



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





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

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Cover image: Barbara Reeve (Council Member of IIC) and Julian Bickersteth (President of IIC) on a Cultural tour to a 200-year-old Hakka walled village. © The Leisure and Cultural Services Department (LCSD). Inside cover image: Mariana Di Giacomo examining specimens at the National Museum of Natural History, photo credit: Mariana Di Giacomo and the UD PSP.

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FROM THE PRESIDENT'S DESK

My last column referred to the role conservators can play in dealing with the aftermath of disasters, whether it is the destruction by fire of Shuri Castle in Japan and the National Museum of Brazil, the damage to Notre Dame Cathedral, Paris or the flooding damage in Venice and the effects of climate change.

I did not think I would be returning to the same theme in my very next column, this time directly connecting fire and climate change. However, being based in Australia, I have seen in the last couple of months at first hand the catastrophic fires resulting from Australia experiencing its hottest and driest year on record.

The facts are that, as of mid-January 2020, an area of some 18 million hectares has been burnt out this fire season; that is 2 ½ times the total land mass of Sri Lanka. At least 24 people have lost their lives, 1,700 homes have been destroyed and a staggering estimated 1 billion animals have been killed. Cultural heritage losses have been significant ranging from the direct loss of cultural landscapes, archaeological sites and museums (at least two local museums were completely destroyed) to the destruction of thousands of personal artefacts and documents. The nature of fire is, of course, that it is all consuming, that is, leaving little in its wake to be conserved. So where can we as conservators play our part?

Firstly, by awareness; the fires in Australia are indicative of a worldwide situation of the effects of climate change catching up with us sooner than many had envisaged. The international coverage of the fires reflects they are being seen as the canary in the coal mine. We had noted the rapid diminution of glaciers and rising sea levels impacting low-level Pacific islands, but we had felt the direct effects were still some years away. Our worst fears are now being realised, and the reality is we are not prepared to deal with the consequences. We need to be up to speed with the broader picture in order to play our part.

Secondly, through community support; our work as conservators brings us constantly into contact with communities, working with them to conserve the cultural heritage that is of value or of significance to them. We are therefore in a prime position to be able to support those communities in protecting that value and potentially supporting them in their loss. As part of this process we need to be conscious of the loss of a sense of security that is arising from the impact of climate change in a world that is becoming troublingly strange. I noted a comment recently on how Pacific Islanders are increasingly unable to interpret their local weather patterns.

And thirdly; we need to recalibrate our professional focus accepting that, while our advice up 'til now has been largely about adaptation to changing circumstances and mitigation of the effects of climate change, we also now need to be planning for disastrous events and dealing directly with disaster response.

Not a very positive note I'm afraid to enter into 2020, but I can report that these issues are front of mind for the IIC Council, as to how we can best support the profession in facing this new reality. To that end IIC will be playing a significant role in the "[Stemming the Tide: Global Strategies for Sustaining Cultural Heritage through Climate Change](#)" to be held at the Smithsonian, Washington DC in March 2020. I look forward to letting you know what comes from this.

With my best wishes,

Julian Bickersteth
IIC President



EDITOR'S SOUNDING BOARD

I'll let you in on a bit of exciting news... 2020 is the 70th anniversary of the IIC!

We will be celebrating all year long including, of course, a special issue of *News in Conservation* to be published at the end of the year. We have much history to reflect on and exciting developments ahead to look forward to, and we want you to join in on the celebration. We are now collecting IIC related stories, interviews, images, videos, projects, and anecdotes. These will be shared at this year's celebratory events, in the special 70th anniversary issue of *News in Conservation*, on the IIC website, and on our other community and social media platforms.



So, go through your personal archives, flip through your photo albums, jog your memories, and send what you find to us at news@iiconservation.org.

We look forward to celebrating and remembering IIC with you this year! #StoriesInConservation #70YearsOn

Sharra Grow
IIC Editor, *News in Conservation*



Heritage at Risk: A Dialogue on the Effects of Climate Change

Our latest Point of the Matter Dialogue is part of the Smithsonian American Art Museum's [Stemming the Tide Conference](#) on March 5 - 6 2020.

[Read full details](#)

Climate and Environmental Emergency

As part of our work to address the climate emergency, IIC has become an endorsing body for the Climate Heritage Network and is also planning its own programme.

[Find out more](#)

NEWS IN BRIEF

HIDDEN IN PLAIN SIGHT: A NEW DÜRER DISCOVERED

A new discovery has been made on the walls of St. Stephen's Cathedral in Vienna, Austria. High on the plastered porch walls of the bishop's portal (an area that now serves as the Cathedral's gift shop) hides a wall painting thought to, at least in part, have been done by the hands of Albrecht Dürer.

The image appears to be a triptych, depicting St. Catherine and St. Margaret flanking St. Leopold III, a patron saint of Austria.

Experts and specialists met in November 2019 and have determined that the underdrawing (the part of the painting most likely done by Dürer himself) was executed around 1505. However, there is no known recorded mention of Dürer ever visiting Vienna, and he only created one other wall painting, a large mural done in Nuremberg (1521), sadly destroyed during WWII.

Dürer specialist, Erwin Pokorny, when questioned by the *Art Newspaper*, stated that he first assumed the underdrawing was done by Dürer's assistants, but after close examination he believes "none of Dürer's assistants or followers were able to reach the quality of the underdrawing's virtuous brushstrokes" and therefore believes that "the question is not whether but when Dürer was in Vienna."

St. Stephen's has now planned a cleaning and examination campaign of the mysterious wall painting. Further information gained through the scheduled treatment and analysis will be published later this year in the Austrian art conservation journal, *Österreichische Zeitschrift für Kunst und Denkmalpflege*.

INTERNATIONALLY RECOGNIZED GARMAN ART CONSERVATION DEPARTMENT AWARDED GRANT THROUGH NATIONAL ENDOWMENT FOR THE HUMANITIES

Congressman Brian Higgins announced Buffalo State's Patricia H. and Richard E. Garman Art Conservation Department will receive a \$350,000 grant from the [National Endowment for the Humanities](#) for preservation education and training. The three-year grant extends from 2020-22.

[The Garman Art Conservation Department](#) will use the grant to support students studying the conservation of art and cultural heritage in the prestigious graduate program. The SUNY Research Foundation at Buffalo State College accepted the award on behalf of the department.

Higgins, Class of '85, said, "This federal award recognizes nationally the quality of Buffalo State College's program and the ability of the Garman Art Conservation Department to produce the next generation of experts in the fields of historic preservation."

"Our art conservation department has had the incredible fortune of receiving 13 NEH grants over the past three decades in which graduate student fellowship support was either the sole or main purpose of the grant," Buffalo State President Katherine Conway-Turner said. "The fact that the department was awarded the full amount that it requested this year



St. Stephen's Cathedral, Vienna. Photographer Lezlie Neo. 2015. Image licensed under [CC BY-NC-ND 2.0](#). Original image location [here](#).



speaks volumes about the caliber of the faculty, the program, and its graduates. This grant is welcome news as the department kicks off its 50th year celebration this year.”

NEH Chairman Jon Parrish Peede noted NEH grants are highly competitive and involve a rigorous peer-review process to ensure the projects represent the highest level of humanities quality and public engagement.

“The education of conservators is an essential component of all preservation efforts, and the Garman Art Conservation Department is fully committed to this goal,” said Patrick Ravines, associate professor and art conservation program director. “Our mission is and always has been to educate future generations of conservators to carry on with the noble goal of preserving the wide range of objects that comprise the nation’s cultural heritage, historical documents, works of art and craft, decorative collections, functional historical objects, and archaeological materials, and to continue to provide access to these collections.”

Ravines expressed his gratitude to the NEH for awarding the grant.

“The NEH support for graduate student fellowships is necessary in order to recruit the exceptional students who go on to thrive in careers at institutions such as the Library of Congress, the Metropolitan Museum of Art, the Smithsonian Institute museums, the National Gallery of Art, and the Getty Conservation Center,” he said, noting the work they perform is greatly needed.

As the program celebrates its 50th anniversary this year, it boasts 460 alumni in the field. That number, Ravines pointed out, pales in comparison to the millions of historic and artistic works that require attention.

“There are always more objects that require conservation treatment than there are professional conservators,” Ravines said. “There is a critical and constant need for graduate conservation education so more conservators can join the field and continue this important work.”

The NEH is announcing all new grant offers on its [website](#).

Find the original story [HERE](#).



A group of Buffalo art conservation students examining a painting during a recent Art Conservation Clinic. Photograph by Bruce Fox. Image courtesy of Buffalo State University.



US PRESIDENT'S THREATS AGAINST IRANIAN CULTURAL HERITAGE

Too often disaster and crises in cultural heritage are connected to issues rooted in war. Earlier last summer, US presidential advisors urged Donald Trump to authorize the assassination of Iranian General, Qassem Soleimani if Iranian aggression persisted. However, according to reports post-meeting, Trump stated that such a hit would only be “on the table if they hit Americans.”

On December 27 Iranian proxies launched an attack which killed a US contractor and wounded four US service members. The US retaliated two days later with airstrikes on weapons depots linked to Kataeb Heboallah, causing protesters to storm the US Embassy in Baghdad. It was then, on January 3, that General Soleimani was targeted and killed by US armed forces. The following day Trump tweeted a threat, saying, should Iran chose to retaliate this latest attack, “we have targeted 52 Iranian sites ... some at a very high level and important to Iran and the Iranian culture, and those targets, and Iran itself, will be hit very fast and very hard.”



Top image: Sheikh Lotfollah Mosque. Photographer Rikard Fröberg. 2014. Licensed under [CC BY 2.0](#). Original image located [here](#). **Bottom image:** Persepolis. Photographer Rikard Fröberg. 2015. Licensed under [CC BY 2.0](#). Original image located [here](#).

It is no secret that such actions, under several well-established international laws (including the 1949 Geneva Conventions, the 1965 White House conference for a “World Heritage Trust”, and the more recent 2017 United Nations Security Council resolution—all of which the USA has been a part of), would be considered war crimes.

Despite other US officials' attempts to smooth out the president's actions and words, Trump continued his threatening messages, commenting to reporters, "They're allowed to kill our people, they're allowed to torture and maim our people, they're allowed to use roadside bombs and blow up our people—and we're not allowed to touch their cultural site? It doesn't work that way." In the immediate global backlash against Trump's rash comments, Defense Secretary Mark Esper tried to backpedal stating, "We will follow the laws of armed conflict."

Trump's comments have unified Iranians, who condemn these threats, and Iran's foreign minister even tweeted in response, comparing the US President to the Islamic State group, which has already destroyed many important Syrian cultural heritage sites.

Iran boasts over 20 UNESCO World Heritage sites. Including the Sheikh Lotfollah Mosque and Persepolis, pictured on the left.

TOURISTS DAMAGE AND VANDALIZE UNESCO WORLD HERITAGE SITE MACHU PICCHU

Just before 6am on Sunday, January 12, six tourists were discovered trespassing on Machu Picchu, Peru. The trespassers, who were caught by park staff members, had illegally entered the site on Saturday night and allegedly caused one of the stones from the Temple of the Sun to fall 20 feet to the ground. It is believed that the trespassers may also have defecated on the sacred Inca site grounds.

The trespassers, four men and two women, are from Argentina, Chile, Brazil, and France. Five were immediately deported to Bolivia by Peruvian authorities, and the sixth was arrested and held for questioning after admitting he played a lead role in the crime. Peru's Ministry of Culture has condemned the trespassers' actions and called for all visitors to Peru's archaeological sites to respect and protect their heritage.

Machu Picchu, a UNESCO World Heritage site, is remotely located 8,000 feet above sea level in the Andes. Constructed in the 15th century, this Inca site was once a key religious and political center for the ancient civilization and still contains hundreds of built structures of fine stonework. The site has become an iconic symbol of Peru and of archeological heritage worldwide and hosts over one million visitors each year, which has raised concerns for many archaeologists and Peruvian officials, concerns that can only be growing after this latest case of vandalism.



"The magnificent City in the Clouds." Machu Picchu, Peru. 2016. Photograph by R.R. Oxborrow, CDR, USN (Ret)



INTERNATIONAL ACTIVITIES
IN THE PRESERVATION STUDIES
DOCTORAL PROGRAM AT THE
UNIVERSITY OF DELAWARE

By Joyce Hill Stoner



Mariana Di Giacomo examining specimens at the National Museum of Natural History, photo credit: Mariana Di Giacomo and the UD PSP.

The two most recent graduates of the University of Delaware's Preservation Studies Doctoral Program (PSP) hailed from Portugal and Uruguay, and other current students are from Iran and China, working alongside students from the US. Recent topics have ranged from the preservation of fossil bones to the change of paint media from egg to oil in the Quattrocento or from examining the significance of historic architecture and intangible cultural heritage of the Bapai Yao in China to identifying the authorship of ancient Greek ceramics through technology.

Dr. Maria João Petisca, from Portugal, and Dr. Mariana Di Giacomo, from Uruguay, both successfully defended their dissertations in 2019. João examined and analyzed lacquerware furniture manufactured in Canton, studying history, trade routes, materials, and techniques. Mariana studied methods of fossil preparation and the need to change the hiring and training practices for professional preparators as vital decision-makers at the core of a successful paleontology community.

João Petisca completed her BA in conservation and restoration at the Instituto Politécnico de Tomar in 1997 and her degree (or *licenciatura*) in conservation and restoration, also from the Instituto, in 2001. In 2009 she finished her MA in decorative art at the Portuguese Catholic University; her thesis was on export Chinese lacquer screens from the 18th and 19th centuries. She participated in the *Urushi 2009-International Course on Conservation of Japanese Lacquer*, held in Japan and co-organized by ICCROM and the National Research Institute for Cultural Properties, and held two different fellowships in Lisbon on lacquer and cultural heritage and next treated Chinese lacquer panels from the Elms mansion, Newport, Rhode Island (USA). João has been working with Chinese export lacquer for over 15 years and says that her curiosity about it has never stopped growing. She continues to want to know more about the objects, how they were made, and their circulation between China and other countries. As a conservator, she realized that Chinese export lacquer tends to be somewhat neglected and overlooked when defining conservation priorities. From her professional work experience, she believes that the less the public knows about art objects, the less they will care for them, and writes

“Studying them, and most



Top image: João Petisca at work on a lacquer table at Winterthur Museum; photo credit, Stephanie Auffret and the University of Delaware Preservation Studies Doctoral Program. **Bottom image:** João Petisca photographing a set of lacquered nesting tables during a sampling campaign at the Peabody Essex Museum. Photograph by Stephanie Auffret. (Permission to reproduce granted by Karina Corrigan, Peabody Essex, 25 Nov. 2019)



Mariana Di Giacomo examining the skull of a *Tyrannosaurus rex* for a condition report. Peabody Museum, Yale University. Photo credit: Manuel Pérez

importantly sharing that knowledge and calling attention to the pieces, is key for preservation efforts.”

