage, Executive Director; Tina Churcher, Membership Secretary and our long-serving Executive Secretary, Graham Voce on whom we rely so much for his memory of the history of IIC.

We have been reminded of our roots in the Monuments, Fine Arts and Archives section of the Allied Forces in the Second World War (Monuments Men) by work we commissioned on values and strategy for IIC. At the AGM Tim Purbrick of the British Army Reserve talked about the new unit being set up to recreate the Monuments Men from cultural heritage professionals including archaeologists, building surveyors and conservators. We are exploring how IIC can help with the protection of cultural heritage in armed conflict and natural disasters through this and other initiatives.

Most of all I feel privileged to have worked alongside such committed volunteers who have worked as Officers. David Saunders, Director of Membership, and Julian Bickersteth, Director of Communications, have helped professionalise our work in these areas. I want to pay particular tribute to Joyce Townsend, Director of Publications, and her team of Editors for *Studies in Conservation* headed by Chandra Reedy. I was guilty of taking for granted the arrival of issues of *Studies in Conservation* and congress preprints until I understood how much time Joyce dedicates to IIC. The editorship of *News in Conservation* was passed on from Barbara Borghese to Sharra Grow during 2018 in a completely seamless way thanks to their professionalism.

My greatest thanks go to the retiring Officers, and we were able to make presentations and formally thank them at the AGM. Sadly, Mikkel Scharff was not able to receive our thanks in person for the six years he has served as Vice President following six years as Council Member. Valentine Walsh served for three years as Vice President and six years as Ordinary Council Member. Velson Horie, who retired as Treasurer in May 2018 having served for ten years, returned to receive his formal thanks. Finally, it gave me great pleasure to record all of Jo Kirby Atkinson's achievements during her ten years as Secretary General, in particular for running the office, for organising five congresses and for her editorial contributions to congress



Sarah Staniforth, IIC President.
Photograph by Chris Lacey
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NEWS IN BRIEF



Sign outside of the National Portrait Gallery, Washington, DC (USA) during a prolonged government shutdown (32787154878_b015e86674_k). Photograph by Craig James, taken on 7 January 2019. Attribution Non Commercial 2.0 Generic [CC BY-NC 2.0](#). Original location of image [here](#).

US GOVERNMENT SHUTDOWN AND ITS EFFECT ON THE SMITHSONIAN MUSEUMS AND COLLECTIONS

As illustrated by this sign outside the National Portrait Gallery in Washington D.C. (USA), the 35-day government shutdown took a far-reaching toll on not only government employees and contractors but on national and foreign visitors as well.

The partial US government shutdown went into effect December 22, 2018 and, due to the White House and Congress stand-off over border security and related

budgets, remained so until January 25, 2019. Most federal workers returned to work the following Monday, but this reopening could be temporary (only guaranteed for 3 weeks) if the two quarreling branches of government cannot reach an agreement within this time.

According to reports made by [NBC News in Washington](#), the partial shutdown affected 800,000 federal employees. 420,000 of these workers, deemed essential, were required to continue to work but without pay (including law enforcement, corrections, Homeland Security, TSA, Customs and Border Protection agents, and the Coast Guard). The remaining 380,000 federal employees affected were put on furlough; this meant no work and no pay during the entirety of the shutdown.

The shutdown included all 19 Smithsonian Museums and the National Zoo (this also affected Smithsonian collections located outside of the District, such as the Cooper Hewitt and NMAI in New York City), meaning much of museum staff and contractors—including conservation personnel—were unable to work, and these priceless public collections were closed to the visiting public. Linda St Thomas, chief spokesperson for the Smithsonian Institute, estimated that this deprived the Smithsonian of approximately 1 million visitors. In turn those would-be visitors were denied access to current blockbuster exhibits, such as the Oprah Winfrey retrospective at the National Museum of African American History and Culture, and to unique facilities such as the Lunder Conservation Center which allows the visiting public to view the Museums' conservators as they care for the collections of the Smithsonian American Art Museum and National Portrait Gallery. To read more on the topic, click [here](#).

PREHISTORIC MYSTERIES UNLOCKED WITH A CT SCANNER

In 1955, at the Fell Mill Farm in Warwickshire, England, a 200-million-year-old skull of an Early Jurassic Ichthyosaurus was unearthed. The skull received little attention and was not thoroughly studied until 2014 when paleontologists Dean Lomax (University of Manchester) and Nigel Larkin began a research project at Thinktank Science Museum, Birmingham (UK).

Upon closer examination, the team discovered this skull to be not only the most well-preserved ichthyosaurus skull found to date, but also the largest known example of an even rarer species. The skull was originally believed to have belonged to a more common species, *Ichthyosaurus communis*. But with a closer look, Lomax (a leading expert on the ichthyosaurus) identified the fossil remains as those of a *Protoichthyosaurus prostaialis*, a species nearly twice as long as any other *Protoichthyosaurus*.

EDITOR'S SOUNDING BOARD

Most of us have by now heard the infamous tale of the Banksy artwork which sold at Sotheby's (London) for over £1 million this past October; upon the final fall of the gavel, the artwork immediately self-destructed, shredding half the canvas before the eyes of all in attendance as well as those watching around the world.

From social media statements and a [video](#) released by Banksy, we know this was quite a deliberate act by the artist.

The buyer, as with many Banksy collectors, remains anonymous but has decided to keep the piece (since renamed "Love is in the Bin"). In fact, it is already slated for several exhibitions including one at the Stuttgart Staatsgalerie, Germany this March where the painting will move around the galleries requiring museum-goers to "hunt" for the painting, much in the way Banksy's pop-up art is hunted for on the streets.

Destruction as art is by no means Banksy's invention; there are plenty of iconic examples of this in artworks of the past including a young Robert Rauschenberg who, in 1953, erased an entire Willem de Kooning and re-titled it "Erased de Kooning Drawing" ([now at SFMOMA](#)). Or Jean Tinguely's famous kinetic sculpture "Homage to New York" (1960) which self-destructed and eventually

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This rare specimen is even more unique for its almost fully intact braincase and 3D structure. Most ichthyosaur remains are unearthed as “pancaked” fossils (as seen in the image on the right), flattened under time and pressure, but the Fell Mill Farm skull had miraculously held its original form, preserving rarely seen details in the skull cavities.

In order to document this rare and important find, including never-before-seen elements, Lomax and his team used state-of-the-art computerized tomography (CT) scanning technology. The skull was first micro-CT scanned at Cambridge University by paleontologist Dr. Laura Porro of University College London. The entire skull was then scanned using a larger CT scanner at the Royal Veterinary College. These scans allowed the research team to reconstruct the entire skull digitally, which will make this new information easily available to other researchers and to the public. The CT scans also helped the researchers identify areas of old restoration, delicate blood vessels and nerve canals, and even allowed the researchers to digitally recreate some of the missing elements.



Ichthyosaur at the Umwelt-Museum Hauff in Holzmaden, 2009 (3669195531_393c858dd6_z). Photograph by Mike Haller. Image licensed under “CC BY 2.0” Original image location [here](#).

For more information and to see a 3D video of the digitally reconstructed skull, visit: <https://www.manchester.ac.uk/discover/news/medical-scanner-helps-to-unlock-the-mysteries-of-a-giant-prehistoric-marine-reptile/>

COMMITTEE AGREES TO MAP HERITAGE SITES ACROSS PAKISTAN

ISLAMABAD: The coordination committee on heritage sites has decided to map cultural, natural and religious sites across the country to develop plans for the preservation of heritage sites. Tuesday’s meeting was chaired by Minister for National History and Literary Heritage Shafqat Mehmood and attended by culture and archaeology ministers from Khyber Pakhtunkhwa, Singh, Gilgit-Baltistan and Azad Kashmir.

Read more: [Exploring the Old Town with Heritage Walk Karachi](#)

National History and Literary Heritage Secretary Aamir Hasan, provincial secretaries, Department of Archaeology and Museums Islamabad Director General Syed Junaid Ashlaq and the Unesco director were also present.

The participants agreed to mapping cultural, natural and religious sites across the country, and to work together to prepare nomination dossiers of cultural and national heritage sites for Unesco’s World Heritage list.

A Punjab government representative gave a detailed presentation at the meeting on the impact of the Orange Line project on the Shalimar Gardens, while the director of the KP Department of Archaeology and Museums spoke about initiatives taken by the provincial government to implement cabinet decisions.

The minister said at the meeting that his division would provide all the coordination and assistance necessary to enhance cooperation in the area of literary, built-up and intangible cultural heritage. The provinces were asked to submit their suggestions for the preservation, maintenance and protection of heritage sites.

The committee was established in June 2018 to enhance coordination and information-sharing between federal and provincial governments on heritage sites.

Article originally written and published by “Dawn” Newspaper Staff Reporter, January 9, 2019.

Link to original article here: <https://www.dawn.com/news/1456302/committee-agrees-to-map-heritage-sites-across-country>

NORTH CAROLINA STATE UNIVERSITY BASKETBALL PLAYER LENDS AN ARM TO ANCIENT STATUE

The North Carolina Museum of Art (NCMA) worked with North Carolina State University men’s basketball player Wyatt Walker to re-create the arm of an ancient statue as part of its [Bacchus Conservation Project](#). The 6-foot-9-inch player’s arm was 3D scanned by Heather Pendrak of Pendragon 3D, with Walker holding grapes above his head in the manner depicted in a 19th-century drawing of the statue, to help artist Larry Heyda of Lawrence Heyda Studios create the new statue arm.

The new arm is crucial to the project, and its proportions must be carefully replicated to create a limb that looks natural and fits with the rest of the sculpture. Considering that the Statue of Bacchus measures 6 feet 8 inches, Heyda proposed that the model



North Carolina State University basketball player Wyatt Walker models with a bunch of grapes at the team's Dail Basketball Center practice facility in Raleigh while NCMA conservator Corey Riley, artist Larry Heyda, engineer Andrew Terrell, and NCMA Curator of Ancient Art Caroline Rocheleau help place his arm to fit the Statue of Bacchus. Image courtesy of the NCMA.

be a basketball player, who would have both height and well-defined muscles.

"It was a privilege to be chosen to help with this project," said Walker, a graduate student and forward on the NCSU team. "When the artists talked me through the history of the statue and all the work they've done to restore it, I was honored to be able to offer my arm for 3D scanning to help them complete their work."

The Bacchus Conservation Project is a multidisciplinary and multiphase endeavor, says Dr. Caroline Rocheleau, curator of ancient art and director of the project. "We have worked and consulted with scholars, scientists, engineers, and artists, but we never thought we'd end up working with a basketball player!"

Academic interest in the statue began in the 1960s when classical scholars realized the sculpture was a patchwork comprising a rare 2nd-century Roman torso, a head from a different ancient sculpture, and limbs, hair locks, berries, and leaves that were added later. A de-restoration was begun 30 years ago with the removal of the head, but the treatment did not extend to the rest of the sculpture. The Bacchus Conservation Project was established in 2013 to study the sculpture and complete the de-restoration.

Recent research and materials analysis, however, have led the Bacchus project team to reconsider the plan. The team's scientific, conservation, and curatorial data showed that Bacchus contains more fragments from ancient quarries than previously thought and that displaying each fragment separately did not make curatorial sense. Together, though, these ancient fragments create a wonderful statue of the Roman god of wine, probably assembled in the late 16th or early 17th century. The team did not want to lose this fascinating and important aspect of the sculpture's history. The discoveries have made the composite sculpture more interesting as a whole, even with that rare 2nd-century Roman torso embedded in it.

