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NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



IIC Congress Behind the Scenes | Stemming the Tide | Conservators Lending a Hand



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: Fran Baas and Elena Torok, both objects conservators at the Dallas Museum of Art, are donating their homemade cotton masks to their local hospital. Image courtesy of Fran Baas (full story, p. 18-22). **Inside cover image:** Participants in the "Stemming the Tide" symposium breakout session on Museums and Collections. Photo by Michael Barnes. Images courtesy of the Smithsonian institution (full story, p. 53-59).

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FROM THE PRESIDENT'S DESK

We are all trying to get our heads 'round what the post-COVID-19 world is going to look like. What is clear is that it is not going to look like the pre-COVID-19 world for some years to come, if ever. We can see, for instance, that blockbuster touring exhibitions are not going to happen in the short term until international travel returns to something like the pre-pandemic world.

It is clear that the role of heritage and culture is integral to functioning societies and vastly valued by communities, and we can see that digital access to collections is critical and can and must increase. But at the same time, it is clear that virtual access is no substitute for the analogue, for seeing the real object. This is indicated by the surge of support in museum attendance as institutions are progressively able to open their doors again. And we know that a critical part of the functioning of those institutions is our expert care for and conservation of those collections; our value as conservators is once again affirmed.

More broadly, however, across the world we have all been struck by the greater sense of community cohesion and care for each other which the world-wide 'lock downs' and 'shelter in place' mandates have created. And a key part of that community cohesion seems, to me, to be the fact that people now have the time to take an interest in each other. Life has slowed down in so many ways, and the general view seems to be that this is a good thing.

My predecessor as President, Sarah Staniforth, promoted the idea of slow conservation as an approach to preventive conservation over ten years ago, as part of the broader 'slow' movement. We need to take this concept and expand it into our working lives, and as we move forward beyond COVID-19, let us ask which aspects of our lives as conservators we want to return to and which we want to change for the better. We should surely embrace the great benefits that come from taking time to slow down and enjoy each other's company and what we do. Working as conservators, we are richly blessed, and we know from past surveys on professional fulfilment that most of us inherently recognise this. So as our lives return once more to some semblance of normality, I challenge each of us to see what we can do to stop the frantic pace of most of our lives returning and to take the time to enjoy and value our work and relationships.

Meanwhile I want to assure you that the officers of IIC continue to meet more regularly than normal through this difficult period to ensure the financial sustainability and ongoing viability of IIC is maintained. At the last IIC Council meeting, our first completely virtual meeting on 30th May, Council agreed to contribute £15,000 from IIC's Reserves to support our members through the IIC Opportunities Fund. We have radically revised the Fund, expanding the grants available and opening it up to all members. You can read more about the Fund in this issue of *NiC* (p. 23) and how to apply on the IIC website.

Look after yourselves and each other.

Best wishes,

Julian Bickersteth
IIC President



MESSAGE FROM THE EXECUTIVE DIRECTOR

For many of us the last couple of months of living through a global crisis has been a whirlwind of intensely eventful periods and seemingly slow, eternal moments of standing still. From this unique vantage point, somehow IIC has found the headspace to consider much longer periods of time. We have looked back to our founding, 70 years ago in 1950, and we have thought about our future, the next 70 years to 2090—a date that some of our young conservators may well live to see (especially if you are as long-lived as one of IIC's Charter Members, Caroline Keck).



Seventy years on, we suddenly feel a little closer to those pioneering members in 1950, facing a world with many uncertainties, but it is this generation of conservators and cultural heritage professionals that will impact the next. Together we make the future. It is in our hands.

As we all learn to adapt, it's important to appreciate the positive impact we have as a community by coming together to engage, debate and discuss with open minds the best routes to tackle the global challenges that we face. As cultural heritage professionals we have a key role to play in society—especially during times of crisis and change. We are looking forward to engaging with members and our wider conservation community over the coming months, so together we emerge stronger, more inclusive, and even more resilient.

We also have much news to share about IIC's evolving programmes and initiatives, from the launch of *Stories in Conservation* to the announcement of a new round of grants being made available through IIC's *Opportunities Fund*. I hope you will join us in our anniversary year as we explore—through your stories and experiences—our global community.

Here's to our future and to the next seventy years!

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD

I want to take a moment and share with you my perspective. To me, it is no secret that our professional field is disproportionately white within Western culture. In fact, I am white. And as editor of *News in Conservation*, I am privileged to have a platform in each magazine issue where I am free to use my voice and share my thoughts with you.



On top of the many crises currently plaguing our world, a resurgence of protests and rioting regarding racial inequality is taking place. As I hear the recent statements from leaders of the Black Lives Matter movement where I live in the United States, I realize that instead of adding to the conversation, I should focus first on listening.

I recognize there are varied forms of diversity and inclusion challenges in our world, but in this moment I want to step down from my *NiC* soap box and lend it to our colleagues of color around the world; send your thoughts on this issue to Sharra Grow at news@iiconservation.org and we will feature them in the August-September issue of *News in Conservation*. Please share with us your perspectives and experiences as a non-white person in the cultural heritage and conservation community. We're listening.

Sharra Grow
IIC Editor, *News in Conservation*

NEWS IN BRIEF

ICONEM SHARES 20 OF ITS WORLD HERITAGE 3D MODELS

In line with our policy of free dissemination of cultural content, Iconem has decided to share advance access to twenty of our heritage site pointclouds.



3D professionals or enthusiasts, travelers or archaeologists hobbyists, we invite you to discover famous or unknown sites: the cliffs of Bamiyan in Afghanistan, Angkor temples in Cambodia, pyramids of Meroë in Sudan, Christian monasteries in Armenia.... Find our 3D models online on here: <https://app.iconem.com/#/3d>



Since its creation, Iconem digitized heritage sites in over 30 countries. Discover some of our latest 3D models and exhibitions, showing heritage landmarks such as the Minaret of Jam, Angkor temples or the Mont Saint-Michel. Video link [HERE](#). Courtesy of Iconem. Above right: Iconem logo.

International archeological heritage has never been so threatened as in recent years. Many historical sites are in danger of disappearing due to the action of man or nature. It is essential to transmit the memory of this heritage to future generations.

Iconem was founded in 2013 with the goal of providing concrete and effective answers to these irreversible losses of the testimonies of our history. Combining its passion for technological innovation with a strong knowledge of the sites in the countries in crisis, Iconem has developed unique expertise in the world for the 3D scanning of endangered sites.