At the University of Delaware, João combined documentary research and analytical methods in order to understand Chinese black and gold lacquer production from the Guangzhou region, made for the export market between 1700 and 1850. She presented a poster entitled "Lacquered Furniture in an Americana Collection" at the 2014 IIC Congress in Hong Kong. With the support of the Phillips Library/Peabody Essex Museum, João was a Frances E. Malamy Fellow between August and October 2016 and had access to the extensive manuscript collection in Salem, Massachusetts (USA). Shipping records were the most important part of her research since these included precious information about merchants, trade, and cargo that circulated between Salem and Guangzhou beginning in 1786 when the ship *Grand Turk* made the first round trip between the two port cities. Grants allowed her to visit the Royal Brighton Pavilion to look at a specific dressing table, one of the rarest forms of Chinese export lacquered furniture, and to study objects in other collections and carry out library research. She visited China and spent a month between Guangzhou, Macao, and Hong Kong.

João will next be working as a furniture and lacquer conservator both for private clients as well as for different Portuguese cultural institutions.

Mariana Di Giacomo earned bachelor's and master's degrees in paleontology in Uruguay, trained in fossil preparation, and became the manager of a collection. She entered the Delaware doctoral program in 2014 and carried out two fellowships at the Smithsonian National Museum of Natural History. One of her projects involved surveying more than 300,000 microscope slides of specimens from all departments in the museum—ranging from plants to reptiles—to identify which types of mounting materials formerly used to preserve the specimens are stable and which are deteriorating.

Mariana's dissertation studied the physical consequences of mechanical, acid, and laser methods of fossil preparation by using SEM, XRD, XRF, and ToF-SIMS to examine treated samples. She emphasized the importance of avoiding the use of cleaning methods that might hinder future analytical methods. For example, certain cleaning methods are known to interfere with DNA research.

Mariana noted that in 2011, a document called "Defining the Professional Vertebrate Fossil Preparator: Essential Competencies" was created by experienced professionals with hope of changing how fossil preparators are characterized. Her dissertation emphasizes the importance of collaboration between researchers during examination of fossil samples to bridge the gap between fossil preparation and the science of paleontology, as the preparator's perspective and understanding of the fossil may change the interpretations made by the paleontologist. She also notes that "Knowledge of conservation principles and collaborations with conservators can provide not only better materials used in mounting or as adhesives and consolidants, but the partnerships formed can also help ensure better monitoring of collections, and more effective measures for mitigation of issues and prevention of emergencies."

Dr. Mariana Di Giacomo was hired in the fall of 2019 as the new natural history conservator at Yale University's Peabody Museum and was quoted in a December 2, 2019 [Yale News story](#) regarding the stability of *The Age of Reptiles*, Rudolph F. Zallinger's iconic mural depicting dinosaur and other reptile species which lived over a span of 362 million years, in advance of the Museum's upcoming renovation.

Reyhane Mirabootalebi was born in Tehran, Iran and earned her MA degree in cultural materials conservation from the University of Melbourne in 2011; she is a dual citizen of Iran and Australia. She has been working as an objects and textiles conservator since 2010 in cultural institutions including the Conservation Consultancy Services for the University of Melbourne, the National Museum of Australia, the Heritage Conservation Center in Singapore, and the National Museum of Kabul. Reyhane was a consulting conservator in the [Partnership Project](#), administered by the Oriental Institute of the University of Chicago at the National Museum of Afghanistan in Kabul. There she worked on the archaeological and indigenous collections of the

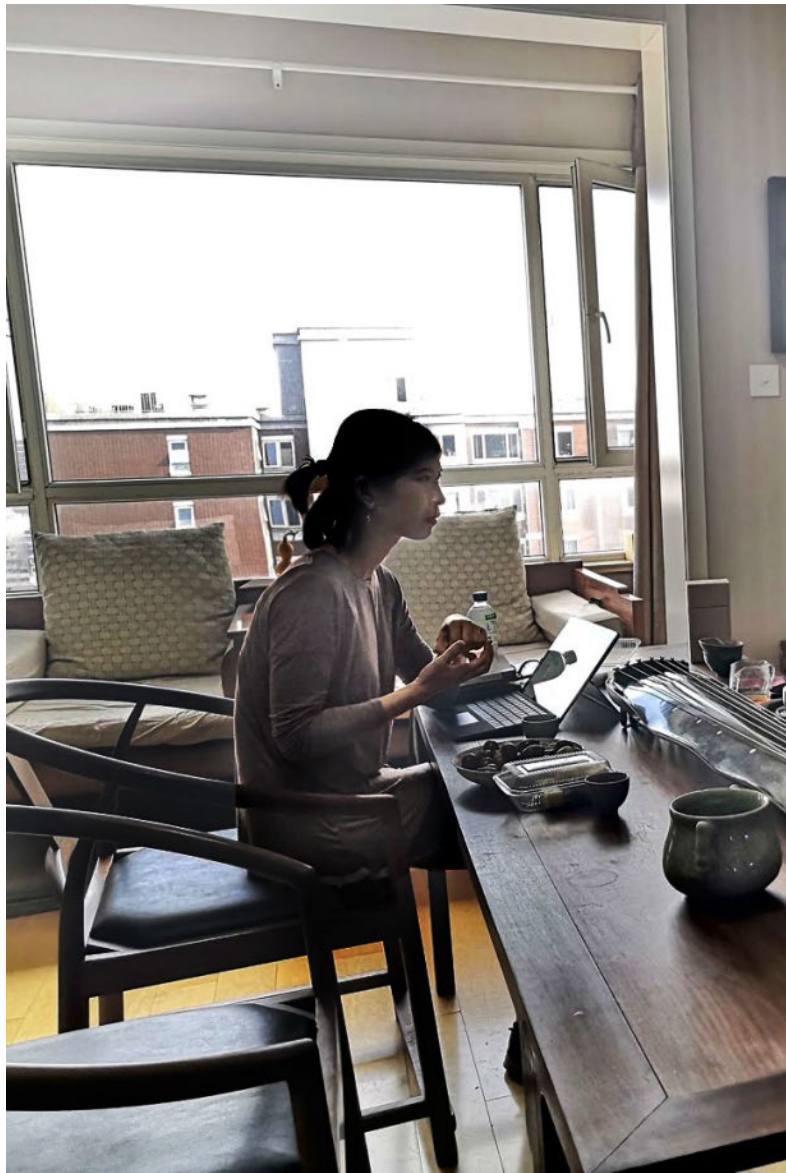


National Museum, which had been severely affected by looting and destruction due to intensive conflicts in the country over the last four decades. The main focus of her work at the National Museum was on the training of the Afghan conservators in all aspects of care, conservation treatment, and preservation of the collections. She is currently studying women's art during war-torn situations. Her focus on northern Iran and Iraq is also in line with the University of Delaware's ongoing ten-year cooperation with the Iraqi Institute for the Conservation of Antiquities and Heritage (IICAH).

Reyhane's dissertation topic is *Traditional Kurdish Textiles: Cultural Interweaving and Unraveling*. She is investigating changes in creation, production, design, material choice, and function. Factors such as loss of human lives, relocation, destruction of or limited access to habitats, and economic instability are being considered in the context of potential maintenance, redevelopment, or regeneration of traditional practices. For centuries, the Kurdish people made and enjoyed objects that helped support their nomadic tribal lifestyle. The most beautiful of these are the colorful textiles woven by Kurdish women from the wool of domestic animals such as goats and sheep that their families tended as they roamed through what are now the modern states of Syria, Turkey, Iraq, and Iran. Today, however, the weaving of Kurdish tribal textiles is considered a dying art. Reyhane has traveled to the Kurdish regions of Iraq and Iran to interview, photograph, and videotape members of the community who are still weaving textiles in the traditional manner.

Left image: Reyhane examining a Kurdish Jajim from Iraqi Kurdistan. Photo credit: University of Delaware PSP. **Right image:** Reyhane with a Senne gelim weaver in Naysar, Sanandaj, Iranian Kurdistan, taken by Saadat Aslani in January 2019; photo credit to Reyhane Mirabootalebi and the UD PSP.





Top left: Ying Xu in front of the Yao Museum; Photo credit: Ying Xu and the University of Delaware PSP. Top Right: Aidi Bao interviewing a Guqin instrument maker. Photo credit: Aidi Bao and University of Delaware Preservation Studies Doctoral Program. Bottom left: From left to right: Art techniques professor Brian Baade, Reyhane Mirabootalebi, Aidi Bao, Lorelei Baade, Kristin deGhetaldi (UD PSP doctoral degree 2016), Catherine Matsen (committee member for João), João Petisca (UD PSP doctoral degree 2019), and Mariana Di Giacomo (UD PSP doctoral degree 2019). Photograph by Joyce Hill Stoner.



Two current UD doctoral students are from China: Ying Xu and Aidi Bao. **Ying Xu** is studying Bapai Yao, a minority region in South China, and the complex role government-led market-based preservation plays in contemporary Chinese society as a strategy for preserving cultural heritage and stimulating economic development in an ethnic minority region.

Aidi Bao is carrying out technical and historical studies on the Guqin (a wooden stringed musical instrument coated with lacquer-based finishes) and the important role the crackle plays in the timbre of the instrument.

The research carried out by our international students has broadened the learning experience of our undergraduate and master's-level art conservation students, and all have enjoyed learning about each other's cultures. We had a Thanksgiving dinner in Delaware where each brought one of her national dishes.

For more information about the University of Delaware Preservation Studies Doctoral Program, visit: <https://www.artcons.udel.edu/doctorate/about-the-doctoral-program> or contact Dr. Joyce Hill Stoner at: jhstoner@udel.edu



Joyce Hill Stoner, PhD, studied conservation and art history at the NYU IFA, has taught paintings conservation for the Winterthur/UD Program in Art Conservation for 43 years, and founded and directs the UD doctoral program in preservation studies.

¡BIENVENIDOS! WELCOMING THE UNIVERSITY OF THE IIC COMMUNITY THROUGH THE OPPORTUNITIES FUND

By Silvia E. Ramírez Paseiro, with introduction by Sharra Grow

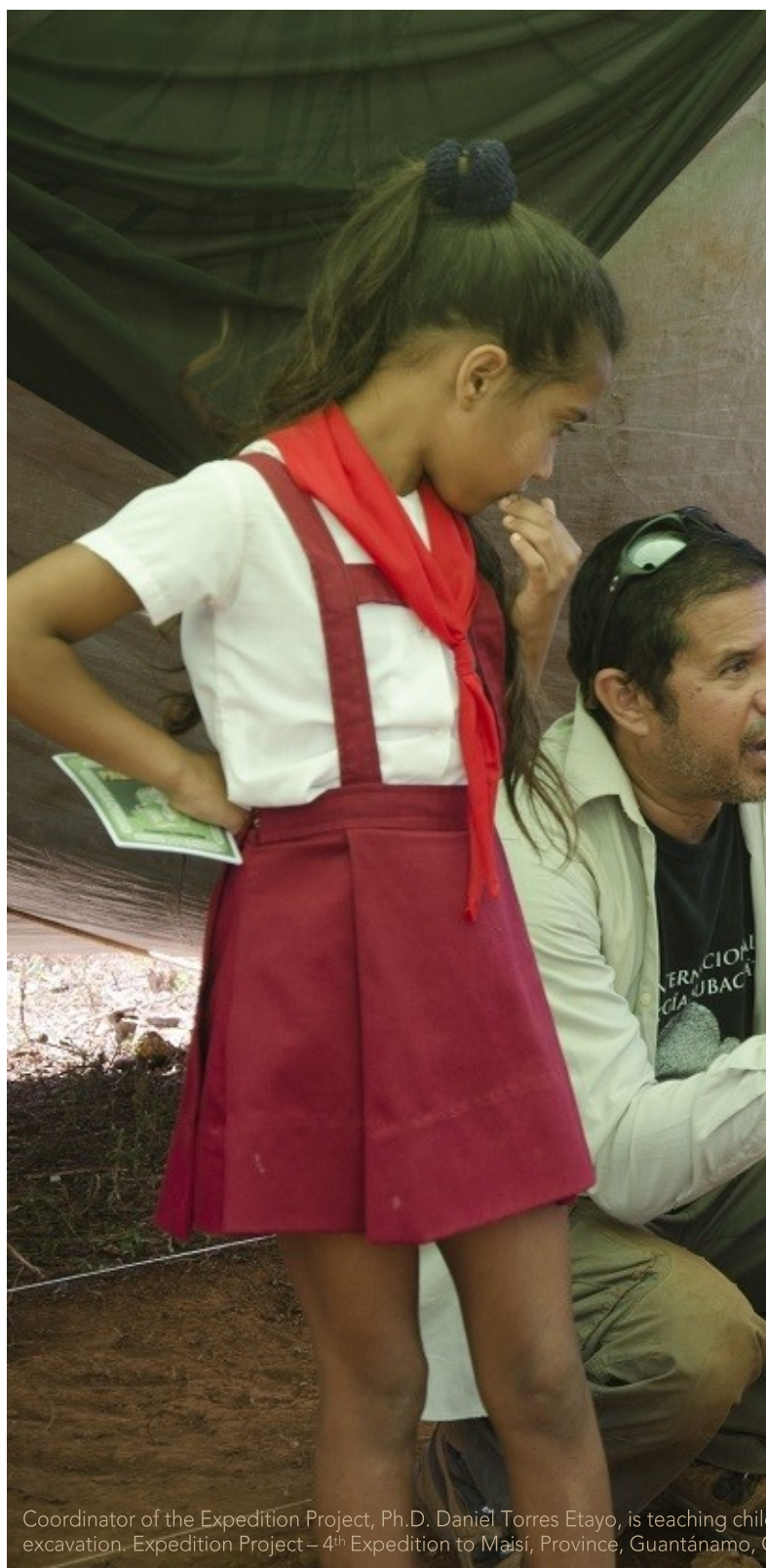
The world's heritage is at risk as never before due to factors such as climate change, natural disasters, national conflict, and of course the intense competition for a meaningful share of funds. Preserving the multi-layered contexts, stories, and techniques of artistic and heritage objects ensures the 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 supporting conservators and institutions all over the world.

The IIC Opportunities Fund was established in 2010 to offer support for a short period to institutions who cannot easily afford the annual membership fees. Formerly known as the Professional Development Fund, when it only assisted individuals through the generosity of members' donations, it now provides support for whole institutions.

IIC has recently been able to offer support through the Opportunities Fund to The University of Arts of Cuba. This institution already has a rich and established history, and we are thrilled to welcome them into the IIC community, introducing them with a few questions.

Q: How does the University of Arts of Cuba (ISA) and the Faculty of Arts in the Conservation of Cultural Heritage support the conservation community and promote the preservation of cultural heritage?

A: The University of Arts of Cuba (formerly *El Instituto Superior de Arte*) and its Faculty of Arts in the Conservation of Cultural Heritage approach the conservation of cultural heritage from an integrative and interdisciplinary perspective. We combine the experience of artists and specialists from diverse fields of the arts and sciences including the



Coordinator of the Expedition Project, Ph.D. Daniel Torres Etayo, is teaching children about the excavation. Expedition Project – 4th Expedition to Maisí, Province, Guantánamo, Cuba.

OF ARTS OF CUBA TO UNITIES FUND



social and humanistic, the natural, and material sciences, joining together more than 57 professionals from different disciplines.