In addition to creating a new arm for the statue, the new conservation treatment will return the statue to its 1960s appearance, reattaching the head to the body.

As the final phase of the project, the Museum will publish a catalogue and host an exhibition featuring the restored statue, with digital experiences to engage the public in the conservation project. Behind-the-scenes interactive programs will explore how the scientific method is used to solve real-world art challenges.

More information on Bacchus and the progress to date are at: ncartmuseum.org/bacchus

The Bacchus Conservation Project is made possible by Bank of America and the Institute of Museum and Library Services (MA- 30-16-0264-16). Additional support provided by Steve and Frosene Zeis and Don Davis and Peggy Wilks.

Support for collection research and initial study of the statue of Bacchus is made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.



The sculpture in its current headless state, missing its right arm. Roman, Statue of Bacchus, 2nd century, marble, gift of Dr. and Mrs. John D. Humber. Image courtesy of the NCMA.

articles and news. The Internet was not widely available, so the APOYO newsletter was printed and mailed twice a year until 2003, with the support of the Smithsonian's Conservation Analytical Laboratory (now the Museum Conservation Institute). All issues of the newsletter are now available on the APOYOnline webpage.

In 1994, ICCROM offered support to merge APOYO's database of over 1,500 names with their database of professionals from Spanish and Portuguese speaking countries. Over the next 14 years the resulting database was maintained and updated by ICCROM. The network has continued to grow and today is comprised of over 4,200 preservation professionals around the world.

In 1997, we forged an alliance with the American Institute for Conservation of Historic and Artistic Works (AIC) and the Getty Grant Program (GGP) to establish the Latin American and Caribbean Scholarship Program. This program creates opportunities for informational exchange and collaboration between North American and Latin American colleagues. To date, almost 300 professionals from more than 25 countries have participated in AIC annual meetings and bilingual workshops organized by APOYOnline during these meetings.

Through collaborations and bilateral agreements with institutions around the world, we have translated, and continue to translate, technical publications into Spanish and Portuguese. Some key publications include the 1998 wall chart *Framework for Preservation of Museum Collections* by the Canadian Conservation Institute (CCI); the *Salvage Wheel* from Heritage Preservation; the *Photo-safe Guide for Display and Labeling Materials* by the Image Permanence Institute; and since 2001, the abstracts of the Journal of the AIC, among many others.

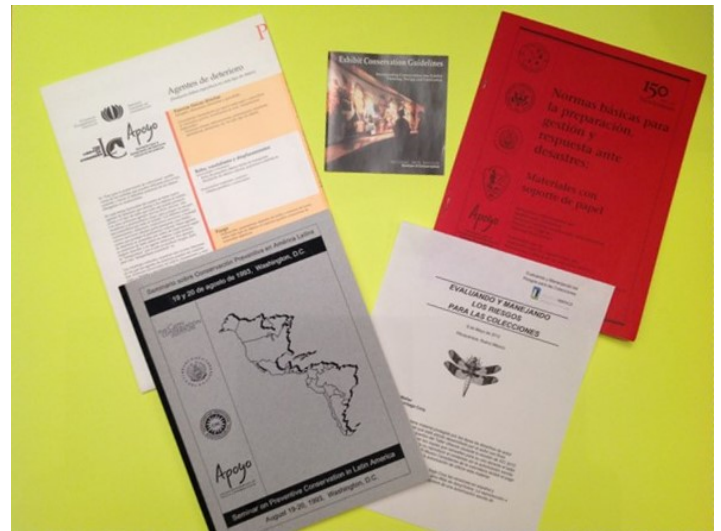
Our online expansion began in 2003 when we created our first web page with the support of the *Instituto de Cultura de Mendoza* in Argentina. Many volunteers have helped maintain and redesign our webpage over the years, and today the APOYOnline website (www.apoyonline.org) and our presence on social media reach several thousand professionals around the world.

In 2009 APOYO was incorporated in Maryland obtaining the nonprofit status (501 c3) as APOYOnline – Association for Heritage Preservation of the Americas.

APOYOnline also spearheads special initiatives to support Latin American and Caribbean institutions in need. After the 2017 hurricane season battered the Caribbean, APOYOnline surveyed the immediate needs of collections in the region and launched two Supply Donation Campaigns. We distributed supplies in person, donated by generous businesses and individuals, to 22 Cuban institutions.

Recently we launched *MANOS A LA OBRA* ("Helping Hands"), a community-focused volunteer initiative, created to give back to the local communities hosting APOYOnline conferences. In 2018, experts carried out collections care activities at the *Archivo Histórico Municipal de la Ciudad de La Antigua*, in Guatemala. We plan to continue this initiative during future events.

Since 2015, APOYOnline has expanded bilateral agreements and fundraising activities to execute multilingual conferences and workshops in Latin America and to offer scholarships to participants. Events include the 2015 workshop "Preventive Conservation Principles and Ethical Aspects in Museums with Ethnographic Collections" in Colombia; the 2016 1st APOYOnline Regional Conference on Heritage Preservation "Practical Exchange and Upcoming Projects" and "Workshop on Photographic Conservation, Fundraising and Advocacy" in Medellín, Colombia; the 2018 workshop "Identification and Conservation of Photographs" in La Habana, Cuba; and most recently, the 2018 2nd Regional Conference and Workshops in Heritage Preservation "Managing Emergencies in Cultural Heritage: Sharing Experiences and Strengthening Networks in the Americas" in La Antigua, Guatemala (read more about this event in the December 2018 issue of NiC).



Examples of translated publications made available through APOYOnline. Image courtesy of APOYOnline.



Participants at the APOYOnline 2018 2nd Regional Conference and Workshops in Heritage Preservation "Managing Emergencies in Cultural Heritage: Sharing Experiences and Strengthening Networks in the Americas" in La Antigua, Guatemala. Image courtesy of APOYOnline.

Key partners include the Winterthur/University of Delaware Program in Art Conservation, the Universidad de los Andes, and the Oswaldo Cruz (Fiocruz) Foundation, among others, including over 50 corporate sponsors and private donors.

These events have promoted networking and professional development in the region, while strengthening collaborations between more than 310 professionals from 19 countries.

To celebrate our 30th Anniversary we are organizing the “APOYOnline 30th Anniversary Conference and Workshop on Photographic Conservation” in September 2019 in Rio de Janeiro, Brazil in collaboration with Oswaldo Cruz (Fiocruz) Foundation, Casa de Rui Barbosa, the University of Delaware, and other sponsors. 200 people from Latin America, North America, and Europe are expected to share their experiences in networking, preventive conservation, risk management, digital preservation, education, and to carry out another *MANOS A LA OBRA* initiative for a local institution in need.

Additional projects for our 30th anniversary year include coordinating grantees from the 2019 Latin American and Caribbean Scholars Program at the AIC meeting; leading the panel “Managing Emergencies in Cultural Heritage: Sharing Experiences and Strengthening Networks in the Americas” at the American Alliance of Museums (AAM) Annual Meeting; translating the 2015 version of the CCI “*Framework for Preserving Heritage Collections*” into Spanish and Portuguese; expanding our online activities, and of course, a 30th anniversary *fiesta* in Rio de Janeiro, Brazil!

Led by Beatriz Haspo and Amparo Rueda, the APOYOnline team vows to continue embracing the challenges ahead in leading initiatives to support professional development and exchange in the region. We want to thank the numerous volunteers and sponsors that have made this dream become a reality over the last 30 years!

THANK YOU VERY MUCH! MUCHAS GRACIAS! MUITO OBRIGADA A TODOS!

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**OUR MISSION:
BUILD BRIDGES**
 promote communication, exchange and professional development in the field of heritage preservation in the Americas and in Portuguese and Spanish speaking countries

Un especial agradecimiento a todos los voluntarios, colaboradores, instituciones y empresas que siempre han brindado su apoyo a la organización durante 30 años

Beatriz Haspo and Amparo Rueda

APOYOnline Mission: Build Bridges. Image courtesy of APOYOnline.



Beatriz Haspo is a senior conservator and the collections officer of the Library of Congress. She is adjunct faculty at the University of Maryland iSchool; program chair of the Latin American and Caribbean Scholarly Program of the FAIC, and volunteer executive director of APOYOnline—Association for Heritage Preservation of the Americas.



Amparo Rueda founded APOYO in 1989. Amparo was the special projects officer, Conservation Division at the Library of Congress. She currently volunteers as the coordinator of the Interpreters Team of the International Federation of Library Associations and Institutions (IFLA), and as the vice-president of APOYOnline. In 2001 she received the American Institute for Conservation of Historic and Artistic Works “Rutheford John Gettens Merit Award”, for outstanding service to the AIC and the field of conservation.

ASOR CHI: DOCUMENTING, PROTECTING, AND PRESERVING CULTURAL HERITAGE

By Marina Gabriel

ASOR Cultural Heritage Initiatives is an international, collaborative effort founded to respond to the destruction of cultural heritage in Syria, Iraq, and Libya. Since 2014, ASOR CHI has produced over 2,000 reports on the cultural situation, inventoried 16,000 sites, conducted 13,000 satellite assessments, and compiled 17,000 archived media entries on cultural heritage incidents and assets.



Logo image courtesy of ASOR CHI

The destruction of cultural heritage in Syria and Iraq has been called the worst heritage catastrophe since WWII. Years of conflict have resulted in catastrophic damage to Syria’s and Iraq’s ancient archaeological sites, museums, libraries, and other built heritage. The cultural cleansing campaign carried out by ISIS destroyed hundreds of ancient monuments as well as hundreds of religious sites including mosques, churches, cemeteries, and shrines.

In response to the ongoing destruction of cultural heritage, the [American Schools of Oriental Research](#)—an organization dedicated to initiating, encouraging, and supporting research into (as well as facilitating public understanding of) the history and cultures of the Near East and wider Mediterranean world—and the US Department of State signed a cooperative agreement that established ASOR Cultural Heritage Initiatives (ASOR CHI), formerly known as the Syrian Heritage Initiative. ASOR CHI addresses the cultural heritage crisis in [Syria, northern Iraq, and Libya](#) by monitoring, reporting, fact-finding, promoting global awareness, conducting emergency response and stabilization projects, and developing post-conflict rehabilitation plans. The organization consists of a team of scholars, archaeologists, geospatial specialists, and heritage professionals. Dr. Michael Danti serves as the academic director, and Dr. Andrew Vaughn, ASOR’s executive director, acts as administrative director.

Established in 2014, the ASOR CHI team was first tasked with monitoring damage to cultural heritage sites in Syria. However, the project expanded to include northern Iraq when the so-called Islamic State (ISIS) invaded Mosul and began its campaign of cultural cleansing. The group previously released theatrical video footage of its destruction of sites such as the Nebi Younis Mosque Complex in Mosul and the ancient site of Nimrud. In 2017, ASOR CHI’s monitoring and reporting work expanded to include Libya where ongoing insecurity, as well as natural impacts and development, threatened ancient heritage sites.

TRACKING DAMAGE TO CULTURAL HERITAGE SITES

As archaeologists and cultural heritage experts are often unable to access cultural heritage sites that have been damaged, ASOR CHI relies on open source media, satellite imagery, and local sources on the ground to gather critical information. As a result, the team has closely tracked damage to cultural heritage sites, often as it is occurring.