Currently working in Iraq, Syria and Afghanistan, the Iconem team is able to give an emergency answer if there is some need to digitize some sites or monuments threatened by armed conflicts. Iconem has also been working for several years on sites whose conservation is endangered by climatic events or by mass tourism; we have been permitted to digitize iconic sites such as Delos, Leptis Magna and Angkor.

At the heart of this advanced technological environment, Iconem develops innovative protocols with scientific (Inria) and industrial (Parrot, Microsoft) partners, combining two new technologies: the drone, which enables accurate, fast and

inexpensive surveys to be carried out on the most complex fields (isolated areas, conflict zones, etc.) and 3D photogrammetry, with new algorithms that can generate high quality models from thousands of drone pictures. The results are photorealistic environments with a precision that allow both the scientific study of sites by experts and new immersive experiences for the general public. This expertise is shared with local professionals through courses organized by the team during its missions, particularly in Afghanistan, Iraq and Syria.

Finally, Iconem's last goal is to mediate and raise awareness among the general public about issues related to heritage preservation through conferences and digital exhibitions. Iconem is currently active in 30 countries and works with international organizations such as UNESCO, the World Bank, governments (Afghanistan, Oman, etc.) as well as major cultural institutions (The Louvre, Rmn-Grand Palais, etc.).

Based in Paris, Iconem currently brings together a multidisciplinary team of about ten employees: architects, computer scientists, engineers, 3D graphic designers and archeologists whose strength lies in working together to solve the complex issue of safeguarding the historical and archeological heritage.

Learn more about Iconem here: <http://iconem.com/en/>

LATIN AMERICA'S INDIGENOUS PEOPLES SHIELD ELDERS AS COVID-19 THREATENS THEIR CULTURAL HERITAGE

Latin America's 42 million indigenous people are already acutely aware of ongoing threats to their cultural heritage due to activities such as mining, oil extraction, and deforestation, but now the coronavirus has been added to the list. From the Andes to the Amazon, indigenous groups are closing access to their communities in order to protect their elders—the keepers of their cultural heritage—from COVID-19.

Many of Latin America's indigenous peoples are preliterate, holding traditions, languages, stories, and oral histories that existed before written records. "All indigenous wisdom is oral, passed from generation to generation, so the elders carry all the accumulated experience," said Eduardo Nieva, a leader of the Amaicha de Valle people in northwest Argentina. "That experience—the one they keep—is what we are protecting."

Many communities have taken extreme measures to protect themselves during the pandemic. In the north of Argentina, some villages have put up physical barricades blocking road access into the communities. In the Narino province of Colombia, the Pasto community is said to be enforcing corporal punishment for those who disobey the strict quarantine rules, and a local media video shot in April is reported to show a young man in pain after receiving lashes for violating the quarantine regulations of the community.

Sadly this is not the first time that illness has threatened to destroy the identity of indigenous communities. In the 1950s nearly half of the Kalapalo tribe members in a Xingu, Brazil village died due to a measles outbreak. And infamously, Europeans colonizing the Americas centuries ago brought new diseases, such as smallpox, which killed millions of the indigenous people.

Many indigenous communities are growing impatient with what they see as a lack of government action to help provide adequate access to food, supplies, and medical treatments. "We cannot wait any longer for our governments ..." says José Gregorio Díaz Mirabal, a member of the Wakuenai Kurripaco people of Venezuela. "We are in danger of extinction."

Some organizations have stepped up to help, including the Amazon Emergency Fund from the Coordinating Body of Indigenous Peoples of the Amazon Basin (COICA) and the Rainforest Foundation US.



Indigenous Peruvian woman from the Chinchero District in the Andes Mountains demonstrating traditional weaving using locally produced and dyed wool. March 2016. Photograph by Robert R. Oxborrow.



CHINA'S YUNGANG GROTTOES

In May Chinese President Xi Jinping visited the Yungang Grottoes, located near Datong city in the Shanxi Province of China. The aim of this visit was to bring attention to this important cultural heritage site despite it being closed for several months due to COVID-19. President Xi called the Grottoes a “treasure of human civilization” and discussed projects past, present, and future to protect this important monument.

President Xi recalled the research carried out by Japanese scholars, published in the 1990s which received an international peace prize; this had outraged Chinese scholars and motivated them to create their own set of comprehensive publications on the Yungang Grottoes. This motivation has continued, and President Xi mentioned a current partnership with the Angkor Wat cultural heritage authorities to exchange information to better preserve the Grottoes. The Yungang Grottoes Research Academy has also recently created departments, including a mural conservation laboratory and digital center, to help monitor and preserve the Grotto sculptures. China is also looking for new ways to showcase and protect this important UNESCO World Heritage Site, recently creating both virtual and on-site educational programs, with new online experiences created for use during the recent shut down due to the novel coronavirus.

The Yungang Grottoes were built during the Northern Wei Dynasty (368-534AD) along the Silk Road, which brought Buddhism from India to China. One of the largest Grottoes in China, Yungang contains 45 caves, 252 shrines, and over 51,000 carved stone sculptures of Buddha along a stretch of mountainside over 1 km long. The Buddha sculptures range from just 2 centimeters to over 17 meters in height. These recent preservation campaigns are just the next steps in a long history of care for the Yungang carvings. Attempts during the Liao Dynasty (1049-1060) were made to address already noticeable erosion, and a 1621 fire during the Qing Dynasty instigated an extensive rebuilding project.

ICOM INTERNATIONAL MUSEUM DAY 2020

With the theme Museums for Equality: Diversity and Inclusion, International Museum Day 2020 aims at becoming a rallying point to both celebrate the diversity of perspectives that make up the communities and personnel of museums, and champion tools for identifying and overcoming bias in what they display and the stories they tell.

The potential of museums to create meaningful experiences for peoples of all origins and backgrounds is central to their social value. As agents of change and trusted institutions, there is no time like the present for museums to demonstrate their relevance by engaging constructively in the political, social, and cultural realities of modern society.

The challenges of inclusion and diversity and the difficulty of navigating complex social issues in increasingly polarised environments, while not unique to museums and cultural institutions, are important ones, due to the high regard in which museums are held by society.

An increasing public expectation for social change has catalysed a conversation around museums' potential for social good in the form of exhibitions, conferences, performances, education programmes, and initiatives created. However, there remains much to do to overcome conscious and subconscious power dynamics that can create disparities within museums, and between museums and their visitors.

These disparities can relate to many topics, including ethnicity, gender, sexual orientation and identity, socioeconomic background, education level, physical ability, political affiliation and religious beliefs.