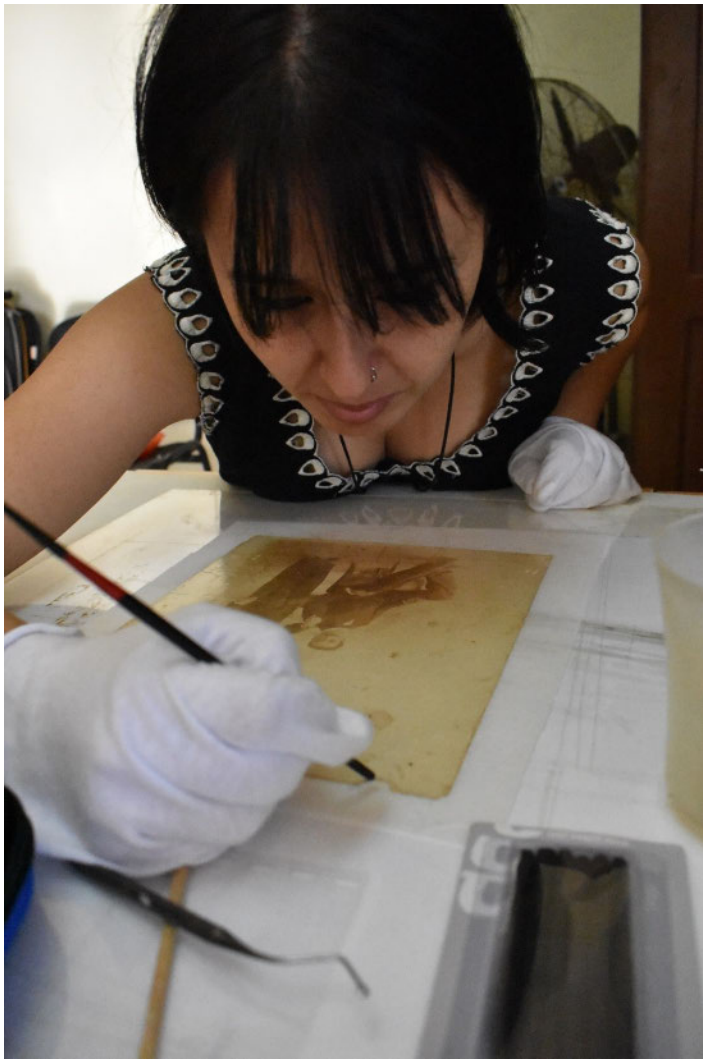
The mission of the Faculty of Arts in the Conservation of Cultural Heritage of the ISA is to develop an integral university education with continuous improvement and research in the fields related to the conservation of Cuban cultural heritage. This mission is based on our pedagogy of excellence, from a humanist and revolutionist understanding of art and culture, in correspondence with current scientific research, contemporary artistic practices, and social demands.

The Faculty of Arts in the Conservation of Cultural Heritage is the home office of:

- The conservation and restoration of moveable heritage; this is one of the specialties in our bachelor's degree of plastic arts (active through 2022). This specialty is where the advanced studies in the conservation of cultural heritage in Cuba began. 188 conservator-restorers are working today in different locations in Cuba, having graduated with a bachelor's degree in this specialty.
- The bachelor's degree in the conservation of cultural heritage, which started in 2017, with four specialties; museology, the conservation and restoration of paints, the conservation and restoration of documents, photographs and textiles, and the conservation and restoration of sculpture and furniture.
- The master's degree program in the conservation of cultural heritage, which started in 2011, having at present four specialties; museology, the conservation and restoration of cultural objects, intangible heritage, and the management of documentary heritage. At present, over fifty specialists have obtained a master's degree through this program, while just as many will graduate between 2020 and 2022.



Workshop of sculpture. Course 2018–2019. Students of The Mayor in Arts of Cultural Heritage's Conservation at the workshops. Photographer: Professor Tamara Gisbert Galindo.



Top: Workshop on restoration of photography. Course 2018–2019. Students of The Mayor in Arts of Cultural Heritage's Conservation at the workshops. Photographer: Professor Tamara Gispert Galindo. Bottom: The opening of I Symposium of Conservation of the Cultural Heritage. XIX Scientific Conference of University of Arts of Cuba. February 2019. Photographer: Professor Nelson Uliver Cruz.

Since 2012, the Faculty of Arts in the Conservation of Cultural Heritage of the ISA has worked to further develop the cultural heritage conservation program. The research fields within this program include:

- History, theory, and critique in the fields of cultural heritage conservation and museology.
- Politics, legislation, and management of cultural heritage.
- Applied sciences and cultural heritage conservation. The application of scientific analysis in identifying the material composition of cultural objects and the examination of their condition.
- Exhibition design, packing, transportation, and storage of Cuban cultural objects and collections and the application of preventive conservation principles.
- Management of the Cuban archeological and documentary heritage.
- Research into cultural objects in museums and other Cuban cultural institutions, considering the material composition, the artist's/maker's techniques, and condition.
- Study and conservation of architectonic cultural heritage.
- The application of information and communication technologies to the conservation, interpretation, and presentation of cultural heritage.
- Evaluation of risks and vulnerabilities of cultural heritage in the context of climate change.
- Evaluation of museography projects.
- Management of museums and their collections, evaluating the impact of Cuban museums in the community, considering diverse strategies for the development of cultural projects within the museums as well as public studies.
- The popular traditional culture in Cuba: its present-day status, role, and defiance in contemporary society. Current status of local studies in Cuba, their main tendencies and contributions.
- Management and conservation of the cultural heritage collections located at the Cuban University of Arts.
- Professional university formation in the field of cultural heritage conservation in Cuba.

Within this program our faculty has executed approximately 60 research projects in different contexts around the country between 2018 and 2019; all made important contributions to the value and conservation of these cultural objects and to the management of Cuban museums (Some examples are in our Annual Report 2018).

The ISA Faculty of Arts in the Conservation of Cultural Heritage offers expert advice and services in conservation and restoration to different Cuban cultural institutions.

Q: How has the IIC Opportunities Fund helped the ISA to further these or other goals?

A: Institutional Membership with IIC allows our staff to contact and exchange information with colleagues worldwide through the IIC website's membership pages and social networking links. This membership also allows us to stay informed about technical advances in conservation and share our experience and activity in this field. The University of Arts of Cuba, particularly our Faculty, has website access to articles from all past IIC journals and papers and receives the IIC's scholarly and news publications, *Studies in Conservation* and *News in Conservation*.

In the future, We hope to be able to participate in the IIC’s biennial professional and student congresses.

Q: What can ISA offer the global IIC community? What does ISA hope to accomplish going forward?

A: The University of Arts of Cuba can offer the global IIC community our experience in the conservation of cultural heritage in geographical locations with humid tropical climates. We can also share the Cuban experience related to the theory and practice of cultural heritage conservation and to the professional formation in this field. In addition we can facilitate the participation of the IIC community in ISA events, furthering the interchange of experience and knowledge between the IIC community and our Cuban specialists.



Members of a project at the Cave La Patana. Expedition Project – 4th Expedition to Maisí, Province, Guantánamo, Cuba. April 2019. Photographer: Ph.D. Professor Daniel Torres Etayo.

The ISA hopes to be able to establish and develop relationships and to have academic and scientific interchange with the IIC and with different institutions represented within this organization, including the collaboration and exchange of information with colleagues around the world.



Silvia E. Ramírez Paseiro has a master’s degrees in science education (specializing in chemistry) from the Pedagogic University of Tula, Russia and the University of Havana, Cuba. Silvia is an associate professor for the University of Arts of Cuba and Dean of Faculty of Arts in the Conservation of Cultural Heritage. She is also currently a PhD candidate and a professor at the graduate and postgraduate level. Silvia is a presenter at national and international events and author of several publications and is a member of the ICOM Cuban National Committee.

Stemming the Tide

Global Strategies for Sustaining Cultural Heritage through Climate Change

Stemming the Tide: Global Strategies for Sustaining Cultural Heritage through Climate Change

March 5, 2020, 9 a.m.–5:30 p.m.

All-day symposium at the Smithsonian American Art Museum

March 6, 2020, 10 a.m.–3 p.m.

Breakout sessions at various Smithsonian units

[Register
Here](#)

Join the Smithsonian American Art Museum and the Smithsonian's National Collections Program for a [two-day conversation](#) that examines the impact of climate change on cultural heritage and communities worldwide, discuss the responsibilities of stewards of cultural heritage in fostering collaborative solutions, address urgent questions of equity and inclusion, and identify strategies that leverage cultural heritage for climate action. Learn more about how you can [join us in Washington, DC](#), for this two-day series on the intersection of cultural heritage and climate change.

The programme includes our latest [Point of the Matter Dialogue](#) in partnership with AIC, ICOMOS and the Smithsonian (see below).

Heritage at Risk: A Dialogue on the Effects of Climate Change

Friday 6th March 5:30 p.m.

Smithsonian American Art Museum, McEvoy Auditorium
part of the [Stemming the Tide](#) conference

[Click for more
information](#)

5 p.m. - Doors open for registered conference participants; general public admission begins at 5:15 p.m. Seating is limited and is available on a first-come, first-served basis.

Julian Bickersteth, president of the International Institute of Conservation of Historic and Artistic Works (IIC), will be moderating an engaging conversation with six specialists in the field of cultural heritage about global challenges relating to climate change and the increasing risks to heritage sites and collections. This event is also in collaboration with the American Institute for Conservation. This programme is free and open to the public.

UK PROFESSIONALS REFURBISHING OLDEST PORTION OF UDAIPUR'S ICONIC CITY PALACE MUSEUM: A FIRST FOR MUSEUMS IN INDIA

By Raju Mansukhani

Arms gallery at Saleh Khana coming alive with hi-tech conservation processes and traditional swordsmithing of Mewar, Rajasthan.

Saleh Khana is the oldest portion of The City Palace Museum in Udaipur. It was built in the 1560's by Maharana Udai Singh II, in whose name Udaipur, as a 'city of peace', was established.

Today, five centuries after the city's foundation was laid, Saleh Khana is witness to the coming together of world-class professionals and traditional ironsmiths as the arms and armoury gallery of The City Palace Museum gets a new lease on life in the twenty-first century.

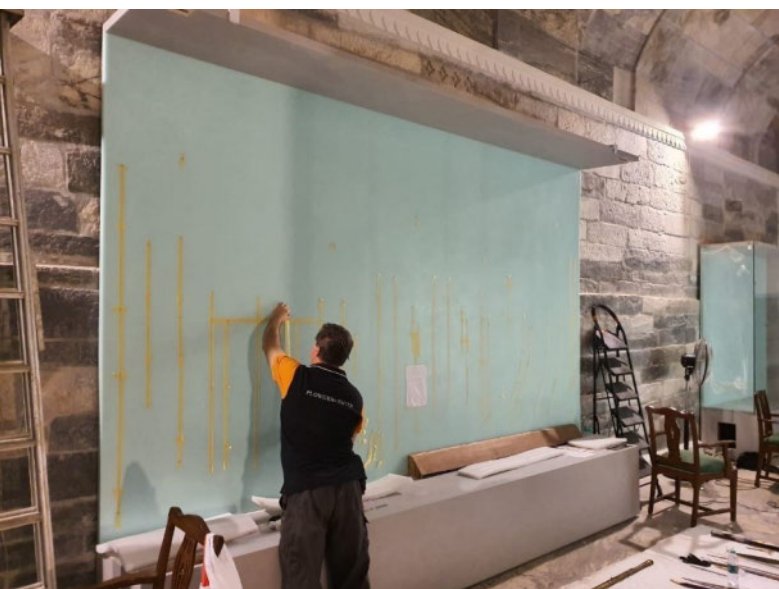
Mr. Howard Ricketts, armoury and photography expert from London, is the curator who is overseeing the thematic display of arms and armoury. The gallery will display various swords, daggers, guns, pistols, rifles, assegai spears, shields, maces and axes from different time periods and from different parts of the world.

The curatorial challenge is to take museum visitors on a journey through time, with the artefacts revealing stories of their origin, use and significance which are often lost to modern audiences.

Top left: Armoury objects featured in the new exhibition. **Top right:** Expert staff preparing swords for display. **Bottom left:** Mr Howard Ricketts at Saleh Khana. **Bottom right:** Mr Kevin Smith and Dr Vandana Singh at the conservation lab. All images courtesy of The Maharana of Mewar Charitable Foundation.







The first hall of the gallery is being dedicated to Maharana Pratap. He is the legendary warrior-King of Mewar who, in the 16th century CE, resisted the imperial might of the Mughal Empire.

The first phase of mounting and installation of the arms and armoury at Saleh Khana has been underway since September-October 2019.

The renowned UK firm, Plowden and Smith, have been commissioned to give the benefit of their global expertise to The City Palace Museum. In fact, it is probably the first time in India that a museum has resourced an international firm for mounting and installation of objects.

Mr Kevin Smith, heading the mounting and installation team, is managing director and head of exhibitions at Plowden and Smith, London.



He said, "Displaying a prized piece or collection takes both skill and flair, requiring an appreciation of the aesthetic and technical requirements of the object, and the ability to capture these precise needs in a discreet, functional design. We will ensure that all suitable treatment methods and processes are explored, that conservation ethics, best practice and health and safety is rigorously adhered to, and that excellent result is achieved in a cost-effective and timely manner."

"Restoration of arms and armoury or its display are not a one-time activity," explained Shriji Arvind Singh Mewar, the chairman and managing trustee of Maharana of Mewar Charitable Foundation.

"These are works in progress. What you restore today needs equal attention and care a couple of years down the line." Shriji has been working closely with Mr. Howard Ricketts over the last few years and facilitating the tasks undertaken by Plowden and Smith.



He acknowledges that conservation has not been given its due in museums across India, probably due to the scarcity of professionals who can do justice to such artefacts.

To fill this gap in both technology and personnel, the Foundation established its Conservation Lab in April 2018 at the Chota Darikhana within the Museum premises. The lab draws upon the expertise of the New Delhi-based Centre for Art Conservation & Research Experts (CARE).

Dr Vandana Singh, an experienced conservator and managing director of CARE, leads a team of three assistant conservators who have conserved and restored over 700 artefacts including swords, firearms and objects of warfare. Every process of their conservation has been documented and computerised for ease of access and reference.

To make the complex sound simple, Dr Vandana explained, "In our work, we have to use conservation grade materials besides following the standard norms of conservation which we have been practising for years. These

Top: Saleh Khana: Work underway in the oldest portion of The City Palace Museum. Centre: Armoury objects featured in the new exhibition. Bottom: Mr Howard Ricketts (centre) with Shriji Arvind Singh Mewar (left) at the Conservation Lab. All images courtesy of The Maharana of Mewar Charitable Foundation.

conservation grade materials are reversible. Our focus is to maintain the originality and integrity of the artefact we are conserving."

It is fascinating to note that Dr Vandana and team are engaging with traditional swordsmiths, gunsmiths and armoury experts to incorporate their techniques. "We are using the best nanomaterials, fine grade powders and adhesives. At the same time, the traditional tools and techniques of swordsmiths are also being utilized," she said, explaining how this unique synergy has been achieved at the conservation lab of The City Palace Museum, Udaipur.

For the lay visitor, the artefacts now being displayed at the Saleh Khana have been restored to their original finery. Visitors will marvel at the sharpness of the swords' edges, the designs of the body armours, and the glorious colours of scabbards.

As they stream out of the gallery, with many of them awe-struck by the spectacular displays, another glorious chapter in the history of Saleh Khana will have begun.

Special thanks to the Maharana of Mewar Charitable Foundation, Udaipur, The City Palace Museum, Polaris Media and IndiaGBNews for allowing NiC to republish this story. The original article can be found here: <http://indiagbnews.com/reviews-features/uk-professionals-refurbishing-oldest-portion-udaipurs-iconic-city-palace-museum-first-museums-india/>



Raju Mansukhani is a researcher-writer and corporate communications consultant, with a special interest in writing on history and heritage management. He has been associated with the Maharana of Mewar Charitable Foundation, Udaipur, for over two decades.