To comprehensively document the damage, ASOR CHI maintains a database of nearly 16,000 cultural heritage sites such as archaeological, religious, and secular sites and monuments, as well as museums, libraries, and modern cities. To date, ASOR CHI has recorded over 2,000 incidents



Aftermath of destruction in Old Mosul, Nineveh, Iraq. July 2017. Photograph by Hervé Jakubowicz. All right reserved. Original location of image [here](#).

in Syria, Iraq, and Libya involving damage ranging from intentional destruction to natural impacts (as of November 2018). This information is gathered into incident reports that make up ASOR CHI's series of weekly and monthly reports, available [online](#).

The ASOR CHI Geospatial Team assesses and monitors heritage sites using high resolution satellite images made available through our cooperation with the US Department of State. To corroborate reports from the ground, as well as fight disinformation that has been so common in this conflict, the geospatial team conducts satellite assessments at regular intervals. To date, nearly 14,000 satellite assessments have been conducted. ASOR CHI also maintains a database of over 17,000 media files that have been vital in tracking the condition of cultural heritage sites.

While ISIS's intentional, and widely publicized, destruction of ancient and religious sites has received intensive international media coverage, the vast majority of damage to cultural heritage has been from ongoing conflict and insecurity. In Syria, ASOR CHI documented an expansion of heritage incidents in September 2015, when Russia entered the Syrian conflict, bringing with it extensive aerial bombardment campaigns. These campaigns resulted in an increase in damage to civilian infrastructure including cultural heritage sites such as museums, mosques, and churches. Damage to such sites continued as the Syrian regime, bolstered by Russia, fought to reclaim territory held by Syrian opposition groups.

In Iraq, military operations by Iraqi forces and the US-led coalition to liberate areas held by ISIS further devastated the cities of Mosul, Fallujah, and Ramadi. Operations in 2017 to defeat ISIS in Mosul resulted in an estimated 90% of damage to the city's West Bank—home to the famous al-Hadba Minaret and [Mosul's Old City](#). ASOR CHI documented damage to [490 buildings](#) in Mosul's Old City.

In areas with poor security, archaeological looting has become a source for major concern. Most of the artifacts looted from Syria and Iraq are laundered through secondary countries, such as Lebanon and Turkey, before entering international markets.



A photograph of the heavily damaged al-Ma'ara Museum taken by local partners (photograph provided by The Day After - Heritage Protection Initiative; June 2015)

By closely monitoring different elements of damage to cultural heritage sites, ASOR CHI has been able to publish a series of [Special Reports](#) and [Updates](#) that focus on individual sites and incidents. Most recently, ASOR CHI released a report on the heavily damaged [Tel Ain Dara Temple](#) that was damaged by suspected Turkish aerial bombardment in January 2018.

Using satellite imagery, local media reports, as well as archival photographs, the reporting team was able to analyze the damage and draw conclusions as to the nature of the attack.

PROTECTION AND REBUILDING EFFORTS

As part of ASOR CHI's efforts to protect cultural heritage sites, the organization provides cultural heritage protec-

tion advice and conducts mitigation and stabilization efforts. ASOR CHI has partnered with local organizations for emergency projects at several cultural heritage sites, including the al-Ma'ara Museum in Maarat al-Numan and the Raqqa Museum in Raqqa, Syria.

The al-Ma'ara Museum has been damaged multiple times throughout the Syrian conflict. Located in Maarat al-Numan, Syria, and housed in a former 16th-century caravansary, the facility features a collection of mosaics from across Syria. In a joint effort, ASOR CHI and local partners in Idlib Governorate [conducted protective measures](#) to safeguard the thousands of square meters of mosaics as well as to rebuild museum walls damaged in airstrikes.



(Left) The heavily damaged Raqqa Museum. Image taken by an ASOR CHI partner. Image courtesy of ASOR CHI. (Right) A photo of the Raqqa Museum with the “Rehabilitation Project” banner. Image courtesy of ASOR CHI

The photograph above on the left, taken by an ASOR CHI partner during a recent stabilization project, shows the heavily damaged Raqqa Museum, located in the city of Raqqa in northern Syria. One of the building’s walls is being repaired using traditional techniques and materials to address combat damage inflicted during the liberation of the city from ISIS occupation.

ASOR CHI has also supported the cleaning and reconstruction of the Raqqa Museum. Raqqa was formerly the Syrian capital of ISIS, and the organization had repurposed the museum for bureaucratic and military use. Following the liberation of the city, the museum was found to be in poor condition. The building was full of trash and debris, and the area surrounding the museum was riddled with mines left behind by ISIS. The building had sustained significant combat damage and had been repeatedly vandalized and pillaged for construction materials. The ASOR CHI-sponsored stabilization project has restored access, function, safety, and security to the Museum for the people of Raqqa as they work to rebuild.

In Libya, ASOR CHI has partnered with local organizations for educational workshops on cultural heritage monitoring and preservation. Most recently, ASOR CHI sponsored a pop-up museum and mock excavation in Libya with the Boy Scouts and Girl Guides of Libya. ASOR CHI has also partnered with the World Monuments Fund to document damage to the Old City of Benghazi.

You can follow ASOR CHI’s ongoing work via the organization’s website and via social media. For more information on ASOR CHI please contact Marina Gabriel at heritage@asor.org.



Marina Gabriel is the project manager for monitoring, reporting, and fact-finding at ASOR CHI where she manages all research and reporting for ASOR CHI’s monthly and special reports. Ms. Gabriel is also the lead officer for ASOR CHI programming in Syria.

DISCOVERING THE INVISIBLE ART OF BASQUIAT

Emily MacDonald-Korth interviewed by Sharra Grow

Emily MacDonald-Korth, president and chief conservator-analyst at Longevity Art Preservation (based in Miami, Florida, USA) recently discovered previously hidden elements on an important Jean-Michel Basquiat painting. Through a Q&A with editor Sharra Grow, Emily tells NiC readers the whole story.

How did you discover the hidden elements in Basquiat's painting? Tell us the story of how it happened.

In my company, [Longevity Art Preservation](#), I carry out forensic analysis and conservation of fine art with a focus on paintings and painted surfaces. On this project, I was hired to carry out pigment identification using X-ray fluorescence (XRF) and polarized light microscopy (PLM). Part of my routine evaluation of paintings involves examination with a handheld ultraviolet (UV) light to identify areas of restoration, varnish locations, etc. to avoid sampling from areas that do not appear to be original.

I turned the lights off in the room; in one hand I held a white light source, and in the other I held a UV light source. While moving slowly across the surface of the painting, back and forth between the two flashlights, I saw some lines of bright yellow-white autofluorescence that didn't correspond to visible elements of the composition. These lines formed an arrow; arrows are a major compositional component of the painting, and this arrow looked extremely similar to the others. However, the arrow that was visible under UV was not visible under white light. In other words, the media was only visible under ultraviolet light. Nonetheless, the design and morphology of the UV-autofluorescent arrow was virtually identical to other arrows drawn on the canvas with red and black oil sticks. Then I found another colorless UV-fluorescent arrow in a different location.

My client was in the room with me, and when I pointed out the UV-fluorescent design regions he was nearly as excited as I was. As a next phase in the study of the painting, I carried out technical photography to capture high-resolution images of the painting under visible and ultraviolet lights.



Details of the Jean-Michel Basquiat painting (*Untitled*, 1981). (Left) Arrow 1 visible when viewed using UV radiation. (Right) Arrow 1 invisible when viewed using visible light. Copyright Longevity Art Preservation.

What medium do you think these hidden symbols are done in, and does this seem consistent with other media in the painting?

The two arrow-shaped design elements only became visible under ultraviolet light (i.e. imperceptible under visible light), both having a bright yellow-white autofluorescence. The morphology of the lines that make up the arrows is very similar to the morphology of black and red oil stick lines on the painting, suggesting the invisible arrows were done in a related material. Like the invisible arrow shapes, the black and red oil stick lines throughout the painting also include a bright yellow-white autofluorescence within and around the colored media; this is likely an oil and/or resin component of the oil stick. The ultraviolet fluorescent media used to draw the arrows was not analyzed, though the appearance suggests they may have been executed with a colorless ultraviolet autofluorescent material such as transparent oil stick, pastel, or crayon. This colorless oil stick or crayon may incorporate autofluorescent materials similar to those in the black and red oil sticks, though lacking a visible colorant (e.g. pigment).

Do you suspect Basquiat may have placed similar "hidden" materials and symbols in other artworks, yet to be discovered?

Absolutely, and I suspect conservators will start finding this technique used on other Basquiat works. I recommend conservators, curators, and collectors start by looking at paintings and drawings from 1981 – 1982. *Poison Oasis* (Basquiat, 1981) is the sister piece to this painting, and I am anxious to learn if it also includes these hidden design elements. I would be happy to talk to conservators and other art world professionals about examining their Basquiat works. They can email me with questions: emilymk@artlongevity.com

Is examining paintings using UV radiation pretty routine in your practice, or were you looking for something else in particular? What was the initial reason for the painting to come to you?

Examination using UV is totally routine for me. I carry out technical photography (visible, ultraviolet, and infrared) but I always use the handheld UV first—it is one of the first things I do when examining a painting. My handheld UV flashlight is as routine for me as my Optivisor.

The initial reason the painting came to me was to carry out pigment analysis. The painting had already been authenticated, so my work added to the documentation of the painting and increased the understanding of a very important artwork.

How does a discovery like this inform the way you will approach examining artworks in the future?

Careful examination of paintings and painted surfaces is paramount in my work. I give every painting the care and consideration I gave the Basquiat, and this discovery reinforces that great level of attention. When I am carrying out UV examination, or any forensic research, I am always on the lookout for the unexpected and tiny details that define an artwork. Now I will also be looking for intentionally hidden passages, particularly on Basquiat works. Conservators examined this painting in the past and did not find the colorless UV-fluorescent drawing elements; this is a good reminder for all of us to take a closer look and always do the best job we can. Maybe conservators at museums that own Basquiat works should revisit them with a UV flashlight. And if they find anything, please let me know! I am interested in a collaborative project to document and catalog Basquiat's use of this technique.



Details of the Jean-Michel Basquiat painting (Untitled, 1981). (Left) Arrow 2 visible when viewed using UV radiation. (Right) Arrow 2 invisible when viewed using visible light. Copyright Longevity Art Preservation.

Any words of advice for conservators, especially emerging professionals, in regards to how they should approach the examination and documentation of works of art?

Slow, deliberate examination is best. Approach the object with a general idea of what you may see, such as retouching, varnish layers, repairs, or compositional changes, but leave room for the possibility of other atypical elements. Go back and forth between visible and UV rather than shutting off the lights and looking at the artwork under ultraviolet light only. Use and trust your eyes; if there is something you don't quite understand, look

harder and use the other tools in your kit to make sense of it. Do not always rely on previous examinations carried out by others, see the object for yourself. Be intellectually prepared for surprises and be equipped to document them.



Emily MacDonald-Korth, president and chief conservator-analyst at Longevity Art Preservation, is a specialist in the forensic analysis of artworks, an art-tech entrepreneur, and an art conservator. She has worked on conservation and technical art history projects across the globe and co-invented and co-patented the [Art Preservation Index/APIx](#). MacDonald-Korth was awarded the Miami Herald Top 20 Under 40 Emerging Leader award, was a featured conservation science expert on BBC's *Fake or Fortune?*, is a prolific public speaker, and has carried out numerous interviews and articles about her work.

