



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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

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FROM THE PRESIDENT'S DESK

It is going to be strange for me, as it may be for you, not to see Sarah Staniforth's happy visage adorning the President's Column. As her successor, however, it gives me great pleasure to take on the role of your 19th President, stretching back to IIC's first President, George Stout, in 1950. In doing so I am conscious that I am filling some very large shoes, and I want to use my first column to celebrate that. Sarah's six years as President have been highly significant for the growth and evolution of IIC. We have seen three successful Congresses—Hong Kong (2014), LA (2016) and Turin (2018)—and a substantial expansion in the number of *Studies in Conservation* issues we now publish each year. This, however, is core business, and it is in the non-core areas that Sarah's leadership has been particularly important.



There are three highlights for me, having worked closely with her during her tenure. Firstly, the brand awareness project. On the face of it, this was about refreshing our image and presenting a more contemporary look for the conservation profession, but to get to that stage required a deep immersion for our consultants in understanding who we are and what we are about. That of course meant we ourselves had to think hard about those issues and take on board some fairly challenging feedback. It proved to be an immensely positive process which I believe set us up for the second and third of my highlights.

The second highlight emerged from the IIC Congress in Hong Kong at which Dr Jixiang Shan, the distinguished director of the Palace Museum in Beijing, was asked to give the Forbes Prize Lecture. As a result of Sarah's leadership and the rapport she established with Dr Shan, the IIC International Training Centre for Conservation (ITCC) was established which has now been running courses since 2015. The opportunity that the Centre has created, supported by the very considerable generosity of the Palace Museum for the training of both emerging and mid-career conservators world-wide, has directly fed into one of IIC's missions, namely bringing together conservation professionals from around the world and educating, enabling and recognising excellence.

The third highlight has been the appointment of our first Executive Director. Sarah Staniforth led the IIC Council on the journey of recognising that the age of volunteer labour supporting major activities and initiatives was coming to a close, and that to thrive—and indeed survive—we needed to find a way to fund a full-time Executive Director. That process came to a head with the appointment of Sarah Stannage to the new role at the end of 2017. Sarah Stannage has brought with her a wide range of skills, the application of which—as she has come to know the rhythm of the Institute—are already bearing significant fruit.

So, we have had six years of outstanding leadership from Sarah Staniforth. Sarah made special mention at the AGM and in her last President's Column of the support she has had during her tenure from Jo Kirby-Atkinson as Secretary General and Velson Horie as Treasurer, which I also want to acknowledge. Jo and Velson have had the often unrecognized and immensely time-consuming responsibility of keeping the wheels of IIC turning. The fact that IIC is in as good shape as it is owes much to them.

It is a truism to state that we face an uncertain future for our cultural heritage. Is it more uncertain than the futures our forebears faced in the 1950s or the 1980s? Probably not, but the challenges are different. I believe (primarily through living in the digital age) that we as professional conservators have the opportunity—in a way that we have never had before—to disseminate our voices and make a difference. I am really looking forward to working with you to make that happen and will write further on this in my next President's Column. Until then, my best wishes and thanks for all you are doing, however big or small, to support the conservation of our world's cultural heritage.

Julian Bickersteth
IIC President

EDITOR'S SOUNDING BOARD

You've probably noticed several formatting changes in this issue of *News in Conservation*. One of our main goals has been to transform *NiC* from a simple newsletter into a more modern, interactive e-magazine. Naturally, updating the visual design is part of that process. While we will continue to publish *NiC* in the free PDF form you have come to know and love, we have now teamed up with ISSUU to create a digitally page-turnable version with embedded videos, exclusive content, and other great new features accessible only to current IIC Members.

The April issue of *NiC* is the first to be available in the ISSUU format. In celebration and in promotion of these exciting updates, this first new interactive issue is available [HERE](#) for everyone to download regardless of membership. But if you don't want to miss out on all the future ISSUU issues of *NiC*, [become an IIC Member today!](#)

Sharra Grow
IIC Editor, News in Conservation



CONSERVING CANVAS

This international funding initiative of the **Getty Foundation** focuses on sharing knowledge and skills for the structural conservation of canvas paintings.

Grants are available for museum projects, conservation treatment residencies, professional development opportunities, and related activities that focus on the exchange of expertise.

Inquire at conservingcanvas@getty.edu

Save the Date:

Conserving Canvas Symposium
hosted by
Yale University's Institute for the
Preservation of Cultural Heritage

October 14–17, 2019

www.getty.edu/foundation



Conservators at The National Gallery, London treating the canvas lining of Anthony van Dyck's *Equestrian Portrait of Charles I* (1637-8) with Getty support.



NEWS IN BRIEF

GETTY AND UNIVERSITY OF ARIZONA PARTNER TO CONSERVE LONG-LOST WILLEM DE KOONING PAINTING

Tucson, Ariz./Los Angeles – More than 30 years after it was cut from its frame, ripped from its backing, rolled up, and stolen from the University of Arizona Museum of Art (UAMA), Willem de Kooning's 1955 painting *Woman-Ochre* will be conserved and studied by conservators at the J. Paul Getty Museum and scientists at the Getty Conservation Institute.

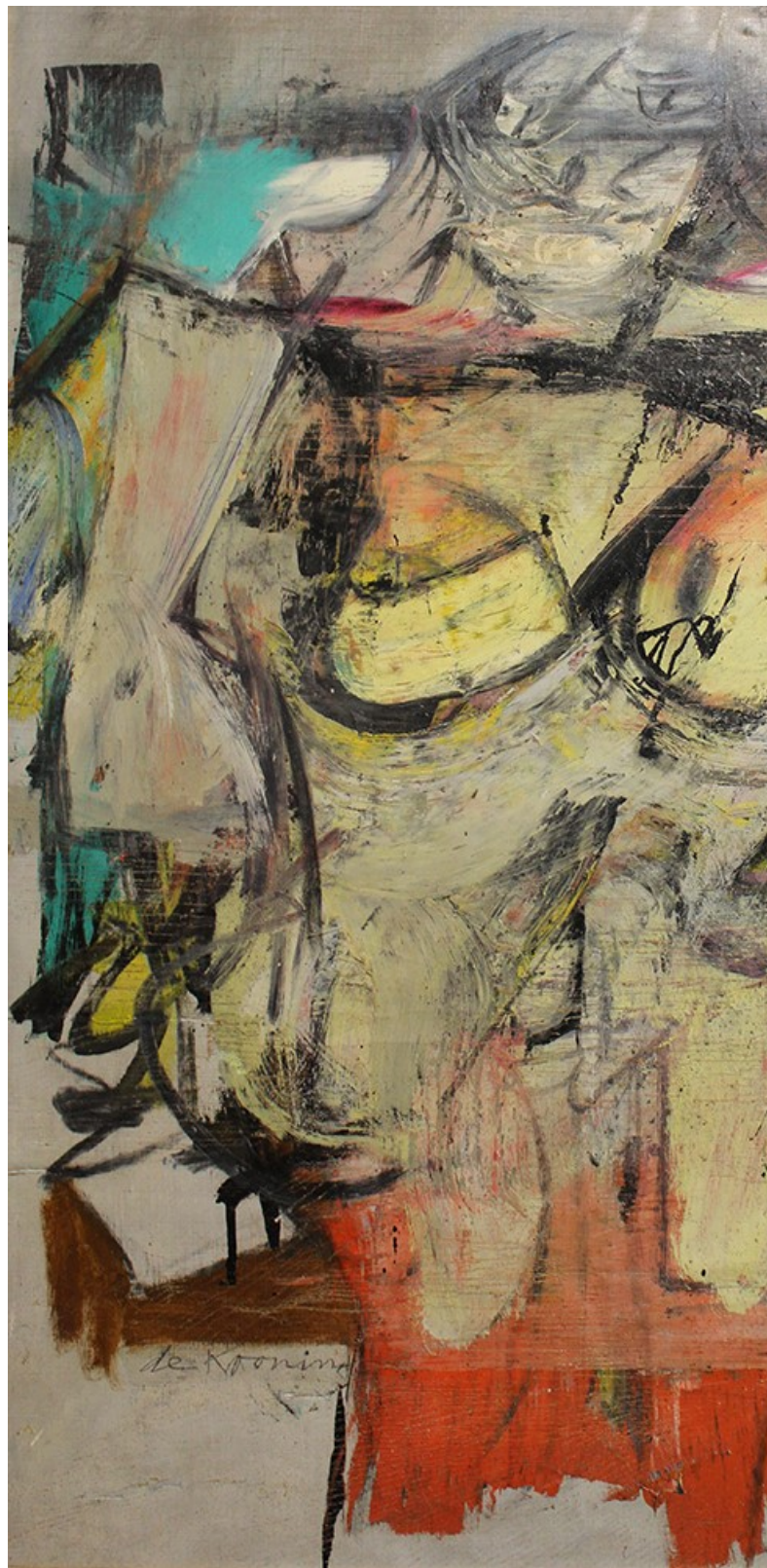
Woman-Ochre was stolen from the University Museum on the day after Thanksgiving 1985. The painting was missing for more than 30 years before being discovered by the owners of an antiques store in New Mexico who immediately returned it to the Museum. Badly damaged in the heist, the painting now needs professional care.

Through an agreement reached with the University of Arizona, paintings conservators at the J. Paul Getty Museum and research scientists at the Getty Conservation Institute (GCI) will undertake technical study and conservation treatment of the painting.

"At the Getty we were thrilled to learn that this once-lost painting—a remarkable de Kooning—was returned to its rightful place in the collection of the University of Arizona Museum of Art," said James Cuno, President and CEO of the J. Paul Getty Trust. "We are deeply honored to lend our expertise in conservation to bring this painting back to its best state and on view for the public once more, and to use this as an opportunity to advance the field of conservation."

Conservators and scientists at the Getty will work together to study, repair, clean, conserve, and document the painting. This will include reuniting it with the original frame as well as repairing and restoring remnants of the canvas that were left behind after the theft and retained by the UAMA since 1985. The project will take approximately a year beginning in April 2019. In summer of 2020 the painting will go on view at the Getty Museum before being returned to the UAMA.

"I am thrilled that the Getty Museum and the Getty Conservation Institute are taking on the challenge of restoring *Woman-Ochre*," said Robert C. Robbins, president of the University of Arizona. "This brings us significantly closer to returning this masterpiece to the campus community and public for examination, education and appreciation."



The project will be overseen by Ulrich Birkmaier, senior conservator of paintings at the Getty Museum and Tom Learner, head of science at the Getty Conservation Institute. The Getty and the University will use the project as a teaching tool, providing access to students like a University of Arizona Ph.D. candidate in chemistry who has experience in materials analysis on paintings.

The GCI is well versed in the work of de Kooning. In 2010, the GCI worked closely with Susan Lake, then head of collection management and chief conservator at the Hirshhorn Museum and Sculpture Garden, Washington DC, on an in-depth study of his paintings from the 1940s through the 1970s. De Kooning's idiosyncratic working methods had long engendered intense speculation and debate among conservators and art historians, primarily on the basis of visual inspection and anecdotal accounts rather than rigorous technical analysis. The Getty's study of de Kooning's creative process used comprehensive scientific examinations of the artist's pigments, binders, and supports to inform art historical interpretations, and was published by the Getty as *Willem de Kooning: The Artist's Materials*.

The Getty Museum regularly undertakes the conservation of key works of art from institutions around the world as part of the Getty's overall philanthropic mission. The Museum has developed an active collaboration program where it works in conjunction with guest conservators and the curators from institutions whose works are being conserved. These projects are undertaken at no cost to the institution in exchange for the opportunity to show the work in the Museum's galleries following conservation.

The original Getty press release can be found here: http://news.getty.edu/content/1208/files/deKooning%20press%20release_rev_FINAL.pdf

More information on this story can be found here: <https://www.nytimes.com/2019/03/13/arts/design/willem-de-kooning-stolen-painting-arizona.html>

CHINA'S NPC DEPUTIES AND CPPCC MEMBERS DISCUSS THE CONSERVATION OF CULTURAL HERITAGE

This year's sessions of China's Government Work Report were held in early March and included the National People's Congress of the People's Republic of China (NPC) and members of the Chinese People's Political Consultative Conference (CPPCC).

The preservation and accessibility of cultural heritage, both tangible and intangible, was a hot topic at this year's meetings. Issues highlighted in these discussions include the need to put in place proper laws and systems for the protection and care of historic buildings, the need for more high-level conservation training opportunities, a call to strengthen and promote editorial and periodical committees related to archaeological and cultural relics, and ideas for preserving intangible cultural heritage while enriching rural populations (including incorporating related lessons within the primary education system).