The International Council of Museums (ICOM) established International Museum Day in 1977 to increase public awareness of the role of museums in the development of society, and it has been steadily gaining momentum ever since. In 2019, more than 40,000 museums held special events in some 150 countries and territories, with the support of 78 Ministries of Culture around the world. Learn more here: <https://icom.museum/en/>

ICOM international
council
of museums



**Museums for Equality:
Diversity and Inclusion**

**INTERNATIONAL MUSEUM
DAY**

18
may 2020



@ICOMofficial



#IMD2020



icom.museum

Top image: Yungang Caves. Taken on July 31, 2011. Photographer Julie Laurent. Image licensed under [CC BY-NC-ND 2.0](https://creativecommons.org/licenses/by-nc-nd/2.0/). Original image location: <https://www.flickr.com/photos/juliel Laurent/6033941621/in/faves-154263974@N03/>.

Right image: Logo poster for the ICOM International Museum Day 2020 celebration.

İZMİR'S HISTORIC KERİMAĞA MANSION TO UNDERGO PRESERVATION

Restoration work at the Kerimağa mansion located in Birgi, a historical quarter of western Turkey's İzmir province, has been inaugurated with the support of the Ministry of Culture and Tourism.

The town of Birgi in Ödemiş district, which is on the United Nations Educational, Scientific and Cultural Organization's (UNESCO) World Heritage Tentative List, is estimated to have been used as a settlement since 750 B.C. Bearing the traces of Phrygian and Lydian civilizations, Persian and Pergamon kingdoms, Roman and Byzantine Empire, Aydinids (Aydinoğulları principality) and the Ottoman period, Birgi has been home to many civilizations for nearly 3,000 years and was a hub of vibrant social life with its water resources and fertile lands.

Many structures in the historical area, which has managed to carry the architectural texture formed during the Aydinids and which was therefore placed on UNESCO's World Heritage Tentative List in 2012, are waiting to be restored. One of these structures was the Kerimağa mansion, which is in danger of being destroyed. The mansion will be restored by its owner, Mehmet Palamut, with the support of a grant provided by the Ministry of Culture and Tourism.

In an interview with Anadolu Agency (AA), Palamut said that a part of the structure has been demolished, and he has applied to the Provincial Directorate of Culture and Tourism for restoration, adding that the ministry has provided TL 61,850 (about \$9,216) in grants for restoration.

Indicating that architects have prepared a project for the restoration of the building and that they will begin work after the approval of the ministry, Palamut noted: "We want to restore the building to carry it to future generations."

Professor Necla Arslan Sevin, an art historian living in Birgi, pointed out that the Kerimağa mansion is one of the three most important mansions in the region.

Underlining that a large portion of the structure, which is a monumental example of Birgi's residential architecture, has been demolished, Sevin continued: "I think that this mansion was built in the 19th century, maybe even a little bit earlier, because it is a little older than the other houses here in terms of construction technique and appearance. It bears the characteristics of the two-story classical residences in Birgi. An outer sofa is a feature we see in many other places built with rubble stones. It was built with a wooden carcass system, with bricks and mud mortar, and there are skylights covered with a straw plaster. In certain parts, there is plaster-stained glass which we very often see in the 19th-century Aegean houses."

Sevin added that the mansion also features wooden elibelinde (hands-on-hips) motifs and various plant and fruit motifs on the walls which are very often seen in mansions in the region. She emphasized that restoration should begin as soon as possible due to the risk of the building being demolished, adding: "I think that saving the building is crucial in terms of transferring this work, which has an important place in Birgi's architectural culture, to the future generations."

Original article found on Daily Sabah: <https://www.dailysabah.com/arts/izmirs-historic-kerimaga-mansion-to-be-taken-under-preservation/news>



Old houses in the village of Birgi, in the province of İzmir, Turkey. Photograph by Ozbalci/iStock. Photo ID: 83558240. Original location: <https://www.istockphoto.com/photo/village-houses-in-birgi-turkey-gm835580240-135979467>

HISTORIC HOUSES ACROSS BRITAIN GO BLUE FOR KEY WORKERS

From Hopetoun House near Edinburgh, to Powderham Castle in Devon, Historic Houses all across Britain are showing their collective support for the incredible work of our NHS and key workers by going blue as the UK claps for their carers.

Whether it's lighting up the castle walls in blue, planting avenues of blue lavender, raising NHS flags, or simple changing their logo and shield colours to 'NHS Blue', Historic Houses wish to express their thanks to front line staff through creative, and often spectacular means.

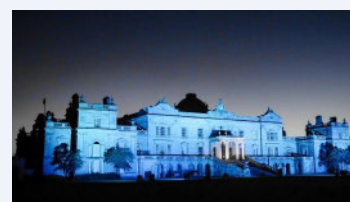
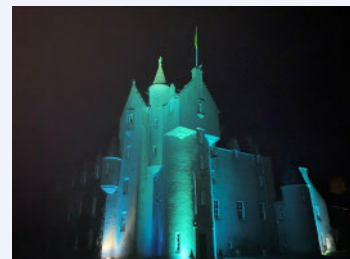
Ben Cowell, Director General of Historic Houses said:

Our country's key workers—whether those working in a hospital or care home or delivering other essential public services—deserve our complete respect. They are putting their lives at risk to protect others. Custodians of some of our most important heritage properties have found one way to express their gratitude: lighting their buildings blue to demonstrate just how much we are thinking of those working on the nation's behalf. It is a small gesture of our collective thanks, and a beacon of hope in these difficult times.

Historic Houses posted updates on [Instagram](#) and across its social media accounts to reflect what its members have been getting up to, while there is now [a dedicated webpage on the Historic Houses website](#) showing images and stories from all the houses taking part. For further information, please visit our webpage: historichouses.org

Historic Houses is the UK's largest collection of independent heritage. We represent 1,500 historic houses and gardens, many with open doors waiting to be explored. Most of our member places are still lived in, telling fascinating and distinctive stories that are not over yet. We are here to ensure these historic homes stay alive and accessible for generations to come. Many open their doors for day visitors, tours, weddings, conferences, events and accommodation. Hundreds more play a vital role in the local economy as businesses and employers. Between them they welcome more than twenty-six million visits each year, generate £1 billion for the economy and support 33,000 full-time-equivalent jobs.

We advise owners on anything from rising damp to hosting festivals, and we make representations to government on their behalf. We award those houses that have completed exceptional restorations, have wonderful gardens, and work tirelessly to excel in educational innovation.



Historic Houses: Left column (top down): Hever Castle, Hopetoun House, Berkeley Castle, Knebworth House, Rockingham Castle, Muncaster Castle. Right column (top down): Constable Burton, Ballindalloch Castle, Gosford House, Capesthorne Hall (Photo by Joanna Nick), Kimberley Hall, Castle Howard. Images courtesy of Historic Houses, UK.