PRESIDENT'S DESK continued from page 2

preprints as well as *Studies* and other publications. I feel very optimistic for the future of IIC following the election of Officers for the next three years. Jane Henderson was elected Secretary General and Juergen Vervoort was elected Treasurer. Two new Vice Presidents, Austin Nevin and Sandra Smith, join Amber Kerr and three Council Members; Alice Tsang was elected for her second three-year term and Satish Pandey and Isobel Griffin were elected for their first terms.

Finally, I could not be more pleased to be handing over the reins of the presidency to Julian Bickersteth who has already served IIC in a number of roles including vice president and most recently Director of Communications. He has led a very strong communications team who have revolutionised our social media, taking our Facebook followers to over 40,000, and building a new website which underpins so many of our activities. I wish all of them very good luck in bringing together our conservation community and involving more and more Members in our activities. Thank you for giving me the opportunity of being IIC President for the past six years.

Sarah Staniforth
IIC President

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IIC NEWS

BRIEF REPORT: IIC 2019 ANNUAL GENERAL MEETING

By Graham Voce

2019 ANNUAL GENERAL MEETING

Every year IIC holds the Annual General Meeting (AGM), bringing IIC's Council and Officers before the membership to review the past year; those in attendance discuss issues, news and developments the Council is planning in order to help move IIC and the international conservation profession and community forward. The AGM is also a governance meeting that is part of IIC's legal framework as a UK registered charity; at this time Trustees—members of IIC's governing Council—either stand down or are (re)elected by IIC's membership.

The 2019 AGM was held on Monday 28th of January in London at the Society of Antiquaries of London, where past attendees will recall we have held a number of AGMs before. This allows IIC the opportunity to work with one of the oldest heritage conservation organisations; IIC was founded in 1950, but the Society of Antiquaries can trace their roots back to 1707.

At this AGM a number of long-standing members of Council finished their terms of office, and so we marked the retirement of both Sarah Staniforth, President, and Jo Kirby Atkinson, Secretary-General. Sarah Staniforth has been an inspirational and transformative President of IIC, and her retirement was marked by a presentation from Council and thanks from the incoming President, Julian Bickersteth. Jo Kirby Atkinson also stood down from her post as Secretary-General, having been on Council for nine years and has helped steer IIC through a number of important changes and developments since 2010; Jo's retirement was also marked by a presentation and thanks. A presentation was also made to the former IIC Treasurer, Velson Horie, who had stood down in April of 2018 and was replaced by Jurgen Vervoort until the 2019 AGM and election.



A lovely farewell to out-going IIC President, Sarah Staniforth (right), as we welcome in Julian Bickersteth (left) as the new President of IIC. Image courtesy of Jane Henderson

We also saw the retirement of Vice-Presidents Mikkel Scharff and Valentine Walsh and of Council Member Velayudhan Nair. On the Council, Mikkel Scharff has been responsible for the growth of the IIC Student and Emerging Conservator Conferences as well as for taking part in IIC's finance committee. Valentine Walsh has been working on IIC's new Mentoring Scheme. Both Mikkel and Valentine will be very much missed. Dr Nair has agreed to be co-opted into the newly created role on Council for a Member to be responsible for the oversight and development of IIC's congresses. In this role, he will be working with the local organising committee on the development of the 2020 pound rate in New Delhi.

We were delighted to welcome new Members of Council as well, taking IIC forward in its aims and developments. Julian Bickerteth has been elected as President, having been for a number of years on Council, latterly as Director of Communications, a role in which he was also elected to continue. Jane Henderson has been elected as Secretary-General, and Juergen Vervoort was confirmed in his post as Treasurer. Austin Nevin and Sandra Smith were newly elected as Vice-Presidents. Alice Tsang was re-elected to her role as an Ordinary Member of Council, and we also welcomed Isabel Griffin and Satish Pandey onto Council for the first time.

After the business of the AGM was over we moved onto the AGM talk which opened with the announcement of the theme for the 2020 New Delhi Congress, *Current practices and challenges in built heritage conservation*. We then moved onto a fascinating talk by Lt. Col. Tim Purbrick, who informed the meeting about the latest development for the United Kingdom's Armed Forces' Cultural Protection Programme; this talk followed on from his presentation at the IIC 2018 Turin Congress Dialogue, *Culture Cannot Wait: Integrating Cultural Heritage First Aid with Humanitarian Assistance in Crises*, and also built on the 2016 IIC AGM presentation by Prof. Peter Stone. Tim Purbrick's presentation was followed by a robust Q&A session before the closing reception.

JANUARY 2019 COUNCIL MEETING

Following the AGM, on the 28th and 29th of January, IIC held its first Council meeting of 2019 at the same venue as the AGM, the Society of Antiquaries of London. This two-day meeting allowed the retiring Members of the Council to make their final contributions to IIC's management. On Tuesday, the new Members of Council were introduced to topics currently driving IIC and were able to begin their own contributions in taking IIC forward. Among many other topics and areas of discussion there was a presentation on the planning for the 2020 Congress in Delhi and IIC's Strategic and Delivery Plans were reviewed for the next year of IIC's work and development. Planning for co-operation with IIC's Regional Groups and development of the Mentoring Scheme were discussed, and the new membership band for early career conservation professionals explored.

The full set of minutes from the 2019 Annual General Meeting will be carried in the April issue of *News in Conservation* and you will also find in the *IIC News* section of this February issue information about updated membership rates which will be in place

by July, in time for the new fiscal year. We look forward to your continuing contributions and participation in IIC!

Graham Voce,
IIC Executive Secretary



A big "welcome" to the new IIC Council. Image taken by Jo Kirby Atkinson using David Saunders' camera (because we do try to be as accurate as possible, don't we? It is, after all, in our nature as conservators).

IIC MEMBERSHIP FEES FOR THE 2019-2020 YEAR

GOOD VALUE FOR ALL MEMBERS

We are pleased to say that we have been able to hold the fee for all Members at 2014-15 prices for a fifth year, while launching a new Early Career category, and we're planning new engagement and networking opportunities exclusive to our Members. Further details of the Early Career Band will be announced, and this tier will be open from July 2019.

DISCOUNTS BY GEOGRAPHICAL REGION

Since 2017, we have shaped our fees in line with UNESCO's guidance on per capita income, so that colleagues from across the world can afford fees and enrich our network. Discounts of 25% - 66% may apply for full members. You can find out the band of your country at: <https://www.iiconservation.org/about/membership/discounts>. This discount is automatically applied when you purchase membership.

DISCOUNTS IF YOU ARE A MEMBER OF ANOTHER NATIONAL BODY

If you are a member of an international conservation body recognised by IIC you will receive a 10% discount. These include IIC regional groups, ICOM-CC, AIC, AICCM, CAC, Icon and VDR. You can read a full list at <https://www.iiconservation.org/about/membership/discounts>.

Please note that discounts do not apply to Institutional or Student memberships.

Reminders for membership renewal will be sent out to all members in May 2019. The new membership year for 2019-2020 begins on 1 July 2019.

If you would like to join IIC, please either drop us a line at the IIC Office office@iiconservation.org or visit <https://www.iiconservation.org/content/membership>

	Band One (£)	Band Two (£)	Bands Three and Four (£)
Fellows	100	75	50
Fellows Retired	70	52.50	35
Individuals	70	52.50	35
Individuals Retired	50	37.50	25
Early Career (opens on 1st July 2019)	50	37.50	25
Students	25	25	25

WORLDWIDE CALL TO HOST IIC CONGRESS 2022

Since 1961 IIC congresses have been an essential part of the conservation calendar, providing a forum for the exchange of views and exploration of current practice, as well as the chance for conservation professionals across the world to meet and establish links.

The 2018 Congress held in Turin—*Preventive Conservation: The State of the Art*—was a great success, bringing together over 500 heritage professionals to discuss the latest developments in preventive conservation and to consider how the field might develop in the future. Work on the 2020 Congress is well under way. Looking further ahead, IIC's Council are now inviting expressions of interest in hosting the 2022 Congress. This is the chance to bring an international group of conservators, scientists, curators, registrars and other professionals—including those well established in their career and those just at the beginning—to debate a topic of interest, of concern and of fascination to us all.

It is essential that the 2022 IIC Congress be hosted in a location and venue with local accommodation that is accessible to our international membership and will offer a relevant heritage backdrop to the event. The host must be able to demonstrate institutional and partnership commitments, and be in a position to offer the support needed to deliver a major international conference. IIC looks to engage with the local heritage conservation profession and to generate a legacy of engagement, research and furtherance of best practice. The venue should also provide the opportunity for the international community to meet, discuss and plan for the future of our shared heritage.

Expressions of Interest should be sent to the IIC office by **30 April 2019**. Further details about the submission process can be found here on IIC’s website: <https://www.iiconservation.org/content/eoi-call-host-iic-congress-2022>

If you have any questions, please contact us at the IIC office:
International Institute for Conservation of Historic and Artistic Works (IIC)
3, Birdcage Walk, London SW1H 9JJ, UK
email: iic@iiconservation.org
Tel: +44 20 7799 5500

Graham Voce
IIC Executive Secretary

BECOME AN IIC MENTOR OR MENTEE!

The IIC Mentoring Scheme was launched at the 2018 Turin IIC Congress and we now are looking for mentors and mentees to join the scheme to share skills and knowledge throughout the international conservation community that is IIC.

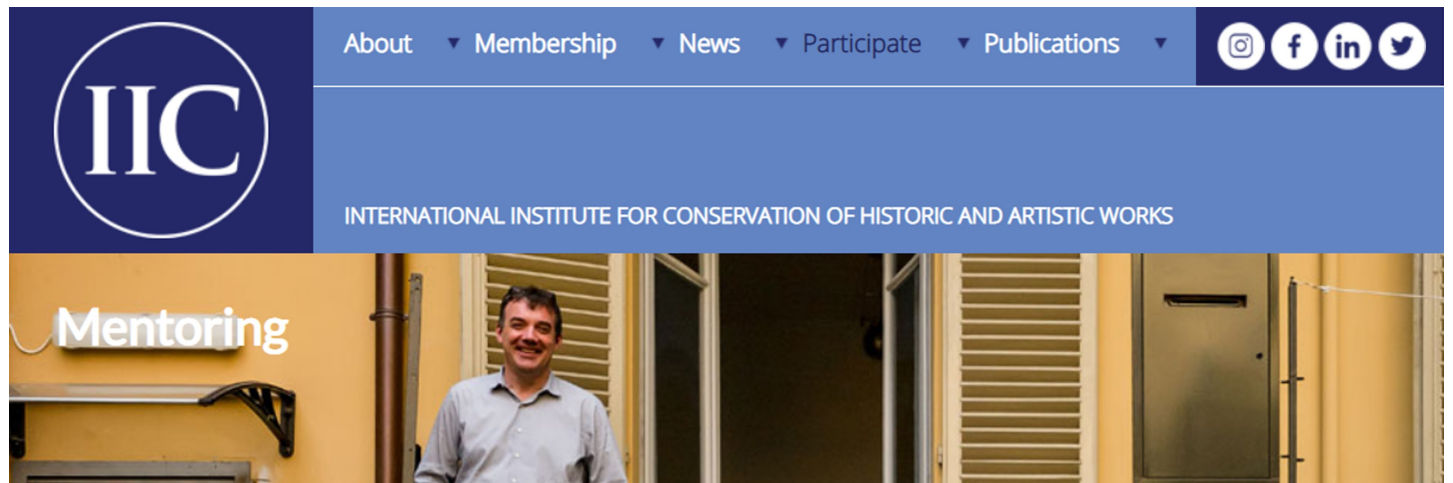


Image of the Mentoring web page on www.iiconservation.org. Click on the image above to go straight to the Mentoring section of the website. Image courtesy of IIC.