Image on left: Willem de Kooning's *Woman-Ochre* (1955) in August 2017, shortly after it was recovered in New Mexico and returned to the University of Arizona Museum of Art. © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

NEW CMoG VIDEOS ON HOW TO PACK GLASS

I think we can all agree that shipping a box full of fragile glass objects can produce a little anxiety. Unsurprisingly, the collections and conservation departments at [The Corning Museum of Glass](https://www.corningmuseumofglass.org/) (CMoG) are often contacted with questions about packing and shipping glass. Conservation relies heavily on the advice of the preparators, experts with years of experience moving and shipping glass safely. Their genius has always been apparent to those of us working behind the scenes at the Museum, but now the secret is out.

CMoG preparators and digital teams combined forces to create a series of helpful videos on packing glass <https://www.corningmuseumofglass.org/article/how-to-pack-glass>. In these videos, the work of the Preparator Team* is highlighted so skillfully by the Digital Team** that packing a box of glass seems almost relaxing.

We as conservators are trained to appreciate excellence in craft, so I hope you will enjoy these videos and share them generously with colleagues and friends. These are the beginnings of a series of videos and live streams from behind the scenes at CMoG. Please stay tuned for more!

*Thomas Oberg, Lindsay Milano, David Kuentz, Stephen Hazlett, Robin Adornato and Warren Bunn

** Mandy Kritzeck, Brad Patocka, and Erikh Vargo



Top: Soft Packing Glass for Shipping/Box-Within-a-Box; Center: Foam Cavity Packing Glass for Shipping; Bottom: Specialty & Custom Packing Glass for Shipping. Images and videos courtesy of The Corning Museum of Glass. See more from CMoG: <https://www.youtube.com/corningmuseumofglass>

DOHA CELEBRATES THE OPENING OF THE NATIONAL MUSEUM OF QATAR

The new [National Museum of Qatar](#) (NMoQ) opened on 28th March along the Doha waterfront. The Museum was designed by Pritzker Prize-winning architect Jean Nouvel who also designed the Louvre Abu Dhabi. The unique disc-like structure of NMoQ was inspired by the “desert rose” crystal formations famously found in the Qatari desert.

In preparation for the opening, NMoQ Director of Curatorial Affairs Dr Haya al-Thani said, “We have worked with teams of experts from Qatar and around the world to restore, protect, and preserve each of the objects at the National Museum that help tell the overarching story of Qatar, its people, and our place in the world.” Preparatory conservation efforts extended to the National Museum’s original home, the Palace of Sheikh Abdullah bin Jassim bin Mohamed al-Thani, which was originally built in 1906. This Palace had undergone various refurbishments over the decades and required a team of experts to uncover the original design of the building. The Palace has now been structurally fortified with a focus on sustainable building solutions and materials.

The new Museum aims to explore the history of Qatar beginning 700 million years ago up to the present. Permanent exhibits include the area’s geological history and treasures, taking the visitor through history with cultural heritage from archaeological sites like Al Zurbara and even highlighting Qatar’s role in the pearl trade.

Several new commissions are also included on the NMoQ grounds including the Museum’s park with over 100 fountains and sculptures by Syrian artist Simone Fattal, Qatari artist Sheikh Hassan bin Mohammed bin Ali Al Thani, and Iraqi artist Ahmed Al Bahrani.



GERMANY LAYS THE GROUNDWORK FOR THE REPATRIATION OF COLONIAL-ERA ARTEFACTS

The Humboldt Forum in Berlin, a new state-funded museum scheduled to open this fall, has become the target of great criticism. The Forum, which will include large African and Asian archaeological and ethnological collections, is being labelled by critics as an unethical monument to colonialism.

With these protests as the backdrop, and the recent restitution report from French President Macron still at the forefront of cultural heritage news, Germany just released an eight-page resolution with guidelines for the repatriation of colonial-era artefacts.



The document’s preamble includes the statement, “In our understanding, all people should have the opportunity to encounter their rich material cultural heritage in their countries and societies of origin, to deal with it and to pass it on to future generations. The injustice that took place during the colonial period and its consequences, some of which still have an effect today, must not be forgotten.”

Berner Wolter, a spokesman from the Humboldt Forum, has assured the public that these new guidelines will have little impact on the collection as the Forum “has already followed these principles in its plans in recent years,” and that the new agreement “represents a renewed call to pursue this topic even more intensively.”

The new German resolution lays the foundation for developing an official identification and repatriation process for objects taken from past German colonial states, but critics of the new agreement argue that it yet lacks legally binding authority and can therefore function only as a guideline in its current form. It is, however, a good start.

Top: *National Museum of Qatar, Doha. Ateliers Jean Nouvel.* Photograph taken on June 3, 2018 by Trevor Patt. Licenced under [CC BY-NC-SA 2.0](#). Original image [here](#). **Bottom:** *Humboldt-Forum/Stadtschloss, Berlin leuchtet 2017 “Underground Walk” von Enrico Verworner.* Photograph by Frank Haase. Original location [here](#).

IIC OPPORTUNITIES FUND: THE NATIONAL LIBRARY OF JAMAICA

By Nicole Prawl with introduction by Barbara Reeve

The world's heritage is at risk as never before from climate change, conflict, and in competition for a meaningful share of government funds in the face of slowing global economies. In conserving local sites and objects, traditional crafts and artistic skills, and the knowledge of working with natural and modern materials, conservators safeguard the world's cultural diversity. Preserving the multi-layered stories and contexts of artistic and heritage objects ensures the transmission of cultural identity from one generation to the next. The International Institute for the Conservation of Historic and Artistic Works (IIC) plays a vital role in this process.

IIC links conservators in a world-wide partnership and exchange of heritage preservation knowledge and practice. The IIC Opportunities Fund, established in 2010, enables conservators and heritage managers from every country around the globe to access this resourceful community of professionals.

The experience of one of the IIC Opportunities Fund recipient organisations, the National Library of Jamaica, is described in the article below.

The IIC Council is currently seeking nominations from heritage organisations in economically challenged countries whose work would benefit from joining the IIC's international network. Awarded organisations will receive a two-year IIC Institutional Membership through the Opportunities Fund.

More information about the Opportunities Fund and a link to the nominee application can be found here: <https://www.iiconservation.org/about/awards/opportunities>

Barbara H.C. Reeve
IIC Council Member, Opportunities Fund

How and why does your organization support heritage preservation in your country or region?

The National Library of Jamaica (NLJ) was established in 1979 from the West India Reference Library (WIRL). The West India Reference Library began as a small collection of Jamaican and West Indian books under the guidance of Frank Cundall, the secretary/librarian of the Institute from 1891 until his death in 1937. It developed into a comprehensive collection, rich in primary source materials covering all aspects of Caribbean life and society. WIRL formed the nucleus of the National Library.

The collection consists of maps, plans, periodicals, prints, manuscripts, film and sound, cds, newspapers, and papers on microfilms. One of the mandates of the NLJ is to preserve and provide access to Jamaican material in all formats. With this mandate in mind the NLJ established its book binding facility. However, it was in the early 1980's that the conservation aspect was brought to the forefront because of the rapid deterioration of material due primarily to



Preservation & Conservation Staff. (back row)tesy of The National Library of Jamaica.



L-R: Aaron Jones, DonAuthor Campbell, Christopher Valentine, David Mohammed & Gary Johnson. Front row L-R: Nicole Prawl & Sheneka Ward. Image cour-

poor storage and environmental factors such as collection storage not maintaining acceptable temperatures and poor lighting. The library management at the time decided to invest in the staff by finding training opportunities for them in the areas of paper and audio-visual conservation. Training was not available locally (and still is not) in these areas, so members of our staff were sent to places such as Venezuela and England for training. The services of a conservator from Sweden were also obtained for training staff members in the areas of matting and map restoration.

The NLJ continues to pass on this training through in-house activities such as job rotation, staff training, and internships. Externally, the importance of the preservation of cultural heritage is passed on through outreach activities such as the teaching of preservation courses at the University of the West Indies, tours offered to students at the primary and secondary levels, presentations and panel discussions, and workshops—one being a workshop on preservation that is held by the University annually.

The heritage of the Jamaican nation is one that is irreplaceable, and the NLJ is cognizant of this and does its best to take its preservation role seriously. Even with limited resources the Library continues to support the preservation and conservation of Jamaica's cultural heritage so that it can be available for future generations interested in the history and culture of this beautiful island.



Top image: View of the Conservation Department. Center image: Maps and prints restored. Bottom image: Senior Restorer, Gary Johnson lettering a book. All images by David Mohammed. Copyright National Library of Jamaica.

What assistance has the National Library of Jamaica received from the IIC Opportunities Fund, and how has this benefited your organization?

The IIC Opportunities Fund has provided the NLJ with free IIC Membership and an accompanying free subscription to the IIC publications, including *Studies in Conservation*.

The International Institute for the Conservation of Historic and Artistic Works (IIC) is an international conservation body that is world-renowned. Being part of this organization has greatly helped the NLJ; through IIC's worldwide network of conservation and heritage management professionals, we can consult with other professionals who share our interests and challenges which can lead to possible solutions and a chance to exchange ideas with colleagues. Through these networking opportunities collaborations, such as publishing articles and presentations in different forums, are made possible.

In addition, attendance at the IIC congresses, made possible with help from the Getty Foundation, IIC, and the NLJ, have also helped us to remain aware of new developments happening in the conservation world; these forums are platforms for the dissemination of so much information about conservation in all its forms.

The publications *Studies in Conservation* and *News in Conservation* are helpful resources as they make us aware of the discussions, the investigations, and findings that are happening in the conservation literature. We have been especially grateful for these publications because, for a long time, our institution did not have journals of this nature. We have also been able to take part in webinars and online discussions.

What can your organization contribute to the IIC's worldwide network of conservation and heritage management professionals?

The NLJ can contribute to IIC's worldwide network of conservation and heritage management professionals by doing the following:

- Becoming an institutional member who is willing to be a part of collaborations and other outreach activities
- Being an organization that can be consulted on issues in conservation as it relates to the Caribbean
- Disseminate best practices in conservation to developing countries in the Caribbean
- Helping to make persons in the region aware of IIC's values, missions, and activities

Nicole Prawl
 Head of the Preservation and Conservation Department
 National Library of Jamaica



Nicole Prawl is the head of the Preservation and Conservation Department of the National Library of Jamaica. She joined the department in 2013 and has implemented an integrated pest management program and an environmental monitoring system in the Library. She has a great interest in preventative conservation and, with the help of her teammates, carries out the business of preserving Jamaica's cultural history.

THE ICCROM LIBRARY: FROM ITS BEGINNING TO NOWADAYS

By Daniela Sauer

“ ‘All is well – nothing to report’ - But as everyone knows, serenity is the result of hard work and the peace of the Library is deceptive.” (ICCROM Newsletter N. 3, p. 1., Rome: ICCROM, 1975)

These words come from one of ICCROM's earliest Newsletters, in October 1975. At that time the Library held 8,500 items and was under the scientific supervision of the unforgettable Giorgio Torraca.

Since the establishment of the Rome Centre (later re-named ICCROM) in 1959, the maintaining of a scientific library has been a priority, given that our very Statutes specify that one of our major functions is to “Collect, study and diffuse documentation concerning scientific and technical problems in conservation” (Art. 1).

Thanks to a \$20,000 grant from the Gulbenkian Foundation, the Library and documentation centre were set up in 1961. The Italian Government contributed by providing furniture, and the British Museum donated the first stock of reference works. Between 1962 and 1964 the first librarian, Fiametta Varese Gamba, started systematically indexing the collection including the *Abstracts of*



ICCROM Library staff, 1983. Image courtesy of the ICCROM Archives.



Technical Studies in Art and Archaeology and the *IIC Abstracts*. From the very beginning the Library has been a valuable resource for course participants and professionals who come to Rome while at the same time exchanging lists of acquisitions with other scientific libraries in the field.

In 1977, the Library adopted a computerized system that followed the *UNISIST Reference Manual for Machine-Readable Bibliographic Descriptions*. To improve the accuracy of classification, in 1979 a new bilingual thesaurus, containing 2,500 keywords related to conservation and restoration, was disseminated. Already in the 1980s most of the collection was computerized, and printed lists of acquisitions were sold. ICCROM's cooperation with IIC, ICOM and ICOMOS was strengthened with the purpose of unifying their cataloguing systems and enhancing the exchange of information between the centres. "Such unification would enable us to [...] exchange the information registered at each centre" ([ICCROM Newsletter N. 6, p. 9. Rome: ICCROM, 1980](#)). In 1985 the J. Paul Getty Trust got involved; the Getty Conservation Institute took over the management of AATA to which the ICCROM Library contributed.