IN RAQQA, THE PAST AT THE SERVICE OF THE FUTURE

By Marine de Tilly

Translated from the French by Sara Heft



Museum exterior February 2019 © Xavier de Lauzanne



Two and a half years after the liberation of the former caliphate's capital, the Raqqa Museum is set to open its doors again soon. Here's a look back on the history of a symbol of cohesion and hope.

At the top of the Raqqa Museum's brand-new staircase, two agitated swallows flap about and crash into a Roman tomb dating back to 2000 BCE. "Whenever birds make an entrance, it's always a good sign," declares Leila Mustapha. This is the first time the current co-mayor of the city has returned to the Museum since its rehabilitation was completed. The smell of paint and fresh cement lingers, the plans are still posted out front, and in the garden, a parked piece of heavy machinery seems proud to have served. Inside, display cases and objects are not yet installed, but outside, like an immaculate totem in the midst of the grayness of the ruined city, the Museum stands triumphantly as a harbinger of reconstruction. "Before the war," Mustapha recalls, "the Museum was a haven of calm and peace. I came here a lot, since I was studying at the university, just next door. I really liked stopping in here, looking out onto the neighborhood frenzy from the window, the antiques souks where merchants from all over the country made a racket selling and haggling over their wares. It was a space for exchange and culture—it was Raqqa."

Traditional, tribal, and economically prosperous, predominantly Arab but devoid of communitarian, ethnic or religious tensions, Raqqa was a diverse city. In the teeming shopping streets of its center, Arabs, Kurds, Yezidis, and Armenians mingled with old sheiks and teenagers, alongside engineers and technicians working on the big dam, Turkoman upholsterers, suited Aleppine investors, Bedouins in red keffiyehs, Christians from Nineveh, and Turkish militants—in short, a great melting pot of cultures spanning Syria. "The strength and uniqueness of Raqqa lay in its diversity and the simplicity of the majority's relationship with the minorities."

At the heart of this bustle, as the symbol and crossroads of all of these cultures, was the Museum. Initially located in Arafat Square on the southern edge of the old city district, in 1981 it moved to a former Ottoman government facility on the occasion of the International Congress for the History of Raqqa. Intended to spotlight the city's importance for the arts and sciences to the world, the Museum's present building was inaugurated for this event, housing pieces previously held in the National Museum of Aleppo and the National Museum of Damascus (where an entire gallery is devoted to Raqqa), and hailing from excavations conducted throughout the Jazira region by teams from France (1950s), Syria (1970s), and Germany (1980s). The Museum also housed the offices of the General Directorate for Antiquities and Museums (GDAM) for the Raqqa Governorate Division.

From the time of its opening, Mustapha recalls, "the Museum proudly displayed the heritage it held and the stories it told." Bearing witness to the city's past, from prehistoric times to antiquity, the Byzantine period, the Islamic, and even modern periods, "it was a space of cohesion for all Raqqawis," adds Ziad al Hamad, president of the Raqqa Civil Council's Archaeological Committee. For this intellectual, born a stone's throw from the Museum and a specialist in the archaeological sites of the city and region, "Raqqa has always been the cultural capital of Syria, and from its establishment, the Museum was its minister." Raqqa has long been a city of contact and exchange between three worlds—nomadic herders, sedentary populations, and city-dwellers—as the capital under the

Abbasid caliph Harun al-Rashid, hero of the thousand and one nights. Raqqa is “star of the fertile crescent” with its exceptional location at the meridian point of the Euphrates, halfway between its source and its mouth at Shatt al-Arab. Raqqa is situated at a strategic crossroads of the trade routes connecting Syria to Central Asia and the Mediterranean to the Persian Gulf. “There has always been a profusion of artists, writers and poets here,” al Hamad continues. “It was a hotbed for intellectuals renowned at home and abroad, like the authors Abdul-Salam Ojeili and Ibrahim Khalil, the doctor Fayez al-Fawaz or the astronomer Al-Battani, whose name adorns one of the city’s main junctions. Even the caliph’s wife Zubaidah, so fond of Baghdad, preferred Raqqa—at the time called Rafiqa. So yes, this museum was like a sanctuary for these treasures, the beating heart of knowledge, history, creation, and transmission, both tangible and intangible.”

And then came the great scourge. During the first two years of the Revolution, Raqqa remained silent. Like every other Syrian city, it dreamed of “freedom, justice, and dignity,” the first catchwords displayed on demonstrators’ banners in Deraa, where it all began in March 2011. But walled in by fear until 2013, it didn’t dare speak up. In March 2013, the Free Syrian Army and jihadist factions entered Raqqa, setting off chaos and the first lootings. Despite the GDAM’s protection efforts, a number of pieces were sent to buyers in Turkey via Tell Abyad, while others were abandoned left and right—many were found much later in the city of al-Tabqah, in particular. In January 2014, Daesh took over as the sole power present in Raqqa, which became the self-proclaimed capital of the Islamic State of Iraq and the Levant. The wolves prowled the city, and even before attacking people, they stole, looted, and destroyed symbols.

Between two technical questions on the electrical system and water infrastructure (she’s an engineer by training), Mustapha commented: “Their sole aim was to obliterate all traces of civilization, so that we would forget, so that history, our history, would fall into oblivion.” During the Daesh siege, in the first museum shop, between two empty, shattered windows, meat was sold. “Under the stairwell and in the garden,” al Hamad recounts, “a household appliance merchant had fully set up shop.” Washing machines, refrigerators, and generators replaced 1000-year-old ceramics. On November 25, 2014, a bomb exploded near the Museum, damaging its southern facade, and on November 14, 2015, an air strike by a Russian bomber literally put a hole in the Museum’s roof. During the last phase of operation “Euphrates Wrath,” at the height of the fighting, Daesh placed explosives throughout the Museum and positioned its snipers on the balconies in ambush.

On October 17, 2017, after 134 days of fighting, Raqqa emerged from the jaws of the devil. The Syrian Democratic Forces secured the mine-filled museum, but even once it was cleared, it was dirty, highly damaged, and orphaned of its treasures. Broken and burnt pieces of ancient pottery were piled up like shattered dishes in a corner on the second floor. The young NGO Roya, freshly established in Tell Al Mouh thus proposed to take charge of the Museum’s cleaning from the Civil Council, already stretched thin between mine-clearing and emergency assistance to residents.