The IIC Mentoring Scheme will allow an exchange and fostering of ideas and is the chance for more experienced members of the international conservation profession to share experiences, knowledge and lessons learned with colleagues in a specified mentor / mentee relationship over the space of twelve months. It will also allow professional ideas and experiences to be shared across the world, as IIC Members from all countries are welcome to participate in the Scheme. We are looking to match IIC Fellows as mentors with IIC Members (post-masters level graduation) as mentees.

To take part, send a completed mentor or mentee form to the Scheme Coordinator at office@iiconservation.org. As a mentor or as a mentee you will be matched with a suggested 'opposite number' and will then agree what you both wish to gain out of this and both sign the Agreement Form so that the process has a framework.

You can download the application forms directly from the IIC Mentoring webpage [here](#). If you have any questions on the Mentoring Scheme, do get in touch at office@iiconservation.org.

FELLOWSHIP CORNER

Ms. Helene Tello has accumulated almost 40 years of professional experience having worked continually since 1980 as a conservator specializing in the preservation and treatment of wooden artefacts as well as of ethnographic objects. Helene has been employed as a full-time objects conservator at the Ethnological Museum at the National Museums of Berlin since 1998 where she now oversees the preservation of about 70,000 artefacts in the North and South American collections. As part of her position she is temporarily involved in a third-party funded project called "Sharing Knowledge", where the main topic is collaboration with indigenous communities from the Amazon. Her extensive experience is of benefit to the Ethnological Museum in Berlin.

In addition to her permanent position, Ms. Tello entered advanced studies in conservation and completed them with a graduate degree as conservator (*Diplomrestauratorin*) at the University of Applied Sciences in Berlin in 2006.

On account of her knowledge of and experience with the contamination of a vast amount of works of art, she is focused on investigations concerning the detoxification of museum objects that are contaminated with pesticides. The first results of her experiments using supercritical carbon dioxide to clean contaminated objects were published in Ms. Tello's thesis in 2006. The use of carbon dioxide in its liquid state to decontaminate, degrease, and clean works of art present a consequent development of her previous research. The results are available to a broad audience in various publications and lectures on a national, as well as international, level.

Since 2010 she has been working on her doctoral thesis on the history of pesticides in museum collections. In 2013/2014 she coordinated the EU/ESF project "Decontamination of Cultural Assets" together with her doctoral supervisor Prof. Dr.-Ing. Paul Zalewski from the European University Viadrina in Frankfurt (Oder), Germany.



IIC Fellow Helene Tello is an objects conservator at the Ethnological Museum at the National Museums of Berlin. Image courtesy of Helene Tello.



Professor Dr Tine Frøysaker has been head of Conservation Studies at the University of Oslo (UiO) since 2015. Between 1985 and 1991, she trained as a paintings conservator at Riksantikvaren (the Norwegian Directorate for Cultural Heritage) where she worked until 1994. She acted as conservator at NIKU (the Norwegian Institute for Cultural Heritage Research) between 1994 and 2002, where she also became a researcher after she gained a PhD from the Department of Conservation, University of Gothenburg.

Frøysaker joined Conservation Studies (UiO) in 2004, becoming Associate Professor in 2005 and full Professor in 2011. During this time she started a new MA programme for paintings conservators and has trained and supervised more than 40 postgraduates, including one PhD. Currently, she acts as co-supervisor for two PhD students focusing on the preservation of paintings by Edvard Munch (1863-1944). She has received funding from the Norwegian Research Council twice and once from the EU: <http://change-itn.eu/>

You can find more on Tine and contact information here: <https://www.hf.uio.no/iakh/english/people/aca/conservation/tenured/tinefr/index.html>

IIC Fellow Tine Frøysaker is head of Conservation Studies at the University of Oslo (UiO). Image courtesy of Tine Frøysaker.

BOOK REVIEWS

COPING WITH BIOLOGICAL GROWTH ON STONE HERITAGE OBJECTS: METHODS, PRODUCTS, APPLICATIONS, AND PERSPECTIVES

Review by Rosa Lowinger

Coping with Biological Growth on Stone Heritage Objects: Methods, Products, Applications, and Perspectives

By Daniela Pinna

Apple Academic Press, 2017

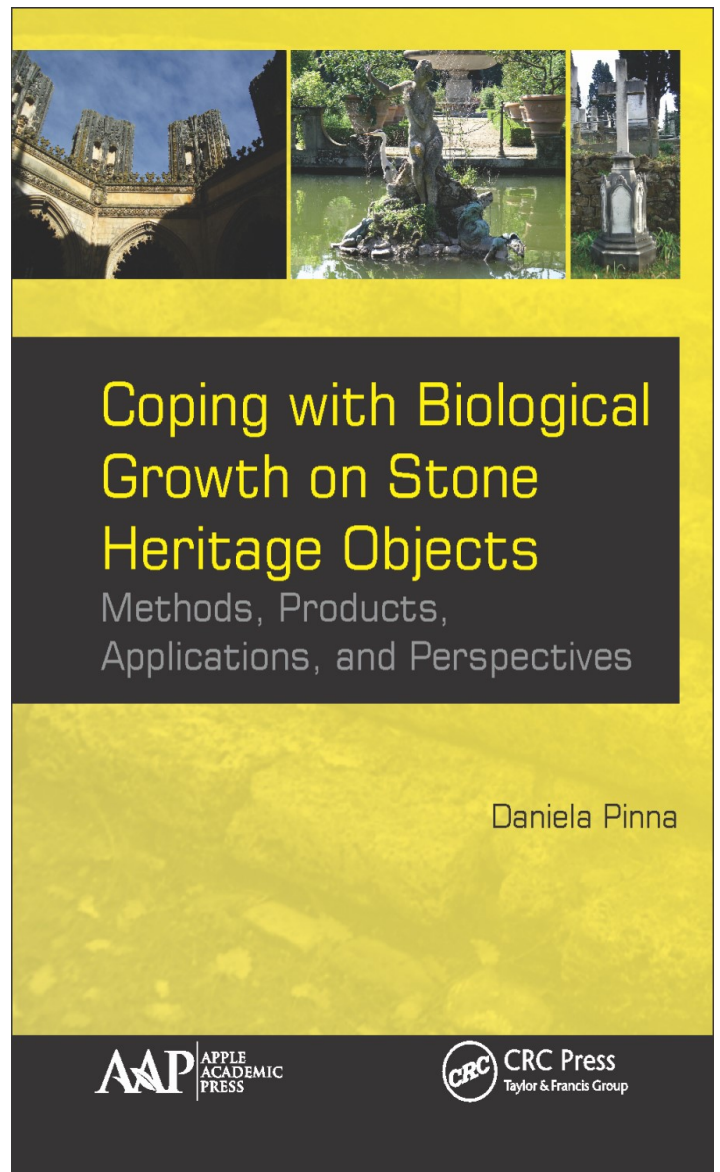
Hardback \$169.95 / e-Book \$152.96

360 pages / 34 black and white and 20 color illustrations

ISBN: 978-1-771885-32-4

Reading Daniela Pinna's comprehensive compendium on biodeterioration brought to mind Alan Weisman's "The World Without Us," a non-fiction book in which the author envisions our planet if human beings suddenly disappeared and nature took over. Though Pinna's authoritative volume is intended as a reference tool rather than a creative thought experiment, there is a striking poetic subtext to her book that echoes the subject of Weisman's bestseller. If allowed to thrive unchecked, the irrepressible biosphere—bacteria, fungi, algae, mosses, lichens, vascular plants, and birds—will wreak havoc on anything built by humankind. As conservators, the job before us is to prevent and reverse the effects of these processes on heritage objects. The book aims to assist in that task by compiling and evaluating the last fifteen years of conservation literature on biodeterioration and its mitigation. Intended by the author as a "hands-on [guide] for facing the specific challenges involved in conserving monuments, sculptures, archeological sites and caves colonized by micro and macro-organisms," it takes its inspirational reference from the Getty Conservation Institute's 2008 *Plant Biology for Cultural Heritage*, while limiting its scope to stone objects.

Despite the restriction implied in the title, the book easily translates to all branches of heritage that are impacted adversely by the presence of bio-growth. As Pinna's volume deftly reveals, this comprises our entire planet, including underwater environments. A biologist at the Italian Cultural Heritage Ministry, a lecturer in the Conservation-Restoration degree course at Bologna University, and the editor of a seminal 2009 work on the scientific examination of wall paintings, Pinna is a renowned heritage professional with a broad-reaching understanding of material processes that translates across conservation specialties. The book is well structured, and information is easy to access. Each chapter begins with an abstract of the material contained therein, and each chapter's content builds upon the information in the previous one. Pinna starts off with a chapter titled "Basic Principles of Biology." At first this appeared oddly rudimentary for an advanced volume of technical knowledge



Book cover. Image provided by CRC Press. Learn more and purchase the book [here](#).

such as this. However, the more I progressed through the material, the more I appreciated how that first chapter set the stage for what unfolds in subsequent pages. The structure of cells, the way they obtain the energy, carbon, and water that they require in order to flourish, is what incites the process of biological growth and subsequent deterioration of heritage objects. Indeed, in the abstract to this chapter Pinna recommends going back to it as one reads the subsequent chapters. As I pored over the chapters on the bioreceptivity of stone substrates—and physical and chemical characteristics that are more or less favorable to the propagation of living organisms, the detailed processes of biodeterioration, and the prevailing knowledge on control, eradication, and prevention of such deterioration by mechanical, physical, and chemical methods—I found myself doing just that.

Surprisingly, this essential reference tool also includes many interesting bits of information that make the book enjoyably readable. Examples of this type of detail include the fact that biocides that have been developed for conservation all come from the medical and agricultural fields; that most algae that colonize heritage objects are green algae; and that the specific biostructure of lichens makes them particularly difficult to eradicate. I found myself highlighting for the pure pleasure of information as much as for professional edification. The only question I had about the structure is why the author included birds, but not other destructive pests from the kingdom of Animalia, such as rats, squirrels, insects, and bats. That said, the author references much information derived from other industries, evaluating processes for how they might be useful in the conservation of heritage. The sections devoted to the use of chemical biocides include daunting lists of products, many that are no longer in use due to toxicity or environmental impact. These lists are sobering reminders of the ongoing face-off between the built environment and biological worlds. The magnitude of case studies, many provided by José Delgado Rodrigues, a geologist and former Principal Researcher with Portugal’s National Laboratory for Civil Engineering (who also wrote the preface), is a testament to the fact that efforts to eradicate or control biological attack on heritage objects is a Sisyphean but nonetheless essential endeavor.

Comprehensive in its scope, well-structured and written, and thoroughly referenced in footnotes and appendices, this volume is an indispensable textbook for materials conservation educators and a well-written, informative hands-on tool for practitioners seeking to hold back the inexorable and never-ending assault of the biological world on stone and masonry.



Rosa Lowinger is president of RLA Conservation, Inc., a sculpture and architectural conservation firm with offices in Los Angeles and Miami. A Fellow of the AIC, she was the 2008-09 Rome Prize Fellow in Conservation at the American Academy in Rome. Rosa is the author of the 2005 nonfiction book *Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub*, and numerous plays, articles, and essays about culture and conservation.