In ICCROM's Newsletter No. 9 (1983) the head librarian, Marie-Christine Uginet, wrote a long article dedicated to the Library and its services, launching an appeal to experts and institutions worldwide to donate relevant materials or information to the Library ([ICCROM Newsletter N. 9, p. 18-20. Rome: ICCROM, 1983](#)). The following decade saw the development of a new bibliographic information database, the *Conservation Information Network*, involving ICCROM, the GCI, the Canadian Conservation Institute, the Smithsonian Institution and ICOMOS. During these years, the number of users grew steadily; the attendance register from 1989 demonstrated 12,000 entries—much more than just our course participants!

Another important development was the creation of the Online Public Access Catalogue in 1999—finally the catalogue was available on the Organization's website!

Holdings in the Library have steadily increased as well; by 2005 the Library contained more than 75,000 items corresponding to more than 90,000 catalogue entries. In the same year, ICCROM signed an agreement with AATA Online (GCI) in collaboration with IIC to contribute abstracts of new conservation literature to this valuable online tool. At the end of the first decade of the new century, the

now head librarian, Paul Arenson, initiated a migration project of bibliographic data to a new library system, an important step towards FAIR data principles (Findable-Accessible-Interoperable-Reusable).

And here we are! Today the Library's holdings amount to ca. 98,000 books and periodicals corresponding to more than 123,000 catalogue entries. The collection includes materials in more than 75 languages and—as libraries are wont to do—the offerings are steadily growing thanks to a continuous acquisition strategy of both analogue and digital publications as well as generous donations from many international partners and stakeholders. Currently, we subscribe to about 100 periodicals on core topics in conservation and receive another 100 or so journals for free. Our bibliographic records and online periodicals are made available through our contributions to the [Urbis](#) and the [EZB](#) networks. We continue to serve the international conservation community through our document delivery service. And, last but not least, we assist the many researchers who come from all over the world to visit and study in our Library spaces.

A more detailed description of our services can be found on the ICCROM website under [Library Services](#).

We are also pleased to announce that the ICCROM Library will begin to contribute periodical lists of new acquisitions in future issues of *News in Conservation*!

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ICCROM Library, Reading Room, 2018. Image courtesy of Daniela Sauer.



Daniela Sauer is a librarian and conservation specialist at the ICCROM Library. She is in charge of collection development, preservation, cataloguing, reference activities and holds responsibility for a range of other library operations including project planning. She holds a bachelor's degree in conservation of cultural heritage and a master's degree in conservation of mosaics. She is currently pursuing a master's degree in library and information science.

THE INCCA MENTORING PROGRAMME: CONNECTING, SHARING AND GROWING TOGETHER

By Karen te Brake-Baldock and Dr Rachel Rivenc

Many of us in the conservation world have had the good fortune of finding professional mentors and experiencing the benefits of mentorship.



INCCA logo. Courtesy of Karen te Brake-Baldock

Mentoring takes on a variety of forms and can require many different levels of involvement and commitment, but all variations tend to entail the mentee receiving advice and guidance on professional choices, career paths and work matters, help in making connections with colleagues, and career advancement in general. Successful mentoring, of course, relies on individual relationships. But finding a mentor does not always happen effortlessly, and many established conservators have very justified concerns about the time commitment of long-term mentoring schemes.

It should also be stressed that, if successful, a mentoring scheme should not only benefit the mentee but should benefit the mentor as well. Through mentoring, mentors gain direct exposure to the emerging talent pool and to a diverse range of thought, styles, personalities, and cultures, all of which can be very energizing. Thus mentoring also enriches the mentor's own career development, strengthening their coaching, mentoring, leadership, and management skills. They get satisfaction from imparting wisdom and experience to others in the profession without a huge time commitment—a sustainable way of giving back to the field.

INCCA (the International Network for the Conservation of Contemporary Art) recently decided to spearhead its own mentoring programme that aims to connect emerging conservators (and those new to the conservation of contemporary art) with recognized and established conservation professionals without it being a burden on either party. The programme is focused on crafting effective one-on-one mentoring experiences around specific short-term activities; any longer-term professional relationships that might result would be seen as an added bonus rather than the main goal of these activities.

As the largest and most active network for professionals associated with the conservation of contemporary art, INCCA is uniquely placed to explore and initiate mentoring opportunities that are well-structured and will improve the networking benefits for its members and the field. Initially, the INCCA mentoring programme will consist of two schemes:

CONFERENCE PRESENTATIONS

This scheme pairs the mentee with a mentor in the lead-up to, and during, a major conference at which the mentee is presenting a paper or poster:



INCCA Speed mentoring session during the SBMK Summit, 15 November 2018, RCE, Amersfoort, The Netherlands. Photo: Karen te Brake-Baldock



Left and right Images: INCCA Speed mentoring session during the SBMK Summit, 15 November 2018, RCE, Amersfoort, The Netherlands. Photo: Karen te Braak

- In the lead-up to the conference, the mentor gives direct advice to the mentee on her/his/their presentation or poster, giving useful feedback on the content, format, and delivery. This interaction largely takes place via email, phone calls, or video conferencing.
- During the conference, the mentor agrees to take the mentee under her/his/their wing and makes introductions to other established professionals in the field, drawing attention to the work of the mentee.
- After the conference there is no further required commitment by the mentor, although it is hoped that a long-term relationship might develop between the pairing.

SPEED MENTORING

Inspired by and modelled after speed dating, this scheme creates the chance to have short periods of one-on-one time with established professionals in the field without all the normal distractions associated with conferences:

- A list of established mentors is circulated in the lead-up to a conference, and potential mentees can book a short individual session (currently set at 10 minutes) with one of the listed participants.
- The topic of the conversation is left entirely up to the mentee. He/she/they can ask questions and talk about the mentor, themselves, or about the field in general.
- During this time, the pair may not be interrupted, and at the end of the allocated time period, the mentee must leave punctually to allow the next mentee to sit down with the mentor.

Both schemes were first implemented at the joint conference of the 2018 SBMK Summit and SBMK Day on Plastics in November. After a call to all conference participants, seven emerging professionals (three of which gave full papers, and the other four presented posters) requested to take part in the conference presentation scheme. The three papers were:



e-Baldock

mentoring session, conducted during the lunch break on the first day of the Summit (held at the RCE building in Amersfoort).

The following 10 mentors agreed to participate: Tim Bechthold (Head of Conservation, Die Neue Sammlung, Munich), Lydia Beerkens (senior conservator of Modern and Contemporary Art at the Art Conservation and Research Institute (SRAL), Maastricht), Pip Laurenson, Tom Learner (head of science, Getty Conservation Institute, Los Angeles), Klaas Jan van den Berg (senior conservation scientist, RCE, Amsterdam), Thea van Oosten (an independent conservation scientist and advisor, Amsterdam), Vivian van Saaze, Muriel Verbeeck, Sandra Weerdenbeg (head of conservation, Stedelijk Museum, Amsterdam), and Glenn Wharton (clinical associate professor in museum studies, New York University). Each mentor saw three or four mentees during the session; in total, close to 40 mentees were spoken to.

The general feedback from both mentors and mentees was extremely positive. For the presentation scheme, mentees found the mentors to be approachable, easy to talk to, and gave excellent advice and encouragement throughout the time period. There was some ambiguity, however, in how effective and willing the mentors had been to help extend the mentees' professional networks by introducing them to peers and experts; the reported responses ranged from total agreement to total disagreement. This part of the scheme is undoubtedly the most intrusive for the mentor, where they/she/he has committed to allocating time at the conference for this activity to benefit the mentee instead of participating in other activities or catching up with colleagues in their/his/her usual manner. It is likely that this aspect of the scheme will need to be emphasised for future events so that all expectations are managed more effectively.

The speed mentoring scheme received an 87% positive response rate through the evaluation form and was scored at over 80% as being "very useful". Some of the comments given include:

"very interesting to be able to chat with people I wouldn't have spoken to!"

"This is an amazing exercise I encourage to do it again. Thank you!"

"What a great idea! It is much easier to approach someone [in this way]."

- "Stewarding voices: negotiating the '(re-)interview'," given by Rebecca Gordon, a private conservator in the UK, who recently completed her PhD at the University of Glasgow (mentored by Pip Laurenson, head of Collection Care Research, Tate, London)
- "How actions come to matter. Decision-making in the conservation of performance art," given by Hélia Marcal, a PhD student at the New University of Lisbon (mentored by Vivian van Saaze, assistant professor, Faculty of Arts and Social Sciences, Maastricht University and managing director of Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH))
- "From artist intention to public perception: conserving and displaying three interactive artworks of Piero Gilardi," given by Flavia Parisi, a PhD student from the Polytechnic of Valencia (mentored by Rachel Rivenc, project specialist at the Getty Conservation Institute).

The posters were given by:

- Tjerk Busstra, an A/V art handler, Stedelijk Museum Amsterdam (mentored by Stephanie de Roemer, Glasgow Museums)
- Valeria de Angelis, a private painting conservator in Italy (mentored by Barbara Oetl, University of Regensburg, Germany)
- Gaia Fagiolo, a private conservator in Italy (mentored by Karen te Brake-Baldock, Cultural Heritage Agency of the Netherlands (RCE) and INCCA coordinator)
- Sofia Gomes, PhD student at the New University of Lisbon (mentored by Muriel Verbeeck, professor at Ecole Supérieure des Arts Saint-Luc de Liège).

But the more visible aspect of the scheme was the speed

The main criticism received was in relation to the time allotted for each speed mentoring slot. For some 10 minutes was the perfect length, but for others it felt far too short. Of course, the shortness of the time slot is what defines this scheme; it is the only way that a relatively large number of people can meet each other without impinging too greatly on the mentors' time. It really should only be viewed as a way to initiate a discussion or relationship.

INCCA is currently making preparations to run both schemes at two more international conferences; one in Mexico City and one in Maastricht. Keep your eyes open for more announcements, or sign up to receive INCCA's newsletter which can be done on the [INCCA.org](https://www.incca.org) homepage. Scroll down and look for the large orange "Subscribe" button on the right hand side of the page to sign up. You can also find more information here: <https://www.incca.org/incca-mentoring-programme>



Karen te Brake-Baldock obtained a BA in Arts & Media Management followed by an MA in European Arts Management in 2002 from the Utrecht School of the Arts. She works at the Cultural Heritage Agency of the Netherlands (RCE) in the Cultural Heritage Laboratory where she is responsible for the coordination of INCCA and is caretaker of the material reference and sample collections of the lab.



Dr Rachel Rivenc is head of conservation and preservation at the Getty Research Institute (GRI). She is a member of the steering committee of INCCA, and the coordinator of the Modern Materials and Contemporary Art (MMCA) Working group of ICOM-CC. Prior to that Rachel was part of the Modern and Contemporary Art Research Initiative at the Getty Conservation Institute (GCI).



CALL FOR PROPOSALS

IIC 28TH BIENNIAL CONGRESS: 16 - 20 NOVEMBER 2020

CURRENT PRACTICES AND CHALLENGES IN BUILT HERITAGE CONSERVATION

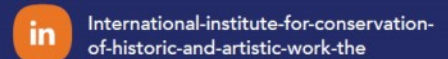
This congress will cover the conservation of a wide range of built heritage subjects including archaeological sites, archives and collections; historic buildings, castles and palaces; religious buildings including churches and temples; built structures including bridges, walls and monuments; in situ collections housed in the buildings for which they were commissioned or collected; and decorative surfaces in historic buildings.

Whilst primarily looking at the work of conservators and conservation scientists, proposals demonstrating collaborative working with other conservation professionals will be of particular interest. We are looking for new and original unpublished work relevant to the Congress theme and to conservation. In particular, abstracts for papers and posters covering the following related topics are encouraged:

- traditional practice vs. modern approaches
- urbanisation and environmental impacts on built heritage
- protection of archaeological sites in situ
- the management of tourists visiting heritage sites
- the challenges of maintaining archaeological archives and stores
- sustainable use of heritage sites
- scientific research that enhances understanding of the built heritage or informs conservation practice
- conservation of decorative surfaces including paintings, plaster, stone and mosaic
- public engagement with built heritage conservation including interpretation and conservation in action

Further information on the venue and instructions for submitting proposals can be found [here](#).

The closing date for proposals to be submitted is 26th April 2019. You will be informed of the progress of your proposal by e-mail from the Congress Technical Committee, and all proposal submitters will have been contacted about their proposals by 30th June 2019.