In early December 2017, an initial inventory was conducted by the Authority of Tourism and Protection of Antiquities in Al Jazira Canton: the Museum was still standing but its façade was damaged from impacts, with a great deal of





Images: Top left: Museum of Raqqa exterior closeup, February 2019. Center left: Mustapha at museum with museum staff and Roya. Bottom left: Mustapha outside the museum. Top right: Museum of Raqqa exterior closeup, March 2020. All above images © Xavier de Lauzanne. Bottom right: ALIPH logo courtesy of ALIPH.

destruction inside. By June 2018, it was cleaned, emptied and readied. In cooperation with partner NGOs ([Impact](#) and the European Guild) and with funding from [ALIPH](#), the International alliance for the protection of heritage in conflict areas, major rehabilitation work kicked off in mid-September 2019. From floors to ceilings, mosaics to staircases, windows to facades, every step of the project involved weekly meetings during which expertise was shared by local actors alongside Roya and the Civil Council's Archaeological Committee, and with the help of the Guild (Djamila Chakour, head of collections at the Institut du Monde Arabe, and Jean-Marc Lalo, an architect specialized in public and cultural spaces), covering architecture as well as preventive conservation.

At the end of February 2020, everything was completed and the Museum was ready to welcome the collections saved from the war and held by the Civil Council. "Bearing witness to the past," al Hamad comments, "today this museum holds the promise of the future." Mustapha concludes, "Look at our response to the Daesh soldiers! We're here, we haven't forgotten anything—not our past, not what they've done—and now everything will continue. When the display cases and antiquities are reinstalled, we're going to have a big celebration, and the children of Raqqa will come admire the evidence of their history and their past."

"Raqqa's houses have no doors," goes a popular saying extolling the hospitality of its inhabitants. Since the fighting ended, 85% of them have no walls either. But they have a museum, a heritage, a living memory that no war, no siege, and no atrocity can erase.

ABOUT ALIPH

The Raqqa Museum restoration project, financed by ALIPH, was carried out by the French NGO [La Guilde européenne du Raid](#) and the Syrian association Roya. Work began in mid-2019 and was completed in February 2020. Located in north-eastern Syria, Raqqa—the Syrian capital of the jihadist organization Islamic State from 2014 to 2017—was particularly damaged by war and has been controlled by the Syrian Democratic Forces since 2017.

Founded in March 2017 in Geneva, in response to the recent massive destruction in recent years of cultural heritage, particularly in the Middle East and the Sahel region, ALIPH is the only global fund exclusively dedicated to the protection and rehabilitation of cultural heritage in conflict and post-conflict areas.

As shown with the Raqqa Museum project, ALIPH finances concrete projects carried out by associations, foundations, academic, cultural and heritage institutions, and international organizations. In addition to projects that focus on museums and their collections, ALIPH also supports those that target monuments and sites, documents, archives and manuscripts, and intangible heritage. These may be implemented prior to a conflict to limit the risk of destruction, during a conflict to ensure the security of heritage, or post conflict to enable populations to once again enjoy their cultural heritage. ALIPH generally selects its projects through one or two calls for projects per year. However, when urgent intervention is needed, ALIPH has a rolling Emergency Relief



**International alliance
for the protection
of heritage
in conflict areas**

funding scheme. All projects are reviewed by ALIPH's Scientific Committee and approved by its Foundation Board. Since its launch, and with the support of its eight Member States and three private donors, ALIPH has committed over USD 17 million to support 47 projects in 14 countries: Afghanistan, Côte d'Ivoire, Eritrea, Georgia, Iraq, Lebanon, Libya, Mali, Palestine, Peru, Somalia, Sudan, North East Syria, and Yemen.

ALIPH recently allocated emergency funding for cultural heritage and surrounding communities in conflict and post-conflict areas to help weather the impact of the COVID-19 pandemic. Indeed, the health crisis has forced the closure of museums, libraries and other cultural and heritage sites. In many cases, these lockdowns have brought important rehabilitation work to a stop. These sites represent important sources of employment for local operators, cultural institutions or associations, as well as experts, engineers, builders, and artisans. The initial envelope of 1 MUSD will help local operators defray their operations, health, and staff costs. Information technology acquisition and online learning programs will also be financed, in order to bridge the digital divide and build resilience for the future, as well as emergency heritage preventive protection and income generation projects.

Supporting heritage operators as they face this unprecedented health crisis, which threatens not only culture but also stability, falls squarely within ALIPH's mission to protect heritage to build peace.