EVENT REVIEWS

CAPS IN LATIN AMERICA

By Stephanie Auffret and Mariana Calderón

Cleaning of Acrylic Painted Surfaces (CAPS) is a series of workshops developed by the Getty Conservation Institute (GCI), focusing on the cleaning of acrylic painted surfaces.

These workshops integrate emerging scientific research (much of which springs from the GCI's Modern Paints project and from research leaders such as Tate, the Dow Chemical Company and the University of Delaware) with the latest perspectives on cleaning technology within art conservation. At this date, a colloquium and 9 workshops have been held in North America, Europe, Australia, and Latin America. Through these activities the GCI hopes to stimulate the development of problem-solving frameworks, facilitate a dialogue on the application and evaluation of new treatments, and guide future research on acrylic painted surfaces. More information, workshop materials, and instructional videos can be found on the GCI website through this link: http://www.getty.edu/conservation/our_projects/education/caps/index.html

In 2018, two CAPS workshops were offered in Latin America for the first time, taking place in Argentina, October 15-19 and in Brazil, October 22-26. In Buenos Aires, the workshop was offered at the Instituto de Investigaciones sobre el Patrimonio Cultural (TAREA) at the Universidad Nacional de San Martín. In Belo Horizonte, the workshop was hosted in the Conservation Science Laboratory of the Center for Conservation & Restoration of Cultural Properties (CECOR), at the Universidad Federal de Minas Gerais.

The instruction team included Dr. Tom Learner, GCI head of science; Dr. Bronwyn Ormsby, principal conservation scientist at Tate, and Chris Stavroudis, conservator in private practice, Los Angeles. They were assisted by Alexia Soldano, paintings conservator in private practice, Paris.



Participants discussing cleaning tests, CAPS Argentina 2018. Photo Stephanie Auffret. (to be used with the provided text as well as on the front cover nameplate of the NiC February issue of NiC) © 2018 J. Paul Getty Trust

For these venues, where not all participants were fluent in English, the workshop was adjusted from its initial 3 ½ days format to 4 ½ days, and a translator was available to assist with language issues (Josefina Lopez in Argentina and Edson Motta in Brazil, both conservators). Though not every sentence was translated, regular summaries of lecture sections were provided as well as assistance during Q&A periods and practical sessions. Additionally, to facilitate comprehension of the contents taught, all the teaching materials were translated into Spanish prior to the workshops, including session outlines, technical notes, all the PowerPoint presentations, as well as video captions (there are now 13 instructional videos available, most of them captioned in both English and Spanish). The lectures were projected simultaneously in Spanish and English, which proved to be extremely helpful to the participants. Also for the first time, cleaning kits from Chris Stavroudis's Modular Cleaning Program (MCP) were prepared for each participant (27 solutions + gels), in anticipation of how difficult it would be to find the materials used for the workshop in Latin America. All participants went home with their kits, able to apply what they had learned during the workshop once back in their labs. All these efforts were rewarded by two very successful workshops where the groups were engaged despite the

initial language barrier. Participants traveled from several countries (Buenos Aires venue) and all parts of Brazil (Belo Horizonte venue), thus building a strong professional network through these workshops, which has been evidenced by continuous exchanges after the workshops and feedback from workshop evaluations filled out by the participants.

Stephanie Auffret
Project Specialist, Collections Department
Getty Conservation Institute

THE GETTY CONSERVATION INSTITUTE CAPS WORKSHOP IN ARGENTINA: THEORY, PRACTICE AND DIALOGUE TO FACE FORTHCOMING CONSERVATION CHALLENGES IN LATIN AMERICA



Participant testing different cleaning systems on acrylic paint, CAPS Argentina 2018. Photo Stephanie Auffret © 2018 J. Paul Getty Trust

intended to lead to better practices. It is well known that the conservation of polychromatic acrylic surfaces presents a great challenge and comprises a large percentage of the materials used by Post War and contemporary artists. Conserving and cleaning acrylic surfaces is one of the greatest challenges facing modern and contemporary art collections all over the world, and Latin America is no exception.

The workshop consisted of five sessions divided into practice and theory and brought together conservators from Argentina, Uruguay, Chile, Colombia, Mexico, and Cuba. Despite being united by knowledge of the treatment of easel paintings, the group was very diverse due to each member's distinct field of practice: historical museum conservation, contemporary art museum conservation, classical art museum conservation, as well as private practitioners, chemists, and teachers.

The first two sessions aimed to establish the chemical and physical properties of acrylic paint, as well as the main characteristics and concepts that influence its chemical behavior, aging, and the way in which grime deposits in the surface. Afterwards, a review of historical formulations of acrylic paint was conducted, as well as its development and popularization in the world of art. In this section the most widely used commercial brands were examined and compared.

The cleaning system proposed during CAPS is closely related to the Wolbers system of aqueous cleaning. With this set as the foundation, important concepts were then introduced for cleaning acrylics such as conductivity and pH. Using a selection of samples, we had the opportunity to experiment with each theoretical concept on an acrylic surface and observe the behavior of the painting. Thus the GCI provided an invaluable experience by combining both theory and practice of conservation in the same workshop. The aqueous cleaning system proposed during CAPS introduced us to the use of solutions which are not yet widely used in Latin America. It is important to note that this cleaning system was taught from formulation to application, with the objective that participants would then be able to prepare them from scratch. We worked with accessible materials and the learned methods, such as aqueous solutions adjusted with acetic acid and ammonium hydroxide, allowing for pH and conductivity variations. We were also taught how to control the solutions with the use of different accessible instruments.

The design of CAPS offered us the possibility to experiment with different methods of cleaning. By reviewing previous studies, it proved easier to understand why trying to use certain options over others would give better results. The cleaning practice was done on samples specifically made for CAPS. However, acrylic artworks that needed cleaning were also used. Having actual artworks enriched the experience, demonstrating what decisions have to be made when cleaning actual artworks and how different system tests are made. This experimentation was not limited to trying different cleaning agents, but also included the exchange of diverse viewpoints, experiences, and focuses between the first-class instructors, Chris Stavroudis, Tom Learner, and Bronwyn Ormsby. As well as having their experience to clarify any doubts, it was interesting to have their different points of

The workshop Cleaning of Acrylic Painted Surfaces (CAPS) in Argentina took place in the Instituto de Investigaciones sobre el Patrimonio Cultural (Institute of Investigation of Cultural Heritage) of the Universidad Nacional de San Martín (National University of San Martín) (IIPC-TAREA UNSAM) from 15th to 19th October 2018 in Buenos Aires, Argentina.

The Getty Conservation Institute (GCI) is one of the most respected institutions in the field of investigation and innovation in the practice of conservation throughout the world. In the field of conservation, it is well known that investigation is closely tied to practice. Combining investigation and practice is one of the top priorities of the GCI. That is why the GCI has established a series of workshops, allowing all the innovative resources obtained from investigations to be made available to institutions dedicated to art heritage conservation in different parts of the world.

The project investigating the cleaning of acrylic surfaces is part of a long-term investigative project at the GCI which is



Group discussion with (from left to right) instructors Tom Learner, Bronwyn Ormsby, and Chris Stavroudis, translated by Edson Motta, CAPS Brazil 2018. Photo Stephanie Auffret © 2018 J. Paul Getty Trust

view of private practice or the criteria for cleaning pieces in a public museum, which can be dramatically different and valid at the same time.

The opportunity to formulate each one of the proposed cleaning reagents was a crucial part of CAPS. This way learning does not rely on having the final product provider at hand, but instead focuses on the raw materials that we can adapt and balance according to the necessities of each case.

The theoretical material provided us tools to reformulate and rectify any preparation that we wanted to try over a surface, which works as a continuous educational instrument even after the workshop. The same occurred with the introduction to the Modular Cleaning Program, software designed by Chris Stavroudis through which we can systematize the formulation and testing of different cleaning systems as well as document the results they have over different surfaces.

These elements, all in all, resulted in a well-structured introduction to all the possibilities of aqueous cleaning systems to

treat acrylic surfaces; CAPS was not only about giving information but was more like an interactive dialogue that covered both practice and theory. As Latin American conservators, to learn about this system also introduced us to elements that sometimes are overlooked in our practice, like the necessity of reducing the use of toxic and harmful materials for both the conservators and the environment.

Thanks to the instructors, the managers at the GCI, as well as the teachers and professionals of the UNSAM, CAPS Argentina 2018 turned out to be a rewarding experience that gave us the opportunity to learn and experiment with new cleaning systems to face the conservation challenges of the future.

Mariana Calderón
 Conservator
 Institute of Research of Cultural Heritage Workshop (IIPC TAREA)



Stephanie Auffret is a project specialist in the Collections department of the Getty Conservation Institute. She has overseen the CAPS workshops since 2016 when she joined the GCI. Her current projects also include cleaning of wooden gilded surfaces and characterization of Asian lacquer, in collaboration with the GCI Science department.



Mariana Calderón has a *cum laude* degree in Fine Art from the Universidad Nacional Autónoma de México and a Masters in Conservation from the Universidad Autónoma de San Martín in Buenos Aires, Argentina, where she currently works as a conservator at the Institute of Research of Cultural Heritage Workshop (IIPC TAREA). She is currently conducting her masters research on the material characterization of European paintings in private collections in Argentina from the early 20th century.

CLEANING WALL PAINTINGS: METHODOLOGICAL APPROACH WITH LOW CHEMICAL RISK

Review by Neva Pološki and Barbara Horvat Kavazović

This workshop was organized by and held at the Department for Conservation and Restoration of Works of Art (The Academy of Fine Arts, University of Zagreb) in Zagreb, Croatia from the 24th until the 28th of September 2018.

The workshop was led by Prof. Maurizio Coladonato (he teaches at Istituto Superiore per la Conservazione ed il Restauro (ISCR), Academy of Fine Arts Naples and Academy of Fine Arts of L'Aquila) and Art Conservator Annalisa Marra (she holds a degree in science of cultural heritage from University of Salerno and completed her training in the restoration of mural paintings and canvases at ISCR in Rome).

Within the last few years the Department's initiative to expose students and professionals to the most recent advances and practices in the field of cultural heritage preservation, with experts sharing their rich experience first-hand, has resulted in successful collaborations and numerous visits with prominent lecturers from Austria, Germany, Italy, Slovenia, Poland, and Australia. This initiative has been recognized by the International Trust for Croatian Monuments. The Trust was founded in 1991 and is dedicated to raising funds and supporting the preservation of cultural heritage in Croatia as well as helping with the education of young Croatian conservators. Thanks to the Trust, this workshop was made possible.