IIC 2020 ANNUAL GENERAL MEETING

By Graham Voce and Sarah Stannage

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

This year was the first time IIC was able to offer online voting for the election of members to Council, and both the AGM and AGM talk were livestreamed to IIC members through our new IIC Community platform. We were thrilled that so



many members were able to engage with the proceedings and have a say on the future direction of the organisation. The 2020 AGM was held on Monday 27th January at the Society of Antiquaries of London. This allows IIC the opportunity to work with one of the oldest heritage conservation organisations in the world, with roots going back to 1707.

At this AGM three Council members finished their terms in office: Lorenzo Appolonia, Barbara Reeve and Stavroula Golfomitsou. As well as being an ordinary member of Council, Lorenzo Appolonia was also Chair of the Local Organising Committee, which delivered the highly successful Turin Congress in 2018 as well as strengthening the relationship with the Regional Group in Italy through his presidency of the IGIIIC. Barbara Reeve has promoted the growth of IIC through the Membership Committee and

supported greater access to the Opportunities Fund as well as engaging new Fellows in IIC's purpose. Stavroula Golfomitsou has been a strong advocate for IIC Regional Groups and has helped to widen the representation of nationalities involved in IIC through our affiliated groups and partnerships, helping IIC to meet the evolving needs of the profession. All three members of Council will be very much missed.



We were delighted that Amber Kerr was elected to the role of Director of Communications, having been co-opted to the position in May 2019, and very pleased that Eleonora Nagy was elected to a second three-year term

Top: IIC President Julian Bickersteth speaking (with Officers seated behind him) at the AGM. Bottom: IIC Members present at the AGM, held at the Society of Antiquaries of London. Images courtesy of David Saunders.

as an Ordinary Member of Council, we also welcomed Lorinda Wong onto Council for the first time.

After the ordinary business of the AGM, we then moved onto the AGM Talk by Beatriz Haspo, "National Museum of Brazil Lives!" Beatriz presented her findings and recommendations from a recent research mission supported by IIC to the National Museum of Brazil to explore the ongoing efforts to salvage and conserve collections and artefacts damaged by the fire in September 2018. The damage and needs assessment was funded by the Prince Claus Fund Culture and Development programme, and co-sponsored by the Whiting Foundation.

The AGM + AGM Talk were livestreamed to an audience of over 200 members around the world. We received wonderful messages of support from our members in countries from Colombia to Spain. A special thanks should be given to Freya Hellier and Kate Smith for facilitating the livestreaming.

A recording of the AGM + AGM Talk will be available shortly on the [IIC Community platform](#).



Beatriz Haspo presenting the AGM Talk, "National Museum of Brazil Lives!". Image courtesy of David Saunders.

January 2020 Council Meeting

On the 27th and 28th January, IIC Council held its first meeting of 2020 at the same venue as the AGM. This two-day meeting enabled retiring members of Council to make their final contributions to Council. The second day allowed new members of Council to be introduced to the range of topics currently driving IIC, from climate change through to increasing our alignment with IIC Regional Groups and planning for the Congress in Edinburgh later in the year.



IIC Council Members meeting at the Society of Antiquaries of London following the AGM. Image courtesy of David Saunders.

The full set of minutes from the 2020 AGM will be published on the IIC Website and carried in the April issue of *News in Conservation*. The membership rates for 2020-21 will also be published in the April issue of *NiC*.

In the meantime, we look forward to your continuing participation and engagement in IIC over the coming year.

Sarah Stannage
IIC Executive Director

Graham Voce
IIC Executive Secretary

A SPECIAL FAREWELL

This year's AGM had a sad angle to it in that Graham Voce, our longest serving staff member, was farewelled from his current role as IIC Executive Secretary. Whilst presidents and secretaries-general serve a fixed term and come and go, Graham has been the constant face of IIC for the last 15 years. Appointed in 2004 to succeed Perry Smith, Graham came from a background in recruitment, specialising in museum and gallery appointments. However, conservation was already in his blood, and anyone who has watched him tell the story of his home, Kennington Watertower, on the TV series *Grand Designs* will know that for Graham conservation is vocational.

Asked to identify the highlights of the past 15 years, Graham points particularly to the conferences, whether the major biennials or the smaller student conferences. The success of the IIC Turin Congress in 2018 and the student and emerging conservators conference in Cologne 2019 were particularly satisfyingly. But above all Graham says he will miss the people contact, citing the pleasure it gave him to assist the many members who over 15 years have come to know him so well, whether by phone or email or by meeting at conferences. No longer will that friendly and familiar voice greet callers to the IIC Office. Graham, we will miss you greatly and thank you for all you have contributed to IIC.

We are thrilled that Graham will be with IIC a little longer, working on a special 70th anniversary project over the next few months involving the IIC archives, funded by the Pilgrim Trust and supported by the National Archive at Kew.

Members will be able to watch Graham's leaving presentation at the AGM, made by former Secretary General Jonathan Ashley-Smith and current President Julian Bickersteth. The recording will be available in mid-February on the [IIC Community platform](#).



Graham Voce during a special presentation at the AGM celebrating his work at IIC. Image by David Saunders.



IIC'S 28TH BIENNIAL CONGRESS
**CURRENT PRACTICES & CHALLENGES
IN BUILT HERITAGE CONSERVATION**

McEwan Hall, Edinburgh, Scotland

2 - 6 November
2020



For more information visit
www.iiconservation.org/congress/Edinburgh

Our host local organising partners for the IIC Edinburgh Congress are:



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ROBERT E. (BOB) CHILD: MEMORIAL

By Pat Kelley

It is a great loss to the MuseumPest group and the greater museum community as a whole that Robert E. (Bob) Child passed away in early December 2019. Bob served as the chief conservator for the National Museum and Galleries of Wales for many years. His intimate working knowledge with collections and conservation led him to becoming a champion for integrated pest management in museums and historic houses. Bob got his bachelor's degree from the University of Exeter and was trained as a chemist. He was originally a research chemist for the oil industry. During his career as a conservator, he was a Fellow of the International Institute for Conservation and a Fellow of the Society of Antiquaries. He was a visiting lecturer at the University of Wales, University of Durham, the Institute of Archaeology, ICCROM and the Science Museum.

Through his work on collections care, Bob gained respect and a wealth of knowledge on pest related issues in museums. This led him to being an advisor on pest control to the National Trust and an advisor on preventive conservation to English Heritage. Bob worked closely with the entomologist Dave Pinniger on many different museum pest studies over the years. Bob formed his own company, Historyonics, which allowed him to continue his consultation following his career with the National Museum and Galleries of Wales. Bob was free to share his knowledge on pest related issues with the museum community and did so through ongoing workshops and lectures at all of the large international IPM conferences such as 2001 & 2011 *A Pest Odyssey*, the 2004 *Fumigants & Pheromones Conference* in Copenhagen, the 3rd *International IPM Conference*, 2016 in Paris, and most recently Bob shared his insight on pesticide regulations with the group during the *International IPM Conference*, 2019 in Stockholm.

Bob Child was known to be an industry leader in museum IPM and his keen sense of humor and quick wit made him a joy to listen to during his presentations as well as when sharing a pint in the pub after the conference. He will be missed by all, but we thank him for all that he has done for the MuseumPest community.



Bob with his arms folded at the Nationalmuseum in Stockholm with the Sculpture Courtyard in the background. May 22, 2019. Image courtesy of Pat Kelley.

TREVOR PROUDFOOT OBITUARY

By Lewis Proudfoot

Trevor James Proudfoot, who has died of cancer at the age of 65, was a stone mason and influential leader in the world of stone and plaster conservation. As the National Trust's advisor for the conservation of stone and plaster since 1982, and managing director of his company Cliveden Conservation, Trevor leaves as his lasting legacy the innumerable sculptures, buildings and historic interiors that he has worked on during a career that spanned 45 years.

Trevor was born in 1954 at Herne Bay to Miriam (Nee Stopps) and Peter who ran the family printing firm, AJ Proudfoot and Son. The youngest of four children, Trevor was doted on by his three older sisters. He attended Vernon Holme and then Kent College where he excelled at athletics and rugby.

After a foundation year at Exeter School of Art, Trevor briefly attended Hull College of Art where he lived in Hayworth Hall, an old and crumbling stately home with an absentee American owner. It wasn't meant to be, and he moved to London where he joined Hannah (Firmin, his first wife) who was studying at Chelsea School of Art.

In 1975, Trevor asked John Bysouth to train him as a stone mason at his yard in Tottenham, and by the age of 21 he had completed his apprenticeship and was beginning to work on masonry projects across London. His relationship with the National Trust (NT) began in 1979, when Bysouth's were commissioned to restore the Bristol Cross at Stourhead. Trevor worked (with John's sons Geoff and later David), to dismantle, repair and reinstate this decorative memorial cross. During the works, David Winfield, who was the NT's first surveyor of Conservation, noted the young mason's perfectionist approach to the craftsmanship of masonry and his evident passion for conservation and invited him to set up the NT's statutory conservation workshop based at the Cliveden Estate in Berkshire in the early 1980s.



Trevor Proudfoot standing in a historic doorway. Image courtesy of Lewis Proudfoot.

First with David Winfield, and later Nigel Seeley, Trevor was an inspiring and enthusiastic advocate for the Trust's pioneering conservation approach to maintenance and repair of its buildings, interiors, monuments and statuary. Working alongside Seeley, Trevor was instrumental in the restoration of all the plasterwork at Uppark after the fire ravaged the 17th-century house in 1989. This project established Trevor as a pioneer for the rediscovery of traditional skills as he and his team reintroduced the historic techniques of freehand modelling in the restoration of plaster ceilings. Much emphasis was placed on the conservation of as much of the original fabric rather than restoration—no matter how small the salvaged remains were—and Trevor and his team set out the hugely decorative ceilings on the ground under huge hangers before fixing in situ.

In the early 1990s the Trust agreed that the workshop should become independent, and Trevor developed Cliveden Conservation into a highly successful and award-winning business with two more flourishing workshops in Bath and Norfolk. Trevor's lively personality, enthusiasm for conservation and generosity with his time and knowledge endeared him to the many architects, curators and country house owners he met throughout the UK and abroad. Practical and empathetic to all, he gained a reputation for undertaking the type of difficult job that many people would not, or simply could not, achieve, and Cliveden Conservat-

ion have been involved in some of the most prestigious conservation projects of the past 30 years with the National Trust, English Heritage, many Oxford colleges and for the Royal Household.

Trevor regularly taught NT staff and volunteers in the techniques of cleaning and conservation of stone and plaster. There are few National Trust properties which have not benefited from Trevor's advice, guidance, and advocacy for the highest practical standards of conservation treatment or specifications for lime mortars. Since 1990, he has also advised on the marble conservation at Aphrodisias, one of the oldest and most sacred archaeological sites in Turkey. He relished his yearly trips to the site, where he had the opportunity to get 'back on the tools', working with the local Turks and an international team of academics and conservators to restore and reinstate a multitude of architectural and sculptural artefacts.

Trevor leaves behind him a huge contribution to conservation and craftsmanship and countless friends and colleagues from the world of historic buildings and beyond. His three workshops and their teams of skilled and experienced conservators and craftspeople are testament to his enthusiasm and the encouragement he showed to inspire generations of conservators. His eldest son Lewis continues to lead the work of Cliveden Conservation as the company builds upon his legacy.

An incisive intelligence, mischievous sense of humour and a charming irreverence made Trevor exceptionally good company. A keen sportsman and rugby player well into his 50s, he will be remembered for his exuberance and huge personality which shone through even as he stoically battled with the painful and debilitating complications from the pancreatic cancer he was diagnosed with in 2015.

Trevor is survived by his sons Lewis and Dorian, daughters Emily and Sophie, three sisters and dog Tigger.

Originally published in Icon News December 2019 issue 85 (<https://icon.org.uk/>)

FEATURED JOB LISTINGS

Conservator (Books)

Employer: Wellcome Collection

Location: London

Contract: Part-time, Temporary, Contract

The Conservation and Collection Care department at Wellcome Collection are looking to recruit one fixed term contract (6 months) 2 days per week book conservator, highly skilled with experience in books, bindings, archives, manuscripts, scrolls and digitisation projects.

Application deadline: 9 Feb 2020

Paper and Archive Conservator

Employer: Wellcome Collection

Location: London

Salary: 32,000UKP

Contract: Full-time, Permanent

The Conservation and Collection Care department at Wellcome Collection are looking to recruit one permanent full-

time conservator, highly skilled with experience in paper, archives, manuscripts, works of art on paper and digitisation projects.

Application deadline: 9 Feb 2020

Chief Conservator

Employer: Indianapolis Museum of Art (IMA)

Location: Indianapolis

Salary: >90,000USD

Contract: Full-time

The Indianapolis Museum of Art at Newfields seeks a dynamic senior conservator to lead an award-winning conservation department comprised of specialties in paintings, textiles, paper, and objects conservation. This director level position oversees the care of a vast collection of works spanning 5,000 years with significant holdings of African, American, Asian, European, and contemporary art, as well as a growing collection of design arts in a 152-acre cultural

campus featuring art galleries, beautiful gardens, historic homes, performance spaces, a nature preserve, and sculpture park.

Application deadline: 10 Feb 2020

Assistant Conservator (Paper or Photographs)

Employer: Portland Art Museum

Location: Portland

Contract: Full-time, Contract

The Assistant Conservator works with the Conservator and other collections staff to care for works of art in the permanent collection and on loan to the Museum, through preventive activities, a forward-thinking interdepartmental approach, steward-focused and inclusive treatment activities, innovative and ethical documentation, as well as community building. While the Assistant Conservator will specialize in the treatment of works on paper, they will be involved in the care and assessment of the entire collection to support the work of the conservation department as a whole.

Application deadline: 13 Feb 2020

Objects Conservation Summer Internship

Employer: Art Institute of Chicago

Location: Chicago

Contract: Internship

The Art Institute of Chicago is offering a summer internship to an Objects Conservation student, working with an experienced professional furniture conservator on the conservation of a Grinling Gibbons Overmantel.

INTERNSHIP OUTCOMES: The intern will have the opportunity to develop an intimate knowledge of the work of one of the finest woodcarvers in history. The intern will gain hands-on experience of conservation techniques used on wooden objects.

Application deadline: 14 Feb 2020

Summer Conservation Internship Focus on Outdoor Sculpture (pre-program)

Employer: TOLEDO MUSEUM OF ART

Location: Toledo, Ohio

Salary: \$487/weekly stipend

Contract: Full-time, Internship

POSITION: Conservation Intern Summer (Paid) (pre-program objects)

AVAILABILITY: Summer 2020, Flexible, Mid-June 2019 - Mid-August 2019

FULL-TIME HOURS: 37.5 hours weekly for 10 weeks from 9:00 AM- 5:30 PM

Application deadline: 14 Feb 2020

Pre-graduate Program Conservation Internship National Museum of the American Indian

Employer: Smithsonian Institution

Location: Suitland

Contract: Internship

Six-month Pre-graduate Program Conservation Internship National Museum of the American Indian Smithsonian Institution. Individuals interested in entering conservation

graduate program specializing in Native American ethnographic and archaeological objects: organic and inorganic materials.