Learn more about ALIPH here: <https://www.aliph-foundation.org/>



Museum exterior March 2020. © Xavier de Lauzanne

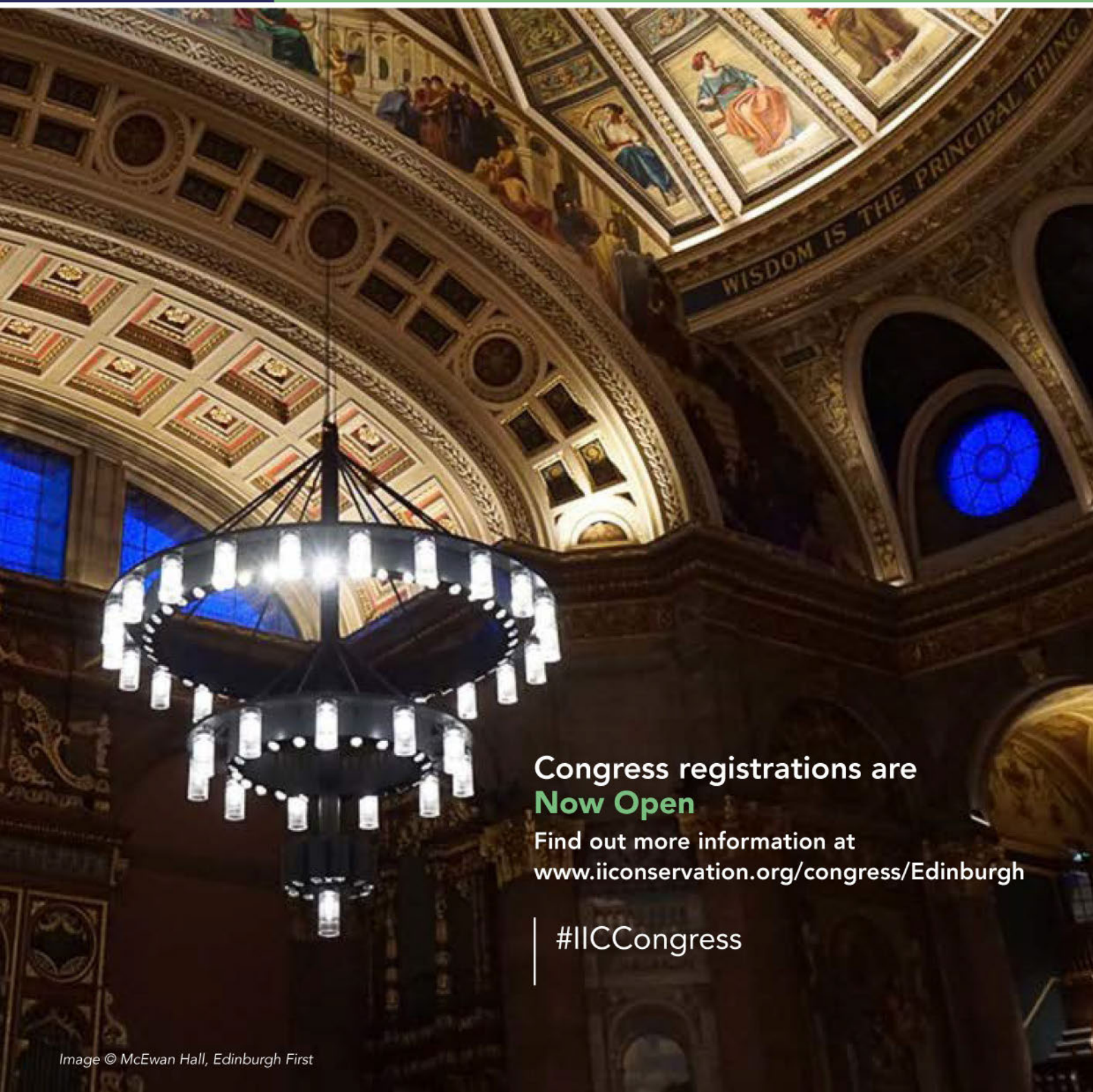


Marine de Tilly is an independent reporter. She has collaborated with Le Point, Le Figaro Magazine, ELLE and GEO for fifteen years. Since 2012, she has been reporting from the Middle East (Iraq, Syria, Turkey). She is the author of two books: *The Man Standing*, the story of the first French Consul in Iraqi Kurdistan (Stock, 2016), and *Women, life, freedom*, a portrait of Leïla Mustapha, the current mayor of Raqqa (Stock, 2020), which was released just before the COVID-19 pandemic spread through the world.



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

2 - 6 November 2020



Congress registrations are
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Find out more information at
www.iiconservation.org/congress/Edinburgh

#IICCongress

CONSERVATORS LENDING A HAND

It is no secret that conservators have big hearts. Caring for cultural heritage makes us keenly aware of the public we serve and their wellbeing. As manifested by your activities during the pandemic, it is clear that caring for your communities extends beyond the work bench.

IIC has been collecting stories and examples of how you, our fellow conservators, private practices, and heritage institutions have been serving your neighbors during the pandemic. From Spain to the Philippines, your hand skills and generous donations have made a difference in your communities, and we celebrate and thank you!

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK CITY, USA

Margo Delidow, Whitney Museum of American Art Assistant Conservator and Eric Meier Conservator, Whryta Contemporary Art Conservation (Face Shields)

On an ordinary day, Whitney conservator Margo Delidow might be caring for a Jenny Holzer bench or preparing a Roy Lichtenstein sculpture to be sent out on loan. However, during the COVID-19 crisis, she and her partner, conservator Eric Meier, have redirected their skills to a new project.

After hearing of a shortage in hospitals across the country, the duo began making face shields out of Tyvek and foam for use by healthcare professionals. Using their technical skills and community connections, Margo and Eric have been building the shields in their South Bronx, New York home and shipping them to hospitals.

Heather Cox, Whitney Museum of American Art, Executive Coordinator, Conservation Department (Face Masks)

Not many face masks manage to be artful. Those sewn with love by Whitney conservation coordinator Heather Cox put to good use some vibrant batik fabric, leftover from an artist's book project.

Carol Mancusi-Ungaro Melva Bucksbaum Associate Director for Conservation and Research at the Whitney Museum of American Art (Donation of PPE)

Carol Mancusi-Ungaro Melva Bucksbaum Associate Director for Conservation and Research at the Whitney Museum of American Art spearheaded an initiative, along with the



Top left: Design from Whryta Contemporary Art Conservation with materials donated by Margo Delidow. Bottom left: Heather Cox working at her sewing desk. Image courtesy of Heather Cox. Top right: Face shields made by Spectral Masters. Image courtesy of Margo Delidow. Bottom center: The Spectral Masters team. Top right: Healthcare professionals in the ICU at DMC Sinai Grace Hospital in Detroit.



art handlers, to collect PPE (personal protective equipment) from conservators and art handlers in peer institutions and also those conservators working privately in NYC. These items were picked up and donated to the Columbia University Medical Center. The medical student that collected the equipment wrote to us, "I am so impressed by the art community's donations. Makes me love the Whitney even more!"

Whitney art handler Greg Reynolds posted this image (left) after his colleagues packed up all of their available supplies with a note for hospital workers. His [post from March 20th](#) sums up how we all felt:

"When your amazing colleagues decide you can donate all the supplies you have that a hospital can use. And then one of them rides to work to pack them up. And it makes you a bit emotional."

POST-GRADUATE STUDENT OF ARCHEOLOGY AND HERITAGE MANAGEMENT IN DELHI, INDIA

Amrasha Khandelwal, a post-graduate student of archaeology and heritage management in Delhi, India, worked with her whole family, putting together masks, assembly-line style. You can see a video of the whole family working together [HERE](#) and on the IIC Instagram account [HERE](#) (see our post on May 12th).

CARING FOR TEXTILES, WASHINGTON DC, USA

Textiles conservator Julia Brennan and her Washington DC based company Caring for Textiles have put together a blog post all about the history of mask use, current mask makers, and fantastic initiatives during the current pandemic:

<https://www.caringfortextiles.com/mask-maker-mask-maker-make-me-a-mask-make-it-with-class-make-it-with-flash-make-it-to-last/>



...ted by Bonsai Fine Art, Talas, and by BWSK inc. Image courtesy of Margo Delidow. ...cox. Top center: Margo is modeling the face shield, complete with a vinyl heart ... Whitney's donation box of PPE. Image posted on Instagram, March 20 by Greg ... pital in Detroit using the face shields. Image courtesy of DMC Sinai Grace Hospital,



THE MATERIALS RESEARCH CONSERVATION DIVISION OF THE NATIONAL HISTORICAL COMMISSION OF THE PHILIPPINES, (NHCP-MRCD), MANILA, PHILIPPINES

On April 4, 2020, we (The Materials Research Conservation Division of the National Historical Commission of the Philippines-NHCP-MRCD) donated our supplies of PPEs and disinfectants to the front liner institutions who need it the most at this time, including the Jaime Cardinal Sin Village tenement community, the University of the East Ramon Magsaysay (UERM) Hospital, the Philippine General Hospital, and the Santa Ana Hospital.