Participants included students and professors from the Department, independent Croatian conservators, and conservators and scientists from the Croatian Conservation Institute, Institute for the Protection of Cultural Heritage of Slovenia, and The Suor Orsola Benincasa University of Naples (Italy). The five-day workshop included theoretical lectures and practical work in the conservation studios of the Department as well as practical work on the wall paintings *in situ* in the Brezovica castle near Zagreb. The theoretical part of the workshop started with lectures on the most recent European regulations for safe storage, utilization and deposition of dangerous and toxic materials, and adequate personal and work environment protection. Prof. M. Coladonato presented the *TriSolv* application developed by himself and Prof. Scarpitti (ISCR). This free web-based Flash application,

based on the Teas Chart (a solubility diagram), was recognized as an extremely useful tool during every stage of the conservation process—cleaning, removing damaged/ altered materials, application of coatings, etc. The organized and interactive system facilitates the understanding of complex solubility behaviors allowing conservators to shift from toxic solvents to less hazardous ones while maintaining the same efficiency. The lecture provided the theoretical foundation of solubility parameters and was followed by practical training using the *TriSolv* application. Further lectures focused on materials which are used in the field of wall paintings conservation, primarily for surface cleaning and desalination. Treatments for wall paintings often include cleaning with water-based solutions made with a variety of reagents as well as inert



Prof. M. Coladonato, A. Marra, and participants of the workshop at the Department studios. Image courtesy of Ajda Mladenović.

materials used to apply the solutions via poulticing techniques. The additives often used in these solutions include ammonium carbonate, ammonium bicarbonate, EDTA disodium salt, and triammonium citrate; these materials were covered individually in order for participants to fully understand their chemistry and characteristics.

A section of the lectures examined the conductivity and solubility of the ionic compounds as well as the use of water solutions containing CO₂ for the removal of calcareous concretions. The theoretical portion of this workshop was concluded with a lecture on using hydrogen peroxide as a cleaning agent and the chemistry of ionic exchange resins and surfactants' characteristics, which are especially important for the preparation of gels as an alternative for cleaning painted surfaces.



Participants discussing and preparing for cleaning trials on wall paintings at Brezovica castle. Image taken by Neva Pološki.

The practical part of the workshop in the Department's conservation studios was led by Prof. M. Coladonato and accompanied by A. Marra. They demonstrated the methodology of measuring the pH and conductivity of prepared water-based solutions and wall painting surfaces by using agarose plugs.



Martina Lesar Kikelj and Prof. Coladonato performing cleaning trials on graffiti paint with gels in Brezovica castle. Image taken by Neva Pološki.

Through this demonstration, the participants developed a more acute awareness of these concepts, highly important for defining the intrinsic properties of solutions and modulating their cleaning effectiveness according to the surface properties. By sharing their experiences in formulating, producing, and applying the aforementioned materials and cleaning systems during numerous wall painting conservation projects, the lecturers sparked a spirited discussion with the participants who were eager to share their own experiences and different approaches to dealing with similar problems they had encountered. The participants were also introduced to the appropriate preparation of these cleaning systems, which included solvent mixtures determined using the *TriSolv* application and several gelling materials (Gellano Kalcogel®, Klucel® G and Carbopol® EZ-2), which were later used on the wall paintings in the Brezovica

castle. The last day of the workshop was held in the Brezovica castle, a representative example of profane architecture of the Baroque period in continental Croatia, which includes wall paintings from the 18th century. The abandoned castle has suffered many unfortunate break-ins and vandal attacks which, on several occasions, resulted with the wall paintings being sprayed over with graffiti, the last attack occurring as recently as the spring of 2018. As the graffiti ages, the spray paint has become increasingly difficult to remove. This is a problem the Department has been battling with for the last couple of years, so one of the missions of the workshop was to formulate the appropriate cleaning system for its removal. Cleaning trials were conducted with the aforementioned materials prepared in the Department's conservation studio, and the results were discussed among the participants. Certain formulations of gels proved to be very efficient, demonstrating how mixtures of nontoxic solvents with prolonged action can effectively remove aged synthetic paint from porous surfaces.

The workshop ended in high spirits to the satisfaction of both the participants and lecturers. This was due in part to the promising cleaning results obtained working *in situ*, which defined a new approach in resolving an old issue. Also, the workshop ended with a mutual desire by all to continue sharing knowledge and experiences through future collaboration.



Neva Pološki earned a master's degree in conservation at the Academy of Fine Arts and Design, University of Ljubljana, with a dissertation on aesthetic reintegration of wall paintings in Croatia. From 1997 until 2012 she worked at the Croatian Conservation Institute as a wall painting conservator, and in 2012 she started teaching at the Academy of Fine Arts in Zagreb as an assistant professor.



Barbara Horvat Kavazović graduated at the Department for Conservation and Restoration of Works of Art at the Academy of Fine Arts in Zagreb. Since 2010 she has worked at the Department, first as a teaching assistant and now as an assistant professor, specializing in easel paintings and cleaning processes. She is pursuing a PhD in the field of preservation of cultural heritage.

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burst into flames (film footage and remains at MoMA). This destruction rather than construction in the name of art is mesmerizing for the art lover but woefully complicated and stressful for the conservator (I feel both sides whirring around in my brain).

Certainly, the questions of deciding when an artwork should be defined as "complete" or at what point in the condition timeline an artwork should be preserved are not new to our profession (see the NCMA story, page 4). But, I wonder, have we yet developed any tools, checklists, or guidelines to help us navigate this decision-making process of "when" in time (if at all) to preserve a work of art? What resources have you used to answer similar questions? What systems do we yet lack in navigating these muddy waters?

Share your thoughts and go-to resources with the community: news@iiconservation.org

Sharra Grow
IIC Editor, News in Conservation

LETTERS TO THE EDITOR

YOUR FAVORITE (CONSERVATION) THINGS

Many thanks to those who sent in their "favorite (conservation) things" in response to the Editor's Sounding Board column from the December issue.

As a way to celebrate the holiday season with our global colleagues, I encouraged all of us to think of our favorite tools, tips, and tricks when it comes to working in the conservation field. I received responses from our colleagues from nations all around the world including Germany, The USA, Peru, India, and France. And responses were sent through various communication and social media channels including Facebook, Instagram, and email! Here, finally, is the collective list of our "favorite (conservation) things":

"Bamboo skewers, couldn't work without 'em!"
Vera Bakker

"Neodymium NdFeB Magnets (very strong magnets for mending small tears on very large paintings that must remain vertical). And Stabiltex coated with BEVA 371 for mending small tears. And my small remaining stash of MS2A (bless it!)."

Joyce Hill Stoner, PhD and professor WUDPAC

"Scalpel knife #15!"
Merel Lantman

"Silicone-coated paper is my interleaf go-to! I use it way more than silicone-coated Mylar."

Anonymous

"I would like to submit my favorite tool for pulling corroded or deeply inserted nails out of supports without damaging the surrounding wood... dental pliers!"

Anna Kostov, restorer/conservator of polychromed wood

"Silicone brushes for fills and re-touching and Japanese tissue paper!"

JD Cutajar, The Netherlands

"Dear colleagues and friends, thinking about my favourite things, does activate memories of contentment when achieving a professional solution in an unexpected environment. Mainly it is when I am faced with an urgent situation, away from the comfort zone of my laboratory, where only experience plays while scrutinizing all my chemistry and material's knowledge blended with intuition to assess the applicable protocol.

This happens when authorities expect a miracle fix as a masterpiece brakes just hours before an official ceremony. My favourite thing is when I have the intimate conviction that this is "the right protocol" to an unexpected problem. Where experience pushes the limits of my professional standards under unknown environments. With all my best wishes,"

David Cottier-Angeli, France

"One of my super favorites is Beva film. I found this product has change my life!! Useful and practical tools, the hot spatulas. Other important materials for me for tear mending are polyamide textile powder and Stabiltex (known to me now as Bevatek)."

Rosanna Kuon, paintings conservator, Peru

"I can't imagine shaping fills without the old dental tools I got from my oral hygienist years ago."

Anonymous

"Photographic camera... I love documenting the entire process and creating visual material."

Anonymous

ANNOUNCEMENTS

CALLS FOR PAPERS

International Student Symposium on Conservation and Restoration

9-10 April 2019

Istanbul University, Istanbul, Turkey

Deadline for abstract submissions: 15 February 2019

For more information and to submit abstracts write to: korek1453@gmail.com or elifnazucer@gmail.com

Fifth Papyrus Curatorial and Conservation Meeting

20-21 June 2019

Dublin, Ireland

Deadline for paper submissions: 1 March 2019

For submission guidelines and more information visit: <https://www.iiconservation.org/content/fifth-papyrus-curatorial-and-conservation-meeting> and contact: western@cbl.ie

CIPA International Symposium

International Committee of Architectural Photogrammetry

1-5 September 2019

Ávila, Spain

Deadline for paper submissions: 22 February 2019

For more information visit: <https://www.cipa2019.org/>

25th Annual Meeting of the European Association of Archaeologists (EAA): Beyond Paradigms

4-7 September 2019

Bern, Switzerland

Call for papers deadline: 14 February 2019

For more information visit: <https://www.e-a-a.org/ea2019>

International Symposium on Dyes & Pigments—Modern Colorants; The Synthesis and Applications of π -Systems

8-11 September 2019

Seville, Spain

Paper and poster submission deadline: 10 May 2019

For more information visit [here](#).

HTM Symposium 2019

Craftsmen and Metalworking in Medieval Cities: 35 Years Later

12-13 September 2019

Paris, France

Abstract submissions due: 15 March 2019

For more information visit [this site](#) or contact: lisesausus@gmail.com

In Focus: Light!

German Association of Conservator-Restorers (VDR) Preventive Conservation Working Group

26-28 September 2019

Goethe-Nationalmuseum, Weimar, Germany

Paper submissions due: 15 February 2019

For more information visit: <https://www.iiconservation.org/content/light-and-lighting-conference> and send submissions to: praeventive-konservierung@restauratoren.de

CCAAA 2019 Joint Technical Symposium

3-5 October 2019

Netherlands Institute for Sound and Vision, Hilversum, The Netherlands

Deadline for paper submissions: 11 February 2019

For more information visit: <http://jts2019.com/> Please contact: program@jts2019.com with any questions

ICOM-CC 19th Triennial Conference

Transcending Boundaries: Integrated Approaches to Conservation

14-18 September 2020

Beijing, China

Abstracts submission deadline: 12 April 2019

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

CONFERENCES, SYMPOSIUMS

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

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>

Mediation: Learning, Heritage and Museums Museums Conference 2019

8-9 March 2019

Museu de Arte Sacra do Funchal, Funchal, Portugal

For more information visit: <https://conferenciasmasfsite.wordpress.com/inscricoes/>

Bridging the Gap: Theory and Practice in the Conservation of Contemporary Art

24-27 March 2019

Maastricht, The Netherlands

For more information visit: <https://www.maastrichtuniversity.nl/events/annual-macch-conference-2019/conference-programme>

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

FRAME: Concept, History and Conservation Symposium 2 (AICCM-GOCSIG)

3-5 April 2019
Art Gallery of New South Wales, Sydney, Australia
For more information and registration visit: <https://aiccm.org.au/civicrm/event/info%3Fid%3D39%26reset%3D1>

The 4th 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

22nd 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 and contact: info@sral.nl

The British Association of Paintings Conservators-Restorers Talk: Bill Mackinnon presents "Restoration of *Le Pont Sur Le Torrent*, Hubert Robert"

25 April 2019, 7pm
Art Workers' Guild, London, UK
For more information contact: Gemma Collins, BAPCR Secretary at BAPCRsecretary@gmail.com

TECHNART 2019

7-10 May 2019
Bruges, Belgium
For more information visit: <https://www.uantwerpen.be/en/conferences/technart-2019/>

Cities' Identity Through Architecture and Arts—3rd 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
VDR Furniture and Wooden Objects Group

9-11 May 2019
Nuremberg, Germany
For more information visit [here](#).