Application deadline: 15 Feb 2020

David Booth Fellowship in Objects Conservation

Employer: The Museum of Modern Art

Location: New York City

Salary: 49,000USD

Contract: Contract (September 2020 - August 2022)

Application deadline: 1 Mar 2020

David Booth Fellowship in Paintings Conservation

Employer: The Metropolitan Museum of Art

Location: New York City

Salary: 49,000USD

Contract: Temporary (September 2020 – August 2022)

Application deadline: 1 Mar 2020

Chemical Hygiene Officer

Employer: Los Angeles County Museum of Art (LACMA)

Location: Los Angeles

Contract: Full-time

The Chemical Hygiene Officer oversees compliance with LACMA Safety Plans (e.g. Hazard Communication, Chemical Hygiene, Respiratory Protection, and Radiation Safety), and coordinates emergency response with Facilities and Conservation. Responsible for oversight of state and federal regulations regarding safe use, storage and disposal of chemicals generated by LACMA and other Occupational Safety and Health Administration (OSHA) mandated safe laboratory practices.

Application deadline: 6 Dec 2020

POST A JOB THROUGH IIC

It is free for everyone to post a job at our standard tier and get noticed by thousands of conservators and heritage scientists who visit the [IIC site](#).

Featured listings are £100 or FREE to IIC Institutional Members. These will appear at the top of our job listings, will also be promoted on social media, and will now be featured in *News in Conservation*. If you would like a featured listing, simply tick the appropriate box on our [job listing form](#) and we will be in touch to arrange payment. If you have any queries, do contact us at: office@iiconservation.org

FELLOWSHIP CORNER

Born and raised in Volos, Greece, Konstantina Tsatsouli graduated from Cardiff University in 2003 with a BSc in archaeological conservation followed by an MSc (distinction) in conservation in 2005. During over two decades of involvement in the field, Konstantina has been privileged to collaborate with various institutions and museums and has taken part in numerous excavations on four continents. Along the way, she met with wonderful conservation professionals and worked in a tremendous variety of settings—from the top-end conservation labs of the Getty Villa to improvised labs in the middle of the Qatar desert.

Konstantina has a special interest in textiles and metals conservation, and since 2014 she has been a permanent staff member of the Greek Ministry of Culture, currently working as a conservation officer for the Service of Modern Monuments and Technical Works of Thessaly. She says she feels “greatly honored to have been elected as a Fellow of IIC... I will, as always, try my best to contribute to the conservation community”.



FIIIC Konstantina Tsatsouli currently works as a conservation officer for the Service of Modern Monuments and Technical Works of Thessaly. Image courtesy of Konstantina Tsatsouli.

Karin Hermerén, is a conservator and member of NKF-S (IIC Nordic Group Sweden/Nordiska Konservatorförbundet Sverige). She has a B.A. and Ph.Lic. in conservation and is now pursuing a Ph.D. Karin also has a B.A. in art history. She is currently head of conservation at Moderna Museet in Stockholm, Sweden.

Hermerén has worked at the Swedish Public Art Agency on building-related public art as cultural heritage (expert advisor 2011–2013), the National Heritage Board (expert advisor and head of unit 2007–2009) and the Swedish National Maritime Museums (expert advisor 2008–2009 at the Maritime Museum and the Vasa Museum). She was a conservator-restorer at the Museum of Helsingborg (1996–2013); an expert in provincial collection management (1999–2008); and has worked with several museum constructions, Kiruna's urban transformation, and larger art collections. She writes, arranges courses, teaches and lectures on ethics, conservation, cultural heritage and public art. Hermerén is currently a PhD student in conservation, with the management of public art as her research area, and she has also headed a painting conservation studio since 1991, Konserveringsateljé syd AB.



Karin Hermerén, FIIIC, is currently head of conservation at Moderna Museet in Stockholm, Sweden. Image courtesy of Karin Hermerén.

MEET OUR TRUSTEES

Satish Pandey received his MA in art conservation from the National Museum Institute in New Delhi, followed by an MSc and DPhil in archaeological science from the University of Oxford. As part of his DPhil research, Satish studied the mechanism of transport and distribution of soluble salts in stone and its influence on salt weathering of historic stone buildings. He was awarded the '[Science and Heritage Programme](#)' fellowship, funded by the British Research Councils AHRC and EPSRC and was a postdoctoral researcher at the Courtauld Institute of Art. His postdoctoral research focused on monitoring kinetic transformations of salts and their role in the deterioration of wall paintings. Satish has also spent a short period of time at the National Centre for Preservation Technology and Training (NCPTT) studying the effects of pollutant gases on limestone.

Satish is currently an associate professor and head of the Department of Art Conservation at the National Museum Institute. He has previously worked as an art conservator with the Indian National Trust for Art and Cultural Heritage (INTACH). He serves as a panel member of Indian Conservation Fellowship Programme—a flagship programme of the Indian Ministry of Culture in collaboration with the A.W. Mellon Foundation, towards capacity development training for Indian heritage conservation professionals. Satish has been a technical advisor for several conservation projects including the Madhya Pradesh Monument Project in India, which was funded by the World Monuments Fund.

Satish specialises in the conservation of stone and conservation/archaeological science. Broadly, his research interests lie in utilising scientific methods to answer questions arising in the study, interpretation and conservation of art and archaeological heritage. He is currently principal investigator of a research project on the technical study of Harappan potteries, funded under the Science and Heritage Research Initiative of the Department of Science and Technology (DST-SHRI). He is also a co-investigator of a project on developing nanostarch for applications in art conservation in collaboration with the Teri Institute of Advance Studies, which is also a DST-SHRI funded project.

Satish always strives to make teaching and learning more inclusive in the field of art conservation in order to meet the requirements of the rapidly developing profession. He has not only forged a number of international and national partnerships but also regularly organises need-based technical assistance and training in the field of art and heritage conservation in museums and cultural institutions. He is an IIC Fellow and serves as a member of the IIC Council. He is also a member of ICOM-CC and coordinator of its Education and Training Group.



Satish Pandey is an IIC Fellow and serves as a member of the IIC Council. Image courtesy of Satish Pandey.

SOCIAL MEDIA TIPS TO PROMOTE ART CONSERVATION SERIES: USING INSTAGRAM STORIES

By Marie Descrochers, Melissa King, and Magdalena Solano

This is the second installment in our series of articles on the use of social media to highlight conservation. Social media is a great way to connect to the work of our colleagues and enrich our own conservation community, but perhaps more importantly, it allows us to share the technical work we do with the public. The tips and tricks for this installment will focus on the use of the Instagram Stories feature.

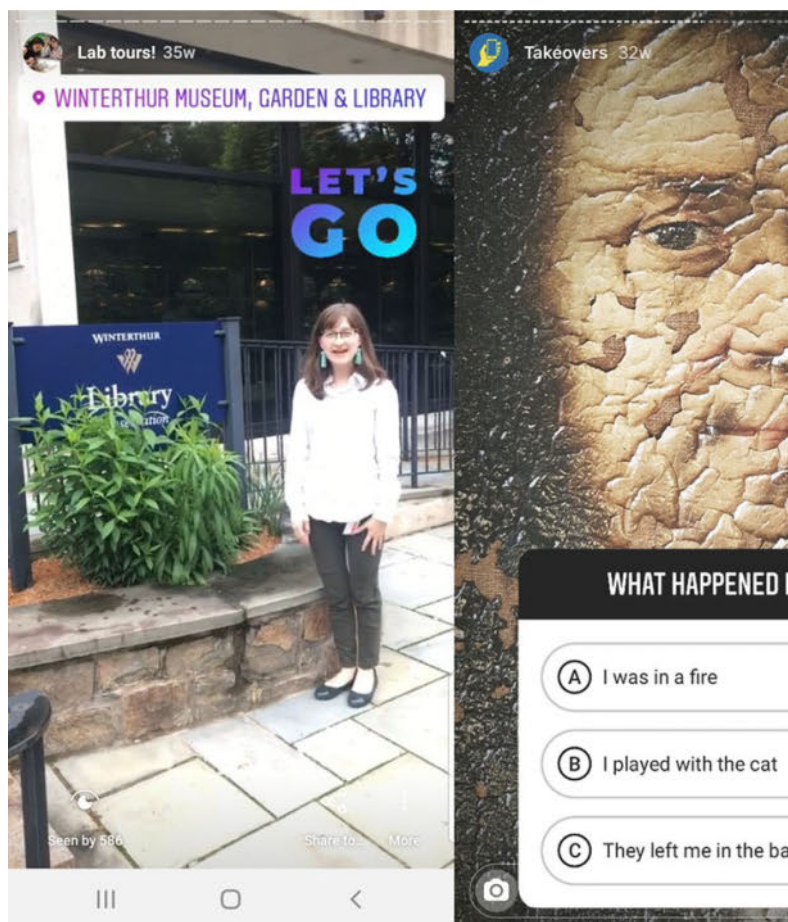
The Stories feature allows a series of short videos or images to be uploaded and visible to followers for twenty-four hours. They can also be saved to the profile if desired. Instagram Stories was designed to encourage more posting with less careful curation (see our [October 2019 NiC](#) article). Instagram Stories is a great platform for sharing events in real time, whether they are conference presentations or hands-on lab work. The suggestions here are based on our experience managing the social media for the Winterthur/University of Delaware Program in Art Conservation (WUDPAC), especially through our growing Instagram account, @ud_artconservation.

TIPS FOR INSTAGRAM STORY SUCCESS:

1 Keep moving. We love using Stories to walk viewers through a space, whether it is a conservation lab or museum. Consider having an extra person speak to the camera, serving as a host or running a Q&A session as you move through the space. This can be a great way to catch followers' eyes with dazzling exhibition displays or to transport followers to new places.

2. Keep audio to a minimum. Stories are typically viewed on silent and in quick succession; thus, videos should communicate your message clearly both with the sound on and off. If a video includes narration or significant audio, be sure to apply a sticker that says "sound on" that tells followers to turn on the sound for a story. The "sound on" stickers should be used sparingly and primarily for emphasis when important. There are even apps available for closed captioning in Stories, which also promotes accessibility.

Instagram Stories compilation (left to right): Example of a student hosting a lab tour walk-through. Example of a quiz feature with question (2nd image) and answer (3rd image) revealed in a second post. Example post showing where Story highlights appear in the titled circles above the main feed posts. Images courtesy of Melissa King and Marie Descrochers.



3. Add interactive features. Instagram includes a number of interactive templates such as quizzes and viewer question forms. Followers can interact with the prompts in their stories, guessing the answers to posted trivia and filling in question forms to directly ask follow-up questions about posted content. Our favorite features are the quizzes in which we can gauge the public's knowledge about certain topics, for example, "what kind of degradation caused this damage?" We can also use the Story feature to respond to followers' questions by reposting their questions and our answers directly into the story.

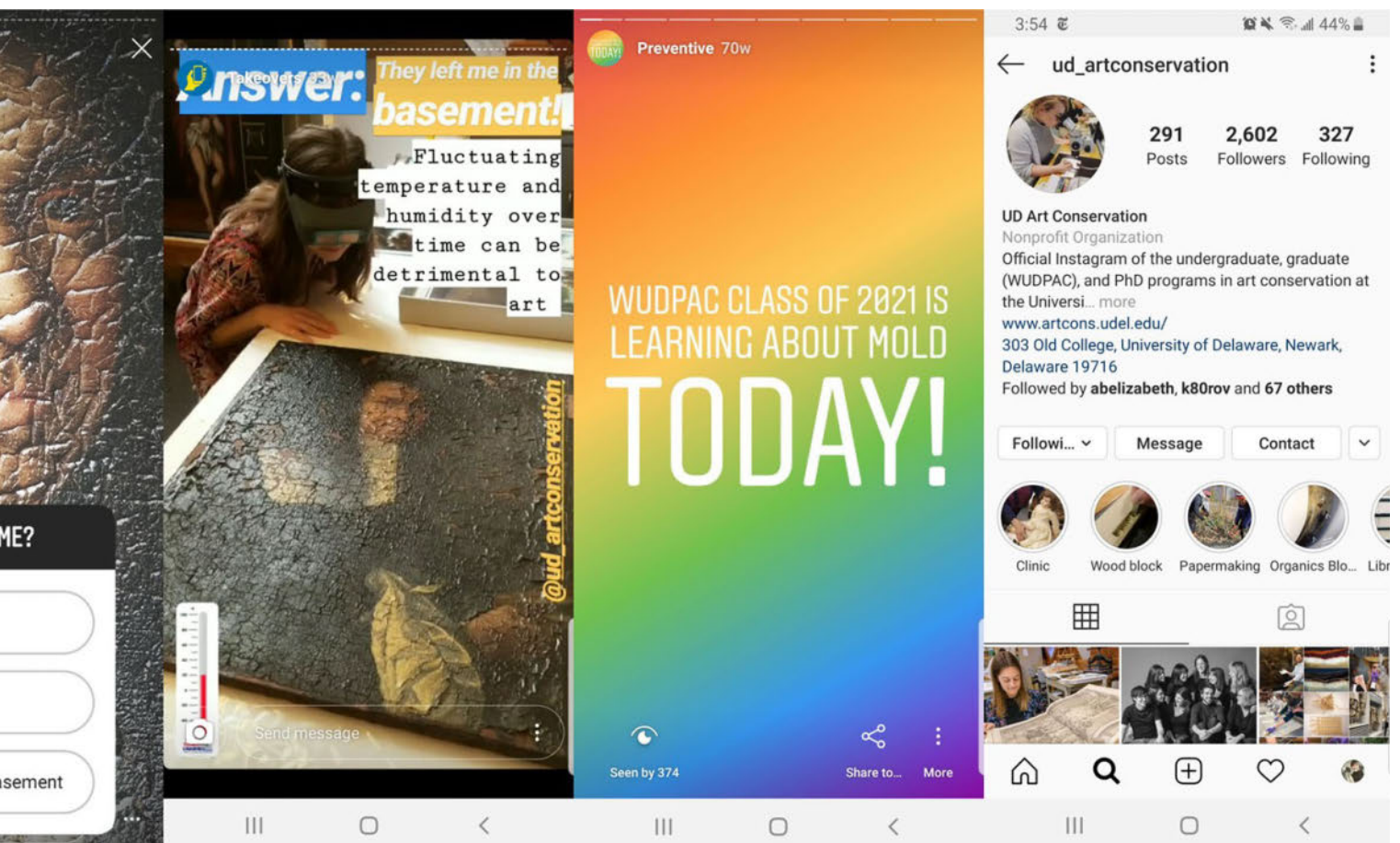
4. Use Stickers. One of the fun parts of creating stories is the wide variety of colorful and animated stickers available for embellishment. These range from simple emojis to GIFs—short animated pictures referencing a wide range of popular culture. Connecting technical imagery to humorous memes helps keep things light and relevant.

5. Keep it simple. Our stories have been most successful when they include good images with short phrases and one or two stickers. Some stories are longer format with heavy narration, but generally, we keep stories short and sweet with brief text.

7. Variety is key. Diversify your story content with alternating videos, pictures, and even solid backgrounds with text. A great way to emphasize an idea is by using a brightly colored text font over a solid-colored background. This format gives emphasis to a brief phrase or thought.