IIC, 3 Birdcage Walk, Westminster, London SW1H 9JJ. Email: iic@iiconservation.org www.iiconservation.org

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LINKED CONSERVATION DATA AND TERMINOLOGY

By Athanasios Velios and Kristen St. John

On the 6th and 7th of June 2019, the project [Linked Conservation Data](#) funded by the Arts and Humanities Research Council will hold an [open workshop](#) at Stanford University to discuss terminology in conservation. In this article we explain why terminology is important in the development of the profession and we ask for your contribution to [this questionnaire](#).

In August 2018, following an [announcement on the ConsDistList](#) about integrating conservation data from the collections of the University of Oxford (see [OXLOD](#)), the two of us got in touch and brainstormed on the use of Linked Data for disseminating conservation documentation. With some encouraging pilot projects in mind—from a range of people and institutions—accompanied by our own experience with Linked Data (including our work at the Ligatus Research Centre, University of the Arts London and the libraries at Stanford University) we decided to set up a network of partners to investigate the potential of this technology within the conservation profession. This led to the Linked Conservation Data project (LCD), a consortium of partners established as part of the AHRC call on [Digital Scholarship in Cultural Institutions](#).

PROJECT OBJECTIVE

The objective of Linked Conservation Data is to improve dissemination of observations and knowledge in conservation. While conservators regularly make observations and record these in documents, rarely are these shared in ways that allow others to re-use them even within their own departments. For example, conservation reports often feature textual descriptions of condition states or treatment proposals which are difficult to encode in a machine-friendly format to combine with other reports. In condition surveys such information is often recorded in a database (as opposed to a text document) which makes it easier to summarise and query. While this is a huge benefit over text records, this data is often siloed and difficult to combine with other similar data. LCD considers conservation data stored in databases or as metadata and investigates ways that will allow the sharing of data in the profession. An [introductory webinar](#) for the project will take place on the 3rd of May 2019 in advance of the first workshop.

THE IMPORTANCE OF TERMINOLOGY

During the first workshop of LCD (Stanford, 6th and 7th of June 2019) we will discuss conservation terminology. It is often implied—but useful to clarify here—that terminology is important, because terms are used as data entered into databases or are used in metadata. This means that they are also used for the retrieval of records. For example, searching for *leather* in a book catalogue requires that the person querying and the person inputting the records have a common understanding of what *leather* means. Although strictly speaking the term *leather* describes *tanned skins*, it has also been used to document *tawed skins*. Depending on the searcher's point of view, results returned from a query may be too broad or inaccurate.

While traditions in different languages and different professional groups within each language are important, there is little value in arguing whether one term is better than

CONSORTIUM MEMBERS

- Bodleian Library (UK)
- British Museum (UK)
- Fitzwilliam Museum (UK)
- Foundation of Research and Technology Hellas (Greece)
- Gallery Systems (US)
- Getty Trust (US)
- Institute of Conservation (UK)
- International Institute for Conservation of Historic and Artistic Works (UK)
- Kent State University (US)
- Library of Congress (US)
- National Gallery (UK)
- Oxford University - EA MENA (UK)
- Stanford University (US)
- University of Cergy-Pontoise (France)
- University of the Arts London (UK)



Logo for Linked Conservation Data project. Image courtesy of Athanasios Velios

example that has been used in the past¹ is *brochure binding* which in French refers to a binding with so-called *drawn-on covers* without any assumptions about the thickness of the book. A frequent translation of this term in English is *pamphlet* which may or may not have drawn-on covers, but it refers to bindings for small ephemeral publications. Capturing the conceptual differences of overlapping concepts is a particularly interesting discussion.

Many different vocabularies are in use in conservation, and harmonising the competing concepts and terms is not easy. Methodologically, this is achieved by establishing hierarchical relationships between broader and narrower concepts and attaching these to an overarching thesaurus. If this is achieved then conservators will be able to continue using the terms of choice for their records but will also be able to retrieve results from datasets using other aligned terms.

THE WORKSHOP

The [Terminology Workshop](#) will focus on the requirements, the usage and the availability of conservation vocabularies needed for successful Linked Data implementation for documentation. We'll look at how a vocabulary can be expressed and shared as Linked Data and the ways lists of terms should be organized. We'll consider current and long-established vocabularies and do some preliminary evaluation of terminology gaps. For example, many vocabularies that have been developed by peer groups (cataloguers, art historians, metadata experts, etc.) are rich in descriptive terms, but have limited coverage of condition issues, conservation techniques or materials used in conservation. By surveying the technical requirements for terminology used in Linked Data and the areas in which advancement is needed, we hope to plan future areas of action.

another. Such arguments often do not lead to agreement, and the individual parties carry on with their preferred uses of the term. A simple solution to this problem is to focus on "concepts" described by the terms as opposed to the terms themselves. Agreeing to a concept is possible as this can be based on material evidence. Identifying the concept with a number or code and then linking the code to individual terms gets around the problem of agreeing on terms. This basic distinction between "concept" (idea) and "label" (term) is fundamental when discussing terminology. For example the text "Animal skin that has been treated with tanning agents..." (see [LoB thesaurus](#)) encapsulates this concept. The subject in question can be called *tanned skin* in English, *garvet skinn* in Norwegian, etc. The labels we choose to refer to the subject are separate from the subject itself.

Another interesting problem is that of aligning concepts from different traditions. An

HOW YOU CAN HELP

Please fill in [this questionnaire](#).

As part of the Linked Conservation Data project, we will produce a report describing the landscape of conservation thesauri. We aim to establish a plan of work to allow the integration and alignment of conservation vocabularies for which we want to assess the amount of work required so that we can identify necessary resources. By filling in this questionnaire you will bring resources you use to our attention and we can then schedule to consider these at the open workshop in Stanford. You can find more information about the project at <https://www.ligatus.org.uk/lcd/>

REGISTRATION

Register for the introductory webinar [here](#) (3rd of May 2019).

Register for the terminology workshop [here](#) (6th and 7th of June 2019, Stanford).

ENDNOTES

1. Velios, A., Pickwood, N. and Martin, A. (2014) 'Multilingual bookbinding terms: Complex conceptual issues', *Newsletter of the ICOM CIDOC*, 1, p. 13.



Dr Athanasios Velios is reader in documentation at the University of the Arts London as part of Ligatus, working on the documentation of conservation practice and modelling data for heritage conservation. He was trained as a conservator and has a PhD in computer applications to conservation. He was the webmaster of the International Institute for Conservation from 2009 until 2017.



Kristen St. John is head of conservation services for the Stanford Libraries. She was previously collections conservator at UCLA and special collections conservator for Rutgers. She has an MLIS and an advanced certificate in conservation from the University of Texas at Austin. Her interests include preservation education, the preservation and dissemination of conservation documentation, and historic bookbinding materials.

IN MEMORIAM: PUCCIO SPERONI (1939-2019)

By Mikkel Scharff and Jørgen Wadum

After a long period of illness, conservator and former head of paintings conservation at the National Museum of Denmark, Puccio Speroni, died at nearly 80 years old.

Puccio came to the world in Impruneta, a town situated in the rolling hills south of Florence. He was trained as a scenographer at the Accademia di Belle Arti di Firenze, but as scenography appeared to be breadless in those days, Puccio Speroni gained employment in the conservation workshop at the Uffizi Museum in 1964. The devastating flooding of the Arno River in 1966 became a definitive time, pointing him toward his future work. Puccio was hired at Limonaia di Boboli (the Greenhouse in the Boboli Park behind Palazzo Pitti) in 1968 and led the rescue efforts for the many works of art that had been damaged by the flood water and mud. Young volunteers who traveled to Florence from around the world to help after the disaster reported that they were put to work in Limonaia di Boboli, where Puccio Speroni instructed newcomers in the necessary first aid for the works of art.

From 1969 to 1976 Puccio Speroni worked at various conservation workshops at Fortezza da Basso which care for the many collections and works of art in Tuscany. Chief conservator Steen Bjarnhof (Statens Museum for Kunst, Denmark) participated with several colleagues from the Nordic countries in the rescue work in Florence, and in 1977 he invited Puccio to work for a 6-month period at the Danish Art Museum. In 1978, following this stint, Puccio moved to the Danish National Museum's workshops in Brede. He eventually became head of paintings conservation and worked there until 2000. In addition to conservation and restoration at the Museum, Puccio was actively engaged in developing new conservation equipment and methods, participated in teaching at international summer school programs on recent lining techniques and published the results widely.

Besides his work at the National Museum, Puccio Speroni was also active within the International ICOM Committee for Conservation, where he sat on the board from 1993-1999, serving the last three years as vice president. He was part of organizing the first Eastern European ICOM-CC conference in Dresden in 1990 immediately after the fall of the Iron Curtain. In 2002, Puccio received the ICOM-CC's medal of merit in recognition of his important work for the organization and for his career as a conservator.

After his retirement Puccio Speroni resumed painting and made several works including compositions and portraits. In 2010, a retrospective exhibition of his work was held at the Italian Cultural Institute in Hellerup, Denmark. At the exhibition opening, one could meet a large and varied crowd of Puccio's friends and acquaintances; such social and festive gatherings were well-known ingredients throughout Puccio's life in Denmark. Countless are the dinner parties and carnivals which he and his wife Kirsten Trampedach, a recently retired wall-paintings conservator from the National Museum, held in their beautiful and extremely welcoming home in Copenhagen. Among his friends their home were referred to as 'Pensione Speroni,' and any local and international guests have benefited from the hospitality and the daunting Italian cuisine that was shared in abundance, something that will stand as a strong and beautiful memory of a now dearly missed Tuscan colleague and friend.

Mikkel Scharff
Associate Professor, School of Conservation KADK, Denmark

Prof em dr Jørgen Wadum,
Director of CATS at Statens Museum for Kunst, Denmark



Puccio Speroni lecturing in an international summer school workshop (part of a series of workshops organized by and held at the School of Conservation and supported by ICCROM and The Getty) on structural treatments of canvas paintings in 1986. Image courtesy of Mikkel Scharff.



ANNUAL REVIEW 2017-2018

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



ANNUAL GENERAL MEETING

Minutes by Graham Voce

The sixty-ninth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works took place at 6:00 pm on Monday 28th January 2019 at the Society of Antiquaries of London, Burlington House, Piccadilly, London W1

Present: Sarah Staniforth (President, in the Chair), Jo Kirby Atkinson (Secretary-General), Valentine Walsh (Vice-President), Amber Kerr (Vice-President), Juergen Vervoort (Treasurer), Joyce Townsend (Director of Publications), Julian Bickersteth (Director of Communications), David Saunders (Director of Membership)

Tom Learner, Stavroula Golfomitsou, Austin Nevin, Velayudhan Nair, Stephen Koob, Barbara Reeve, Alice Tsang, Eleonora Nagy, Rachel Sabino, Helen Griffiths (members of IIC Council)

James Black, Barbara Borghese, Mary M. Brooks, Michael Corfield, Dinah Eastop, Clare Finn, Isobel Griffin, Diane Gwilt, Stephen Hackney, Teresa Heady, Velson Horie, Jane Henderson, Helen Hughes, David Leigh, Helen Lloyd, Juanita Navarro, Hazel Newey, David Scott, Sandra Smith, Jirong Song (Fellows)

Antonio Cardoso, Amy Crossman, Katherine Xiaoji Fang, Claire Fry, Lynn Harrison, Adam M Klupś, Caroline Peach (Individual members)

Unable to attend: Mikkel Scharff (Vice-President), Jonathan Ashley Smith, Fiona Macalister (Fellows)

In attendance: Sarah Stannage (Executive Director), Graham Voce (Executive Secretary), Tina Churcher (Membership Secretary)

Richard de Carle (Slaughter and May), Luke Holt (Kingston Smith), George Cooper (Taylor & Francis)



Sarah Staniforth, President, in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. Sarah Staniforth explained that the meeting would be followed by the announcement of the theme for the 2020 New Delhi Congress, *Current practices and challenges in built heritage conservation*. This would be followed with a talk by Lt. Col. Tim Purbrick about the latest developments for the United Kingdom's Armed Forces' Cultural Protection Programme; this would follow 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 would also build on the 2016 IIC AGM presentation by Prof. Peter Stone.

Sarah Staniforth then welcomed to the meeting Ricard de Carle, representing IIC's legal advisors, Slaughter and May, Luke Holt from Kingston Smith, IIC's auditors and George Cooper from IIC's publishers Taylor and Francis Routledge.