Cooking Identities & Tasting Memories: The heritage of food

20th Cambridge Heritage Symposium
10-11 May 2019
Cambridge, UK
For more information visit: <https://www.heritage.arch.cam.ac.uk/events/CHS20>

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 visit: <http://www.conservation-us.org/annual-meeting/aic-annual-meeting>

Archiving2019

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

Dynamic. Relevant. Essential. Sustaining Vibrant Museums American Alliance of Museums 2019 Annual Meeting & Museum Expo

19-22 May 2019
Early Bird registration deadline: 4 March 2019
New Orleans, Louisiana, USA
For more information and registration visit [here](#).

14th ICOM-CC Wet Organic Archeological Materials (WOAM) Working Group Conference

20-24 May 2019
Portsmouth, UK
For more information visit: <http://www.woam2019.org.uk/>

4th International conference on Integrated Pest Management (IPM)

21-23 May 2019
Stockholm, Sweden
For more information visit: <https://icon.org.uk/events/call-for-papers-4th-international-conference-on-integrated-pest-management>

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>

11th Qualitative and Quantitative Methods in Libraries International Conference (QQML2019)

28-31 May 2019
European University Institute, Florence, Italy
For more information visit: <http://qqml.org/>

The Plastics Heritage Congress 2019: History, Limits and Possibilities

29-31 May 2019
Lisbon, Portugal
For more information visit: <http://plasticsheritage2019.cihct.org/registration/>

67th Annual Conference

American Society of Mass Spectrometry

2-6 June 2019

Art, Archaeology and Paleontology Session (2:30pm Monday)

Atlanta, Georgia, USA

For more information visit: <https://www.asms.org/conferences/annual-conference/conference-program>

**Joining the Dots: Partnerships, Participation and Platforms
Inaugural Heritage Dot Digital Heritage Conference**

3-4 June 2019

The University of Lincoln, Lincoln, UK

For more information visit: <http://heritagedot.org/call-for-participation/>

**Living Matter Symposium: The Preservation of Biological
Materials Used in Contemporary Art
GCI, MUAC, and ENCRyM**

3-4 June 2019

Mexico City, Mexico

For more information visit: http://www.getty.edu/conservation/living_matter.html

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

3-7 June 2019

Ottawa, Canada (Canadian Conservation Institute and Parks Canada)

For more information visit: <https://mascgroup.org/workshops-meetings/2019-workshop-and-meeting/> or contact Jennifer Poulin at: pch.masc2019-masc2019.pch@canada.ca

**ICOM-CC 11th Intermediate Meeting of the Working Group
Leather & Associated Materials**

6-7 June 2019

Paris, France

For more information visit:
<https://leather2019.sciencesconf.org/>

**International Symposium: Works of Art on Parchment and
Paper**

6-9 June 2019

Ljubljana, Slovenia

For more information visit [here](#) and contact: Natasa.Golob@ff.uni-lj.si or Jedert.Vodopivec@gov.si

Icon 4th 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](#). <https://icon.org.uk/events/icon-conference-2019/>

SARBICA International Symposium 2019

**Rethinking Archives: Reframing Boundaries, Imagining
Possibilities**

24-28 June 2019

Singapore

For more information visit:
<http://www.sarbicasymposium2019.net/>

**The Archives and Records Association UK & Ireland Con-
ference 2019**

28-30 August 2019

Leeds, England

Please contact conference@archives.org.uk if you require any assistance

ICOM Kyoto 2019: 25th General Conference

1-7 September 2019

Kyoto, Japan

Early registration deadline: 30 April 2019

For more information visit: <http://icom-kyoto-2019.org/reg-guideline.html>

**Monuments in Monuments 2019: Stone Conservation Con-
ference**

2-4 September 2019

Stirling, Scotland

For more information go [here](#) and <https://www.engineshed.scot/whats-on/event/?eventId=5ac52968-26c3-4d11-a78c-a96000fc7ba5>

Metal 2019

**ICOM-CC Metals Working Group and Haute Ecole Arc
Conservation-restauration**

2-6 September 2019

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 [here](#).

**The Conservator's Reflection: 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>

**12th 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/>

**The International Conference on Disaster Management
25-27 September 2019**

Ancona, Italy

For more information visit: <https://www.wessex.ac.uk/conferences/2019/disaster-management-2019>

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

Ink Corrosion Conference

24-25 October 2019

European Research Centre for Book and Paper Conservation Restoration, Krems, Austria

For more information contact: patricia.engel@donau-uni.ac.at

Scientific Methods in Cultural Heritage Research: Gordon Research Conference

12-17 July 2020

Les Diablerets Conference Center, Switzerland

Applications to attend must be submitted by 14 June 2020

For more information visit: <https://www.grc.org/scientific-methods-in-cultural-heritage-research-conference/2020/>

COURSES, WORKSHOPS

West Dean College of Arts and Conservation: Open Days

9 February 2019

West Dean College, Chichester, England

Explore the studios, take a tour with students, discuss your study options and find out about funding. For more information visit: <https://www.westdean.org.uk/study/open-days-and-visits>

Management of Historic Buildings

10-13 February 2019

Marmara Taksim Hotel, Istanbul, Turkey

For more information visit: <http://fawz.qa/en/MHB/>

First International Workshop on Earthen Architecture, World Heritage City of Yazd: Conservation Problems and Challenges

10-16 February 2019

Yazd and Fahraj, Iran

For more information visit: <http://yazd-conference2019.org/>

Making Heritage Science Data Fair and Impactful

11 February 2019

UCL Here East Stratford Campus, London, UK

For more information and registration visit: <https://www.eventbrite.co.uk/e/making-heritage-science-data-fair-and-impactful-tickets-55214356627>

Short course on the preservation of digital prints in libraries, archives and museums

12 February 2019

John and Mable Ringling Museum of Art, Sarasota, Florida

Please contact Ellie Bloom at the Museum

ellie.bloom@ringling.org by Feb 1 to RSVP or for venue info and Daniel Burge at IPI dmbpph@rit.edu for class info

Chemistry for Conservators—Correspondence Course (IAP)

1 March-30 June 2019

Remote online course

For further information visit: <https://academicprojects.co.uk/courses/chemistry-for-conservators-correspondence-course/>

What Can Heritage Science Do For You?

12 March 2019

Foyle Room, The British Library, London

For more information visit: <https://www.museums.cam.ac.uk/what-can-heritage-science-do-for-you>

Building Conservation Masterclasses: Structural Repair of Historic Buildings (B3D08209)

18-21 March 2019

West Dean College, Chichester, England

For more information go to: <https://www.westdean.org.uk/study/short-courses/courses/b3d08209-structural-repair-of-historic-buildings>

FAIC Glass and Ceramic Conservation Workshop

18-22 March 2019

The Conservation Center, Chicago, USA

For more information visit: <https://learning.conservation-us.org/products/glass-and-ceramic-conservation>

Cultural Objects Worked in Skeletal Hard Tissues

19-20 March 2019

Department of Zoology, University of Cambridge, UK

For registration and more information visit: <https://www.museums.cam.ac.uk/from-bone-to-ivory-materials-identification-workshop>

Building Conservation Masterclasses: Conservation and Repair of Stone Masonry (B3D08210)

25-28 March 2019

West Dean College, Chichester, England

For more information go to: <https://www.westdean.org.uk/study/short-courses/courses/b3d08210-conservation-and-repair-of-stone-masonry>

Building Conservation Masterclasses: Coatings and Consolidants for Masonry (B3D08211)

1-3 April 2019

West Dean College, Chichester, England

For more information go to: <https://www.westdean.org.uk/study/short-courses/courses/b2d08211-coatings-and-consolidants-for-masonry>

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 [here](#).

Microbial Infestation of Objects of Art and Cultural Heritage, Hornemann Institute

15 April-16 June 2019

Remote online course

For more information visit: https://www.hornemann-institut.de/english/course_microbiology.php

Building Conservation Masterclasses: Conservation and Repair of Timber (B3D08212)

29 April-2 May 2019

West Dean College, Chichester, England

For more information go to: <https://www.westdean.org.uk/study/short-courses/courses/b3d08212-conservation-and-repair-of-timber>

"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 [here](#).

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>

Conservation of Glass Objects (IAP)
 20-24 May 2019
 Corning Museum of Glass, New York, USA
 For more information visit: <https://academicprojects.co.uk/courses/conservation-of-glass-corning-usa/>

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.cihhct.org/summer-school-research-seminar/>

Building Conservation Masterclasses: Conservation and Repair of Plasters and Renders (B3D08214)
 28-13 May 2019
 West Dean College, Chichester, England
 For more information go to: <https://www.westdean.org.uk/study/short-courses/courses/b3d08214-conservation-and-repair-of-plasters-and-renders>

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>

Beneath the Surface: Understanding, Mechanisms, Deterioration and Conservation Practices in a Historic House (Conserving Canvas Initiative—Skokloster Summer Institute)
 3-15 June 2019
 Skokloster Castle Museum, Håbo and Stockholm, Sweden
 For more details visit: https://www.iiconservation.org/sites/default/files/news/attachments/9306-announcement_181127.pdf Applications and questions can be sent to: ccanvas.sko@shm.se

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>

Identification of Pigments (IAP)
 10-13 June 2019
 Birkbeck College London, UK
 For more information visit: <https://academicprojects.co.uk/courses/identification-of-pigments-london/>

Building Conservation Masterclasses: Conservation of Historic Concrete (B3D08215)
 10-13 June 2019
 West Dean College, Chichester, England
 For more information go to: <https://www.westdean.org.uk/study/short-courses/courses/b3d08215-conservation-of-historic-concrete>

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 [here](#).

Examining Cross-sections of Paint Layers (IAP)

17-19 June 2019

Birkbeck College London, UK

For more details visit: <https://academicprojects.co.uk/courses/examining-cross-sections-of-paint-layers-an-introductory-course/>

Workshop on Asian Papers and their Applications in Paper Conservation

18-20 June 2019

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop> or contact instructor Minah Song at: minahsongstudio@gmail.com

Pigs, Puddlers & Patterns: An Introduction to the History, Manufacture & Repair of Cast Iron (NHIG)

21 June 2019

Coalbrookdale Museum of Iron, Coalbrookdale, Telford, UK

To register and for more information visit [here](#).

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>

Architectural Photoreproductions: identification and Conservation (IAP)

1-2 July 2019

The National Archives, Richmond, UK

For more information visit: <https://academicprojects.co.uk/courses/architectural-photoreproductions-identification-and-conservation/>

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

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>

Wooden Architecture Conservation and Restoration

26 August-14 September 2019

application deadline: 22 April 2019

Kizhi Open Air Museum, Kizhi Island and Petrozavodsk, Republic of Karelia, Russia

For more information visit: <https://www.iccrom.org/courses/wooden-architecture-conservation-and-restoration>

JPC 2019: International Course on Conservation of Japanese Paper

9-27 September 2019

Tokyo, Japan

Application deadline: 15 March 2019

For more information and the application form visit [here](#).

Building Conservation Masterclasses: Conservation and Repair of Brick and Flint Masonry (B3D08217)

16-19 September 2019

West Dean College, Chichester, England

For more information go to: <http://westdean.assets.d3r.com/pdfs/original/28247-b3d08217.pdf>

Museum and Gallery Lighting: Theory and Practice (IAP)

7 October 2019

British Library London, UK

For more information visit: <https://academicprojects.co.uk/courses/museum-and-gallery-lighting-theory-and-practice-3/>

Identification of Insect Pests in Collections (IAP)

10 October 2019

The National Archives London, UK

For more information visit: <https://academicprojects.co.uk/courses/identification-of-insect-pests-in-collections-2/>