6. Post frequently. Unlike the main Instagram feed where you will likely limit posts to a few times a week, Instagram Stories can be updated much more frequently, even multiple times a day. Because of the Stories' quick format, followers can easily flip past lengthy stories or stick around for more. Furthermore, by posting frequently, the Instagram algorithm also allows you to remain at the top of the feed of your followers and accounts that you regularly interact with.

8. Tag other accounts. Using an "@" symbol allows you to tag other accounts. We like to tag the Winterthur Museum account "@winterthurmuse" and the University of Delaware "@udelaware" since our program is partnered with both institutions. In field trip posts, we often include tags for whichever institutions we are visiting. Doing this allows the tagged account to repost our story as their own, which is an opportunity for more account exposure. Geotags are another way to highlight other institutions by applying a sticker that links to its location on a map.



9. **Save Stories in the “Highlights” feature.** This feature is a reel of small icons where previous stories can be accessed. These icons can be organized into categories such as “Lab tours,” “Field trips,” “Presentations,” or in the case of our first-year block curriculum, “Blocks.” The “Highlights” feature allows this carefully-created content to be viewable past the initial 24-hour window, meaning followers can revisit old stories.

10. **Collaborate with Story “takeovers.”** Many institutions offer “takeovers,” which means they allow others temporary access to their account to show different voices and perspectives in their stories. We did this with our University’s account, @udelaware, to give their followers a look into our graduate program and the fascinating world of art conservation. Prior to the start of the takeover, the University advertised the start of our takeover with a single image with text announcing the time and date. You might try reaching out to your museum’s social media manager to do the same, or consider letting a conservator within your lab use the Stories feature to walk followers through an interesting treatment.

Instagram Stories is a great way to highlight the daily ins and outs of your institution. With the colorful stickers and humor, Stories allow you to infuse a little personality into your institutional image. Keep them light and informative...and have fun!



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Marie Desrochers is a second-year graduate student at WUDPAC majoring in preventive conservation. She completed her first-year summer work project at the Isabella Stewart Gardner Museum in Boston and is looking forward to delving into her major projects. (Photograph courtesy of Jim Schneck, Winterthur Museum)



Melissa King is a third-year graduate student at WUDPAC majoring in preventive conservation. Prior to starting graduate school she managed a business painting pet portraits called, “Pawblo Picasso,” which fueled her love for creative marketing and social media strategies. (Photograph courtesy of Jim Schneck, Winterthur Museum)



Magdalena Solano is a first-year graduate student at WUDPAC majoring in paintings conservation. Her professional experience includes internships in the conservation of objects, paintings, and textiles, as well as curatorial research, education, marketing, and art installation for museums and galleries in Los Angeles. (Photograph courtesy of Jim Schneck, Winterthur Museum)



SUPPORTING THE PROFESSION AND A NEW GENERATION OF CONSERVATORS

MEMBERSHIP

IIC is its members and what they contribute. Three dedicated funds have allowed conservation to flourish in new places – as well as helping to launch new careers. We also rely on the voluntary support of members to allow the IIC's breadth of work.

Volunteering time

Members currently contribute by:

- Becoming an IIC Fellow and offering leadership in the profession
- Bringing research and expertise to News in Conservation
- Taking part in our growing social media including our Facebook presence, which has attracted 40,000 likes, participating on Twitter @IIC_ and 600 conservators connected on LinkedIn.

We are very grateful to the many IIC members who build, moderate and support all of this work. More than that, we rely on these volunteers to make IIC happen: IIC meetings, publications and websites are all largely run by volunteers – conservation professionals like you.

Ways to support your colleagues

Your contribution to any of the funds allows us to reach out to students, conservators and organisations where resources are very limited.

Whether you can make a small donation with your membership, offer substantial financial support or volunteer, we enormously appreciate your generosity and continued help.

Please log in to your account online to make a donation or return with your membership form. You can also contact the office directly, either by:

✉: office@iiconservation.org or ☎: +44 (0)20 7799 5500

THE KECK FUND

This fund is an award for contributing to the public understanding of conservation. Public awareness is crucial in ensuring that funding stays in place for the conservation of heritage.

THE BROMMELLE MEMORIAL FUND

This fund is helping students join the world conservation community by supporting them to come to our biennial Congresses, including Turin this year. The sessions, networking and sites visited can all contribute to transforming a career.

THE OPPORTUNITIES FUND

Through the Opportunities Fund we offer IIC membership to individuals and institutions who are managing in situations where there is little infrastructure for conservation. This allows for the transfer of expertise and growing conservation skills in new places such as Peru, Turkey, the Czech Republic and Brunei. However, we always have more requests for help from the Opportunities Fund than we can provide and we are keen to expand this strand of our work. Donors to the Opportunities Fund are recognised by IIC as World Members: Gold, Silver or Bronze, depending on the level of contribution. World Member support is also recognised in our publications and online.



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

The International Institute for Conservation of Historic and Artistic Works (IIC) is a learned society, a registered charity and a company limited by guarantee with no share capital. Charity No. 209677. Company No. 481522.

THE MEDIEVAL GIRDLE BOOK

Reviewed by Leah Humenuck

The Medieval Girdle Book

By Margit J. Smith

New Castle, Delaware: Oak Knoll Press, 2017

384 pages / \$95.00 / Hardcover

ISBN: 1584563680

ISBN: 9781584563686

The Medieval Girdle Book by Margit J. Smith is an exploration of a rare type of book construction. With 26 remaining known examples, the girdle book is an item worthy of a comprehensive look. A girdle book is an unusual form with an extension which is tucked into a girdle (the medieval word for belt) and worn as an accessory. Its form has been the intrigue of those studying book structures as well as scholars of medieval times. In our modern world filled with various e-readers and new reading tech, from the curious neophyte to the seasoned bibliophile, it is worth a venture into the first format that brought literary mobility to the forefront. Smith immerses the reader in the context and keen details of the girdle book.

The book begins with an encompassing introduction, defining precisely what a girdle book is and what it is not; there are related items that may seem like girdle books, but are not, and Smith briefly discusses why the latter are not considered. This particular aspect of her book provides appreciation for those other items with their differences and associations. Smith goes on to describe the historical and social uses of the girdle book, including its extensive use in medieval art. Some of the most useful pages are those containing tables that summarize key information such as primary and secondary covers, date, location, printed versus manuscript variations, etc. These tables make the information easy to access for future reference.

The author organized the subsequent chapters by grouping the girdle books by topic and by including an extra section for suspected girdle books. Every chapter then has a section focused on each girdle book individually. Each book's description is broken into four subsections which discuss the background, material biography, and any oddities. For the suspected girdle books, there are also shorter versions of these subsections. The meticulous level of detail provides an accessibility to the books for those who cannot see them in person. Throughout the publication there are a plethora of color photographs enhancing the text, which is perhaps one of the best attributes of the book.

Margit J. Smith is a well-established bookbinder with over forty years of experience. She has written multiple articles, including several on girdle books, and she now provides her followers with this, her first book. Smith's direct knowledge of and interest in this book form is displayed in her use of the girdle book models she made during a [Montefiascone Conservation Project](#) short course on book history. She uses these models to assist in introducing main aspects of the girdle book structure. This craft knowledge adds a nuanced tone to the text throughout the book.

The book is approachable for the casual bibliophile and well suited for researchers and experienced conservators. It fills a much-needed gap in publications on the subject, especially in English. Smith's extensive research is evident in her reference list, which is itself a highlight of the book, especially for anyone looking to further their own knowledge.



MEDIEVAL BOOK



J. SMITH

Above: Book cover. Image courtesy of [Oak Knoll Press](#). Left: Leah's reproduction of a girdle book, thanks in part to Ms. Smith's publication.

One of the weaker points of the book is the lack of consistency between the photographs. I would have found it more helpful to see the same shots taken of each book in order to better perform comparisons. However, I realize this may not have been possible, and the number of photographs included is already greatly appreciated.

I would also have appreciated a more predictable structure within the text when presenting some of the information. For example, object dimensions could have always been presented first within a section; organizational changes such as this would have made the publication easier to use as a reference book. This is a preference likely due to my background in reading conservation reports in which this consistency is common. Smith has meticulously included dimensions for the books—and for many other aspects of these objects—which makes this a minor suggestion compared to all that Smith has already provided.

My personal experience with this book came from my time as a conservation student while earning my MA at West Dean College of Arts and Conservation. As part of my course study, I was required to reproduce a historic binding. I chose the girdle book, though I had never seen one in person, neither historic nor newly made. I was fortunate enough to be conducting my project research post-publication of Smith's book, which became my main source of information. I highly recommend this book for its wealth of information; a single read-through will not be enough. It is a favorite upon my bookshelves, well-referenced and well-loved.



Leah Humenuck is book conservator currently based in Pennsylvania, USA. She has a BS in chemistry and attended West Dean College of Arts and Conservation, England, for her MA in conservation. Her interests include verdigris treatments, album structures, and practical applications of photographic techniques such as false-color infrared.

THE EXPLICIT MATERIAL: INQUIRIES ON THE INTERSECTION OF CURATORIAL AND CONSERVATION CULTURES

Reviewed by Susan Sayre Batton

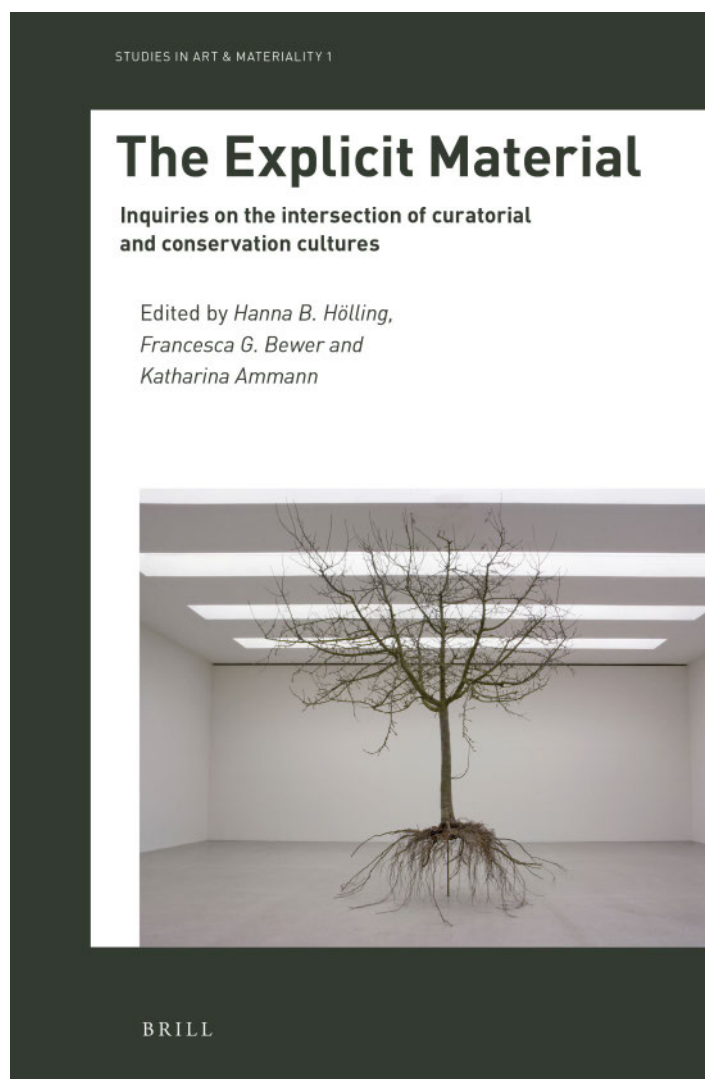
The Explicit Material: Inquiries on the Intersection of Curatorial and Conservation Cultures
 Edited by Hanna B. Holling, Francesca G. Brewer, Katrina Ammann
 Leiden; Boston: Brill, 2019
 290 pages / 55 color illustrations / €119.00 / \$144.00 / Hardcover
 ISSN 2468-2977
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 ISBN 978-04-39685-2 (ebook)

The Explicit Material, published in 2019, examines the collection and exhibition of art and objects from cross-disciplinary curatorial and conservation perspectives, a topic of considerable interest to museum professionals and cultural practitioners. The editors open by defining *explicit*, citing its derivation from the word 'explicate'—a means of "unfolding, unraveling, and making visible" not just the examination and study of objects, but the frame by which meaning and interpretation unfold. Seeking a discursive interdisciplinary window into the "lives of artworks," the editors encourage the development of greater objectivity by combing the views of independent curators, architects, conservators, art historians, cultural historians, and academics in archaeology and conservation science.

The authors seek to layer these divergent frames of reference and worldviews with the concept of time to the interpretation of the work, in contrast to the now-outdated idea that original meaning is static. The book also explores and contrasts conservation theory over the years, from the past reliance on an "intervention aimed at prolonging an object's life into the future" to the nuanced conservation effort to elucidate the "intangible: the transmission of tradition, memory, skill, technique, and tacit knowledge."

The editors Hanna B. Holling, Francesca G. Brewer, and Katharina Ammann deftly lay out the goals and specifics of the four main parts in a clear and concise introduction titled "Material Encounters."

The book opens with David Lowenthal's philosophical observance of the clash between curatorial and conservation tradition to define the essence of change itself, and he examines the impossibility of preserving something forever. Introducing the concept of metamorphosis through Shakespeare's *The Tempest*, he asks us to consider "evanescence with equanimity":



Book cover. Image courtesy of Brill

Full fathom five thy father lies,
 Of his bones are coral made;
 Those are pearls that were his eyes:
 Nothing of him that doth fade,
 But doth suffer a sea-change
 Into something rich and strange.
 -*The Tempest* (1.2.395-97)

Defining metamorphosis as “abrasion and accretion, dissolution and amalgamation,” Lowenthal examines the full history of a work, its rise and fall, the ‘cult of originality,’ and other curatorial dilemmas in this superb essay. Both Lowenthal and Paul Eggert examine the decay and preservation of objects as metaphorical stand-ins for the human desire for permanence. Museums are changing their fundamental practices, and these authors pose necessary questions we need to ask as practitioners, interpreters, and stewards, along with crucial questions of economy asked by conservator Elizabeth Pye.

Part 2 moves to the contemporary world and the special challenges posed by time-based media. The essay by Judit Bodor effectively combines an examination of performance and multimedia art with deeper discussions of preservation challenges in video art and film. Katharina Ammann’s superb essay “Framing Intention: Presentation Strategy in Video Art” is a must-read for people like me and my curatorial team who are engaged in the presentation of new media. Both Anna Schaffler and Birgit Cleppe’s essays on installation art and “The Louvre on Celluloid” examine these postwar and mid-century topics in depth.

In part 3, I must single out the praiseworthy work of Thea Burns. In “The Making and Unmaking of Objects and Myths,” she uncovers meaning in medieval manuscripts through deep material examination. Her exciting historical discoveries encourage colleagues working across disciplines to unlock hidden meanings.

Please bring me more essays like Dawn Rogala’s “Would you like that with or without Mayo,” because AbEx mythology may have created the present day ‘Urban Legend’ phenomenon. The author reminds us of their innovation—painting as addressing the picture surface as a responsive rather than inert subject (Greenberg, *Art and Culture: Critical Essays*, 1961, 24).

In part 4, we luxuriate in the conversation between Jorge Otero-Pailos with Hanna B. Holling, addressing the former’s ‘points of confusion’ on the ‘intellectual-practical’ continuum. Rather than summarize their poignant discussion, I urge you to grapple with this conversation about materiality and the ‘question of time and temporal transitions.’