The Minutes of the last Meeting, having been published on the IIC web-site and circulated to members with the announcement of this Annual General Meeting, were taken as read and signed by the President.

The Notice calling the present Meeting, having been published in *News in Conservation* number 69 of December 2018, as well as being posted to members and published on the IIC web-site, was taken as read. The Audited Reports & Accounts for the IIC membership year 2018 – 2019 had been posted to members and published on the IIC web-site at the same time.

The Chairman explained that voting on the Resolutions by Members present who had not voted by post or appointed a proxy would be by show of hands for the Ordinary and Special Resolutions and would be by ballot paper for the elections to positions on Council.

Resolution 1: To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30th June 2018

Sarah Staniforth, President, in the Chair, explained that this year IIC's reports and accounts had been published in their conventional form and sent to all members postally or on the IIC web-site and that the IIC Annual Review, which contained details of IIC's finances and activities in a more engaging and readable format, had again been produced. There was a printed copy of the 2017 – 2018 Annual Review for every person attending this Annual General Meeting. Sarah Staniforth thanked Jo Kirby Atkinson for her co-ordination of the production of the Annual Review and explained that as this document contains the reports from the various Officers of IIC in addition to the audited Annual Report & Accounts sent to all members there would be no separate reports to the meeting read out by the Officers, but questions would be welcomed from the floor. On completion of this discussion, *the resolution was duly adopted.*

Resolution 2: To appoint Kingston Smith as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.

Sarah Staniforth asked the meeting to vote on this resolution *and the resolution was duly adopted.*

Resolution 3: To consider and, if thought fit, to pass a Special Resolution THAT the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association

Sarah Staniforth, President, in the Chair, showed the proposed Articles of Association to the meeting and explained that these had also been displayed on the IIC web-site since the notice of this Annual General Meeting was published. Sarah Staniforth read the new articles to the meeting and added that any other amendments are consequential or clarificatory. Sarah Staniforth explained that the changes provide for the creation of the post of the Council Member to oversee Congresses on Council and also to create an additional class of IIC member, the 'Early Career' membership class. Any other amendments were consequential or clarificatory. Sarah Staniforth asked the meeting to vote on this resolution *and the resolution was duly adopted.*

Resolution 4: To elect a President

Sarah Staniforth was retiring after two three-year terms as President at the meeting, and the only candidate standing as President was Julian Bickersteth. On the basis of the total vote, Julian Bickersteth *was duly elected* for the first time as President of IIC. Sarah Staniforth would continue to chair this meeting after this vote was confirmed and until the end of item 8 on this agenda.

Resolution 5: To elect two Vice-presidents

Mikkel Scharff retired after two three-year terms as a Vice-President, and Valentine Walsh was standing down after one three-year term as a Vice-President. Austin Nevin and Sandra Smith were standing for election as Vice-Presidents, both for the first time. On the basis of the total vote, Austin Nevin and Sandra Smith *were duly elected* as Vice-Presidents for the first time in each case.

Resolution 6: To elect a Secretary-General

Jo Kirby Atkinson was retiring from the post of Secretary-General after three three-year terms of office; Jane Henderson was standing for election for a first term as Secretary-General. On the basis of the total vote, Jane Henderson *was duly elected* as Secretary-General.

Resolution 7: To elect a Treasurer

Juergen Vervoorst was standing for election as Treasurer, having been co-opted into that role on Council in May 2018. On the basis of the total vote, Juergen Vervoorst *was duly elected* as Treasurer.

Resolution 8: To elect a Director of Communications

Julian Bickersteth was standing for re-election to a second three-year term as Director of Communications in addition to standing for election as President. On the basis of the total vote, Julian Bickersteth was *duly re-elected* as Director of Communications.

Resolution 9: to elect three ordinary Members of the Council

A total of three places as ordinary Members of Council were available for ballot. Alice Tsang was standing for re-election to a second three-year term, and Austin Nevin and Velayudhan Nair were retiring after two three-year terms as ordinary Members of Council; Austin Nevin stood for election as a Vice-President. There were four candidates for the three places as an ordinary Member of Council: Alice Tsang was standing for re-election and Isobel Griffin, Satish Pandey and Adam Klupś were standing for election as ordinary Members of Council for the first time.

On the basis of the total vote, Alice Tsang was *re-elected* and Isobel Griffin and Satish Pandey were *duly elected* for the first time as ordinary Members of Council.

Resolution 8. To transact any ordinary business of The Institute

Sarah Staniforth made a presentation to Dr Song Jirong of the Palace Museum, Beijing, on her being awarded Honorary Membership of IIC's Council and congratulated her on this new role.

Sarah Staniforth thanked Jo Kirby Atkinson for her service as Secretary-General of IIC for nine years since 2010 and presented her with a gift from Council; Sarah Staniforth also made a presentation to former IIC Treasurer, Velson Horie, who had stood down in April of 2018. Sarah Staniforth was then presented with a gift from IIC Council and thanked by new President Julian Bickersteth for her service as President of IIC for six years.

Julian Bickersteth then took the Chair of the meeting and there being no further business, as President, in the Chair, he then thanked IIC's advisors, auditors and publishers for attending. The Chairman then declared the meeting closed at 6:58 pm.

The full AGM report (including the AGM Minutes, The Secretary-General's Report, The Treasurer's Report, The Director of Publications' Report and The Director of Communications' Report) can be found [here](#).

Graham Voce
IIC Executive Secretary

FELLOWSHIP CORNER

Dr. Sanneke Stigter is Assistant Professor in Conservation and Restoration of Cultural Heritage at the University of Amsterdam, directing the contemporary art specialisation since 2007. In 2016 she obtained her PhD with her dissertation "Between Concept and Material: Working with Conceptual Art—A Conservator's Testimony". Before her academic career she headed the Conservation Department of Contemporary Art and Modern Sculpture at the [Kröller-Müller Museum](#) for eight years, where she also curated exhibitions on conservation. She takes part in several boards, committees and research projects devoted to contemporary art conservation, such as [INCCA](#), [SBMK](#) and [NACCA](#) respectively. She has published widely on issues in contemporary art conservation, with a special focus on conceptual art, installation art and conservation theory, but also on novel research methods in conservation such as oral history, participant observation and autoethnography.

www.uva.nl/profile/s.stigter
s.stigter@uva.nl



IIC Fellow Dr. Sanneke Stigter is Assistant Professor at the University of Amsterdam. Image © Eduard ter Schiphorst

Julia Nagle is an experienced conservator who has worked at [Tate](#), [English Heritage](#), University College London (UCL) and the [Hamilton Kerr Institute](#), Cambridge University. In 2009 she opened her own studio which is one of the few recognised in London for its specialist expertise in modern and contemporary paintings conservation. She is an [Icon](#) accredited conservator and a [PACR](#) (Professional Accreditation of Conservator-Restorers) assessor. Since opening the studio, Julia has built a team of skilled conservators with active interests in modern and contemporary art. [The practice](#) supports training of its staff and hosts work experience placements and annual visits from conservation courses. Julia is keen to bridge the gap between commercial and museum conservation practice, raise awareness of conservation outside the profession and introduce preventive conservation techniques to the private sector.



IIC Fellow Julia Nagle has a private practice in London. Image courtesy of Julia Nagle.

SHARING CONSERVATION DECISIONS: CURRENT ISSUES AND FUTURE STRATEGIES

Review by Graham Voce

Sharing Conservation Decisions: Current Issues and Future Strategies

Edited by Alison Heritage & Jennifer Copithorne

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Via di San Michele 13, 00153 Rome, Italy, 2018

Free download / e-book: <https://www.iccrom.org/news/sharing-conservation-decisions-current-issues-and-future-strategies>

276 pages

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This publication brings together a number of years of refreshing and unusual research on heritage conservation addressing a topic that many conservation professionals face on a regular basis; making and sharing decisions regarding their heritage conservation work. Covering a very wide range of conservation topics and areas in which decisions have to be made, the book reflects a very contemporary approach to conservation decision-making, summed up by Stefano DeCaro in his foreword where he acknowledges the emergence of a community-based approach to conservation decisions, supplanting the previous system of authority-based decision-making. In her foreword, Catherine Antomarchi adds, "an approach founded solely on technical or historical considerations neglects the importance of human factors in determining decisions and their outcomes."

Sharing Conservation Decisions is comprised of papers presented during a series of discussions and seminars held by ICCROM between 2001 and 2011. In its conclusion, this volume contains a very interesting breakdown of the themes that emerged over the project as a whole regarding decision-making. The topics were, by descending quantity, the balance between heritage values and other competing values; the opening up of decision dialogues with other stakeholders outside the heritage profession; the influences of scientific input; and the importance of sustainability in making decisions. Other themes emerged as well, but these were the most numerous and summarise much of the coverage of discussion and analysis here.

As to the papers themselves there are some fascinating, almost existential, heritage discussions and debates. In particular the paper by Evita Yeung and Chin-Wing Chan entitled "The myth of value: the preservation of street graffiti" is a fascinating review of the decisions that conservators have to make in considering the worth of conserving a



Book Cover, *Sharing Conservation Decisions: Current Issues and Future Strategies*. Image courtesy of ICCROM

particular artefact (and if, indeed, something is an artefact at all). In another fundamental questioning of accepted process, Webber Ndoro notes, "In many ways archaeology disrupts and reconfigures the site or object..." In all of these papers, doubt and questioning are seen to be framing decisions on so much of what a conservator does and how that work is done (if at all). There are many other such questionings and debates in these papers.

Behind this, as editor Alison Heritage notes, is the fact that "the changing uses and expanding range of material goods and formats identified as cultural heritage... mean that we have to redefine our approaches to conservation." As the range and types of heritage that conservation professionals are asked to work with expand, the awareness of the resources of the profession versus the vastness of the work it is now expected to do are contrasted here too.

The international scope of papers and opinions presented here shows a wide range of opinions across many different world cultures and heritage types and styles, but there is a commonality in approach to addressing conservation decisions and implementing resultant conservation actions across different heritage and cultural arenas. The common threads are the awareness that heritage conservation is of great importance, that conservation decisions have to be made in a different way than heretofore, and also that our shared heritage covers a huge range of human endeavours; and so uncertainty principles have to apply.

For a small profession, heritage conservation has a huge area of responsibility. To achieve its stated ends (over such a huge range of the tangible and the intangible) inevitably involves discussions, decisions and, it would seem, increasing worry and concern. This volume is a valuable and fascinating introduction to, and illustration of, these concerns regarding the ways in which decision-making and implementation can be framed and approached.



Graham Voce is IIC's Executive Secretary and is responsible for the IIC Office team's day-to-day workings. Since taking on this role in 2004, Graham has been involved with most of IIC's activities including working with the organisation of (to date) seven IIC Congresses and four Student & Emerging Conservator Conferences, as well as other IIC events, activities and publications. Having studied both Landscape Architecture and English literature to BA (hons) degree level, Graham is a Fellow of the Society of Antiquaries of London and a member of a number of heritage organisations.