This is our small way of showing appreciation to all our valiant front liners working tirelessly in the fight against COVID-19.

Keep safe everyone and may God bless us all.



THE MET MASK PROJECT, THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY, USA

A Sewing Army, Making Masks for America, a March 25, 2020, *New York Times* article sent by Yael Rosenfield—a former conservator in The Metropolitan Museum of Art’s Department of Textile Conservation (DTC)—to Janina Poskrobko, Conservator in Charge, became an inspiration for a project at The Met to help health care providers and others in need of masks during the pandemic. The mask project, which was endorsed by Met leadership and led by the Department of Textile Conservation, included The Costume Institute and involved staff and volunteers in several additional departments: Antonio Ratti Textile Center

Above three images: Courtesy of the Materials Research Conservation Division of the National Historical Commission of the Philippines.

(ARTC), Paper Conservation (DPC), Islamic Art (DIA), European Sculpture and Decorative Arts (ESDA), and Design (DD). They contributed knowledge of materials as well as sewing skills. SMART Local 28 Sheet Metal Workers in NYC generously donated aluminum nose pieces to ensure secure fit of the masks. Research was done to determine the best, available for immediate use, materials. Our @mettextileconservation [Instagram](#) post from April 2 outlines which fabrics were chosen for the masks and why:

While understanding the complexity of the fabrication of N95 masks, conservators considered the physical properties of conservation materials available in the lab offering the closest protective properties.

Pima cotton (outer layer) made of long fibers creates a high-density fabric up to 300 thread count to help block-out particles. Unbleached muslin (inner layer) is 100% cotton fibers with an open weave for breathability. Pellon® (middle layer) a non-woven polyester, non-fusible fabric chosen for its ability to repel water, which holds the virus.

It took an entire day to unroll bolts of muslin, Pima, and Pellon, measure and cut pieces in the appropriate dimensions, and organize fabric sets for nearly 2,000 masks.

While the project’s coordinator, conservator Minsun Hwang, prepared patterns and tutorial videos to illustrate the



Melina Plottu, @metcostumeinstitute associate conservator, making masks in Brooklyn. Image courtesy of Melina Plottu and originally posted on the @metcostumeinstitute Instagram account.



Staff of Labor and Delivery, Dept of OBGYN, Jacobi Medical Center in Bronx NY receiving Met-made masks. Photo: Eliza DeBow MD

sewing process, packages with the necessary materials were distributed to the entire group by mail, car, and bike across the empty city. By these same means, completed masks were next collected, packed in labeled boxes (each containing a letter of appreciation), and delivered to three major NYC hospitals and other organizations.

Working in solidarity, the 21 staff members and volunteers, living in all five boroughs of New York and in other states as well—New Jersey, Ohio, Florida—supported New York City’s heroes when masks became a precious, hard-to-find essential item.

These heroes are also our own Met essential staff: engineers, custodians, security, and collections teams, all in need of PPE while on the job every day.

Thankful letters received by The Met’s unique sewing teams were their favorite reward!

The mask project volunteers include: Alexandra Barlow, Caroline Borderies, Beatrice Bacolod, Cristina Carr, Julia Carson, Minsun Hwang, Kristine Kamiya, Janina Poskrobko, Yael Rosenfield, Midori Sato, Anna Szalecki (DTC), Kaelyn Garcia, Melina Plottu, Elizabeth Randolph, Elizabeth Shaeffer (CI) Heidi Hilker (ARTC), Marina Ruiz-Molina (DPC), Annick Des Roches (DIA), Denny Stone (ESDA), Sarah Parke (DD), Ligia Fernandez (textile conservator in private practice).

FRAN BAAS AND ELENA TOROK, OBJECT CONSERVATORS AT THE DALLAS MUSEUM OF ART, TEXAS, USA

Fran Baas and Elena Torok, both objects conservators at the Dallas Museum of Art, are donating their homemade cotton masks to their local hospital (Baylor University Medical Center)! “They are practically our next door neighbor!” says Fran. Speaking further regarding their donations to Baylor, she said the hospital “thanked us profusely! And we even got a virtual town hall shout-out in front of 300 doctors and nurses!” They are also sending masks to a local women’s organization and the Navajo Nation.



Fran Baas and Elena Torok, both objects conservators at the Dallas Museum of Art, are donating their homemade cotton masks to their local hospital. Image courtesy of Fran Baas.



Fabric masks made by Fran Baas and Elena Torok to donate to their community in Texas. Image courtesy of Fran Baas.

PAM JOHNSON, ASSOCIATE PAINTINGS CONSERVATOR, MODERN ART CONSERVATION, NEW YORK CITY, USA

Pam’s handmade masks have been donated to several different organizations that are in need in New York City, including hospitals, homeless shelters, grocery store employees, volunteers at animal shelters, and a community organization. She has also made several for friends. Pam is associate paintings conservator at Modern Art Conservation, a private practice in New York City.



Above left: Fabric masks made by Pam Johnson to donate to NYC community organizations in need. Above right: Pam at her sewing machine. Image taken by Josh Summer. Images courtesy of Pam Johnson.

LEEANN GORDON, ASSOCIATE CONSERVATOR, MUSEUM OF FINE ART BOSTON, USA

LeeAnn Gordon, associate conservator in objects conservation at the MFA Boston, is seen here (left) sewing masks for her extended family in Canada, the families of two coworkers, herself and her husband.



Top image: LeeAnn at her sewing machine. Bottom image: Masks made by LeeAnn for friends, family, and coworkers. Images courtesy of LeeAnn Gordon.

ESCOLA SUPERIOR DE CONSERVACIÓN E RESTAURACIÓN DE BENS CULTURAIS DE GALICIA, SPAIN

The Escola Superior de Conservación e Restauración de Bens Culturais de Galicia, Spain, donated their PPE supplies (image below).



Protective gloves and PPE donated by the Escola Superior de Conservación e Restauración de Bens Culturais de Galicia, Spain. Image courtesy of La Escola and Andrea Fernández Arcos.