These essays particularly speak to me, given my own interdisciplinary background: I was trained as an artist and conservator and transitioned to collections research and exhibition organization. Working in both a major research library and encyclopedic museums over the years, I appreciate the rigor of conservation and curatorial practice and the occasional clashes between these departments in cultural institutions. At the San Jose Museum of Art, where I am the director, I left *Explicit Material* on our conference table, and my colleagues from education, curatorial, and public programs competed to be the first to borrow it!

I highly recommend this book and will be sharing it far and wide. Education is strongest when diverse perspectives and voices are shared, as cognitive psychologists tell us. Our fields are embracing change, and cultural organizations are moving away from the siloed institutions of the past. I am grateful to the editors, and the institutions that supported them, for compiling these groundbreaking contributions to the dialog.

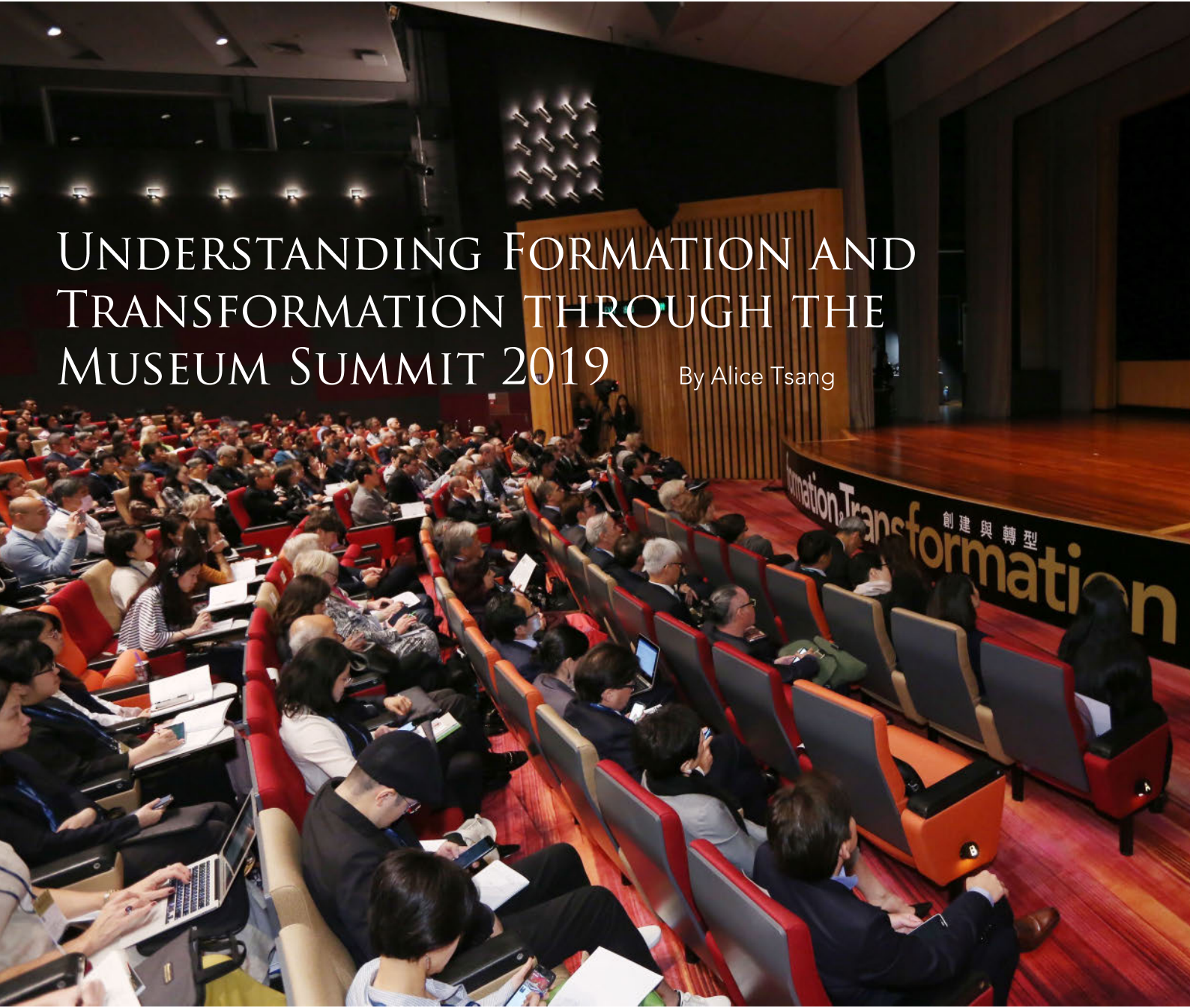
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Susan Sayre Batton is Oshman Executive Director at the San Jose Museum of Art (SJMA). She has also been managing director at Dia:Beacon, acting deputy director at the Hammer Museum, Los Angeles, and deputy director at the Honolulu Museum of Art. Batton also directed a Los Angeles-based conservation private practice from 1995-2005. She has published several essays, is active on juries and panels, and serves on the Advisory Board of SETI Artist in Residence Program and is an advisor to the Mari gnoli di Montecorona Foundation in Spoleto, Italy.

UNDERSTANDING FORMATION AND TRANSFORMATION THROUGH THE MUSEUM SUMMIT 2019

By Alice Tsang





A mild, pleasant and peaceful day in the last week of November 2019 marked the opening of the 2-day Museum Summit 2019 presented by the Leisure and Cultural Services Department (LCSD) of the Hong Kong Special Administrative Region in partnership with The British Museum. Over the past few months, there has been some on-going social activities in Hong Kong leading to occasional interruption or cancellation of planned museum programmes. Regardless, it was indeed overwhelming and heart-warming to welcome more than 30 leading figures and professionals among over 1,000 delegates from both local and world-renowned museums and institutions across Asia, Europe, America, Australia and beyond at the Hong Kong Convention and Exhibition Centre. Included among the delegates were a number of IIC fellows and members who graced the event as speakers, moderators and connectors between conservation and museum professionals.

Riding on the fruitful outcome of the first Museum Summit held in Hong Kong in 2017, the second Museum Summit in 2019, with the theme 'Formation and Transformation', provided a timely platform for unveiling dialogues among museum professionals, seasoned practitioners and museum fanatics as museums around the world face new challenges brought by advancing technology, rapid lifestyle changes and booming choices for cultural activities.

During these two days, eminent speakers shared with the audience their experience and expertise, painting a whole new perspective on museum expansion and development which requires innovative strategies so that museums can innovate, adapt and integrate seamlessly into the ever-evolving world. The Summit also delved into different roles museums take, stimulating international cultural exchange and acting as a bridge between localization and globalization. In addition, the rising trend of applying technological advances in museums—particularly in the representation of arts, ideology and the interpretation of museum collections of past and present cultures to create more interactive experiences for visitors—were also explored.

To commemorate LCSD's long-term relationship with the British Museum, a small display was featured at the Summit venue, showcasing the collaboration of various exhibitions and programmes that the two institutions have worked closely on for the past 30 years. Coinciding with the reopening of the Hong Kong Museum of Art, following its large-scale 3-year renovation, delegates were invited to an evening reception at the Museum of Art. Attendees enjoyed the incredible night scene of the Victoria Harbour in Hong Kong against a backdrop of meticulously curated exhibitions while expanding their professional network with fellow delegates from across the globe.

Opposite page top left: Audience filled presentation hall. Opposite page bottom left: Mingling during luncheon. Opposite page bottom right: Audience filled presentation hall. Bottom right: Austin Nevin (Vice President and Council Member of IIC) giving his presentation. All images courtesy of the Leisure and Cultural Services Department, Hong Kong.





Top image: A featured exhibition "BM x LCSD" depicting the collaboration between the British Museum and the Leisure and Cultural Services Department of Hong Kong in the past 30 years. Center image: Julian Bickersteth (President of IIC) with members of the local organizing committee at the Summit. Bottom image: Sarah Staniforth (President Emeritus of IIC) moderating the Q&A session with Haida Liang (Fellow of IIC) as one of the speakers. Opposite page: Speakers and official guests at the opening. (All images courtesy of the Leisure and Cultural Services Department, Hong Kong.)





The Summit concluded with two relaxing and delightful morning tours to cultural and heritage sites as delegates immersed themselves in the unique cultural ecology of this East-meets-West city. The organizing committee is highly pleased and encouraged by the favourable responses, positive feedback and the fruitful outcome of the event and understands that the close of the Summit will not mark the end of our quest for ingenious transformation strategies for our museums. In recollection of fond memories from the Museum Summit 2019, we are pleased to share with you some images at the following site: <https://www.museumsummit.gov.hk/en/gallery/>



Alice Tsang was an organizing committee member for the Museum Summit 2019. She works as a conservation manager at the Leisure and Cultural Services Department, Hong Kong. She is an IIC Fellow and a current member of the IIC Council.



THE 30TH LATVIAN SC

ANNIVERSARY OF THE SOCIETY OF RESTORERS

By Indra Tuņa and Anna Kozorovicka



The conference participants at the Rundale Palace. Photo by M. Gaujenietis

Founded in 1989, The Latvian Society of Restorers (LRB) is the association of restorers and conservation related specialists who are professionally involved in preserving cultural heritage in Latvia. The LRB has nearly 200 members. The majority are certified conservators in different areas of conservation who work in museums, libraries, archives and private companies and also includes architects, art collection managers and construction industry specialists.

The Society is committed to upholding professional standards by regularly organising educational seminars, lectures, masterclasses and conferences as well as participating in educational trips in Latvia and abroad. The LRB also holds an annual exhibition which informs the public about recent accomplishments in the preservation of cultural heritage in Latvia.

However, this year the 30th anniversary provided an opportunity to aim higher and celebrate the occasion with a more extensive exhibition informing the public about the work and accomplishments of conservators in Latvia.

Our expectations for the anniversary events were not only met but were exceeded. The Art Museum Riga Bourse <http://www.lnmm.lv/en/mmr/b/> provided the exhibition hall, and one of today's best theatre stage designers in Latvia, Reinis Suhanovs, agreed to create the exhibition design ensuring a new approach to the traditional display of art objects. Almost half of the LRB members accepted our invitation to participate, and as a result the exhibition showcased 130 items restored in recent years by 80 conservators in Latvia. In addition to lectures about the conservation of metal, wood, textile, paintings and furniture, conservation workshops for children were organized; an exhibition catalogue was published; and the exhibition was featured on the radio, television and in printed media. During the Night of Museums, in collaboration with the students of Latvian College of Culture, we organised a flash mob featuring a variety of musicians ranging from a traditional academic girls' choir to folk musicians and pop bands.

But the 30th anniversary conference was a special treat for the professional community—Latvian conservators and our friends and guests. For two days we had the opportunity to look back at our origins, follow the development of the

conservation industry and learn about the latest trends including future plans related to museums, libraries, archives, the construction industry and education. For the last 30 years we have had a close cooperation with Lithuanian and Estonian colleagues, therefore we were delighted to listen to their experiences and accomplishments. We were also pleased to learn more about the activities and accomplishments of Heritage Malta, University of Gothenburg, Italian Ministry of Cultural Heritage and IIC. Sincere gratitude to Matthew Grima, Austin Nevin, Alessandra Carrieri, Jurga Bagdzeviciene, Marike Laht, Heige Peets, Hilka Hiiop and Aidonas Valkiunas.

A special thanks to Juergen Vervoort for taking the time and the opportunity to tell our participants about IIC and its activities as well as Graham Voce for supporting our cooperative initiative.

In line with the old saying “save the best for last”, we had prepared a special treat for the second day. All 180 conference participants were hosted at one of Latvia’s most outstanding examples of restoration and conservation, the Rundale Palace <http://rundale.net/en/>. In those beautiful surroundings the participants had the opportunity to listen to three lectures about excellent Baltic States restoration and conservation projects including a talk on the restoration of the Rundale Palace Ensemble 1872-2018, presented by the former director of the Rundale Palace, Dr.h.c.art. Imants Lancmanis; the Influence of different studies on restoration of wall painting (presented by Aidonas Valkiunas) and combining tradition with innovation; and the projects “Rode Altarpiece in Close-up” and “Christian Ackermann – Tallinn’s Pheidias, arrogant and talented” both presented by Dr. Hilka Hiiop. The lectures were followed by tours of the Palace and its magnificent gardens, and the day ended with a wonderful classical music concert.

You can find a more detailed conference programme here: https://drive.google.com/file/d/1Fy2sTvU_c0h91bNzvgirJz2oXh6l4LRr/view

Photos from the Anniversary Conference and Exhibition: <https://www.restauratorubiedriba.lv/galerija/lrb-30-jubileja-2019>

So what are the results? The exhibition was visited by nearly 15,000 people. We have received thrilling feedback from the general public. People were surprised by the restorer’s profession, many not previously understanding what the job entails. Some people mentioned that they had only intended to have a quick look but instead stayed for hours. The exhibition has encouraged not only private collection owners to assess their valuables and ask for our expertise, but has also motivated Latvian municipalities and regional museums to pay closer attention to the preservation of cultural heritage, organise guest lectures, look for restorers and apply for grants. The Society has been asked to participate in the development of state educational programmes. And these are only a few of the many initiatives generated by the Anniversary Exhibition.

Our guests gained an extensive insight into the history, current issues and future plans of restoration and conservation in the Baltic States, new experiences and valuable knowledge about activities in Europe and IIC.





Top image: Opening of the exhibition. Photo by M. Ziders.
Left image: A scene from the exhibition. Photo by M. Ziders.
Bottom image: The exhibition catalogue. Photo by M. Ziders



The participants at the end of the first conference day. Photo by A. Valkiunas

We are grateful for the support and interest in our activities and encourage all not to miss the next opportunity to find out more about the preservation of cultural heritage in the Baltic States; please attend the 12th Baltic States Triennial Conservators' Meeting in Lithuania in May 2020. <http://conservation2020vilnius.ldm.lt/>

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Indra Tuņa is a conservation chemist at the National History Museum of Latvia, and she is involved in the research of the Museum's collection. She graduated from Riga Technical University as a paint/varnish manufacturing engineer and afterwards obtained a master's degree in conservation technology. Indra teaches chemistry in the Department of Restoration of the Art Academy of Latvia, and as a research specialist, she is involved in numerous conservation projects in Latvia. She is a board member of the Latvian Society of Restorers and a Fellow of IIC.



Anna Kozorovicka graduated from Riga's Building College (Latvia) in the restoration program, specializing in polychrome wood. After completing her studies, Anna worked as a volunteer and then as a full-time restorer in Austria at the Universalmuseum Joanneum in Graz. Currently she is back in Riga conducting private work in cooperation with Latvian museums and churches.