THE CODEX AND CRAFTS IN LATE ANTIQUITY

Review by Jane Eagan

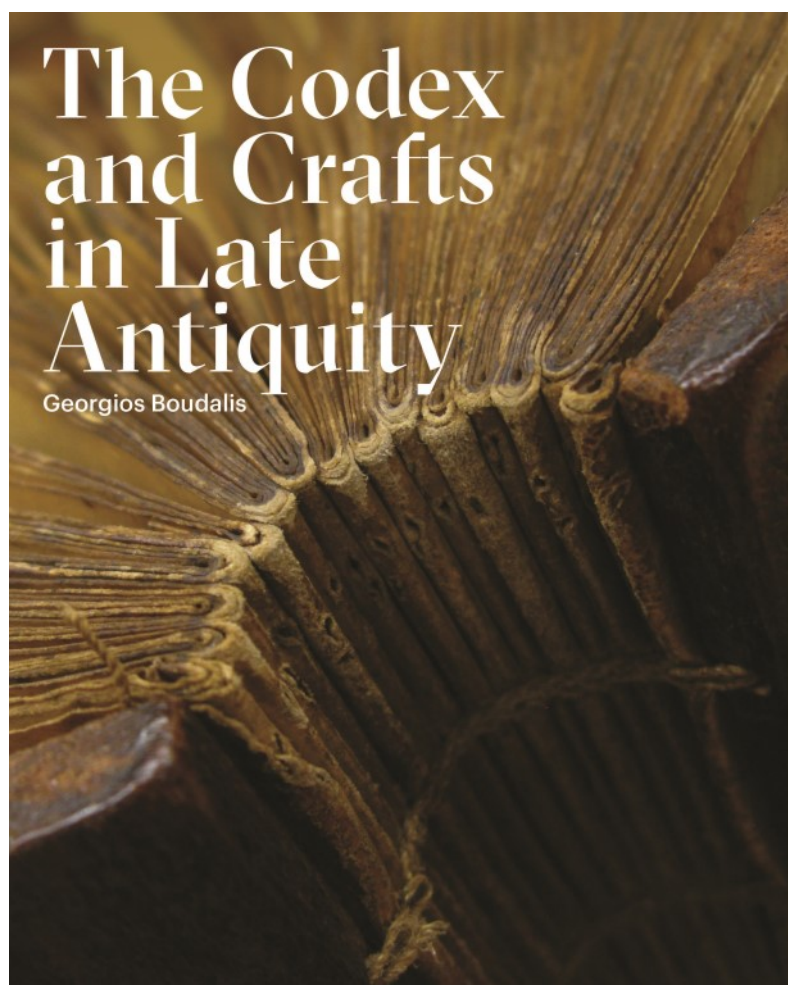
The Codex and Crafts in Late Antiquity
By Georgios Boudalis
Bard Graduate Center, New York, 2018
Paperback USD \$30.00
200 pages / 32 colour plates, 80 halftones, 45
line drawings
ISBN: 978-1-941-79212-4

In his book *The Codex and Crafts in Late Antiquity* Georgios Boudalis sets himself the ambitious task of examining the transition from roll to codex in Late Antiquity, describing the major types and features of surviving codices and placing the codex into the cultural, religious and technological contexts of the period. Boudalis' central argument is that the codex is not an ingenious invention *sui generis*, but an innovation or step change in written culture, influenced by the skills and technology of the times. In this ground-breaking study, Boudalis makes connections between the codex and a wide variety of objects and practices, showing that the codex had practical roots in a culture of making that transcended borders, cultures and time.

Georgios Boudalis is head of the Book and Paper Conservation Laboratory of the Museum of Byzantine Culture, Thessaloniki. He completed a PhD on the evolution of Byzantine binding in 2005 and in 2015 was research fellow at the Bard Graduate Center, New York, returning in 2016 as adjunct visiting professor. The publication *Codex and Crafts* is the result of his period of study at the Bard Graduate Center (BGC) and his research of the past ten or more years. This new publication brings together the results of Boudalis' research and will interest book conservators, book historians and those interested in the study of material culture and, in particular, the borrowing and adaptation of techniques in the production of commonplace objects.

The author states his main ideas clearly in the introduction, that "the codex should be understood not as an invention but as an innovation" and a "synthesis of different techniques, borrowed or transferred from such different crafts as shoe and sock making, woodworking, and fabric making" (p 6). These ideas are fully explored for the period from the fourth to tenth centuries. Boudalis works through the precursors of the codex (roll, tablet, single-gathering codex) in the first two chapters (Part I) with the following eight chapters (Part II) focussing on the multigathering codex, which he discusses element-by-element (sewing, boards and attachment, spine lining, endbands, cover and decoration, patterns, fastenings, book marks) in the order of the binding operation and in comparison with other commonplace objects. *Codex and Crafts* closes with a 'Checklist of Objects in the Exhibition' (pp 159-166); as a Bard Focus Project, this work included curation of an exhibition (as well as this publication) by Boudalis in collaboration with MA and PhD students at the Center ([the exhibition at the Bard Center Gallery](#) took place from 23 February 2018 to 8 July 2018).

Codex and Crafts starts by introducing the papyrus roll, wooden wax tablet and single-gathering codices of Antiquity. The author describes the surviving objects with respect to appearance, construction and use, giving a careful analysis of



Book cover, *The Codex and Crafts in Late Antiquity*. Image courtesy of the Bard Graduate Center.

their physical structure and condition and noting patterns of wear that indicate use and original construction. He also draws upon contemporary illustrations of early writing supports found in mosaics, frescoes, icons and sculpture, noting that while this rich source of information has been the least studied, it can be the most difficult to interpret (p 16). He follows his own counsel to avoid over-interpretation of the objects depicted and the desire to fill in gaps to complete the fragmentary story (p 8). Instead, Boudalis carries out a careful and insightful analysis of the iconographic evidence, pulling out important features which he then illustrates in the artefacts themselves (or as vestigial features), such as board corner straps, board strap markers (pp 148-150) and paired sewing stations (p 65 fig 42) depicted in the sixth-century mosaics of the Basilica of San Vitale, Ravenna.

Some of the techniques Boudalis identifies as being derived from precursors of the multigathering codex—or borrowed from other crafts and adapted to the multigathering codex—are looping, knotting, twining and sewing found in textiles such as socks and objects such as baskets, nets and mats. For example, he makes a direct comparison between the unsupported sewing structure of the multigathering codex (which binds the leaves together) and the cross-knit looping method of making socks (p 52), a technique of such widespread chronological and geographical existence as to be almost universal (p 54) and still in use today in Iran and Northern Europe. Regarding the thread-hinging attachment of wooden boards to the sewn textblock, he notes its similarity to edge-finishing techniques used in textiles or garments, describing the board attachment as a variation of blanket stitch with the thread passing through the board and looping around the sewing of the gatherings in various ways (p 75 fig 49). In the discussion of the decoration of book covers, Boudalis looks at the range of patterns shared by diverse objects—medallion interlaced patterns being the most common—and finds parallels with mosaic floors, clothing, architecture, shoes and textiles (p 118). In a section on interlaced leather straps, he shows the similarity of techniques in the book-fastening straps of Byzantine, Georgian and Syriac bindings, Roman and Late Antique sandals of the 2nd century AD and a sixth-century leather apron from Thebes (p 141). It is a fascinating and novel approach which takes the reader (and certainly the book conservator) into new territories.

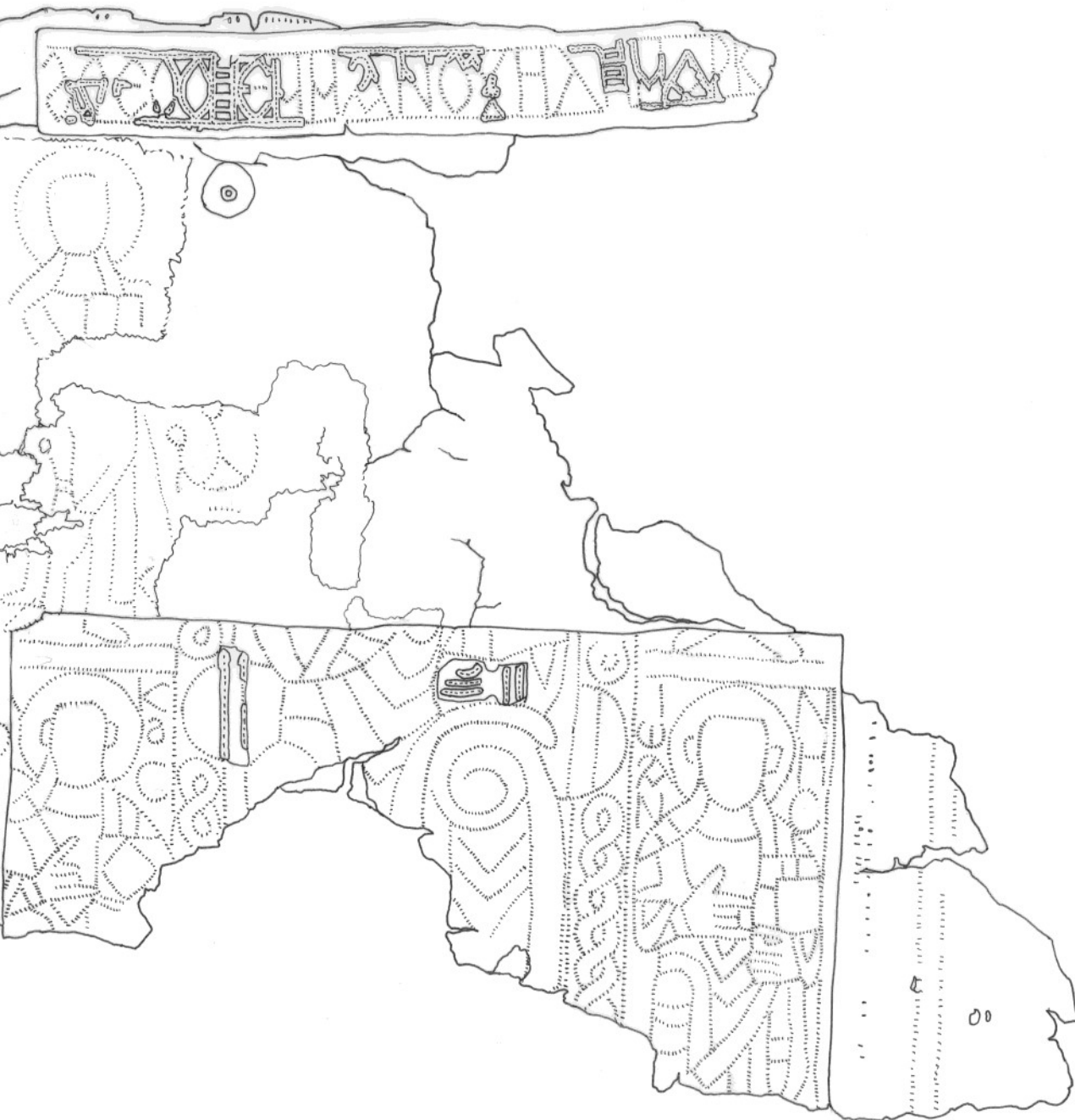
Boudalis shows his depth of knowledge, referring to work by scholars and collectors such as Gottlieb, Petersen, Sharpe, Morgan, Frost, etc. and notes that others have alluded to, but not pursued the relationship between, early codices and other artisanal objects (p 13). Throughout *Codex and Crafts*, Boudalis comments on the published literature about surviving early codices, many of which he has re-examined and about which he makes important new observations. For example, regarding Theodore C. Petersen's observation of 'lifting tabs' (to open the boards) in the Morgan Coptic codices, Boudalis is able to identify these as place markers through manuscripts he has seen at St Catherine's Monastery Library, Sinai, (and elsewhere) and through iconographic evidence (p 149). Petersen's 1948 work *Coptic Bookbindings in the Pierpont Morgan Library* is unpublished (although Legacy Press will be publishing an edition in 2019), and Boudalis' reading of this work and re-examination of the codices add new practically based information, opening up new avenues of investigation. Boudalis' major achievement in *Codex and Crafts* has been to place at the centre of his study the role of the adaptation of existing technology in the development of the multigathering codex and to make it the focus of consistent and rigorous research.

The author's repeated use of the triad of looking, observing and drawing as a method of understanding objects deserves special mention in this review. His beautiful drawings go much further than any photograph in conveying complex information, and readers are given many opportunities to appreciate this in *Codex and Crafts*, particularly in double-page openings which show a photograph and a drawing together (for example p 126-7, figs 98, 99); it is fascinating to see how different and complementary the two are. Drawing as a tool for understanding, in combination with model-making, can be extremely illuminating as *Codex and Crafts* shows. Boudalis' participation in the St Catherine's Library survey project, with its focus on observation and drawing, has stood him in good stead, and I would recommend that book conservators (and others) look closely at *Codex and Crafts* and the accompanying exhibition website <http://exhibitions.bgc.bard.edu/craftandcodex/>.

The Codex and Crafts in Late Antiquity is an innovative, interdisciplinary study of the development of the multigathering codex, set firmly within the context of the objects, technologies and craftsmanship of the Late Antique period. This book is important for book conservators and for those interested in the evolution of the early codex but has wider relevance as



The drawing of a bookbinding cover fragment of the Morgan Coptic Evangelists, most of them related to stitching. Image from *Crafts in Late Antiquity*, fig 83, p 111. Image ©



Fragment from Egypt dated in the 8th century (British Museum EA 67080). Several different techniques were used for decorating it with the effigies of the Christ and the Virgin Mary. The drawing was produced by Georgios Boudalis using a high resolution photograph and close inspection of the original. From, G. Boudalis, *The Codex and its Materiality*, courtesy of G. Boudalis.

... a model for future studies of the materiality of the book and the interconnectedness of materials and making. The Bard Graduate Center has produced a beautifully designed, well-illustrated book which is a credit to author and publisher.



Jane Eagan is head conservator of the Oxford Conservation Consortium which provides collection care and conservation within the special collections of 17 colleges of the University of Oxford. She is an Accredited Member of Icon and a Fellow of IIC. Jane was the editor of *The Paper Conservator* from 2002 to 2007, a member of the editorial board for *The Journal of the Institute of Conservation* from 2008 to 2016 and is currently the programme advisor for West Dean College's graduate/post-graduate programmes in book conservation.

CONSERVATION PROFESSIONALS GATHERED IN THE HEART OF BEIJING: IIC-PALACE MUSEUM 2018 BEIJING SYMPOSIUM

By Alice Tsang

Time flies. It has been a year since Hong Kong hosted the inaugural IIC-Palace Museum Symposium series with the theme "Unroll and Unfold: Preserving Textiles and Thangkas to Last" in November 2017.

With lingering fond memories, I attended the second symposium of the series at the Palace Museum from 1-2 November 2018 and served as a moderator for one of the technical sessions. Entitled "Scientific Approaches to Paper and Photograph Conservation", the Symposium gathered together 16 distinguished speakers and 27 poster presenters to address a spectrum of varied challenges in our professional obligations. Amongst a worldwide attendance of over 120, were the

国际文物修护学会 - 故宫博物院
IIC-The Palace Museum

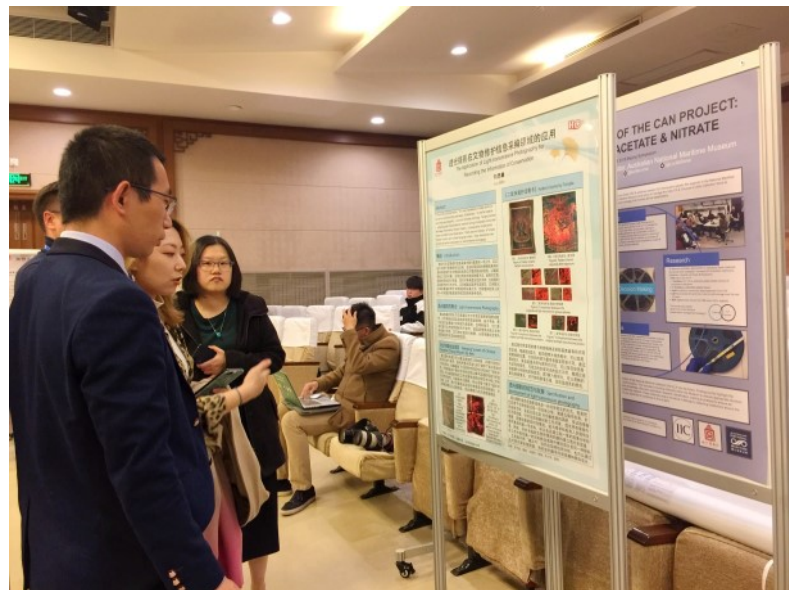


24 participants who completed the 4th IIC-International Training Centre for Conservation (IIC-ITCC) programme one day before the Symposium

Coupled with its prime location, cultural significance and huge collection of masterpieces in paintings and calligraphies collected over the past five centuries, the Palace Museum is indeed an ideal host for this thematic event. The event kicked off with the warm welcome remarks from Dr Jixiang Shan (Director, Palace Museum), Ms Sarah Staniforth (Former President, IIC) and Mr Shing-wai Chan (Assistant Director, Leisure and Cultural Services Department, Hong Kong). The technical programme was arranged in four panel sessions which examined subjects related to the conservation of paintings and calligraphy, ancient books, film, archives and photographs and scientific analysis.

院 2018 北京国际学术研讨会 2018 Beijing Symposium 2018.11.1





Top: Conservation Hospital at the Palace Museum © Photo courtesy of Andy Yu. Center left: Speakers (from left to right): Alice Tsang, Ari Ide, Wai-shan Tsui, Jinping Zhang and Lei Yong responding to questions at the Q&A session © LCSD/Palace Museum. Center right: Poster display © Palace Museum. Bottom: Shing-wai Chan, Alice Tsang and Wai-shan Tsui at the Symposium venue © LCSD/Palace Museum



Beyond the technical programme, the first evening included a fascinating welcome reception at the Icehouse Café which was formerly the ice store of the imperial family. This was followed by a guided tour the next morning at the 'Conservation Hospital' which operates as the flagship that spearheads advances in conservation and scientific research in China. This unparalleled establishment, with a full range of cutting-edge facilities and conservation specialties, is a sublime place for pursuing conservation excellence, nurturing expertise as well as increasing professional connectivity in the field.

By the last evening, participants were all surely overloaded with information, inspired and ready to go home or continue with sightseeing to explore the historic city. But there was one more heart-warming souvenir for every participant to take home, which was a group photo (see p 36-37) beautifully wrapped in the style of a traditional Chinese handscroll. We are incredibly grateful to the event host, the Palace Museum who made us all feel so welcome, and all the staff who gave of their time and access to their superb laboratories and conservation studios.

It was a whirlwind experience and very enjoyable. I will also take this opportunity to encourage conservators and museum professionals worldwide to stay tuned for the 5th (2019) IIC-ITCC workshop which will focus on ceramic conservation, as well as the 2nd Museum Summit to be organised by the Leisure and Cultural Services Department in Hong Kong from 28-29 November 2019.



Participants of the fourth IIC-ITCC workshop attended the Symposium ©IIC-ITCC /Palace Museum



Alice Tsang holds a BSc in chemistry from University College London and a post-graduate certificate in archaeological conservation from University College London, an MA in cultural management from Chinese University of Hong Kong and an MA in museum studies from University of Sydney. She works as a conservation manager in the Leisure and Cultural Services Department, Hong Kong. She has been an IIC Fellow since 2015, and is a current member of the IIC Council.

SHOULD PAINTINGS BE CONSERVED IN PUBLIC?

This past November, Apollo published the article "Should paintings be conserved in public?" written by Conservator Ian McClure and Curator Paul Taylor. The authors called into question the overall worth of such public displays of conservation suggesting that, rather than inspiring on-lookers, the main message the visiting public receives is that conservation work is tedious and boring. And while trying to show the candid daily work of the conservator, what visitors actually see is still carefully choreographed.

Public conservation projects are believed by many to allow works of art (especially public favorites) to remain on display. But is it worth the effort when they are obstructed by conservators and equipment, unflattering lighting, and other such eyesores?

Taylor argues that public conservation treatments have been used as a way to declare professional transparency, holding conservators accountable for their actions. But he counters that this is not a valid reason for conducting public treatments as it is not a proper form of peer review. So, is public conservation worth the extra time, effort, and stress, or is a simple blog post, for instance, just as effective?

Below are the thoughtful responses of some renowned conservators known for their expertise in public conservation and advocacy. Do you have thoughts and ideas you want to share? Contact NiC Editor Sharra Grow news@iiconservation.org

By Valeria Merlini and Daniela Storti

To publicly restore a work of art is a cultural and human experience that leaves a profound mark on everyone—on those who carry out the restoration and those who witness it. A public, on-site restoration is an extraordinary opportunity for exchange between the restorers of the work of art and the public who, if the project is done properly, participates with interest and enthusiasm. During our first experience of this kind in 1999, when we restored *The Pilgrim's Madonna* by Caravaggio inside the Sant'Agostino Basilica in Rome (where it is still located today), this public format was still very new and innovative but immediately proved a success, drawing attention to our work and informing the public of the importance of our field. By restoring the painting on site, we achieved our goal of making sure the painting remained accessible to both churchgoers and art enthusiasts, allowing the public to follow our work in all of its phases; we built a glass scaffolding, set up a weekly appointment to answer visitor questions, and provided the public with real-time scientific and technical data.

Over the next few years we carried out similar projects, like the restoration of the Santa Maria dell'Anima Church's altar piece by Giulio Romano in 2008, and the *Adoration of the Shepherds* by Caravaggio in 2010. These treatments were carried out in ground-level spaces that were visible to passersby, made possible by Italy's Chamber of Deputies. In both cases the public could ask the restorers questions as they worked, and all phases of the restoration were filmed and edited into a short video which was displayed on a screen allowing visitors the opportunity to see and understand all the phases of the restoration up to that point.

The experience that moved us the most was the 2015 restoration of the majestic work by 17th-century master Luca Giordano, *Christ Among the Doctors*, from Rome's National Gallery of Antique Art in Palazzo Corsini. We restored this work inside the auditorium of a public high school before the eyes of the students. For four exciting months the students

had access to the laboratory throughout the school day, allowing them to follow the conservation process independently or with the guidance of their teachers, giving them a first-hand understanding of the technical complexities of our profession.

To publicly restore a work of art certainly requires greater mental effort than that required for a restoration done privately in a laboratory, and in order to properly execute it one must be suited to work in an atypical environment and have good communication skills. Based on our experience, sharing this side of the art world with people outside our field changes the dynamic between the public and those extraordinary artistic works created by masters.

Inevitably in Italy, like in the rest of the world, museums and galleries gather together numerous priceless masterpieces (sometimes to the detriment of their individual peculiarities) limiting their ability to be understood properly because of the issues that arise from bringing together so many different artworks; the challenge of properly lighting individual paintings; the loss of context when artworks are taken out of their original location or purpose; or simply the fact that, for security reasons, visitors have to stand at a significant distance. Moreover, it is important to point out that in the last twenty years, thanks to technology, art is much more accessible with many images at viewers' fingertips. This change, however, has caused some confusion over the artisanal value of artworks which have increasingly become—especially among younger generations—simply images. The role of the restorer is to take care of the physical materials of which the artwork is made—taking care of its structure rather than just its image—as this is the only way we can actually guarantee its survival through time.

To put the public in direct contact with the aspects that make a work of art unique, urging the comprehension of its artisanal value—the materials, the techniques—over the course of the conservation process, provides an understanding that would be hard for the public to get anywhere else.

While our job is very complex and requires extensive knowledge and knowhow, it's very easy to explain and narrate. For too much time restoration has been interpreted as a mix of manual abilities and alchemical tricks carried out behind closed doors in inaccessible laboratories with artworks entering wrapped up and reemerging bright and shiny, like new, often arousing intense debates. Sharing with the public what goes on inside restoration labs is healthy and central to preserving interest in our shared cultural heritage. Making this a public experience ensures that art conservation will always be carried out with a clear scientific approach.

For these reasons our team has recently decided to open our studio, where we carry out most of our work, precisely because we are convinced that sharing our marvelous work is almost as exciting as performing it.

Valeria Merlini and Daniela Storti
Owners and Head Conservators
 Merlini Storti Art Restoration and Conservation, Rome <https://www.msrestauri.com/>



(left) Daniela Storti and (right) Valeria Merlini, owners and head conservators of Merlini Storti Art Restoration and Conservation, Rome. Photographer Stefano Martinelli. Image courtesy of Merlini Storti.

By Scott Haskins

The *Apollo* article, "Should paintings be conserved in public?" made some good points; as Ian McClure mentioned, what is actually gained other than a performance curiosity?

General interest, seeing the conservation lab equipment, giving art conservators a chance to interact with the public (risky perhaps?) are all good, but working on well-known works of art in public gives people a feeling that they have made a "special sighting," perhaps something worth posting on social media. It gives them something to tell their friends and family. Does the museum want to stoke the fire of visitors story-telling about their day at the museum? Promotion of a museum and its purposes is not a bad thing, and social media can help fan that fire. So, give the public something interesting or even famous to "discover." Add to that some calculated drama and special stories, and the awareness can help fundraise or get new members.

I enjoyed 15 minutes of peering through a window at the Natural History Museum of Utah display lab for the conservation of a T-Rex skull last year. It was interesting to hear the visitor comments... all good. Perhaps the quality of the item being worked on helps to hold people at the window. I told a bunch of people what I saw and enthusiastically recommended to my family in the area to put this museum visit on their to-do list.

The two purposes of collection items being conserved in public, I think, are the opportunity to tell stories and, of course, to educate... but that's all about telling stories again. Stories are what hold people to a blog post. Interesting stories help people watch a video through to the end. Stories are what captivate imagination. Interesting stories get retold. I think that is what the museum needs to do with art conservators on display.

Just setting the art conservators to work behind glass on any old thing, I'm guessing, will not have much impact. But if the chance for the public to get a special behind-the-scenes look is enhanced with videos, photos, comparisons, or scientific data on display, there will be much more to vary the experience for visitors. Is the presented information and display leading or introducing the visitor to somewhere else to go in the collection—another display perhaps, to view more rare and special objects?

Is this kind of display sort of like the zoo? How long can you watch a lion sleep? Art conservation, as it was pointed out, can be a slow, boring process. But if the museum has fun with it, this type of public awareness can be kind of a grass roots approach to PR.