ANNOUNCEMENTS

CALLS FOR PAPERS

Youth Professional Forum: International meeting on cultural heritage & conservation
2-3 July 2020
Venaria Reale, Italy
Abstract submissions due: 20 April 2020
For more information visit: <https://www.centrorestaurovenaria.it/en/research-and-innovation/2-3-july-2020>

International Mountmakers Forum Conference
10-12 November 2020
Los Angeles, California, USA
Submission deadline: 8 May 2020
Submit all abstracts to: IMF2020@getty.edu More information can be found here: <https://www.mountmakersforum.net/workshops-conferences>

Conservation and Philosophy Intersections and Interactions
26-27 November 2020
East Sussex, UK
Submissions deadline: 7 February 2020
For more information visit: <https://www.iiconservation.org/content/call-proposals-conservation-and-philosophy-intersections-and-interactions>

CONFERENCES, SYMPOSIUMS

Playing and Operating: Functionality in museum objects and instruments
4-6 February 2020
Paris, France
Send questions to Mathilde Thomas: mthomas@cite-musique.fr

Washington Conservation Guild Meeting: The Use of Gels in Parchment Conservation
6 February 2020
Washington DC, USA
For more information visit: <http://washingtonconservationguild.org/>

ICOM-CC Joint Interim Meeting Paintings and Theory, History, and Ethics of Conservation Working Groups
6-7 February 2020
Lisbon, Portugal
For more information visit [here](#).

International Symposium on Rembrandt Drawings
6-7 February 2020
The Rijksmuseum, Amsterdam, The Netherlands
For more information visit: <https://www.rijksmuseum.nl/nl/nu-in-het-museum/symposia/drawings-by-rembrandt>

Gowers at 70: The Fate of the Country House since 1950
24 June 2020
Oxford, UK
For more information visit: <https://www.historichouses.org/about/education-work/academic-partnerships/gowers-at-70.html>

Demystifying the Art Market: Icon Paintings Group Talk
24 February 2020
Freemasons' Hall, London, UK
Register here: <https://icon.org.uk/events/renee-pfister-icon-paintings-group-talk-on-demystifying-the-art-market>

Reconstruction: Methods and Practices in Research, Exhibitions, and Conservation
24-25 February, 2020
Cambridge, UK
For more information email: ajm300@cam.ac.uk

Welsh Museums Conference 2020: Maximizing Our Impact
5 March 2020
Bangor, Wales
For more information contact Chris Delaney: lin.chris@btinternet.com

Stemming the Tide: Global Strategies for Sustaining Cultural Heritage Through Climate Change
5-6 March 2020
Washington DC, USA
For more information visit: <https://americanart.si.edu/research/symposia/2020/stemming-the-tide>

Heritage at Risk: A Dialogue of the Effects of Climate Change: IIC Point of the Matter Dialogue
6 March 2020
Smithsonian American Art museum, Washington DC, USA
For more information visit: <https://www.iiconservation.org/content/heritage-risk-dialogue-effects-climate-change>

Icon Gilding & Decorative Surfaces Group Symposium: Devotional Objects
6 March 2020
London, UK
For more information and registration visit: <https://www.eventbrite.co.uk/e/icon-gilding-decorative-surfaces-group-symposium-devotional-objects-tickets-84830184365>

2020 Working Internationally Conference; Soft Power in Turbulent Times
12 March 2020
Leeds Art Gallery, Leeds, UK
For registration visit: <https://www.eventbrite.com/e/2020-working-internationally-conference-soft-power-in-turbulent-times-registration-80022923719>

The Petworth Beauties: BAPCR Talk

12 March 2020

Art Workers' Guild, London, UK

For more information contact: BAPCRsecretary@gmail.com**CFP: Study Day on Nineteenth-Century French Drawings**

13 March 2020

Cleveland, Ohio, USA

For more information contact: FrenchDrawings@clevelandart.org**22nd General Assembly and International Symposium: Building Peace through Heritage**

13-15 March 2020

Florence, Italy

Send questions: secretarygeneral@fondazione-delbianco.org**Plastics in Peril: Care and conservation of plastics in museum collections**

16-18 March 2020

Cambridge, UK

For more information visit: <https://www.museums.cam.ac.uk/events/plastics-peril-conference>**Cultural Heritage and the Ethics of War**

18-19 March 2020

New Orleans, Louisiana, USA

For more information visit: <https://www.heritageinwar.com/conference-heritage-in-war>**Architectural Plastics & Polymer Composites in the 21st Century**

28-29 March 2020

Cambridge, Massachusetts, USA

Contact Susan E. Schur for more information: ses_tec_con@msn.com**IIC Austrian Section "Restoration Day 2020"**

30 March 2020

Joanneumsviertel, Auditorium, 8010 Graz, Austria

For more information visit: <https://www.museum-joanneum.at/ihr-besuch/programmuebersicht/veranstaltungen/events/event/8410/tag-der-restaurierung-2020>**Indoor Air Quality in Heritage and Historic Environments**

30 March-1 April 2020

University of Antwerp, Belgium

More information [here](#).**La Cambre / KIK-IRPA 2020 Study Days: Light on Painting**

1-2 April 2020

Brussels, Belgium

More information here: <https://lightonpainting2020.be/light-on-painting/>**'Walking on Images' Session at the Association for Art History 2020 annual conference**

1-3 April 2020

Newcastle upon Tyne, UK

More information found here: <https://forarthistory.org.uk/our-work/conference/2020-annual-conference/>**Conserving the painted Past Symposium**

3-5 April 2020

The Center for Painted Wall Preservation, South Portland, Maine, USA

For more information visit: <https://www.pwpcenter.org/symposium>**4th International Conference on Innovation in Art Research and Technology (inArt 2020)**

14-17 April 2020

Paris, France

For more information visit: <https://inart2020.sciencesconf.org/>**Wall Painting Conservation and its Dilemmas in the Twenty-first Century: A Conference in Memory of Sharon Cather**

16-18 April 2020

York, UK

Paper submissions and questions can be sent to Professor David Park: david.park@courtauld.ac.uk**Care and Conservation of Manuscripts 18**

22-24 April 2020

Arnamagnæan Institute, Copenhagen

For more information visit: <https://nors.ku.dk/cc/>**15th International Symposium on Wood and Furniture Conservation****Louis, Louis, Louis! Origins, flourishing and spread of an international furniture style**

24-25 April 2020

Amsterdam, The Netherlands

More information can be found here: <http://www.ebenist.org/en/coming-symposium/>**Icon Contemporary Art Network Conference—Getting started in Contemporary Art Conservation**

27 April 2020

Gunnersbury Park and Museum, UK

For more information [here](#).**46th CAC Conference and Workshops**

7-9 May 2020

Ontario, Canada

Questions can be directed here: conference@cac-accr.ca**The Fragment in the Digital Age: Opportunities and risks of new conservation-restoration techniques**

13-15 May 2020

Hildesheim, Germany

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

Archiving 2020 Conference

18-21 May 2020

Washington DC, USA

For more information: https://www.imaging.org/Site/IST/Conferences/Archiving/Archiving_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979&Entry_CCO=6#Entry_CCO[WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979&Entry_CCO=6#Entry_CCO](https://www.imaging.org/Site/IST/Conferences/Archiving/Archiving_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979&Entry_CCO=6#Entry_CCO)[7a9e3d5f8f82&hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979&Entry_CCO=6#Entry_CCO](https://www.imaging.org/Site/IST/Conferences/Archiving/Archiving_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979&Entry_CCO=6#Entry_CCO)[6148ddb16979&Entry_CCO=6#Entry_CCO](https://www.imaging.org/Site/IST/Conferences/Archiving/Archiving_Home.aspx?WebsiteKey=6d978a6f-475d-46cc-bcf2-7a9e3d5f8f82&hkey=dbb5e9ad-4e55-40aa-bc02-6148ddb16979&Entry_CCO=6#Entry_CCO)**Australian Museums and Galleries Association National Conference 2020 (AMaGA2020)**

18-21 May 2020

Canberra, Australia

If you have questions contact: amaga@conlog.com.au.**AIC Annual Meeting: Conservation: Reactive and Proactive**

19-23 May 2020

Salt Lake City, Utah, USA

For more information visit: [https://](https://www.culturalheritage.org/events/annual-meeting)www.culturalheritage.org/events/annual-meeting**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://](http://conservation2020vilnius.ldm.lt/)conservation2020vilnius.ldm.lt/**Heritage Conservation along the Belt and Road Zones: between politics and professionalism**

4-5 June 2020

Hong Kong

For more information contact Dr. Victor Chan: [vic-](mailto:vic-torchan@hsu.edu.hk)[torchan@hsu.edu.hk](mailto:vic-torchan@hsu.edu.hk)**VDR Textile Working Group Symposium**

25-27 June 2020

Cologne, Germany

For more information visit: [https://www.restauratoren.de/](https://www.restauratoren.de/der-vdr/fachgruppen/fachgruppe-textil/)[der-vdr/fachgruppen/fachgruppe-textil/](https://www.restauratoren.de/der-vdr/fachgruppen/fachgruppe-textil/)**Forum for the Conservation and Technology of Historic Stained Glass: 11th Forum**

9-11 July 2020

Institut d'Estudis Catalans, Barcelona, Spain

For more information visit [here](https://www.institut-estudis-catalans.org/en/estudis-catalans-conferences).**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/>**Papyrus Conservation Summer Seminar**

13-24 July 2020

Ann Arbor, Michigan, USA

Application due: 6 January 2020

To apply, contact Marieka Kaye: marieka@umich.edu**Archives and Records Association UK & Ireland Annual Conference: WE LOVE RECORDS**

2-4 September 2020

Chester, UK

Submit papers [here](https://www.archives.org.uk/conference) and for assistance contact: [confer-](mailto:conference@archives.org.uk)[ence@archives.org.uk](mailto:conference@archives.org.uk)**ICOM-CC 19th Triennial Conference****Transcending Boundaries: Integrated Approaches to Conservation**

14-18 September 2020

Beijing, China

For more information visit: <http://www.icom-cc2020.org/>**International Paper Historians (IPH) Congress**

15-18 September 2020

Washington DC, USA

For more information: [http://www.paperhistory.org/](http://www.paperhistory.org/index.php)[index.php](http://www.paperhistory.org/index.php)**12th International Conference on Structural Analysis of Historical Constructions (SAHC 2020)**

16-18 September 2020

Barcelona, Spain

Visit the webpage for more information: [http://](http://congress.cimne.com/SAHC2020/frontal/default.asp)congress.cimne.com/SAHC2020/frontal/default.asp**3rd Iberian-American Conference of Investigation into the Conservation of Heritage (ICP)**

24-26 September 2020

Lisbon, Portugal

For more information visit [here](https://www.icp2020.org).**2020 Vision: Current and Future Heritage Preservation Symposium**

14-15 October 2020

Rochester, New York, USA

For more information visit:

www.imagepermanenceinstitute.org or contact JaeGutierrez: jjgpph@rit.edu**The 7th International Architectural Finishes Research (AFR) Conference**

14-16 October 2020

Tel Aviv, Israel

More information can be found here: [https://](https://www.afr2020tlv.org/call-for-papers)www.afr2020tlv.org/call-for-papers

IIC 28th Biennial Congress

2-6 November 2020

Edinburgh, UK

For more information visit: <https://www.iiconservation.org/congress/Edinburgh>**Terra 2021 13th World Congress on Earthen Architectural Heritage**

8-11 June 2021

Santa Fe, New Mexico, USA

For more information visit: <https://www.terra2021.org/website/8033/>**COURSES, WORKSHOPS****SUPSI Wall Paintings Course—Detachment techniques:****Stacco and Strappo**

3-7 February 2020

Lugano, Switzerland

For more information visit: <https://fc-catalogo.app.supsi.ch/Course/Details/29041>**Learning to Look: Matisse in the Collection of the Art institute of Chicago: new findings about materials and techniques**

12 February 2020

Chicago, Illinois, USA

For more information contact Rebecca Rushfield at wittert@juno.com**Preparation & Process: Software Preservation and Emulation for Research Data**

17 February, 2020

Dublin, Ireland

For more information visit: <https://www.epay.ed.ac.uk/conferences-and-events/information-services/information-services-events/15th-international-digital-curation-conference-workshop-booking-only>**Workshop on Chemistry of Lead in Oil Paintings**

20-21 February 2020

Amsterdam, The Netherlands

For more information visit: <https://www.rijksmuseum.nl/nl/nu-in-het-museum/workshop-chemistry-of-lead-in-oil-paintings>**Helping Puerto Rican Heritage 2020 (HPRH)**

24-28 February 2020

Puerto Rico

For more information visit: <https://www.iiconservation.org/content/helping-puerto-rican-heritage-2020-hprh>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

26-28 February 2020

Hollywood, CA, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Wood Identification Workshop**

26-28 February 2020

Houston, Texas, USA

For more details and registration visit: <https://learning.culturalheritage.org/p/wood-id>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

4-6 March 2020

Manoa, HI, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Photoreproductions & Conservation: 18th Masterclass 20|21**

5-6 March 2020

Matosinhos, Portugal

For more information visit: <http://2021.pt/en/20-21/>**Heritage Ironwork Seminar: Treatment & Protection of Historic Ironwork**

6 March 2020

Bath, UK

For more information about the day and to book tickets go to: <https://nhig.org.uk>**Tracing Paper Conservation: 19th Masterclass 20|21**

9-10 March 2020

Matosinhos, Portugal

For more information visit: <http://2021.pt/en/20-21/>**Greek Manuscripts Inside and Out**

20-21 March 2020

Cambridge, UK

For more information visit: <https://www.iiconservation.org/content/greek-manuscripts-inside-and-out-conservation-symposium-and-workshop>**Plastic Identification Workshop**

23-24 March 2020

Amsterdam, The Netherlands

For more information and registration contact: info@vanaubelvanrooijen.com**Seminar & Workshop on Painted Textiles**

27-30 March 2020

Stockholm, Sweden

For more information contact: johanna.nilsson@armemuseum.se**19th International Course on Wood Conservation Technology: ICWCT 2020**

14 April-26 May 2020 / 2-26 June 2020

On-line / Oslo, Norway

For more information visit [here](#).**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural**

Institutions

21-23 April 2020

Harpers Ferry, WV, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

26-28 May 2020

Salt Lake City, UT, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**20th Masterclass—Agar Spray: New Application of Rigid Gel for the Treatment of Large Surfaces**

28-29 May 2020

Guimaras, Portugal

For more information visit: <https://www.iiconservation.org/content/20th-masterclass-agar-spray-new-applications-rigid-gel-treatment-large-surfaces>**Conservation of Video Art**

8-12 June 2020

The Museum of Modern Art, New York City, USA

Deadline: 22 December 2019

For more information visit: <https://www.iiconservation.org/content/workshop-conservation-video-art> Submit applications to: lorena_ramirezlopez@moma.org**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

23-25 June 2020

Atlanta, GA, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Workshop on Asian Papers and Their Applications in Paper Conservation**

23-25 June 2020

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop>**Ancient Metals and Metallography: Summer School Course**

20-24 July 2020

Hastings, East Sussex, UK

For more information contact: dascott@ucla.edu**Conserving Canvas Initiative: The Dutch Method Unfolded, Masterclass on Wax-resin Linings**

29 June-10 July 2020

Amsterdam, The Netherlands

Deadline: 14 December 2019

For more information: <https://www.uva.nl/en/shared-content/subsites/uva-summer-school/en/summer-courses/the-dutch-method-unfolded/the-dutch-method-unfolded.html>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

21-23 July 2020

Boulder, CO, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

18-20 August 2020

Detroit, MI, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**

15-17 September 2020

Seattle, WA, USA

For registration and information visit: <https://ipisustainability.org/workshops.html>**SymBoL Project Workshop: Long term monitoring tools for wooden historical building in time of climate change: from data collection to an adaptation plan**

22-23 October 2020

Norsk Folkenmuseum, Oslo, Norway

For more information visit: <https://www.ntnu.edu/symbol>



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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