Scott Haskins
Owner, Fine Art Conservation Laboratories
Fine Art Conservator, Consultant, Mentor, Author
<http://www.fineartconservationlab.com/>



NOTICE OF EDITS AND CORRECTIONS

NiC Issue 70, February 2019, p 20: The caption for the image on this page should read: Participants discussing cleaning tests, CAPS Argentina 2018. Photo Stephanie Auffret. © 2018 J. Paul Getty Trust

NiC Issue 70, February 2019, p 26: David Cottier-Angeli is from Switzerland not France.

Find any needed edits or corrections? Send them to News in Conservation editor, Sharra Grow: news@iiconservation.org

ANNOUNCEMENTS

CALLS FOR PAPERS

2019 Icon Ceramics and Glass Group and ICOM-CC Glass and Ceramics joint meeting
5-7 September 2019
British Museum, London
Extended Call for posters: 22 April 2019
Send submissions to: lfair@winterthur.org For more information visit [here](#).

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](#).

CIC27: Twenty-seventh Color and Imaging Conference: Color Science and Engineering Systems, Technologies and Applications
21-25 October 2019
Paris, France
Paper and poster submission deadline: 7 April 2019
For more information visit: http://www.imaging.org/site/IST/Conferences/Color_and_Imaging/CIC27_2019_/IST/Conferences/CIC/CIC_Home.aspx?hkey=0fb3eb64-061f-4609-8d3c-7b8e6c0c4b90

Cultural Heritage Science Symposium
27 October-1 November 2019
Okinawa, Japan
Deadline for abstract submissions: 13 June 2019
For more information on submissions: <http://www.ceramic.or.jp/pacrim13/callforpapers.html>

Eastern Analytical Symposium & Exposition
18-20 November
Plainsboro, New Jersey, USA
Oral abstracts due 1 May 2019
Poster abstracts due 1 September 2019
For more information visit: www.eas.org/asubmit

'Tales of the Unexpected' in Conservation
British Association of Paintings Conservator-Restorers (BAPCR) Conference 2020
31 January 2020
The Wallace Collection, London, UK
Deadline for abstract submissions: 1 May 2019
For more information contact: BAPCR secretary Gemma Collins bapcrsecretary@gmail.com

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

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>

Panza Collection Initiative Symposium
9-10 April 2019
Solomon R. Guggenheim Museum, New York City, USA
For more information visit [here](#), and to register visit [here](#).

International Student Symposium on Conservation and Restoration
9-10 April 2019
Istanbul University, Istanbul, Turkey
For more information and to submit abstracts write to: korek1453@gmail.com or elifnazucer@gmail.com

Icon Historic Interiors Group Conference: From Pre-Raphaelites to Arts & Crafts
12 April 2019
McCrum Lecture Theatre, Corpus Christi College, Cambridge, UK
Purchase tickets [here](#).

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
BAPCR 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](#).**SFMOMA Artist Initiative Symposium on Reprinting Color Photographs as a Preservation Strategy**

10 May 2019

SFMOMA, San Francisco, USA

Tickets are available at: www.sfmoma.org**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>**30th Anniversary Conference of the Latvian Society of Restorers**

16-17 May 2019

Latvia

For more information visit [here](#).**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>**The Society for the Preservation of Natural History Collections (SPNHC) Annual Meeting 2019**

25-31 May 2019

The Field Museum, Chicago, USA

For more details, visit the web page at: <https://www.spnhcchicago2019.com/>**11th Qualitative and Quantitative Methods in Libraries International Conference (QQL2019)**

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.ciuhct.org/registration/>**45th Annual CAC Conference and Workshop**

28 May – 1 June 2019

Halifax, Nova Scotia, Canada

Further questions can be directed here: conference@cac-accr.ca**The Plastics Heritage Congress 2019: History, Limits and Possibilities**

29-31 May 2019

Lisbon, Portugal

For more information visit: <http://ciuhct.org/plasticsheritage2019/>**67th Annual American Society of Mass Spectrometry (ASMS) Art, Archaeology and Paleontology Session (2:30pm Monday)**

2-6 June 2019

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 (Hosted by Canadian Conservation Institute and Parks Canada)
For more information visit [here](#), 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
More information here: <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/>

Fifth Papyrus Curatorial and Conservation Meeting
20-21 June 2019
Dublin, Ireland
For submission guidelines and more information visit [here](#), and contact: western@cbl.ie

SARBICA International Symposium 2019
Rethinking Archives: Reframing Boundaries, Imagining Possibilities
24-28 June 2019
Singapore
More information: <http://www.sarbicasymposium2019.net/>

The Archives and Records Association UK & Ireland Conference 2019
28-30 August 2019
Leeds, England
Contact conference@archives.org.uk for assistance

CIPA International Symposium
International Committee of Architectural Photogrammetry
1-5 September 2019
Ávila, Spain
For more information visit: <https://www.cipa2019.org/>

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 Conference
2-4 September 2019
Stirling, Scotland
For more information go [here](#) and visit [here](#).

Metal 2019
2-6 September 2019
ICOM-CC Metals Working Group and Haute Ecole Arc Conservation-restauration, Neuchâtel, Switzerland
For more information visit: <https://metal2019.org/conference/hosting/>

25th Annual Meeting of the European Association of Archaeologists (EAA): Beyond Paradigms
4-7 September 2019
Bern, Switzerland
For more information visit: <https://www.e-a-a.org/eea2019>

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 6th ETICCH International Conference—The Cultural Object: From Investigation to Restoration
11-13 September 2019
Sibiu, Romania
For more information visit: <http://www.muzeulastra.ro/conservare-restaurare/cep-cor-g/activitatea-cep-cor.html>

HTM Symposium 2019
Craftsmen and Metalworking in Medieval Cities: 35 Years Later
12-13 September 2019
Paris, France
For more information visit: https://www.iiconservation.org/sites/default/files/news/attachments/9352-appel_call_for_papers_htm2019_fr_en.pdf and contact: lisesa-ussus@gmail.com

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>

NIR 2019 Conference: Museums, Archaeology and Heritage Science Session

15-20 September 2019

Gold Coast, Australia

For more information visit: <http://nir2019.com/>**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>**In Focus: Light!****German Association of Conservator-Restorers (VDR) Preventive Conservation Working Group**

26-28 September 2019

Goethe-Nationalmuseum, Weimar, Germany

For more information visit [here](#), and send submissions to: praeventive-konservierung@restauatoren.de**CCAAA 2019 Joint Technical Symposium**

3-5 October 2019

Netherlands Institute for Sound and Vision, Hilversum, NL

For more information visit: <http://jts2019.com/> Please contact: program@jts2019.com with any questions**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**NZCCM 2019 Annual Conference—Modern and Contemporary Materials: Research, Treatment and Practice**

23-25 October 2019

Christchurch Art Gallery Te Puna O Waiwhetū, NZ

For more information contact: Conference.nzccm@gmail.com**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**CRUA 2019—Conservation and restoration in underwater archaeology: experiences, methods and new discoveries**

24-26 October 2019

International Centre for Underwater Archaeology, Zadar, Croatia

For more information visit: <http://crua2019.icua.hr/>**Archaeological Heritage and World Heritage Sites: Towards Sustainable Management of Landscapes**

3-6 December 2019

Arica, Chile

For more information visit: <http://icahm.icomos.org/2019-icahm-annualmeeting-chile/>**8th CMA4CH Meeting: measurements, diagnostics, and statistics in environment and cultural heritage fields**

24-26 May 2020

La Sapienza University, Rome, Italy

For more information go to: <http://www.cma4ch.org/>**The 12th Baltic States Triennial Conservators' Meeting: Research.Dilemmas.Solution.**

27-30 May 2020

National Museum Palace of the Grand Dukes of Lithuania, Vilnius

For more details, visit the website: <http://conservation2020vilnius.ldm.lt/>**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****Building Conservation Masterclasses: Coatings and Consolidants for Masonry (B3D08211)**

1-3 April 2019

West Dean College, Chichester, England

For more information go [here](#).**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](#).**Course on Karibari Board Making**

8-12 April 2019

Yverdon-les-Bains, Switzerland

For more information go to: <https://www.atelierpourlepapier.ch/>**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**Dust and dirt: Strategies for prevention and management**

West Dean College of Arts and Conservation

23 April 2019

The British Library, London, UK

For further information and booking, click [here](#).

Building Conservation Masterclasses: Conservation and Repair of Timber (B3D08212)
29 April-2 May 2019
West Dean College, Chichester, England
For more information go [here](#).

Linked Conservation Data Project: Webinar
3 May 2019
Webinar, based in London, UK
Find more information and register here: <https://www.ligatus.org.uk/lcd/>

Preserving Historic Photographs
West Dean College of Arts and Conservation
9 May 2019
The British Library, London, UK
For further information and booking, see: www.westdean.org.uk

"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 [here](#).

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 [here](#).

Conservation of Glass Objects (IAP)
20-24 May 2019
Corning Museum of Glass, New York, USA
For more information visit [here](#).

Scroll Preservation and Housing Workshop
21-23 May 2019
Wiltshire, UK
For all the details visit: www.bookbindingworkshops.com

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 [here](#).

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 [here](#).

YHIP Summer School/Research Seminar on Historic Polymeric Materials (HIPOMS)
27-28 May 2019
FCT NOVA Campus, Caparica, Portugal
For more information visit [here](#).

Building Conservation Masterclasses: Conservation and Repair of Plasters and Renders (B3D08214)
28-13 May 2019
West Dean College, Chichester, England
For more information go [here](#).

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 [here](#).

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 [here](#). 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 [here](#).

Preventing pests by IPM
West Dean College of Arts and Conservation
6 June 2019
The British Library, London, UK
For further information and booking, see: www.westdean.org.uk

Linked Conservation Data Project: Workshop on Terminology
6,7 June 2019
Stanford University, California, USA
Find more information and register here: <https://www.ligatus.org.uk/lcd/>

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 [here](#).**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**Disaster response and salvage**

West Dean College of Arts and Conservation

19 June 2019

The British Library, London, UK

For further information and booking, see: www.westdean.org.uk**Pigs, Puddlers & Patterns: An Introduction to the History, Manufacture & Repair of Cast Iron**

National Heritage Ironwork Group

21 June 2019

Coalbrookdale Museum of Iron, Coalbrookdale, Telford, UK

To register and for more information visit: <https://nhig.org.uk/events/event/pigs-puddlers-patterns-an-introduction-to-the-history-manufacture-repair-of-cast-iron/>**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>**Conservation Assessment Workshop: Wooden Churches in Ukraine**

24 June-6 July 2019

Lviv, Ukraine

Registration deadline: 17 May 2019

For more information visit: <https://www.periodfurnitureconservation.com/workshop>**Architectural Photoreproductions: identification and Conservation (IAP)**

1-2 July 2019

The National Archives, Richmond, UK

For more information visit [here](#).**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 [here](#).**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**Understanding bookbindings**

West Dean College of Arts and Conservation

22 July 2019

The British Library, London, UK

For further information and booking,

see: www.westdean.org.uk**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 [here](#).**Environment: Effective monitoring and management**

West Dean College of Arts and Conservation

24 July 2019

The British Library, London, UK

For further information and booking, see: www.westdean.org.uk

**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: <https://www.iccrom.org/courses/jpc-2019-international-course-conservation-japanese-paper>

Linked Conservation Data Project: Workshop on modelling conservation data
12, 13 September 2019
University of the Arts London, UK
Find more information and register here: <https://www.ligatus.org.uk/lcd/>

**Preservation Assessment Survey Workshop
West Dean College of Arts and Conservation**
16 September 2019
The British Library, London, UK
For further information and booking, see: www.westdean.org.uk

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>

Collaborative Workshop—Material Immaterial: Photographs in the 21st Century
Yale University, New Haven, CT, USA
23-25 September 2019
For more information and registration visit: <https://learning.culturalheritage.org/p/material-immaterial>

Preserving Collections in the Age of Sustainability
30 September-11 October 2019
National Gallery of Victoria, Melbourne, Australia
Applications due 22 April 2019
For more information visit: <http://bit.ly/2dHxyCn>

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/>

Solvents and Paint Films: Practical Solutions
21-23 October 2019
By Gwendoline R. fife at SRAL Studios, Maastricht, NL
For information and registration: info@sral.nl and www.sral.nl

Linked Conservation Data Project: 2nd Network Webinar
8 November 2019
2nd Webinar, based in London, UK
Find more information and register here: <https://www.ligatus.org.uk/lcd/>



NEWS IN CONSERVATION

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