SUPPORTING THE PROFESSION AND THE FUTURE OF CONSERVATION

Membership 2020 - 2021

We have a strong and growing global community of conservators and cultural heritage professionals representing over 70 countries. We know these are challenging times for everyone, IIC is here to help you by providing access to grants and resources as well as additional support to advance your career by being part of a truly international community.

To ensure membership is affordable for all you can [find details here of our discounts \(up to 50%\)](#) by world region and additional 10% discount for those who already belong to a national body for conservators.

Through your membership benefits you will also have access to an extensive range of new digital resources that will help you feel connected to the conservation community.

The membership year starts on 1st July.

Renewals for IIC members are now open on the [IIC website](#)



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Opportunities Fund

Helping to create a sustainable and resilient conservation community

There is increasing awareness that alongside the global economic, social and health crisis caused by the Covid-19 pandemic, we are still facing a climate emergency.

IIC has many members who often find themselves working in extreme and hostile environments - at times with very few resources or little support. We want to respond to these challenges - offering practical as well as moral support to our members and helping germinate the new approaches that we will need, as conservation professionals and as members of society, in the years ahead.

IIC is therefore radically revising its Opportunities Fund - expanding the funding available and opening it up to ALL members within two new strands.

From 1 July 2020, there will be two additional strands to the IIC Opportunities Fund grants:

- Needs Based and Learning Focused Stipends (up to £250)
- Seed Funding Grants (up to £750).

Ensuring Global Reach

Any member can apply to the Opportunities Fund from any part of the world. We recognise there is high need and demand to support projects in countries designated as Band 2,3 and 4 by UNESCO [here](#). We will therefore aim to award at least 75% of the fund in these countries.

Further details about the grants and application process can be found here: <https://www.iiconservation.org/about/awards/opportunities>

IIC CONGRESS BEHIND THE SCENES: STUDENT POSTER SESSION

We are gearing up for the 2020 IIC Congress, and with registration now open and presenter selections being finalized, we thought this would be a great opportunity to give you some behind-the-scenes peeks of the whole process. In this issue, we will introduce you to the student poster committee and the amazing work they do to select and mentor congress poster presenters. Also, make sure to check out our most recent webinar, "How To Create a Successful Poster for the Real and Digital World," to be held live on June 9th, with the recording available to IIC members soon after. More information can be found [here](#).

By Meaghan Monaghan

The 2020 IIC Congress will include our sixth delightfully innovative Student Poster Session which was first run as a part of the 2010 Istanbul Congress. This now well-established section of IIC congresses provides a unique opportunity for students and recent graduates to benefit from a peer-reviewed platform to communicate the important conservation research and projects they are undertaking. Presenting a student poster at an IIC congress also gives emerging professionals and their work exposure on an international level.

Student posters are displayed prominently throughout the meeting and, as with the main poster session, there is a dedicated session giving delegates the opportunity to speak to poster authors. Additionally, copyright-cleared PDF files of the student posters are available on the IIC Congress website, post congress, enabling this work further exposure.

WHO IS THE STUDENT POSTER COMMITTEE?

The Student Poster Committee is composed of a committee chair and four emerging conservators. When selecting committee members we look within IIC membership for emerging conservators from a variety of conservation disciplines who have graduated from a conservation training program within the past 5 years. The language of the posters and of all correspondence is English, so a good command of English is required, but it is not necessary to be a specialist in the Congress topic, as the student posters are not required to follow the theme. The Committee often includes poster presenters from previous congresses, enabling them to advise the new participants based on their own firsthand experience with this process. The IIC 2020 Congress Student Poster Committee includes Melpomeni Vyzika, Amandine Colson, Alfredo Adolfo Ortega-Ordaz and Isa von Lenthe.

Joining the Student Poster Committee is a great opportunity for emerging professionals to gain experience reviewing publications and providing mentorship. If you are interested in getting involved please email the committee chair at students@iiconservation.org.

WHAT IS THE STUDENT POSTER PROCESS?

The Student Poster Committee puts out a call for abstracts about 10 months prior to each congress. Current students and recent graduates are invited to submit proposals for inclusion, and proposals can be on any topic; they are not required to follow the conference theme. We usually get between 50 and 100 submissions; this year we received 62. The committee members then begin the review process approximately 8 months prior to the Congress. Proposals are reviewed and scored using a standard set of criteria. Based on these scores, the top 20 scored posters are selected as finalists.

Once the finalists have confirmed acceptance, the mentoring process begins. About 5 months prior to the Congress each member of the Student Poster Committee is assigned five students to mentor through the editing process. First

drafts are due to the committee mentors about 3 months prior to the Congress, but sending multiple working drafts to the mentors over those months is encouraged. The mentors will review each draft and provide feedback. The students will then have several weeks to incorporate their mentor's suggestions before sending the final draft to Joyce Townsend IIC Director of Publications, for review. This is an extraordinary opportunity to have their work reviewed by a professional who has had many years of experience reviewing professional publications. Joyce provides final recommendations about a month and a half prior to the Congress. This gives the students enough time to incorporate her suggestions before finally printing their posters.

As a word of advice to all students selected to present posters, the key to success is to embrace the draft process. Send your mentor as many draft versions as you can. This will enable you to get as much feedback as possible. Edit, edit, edit, evaluate, and edit some more.

If you are interested in presenting a professional or student poster at a future IIC congress or other professional event, we have a webinar for you! Here again is the link to more information about the latest IIC Professional Development Series Webinar "[How To Create a Successful Poster for the Real and Digital World.](#)"



IIC is so pleased to be partnering with [XpectralTEK](#), which sponsors the IIC Congress Student Poster Session prize. Here is what XpectralTEK has to say regarding the value of student posters:

The future is always a good asset to invest in, especially when considering the continuous flow of improvements that can be created by sharing our experiences and knowledge. That is why we at XpectralTEK are always looking for ways to promote and sponsor this mindset, enabling the improvement of our field's techniques and methodologies every day. What better way to accomplish this goal than to sponsor an event like the IIC Congress Student Poster Session, which allows rising conservation professionals to present their work in pushing our shared profession forward. This sponsorship is simply a small token of appreciation for the work done by our colleagues in sharing their knowledge.

António Cardoso
Co-founder, XpectralTEK



Meaghan Monaghan is assistant conservator, paintings at the Art Gallery of Ontario (AGO). Before joining the AGO in 2017, she served as assistant conservator of contemporary art at the National Gallery of Canada; Mellon Fellow at the Walters Art Museum; Kress Fellow at SMK in Denmark; and painting conservation fellow at Yale University Art Gallery. She earned a master of art conservation degree from Queen's University in 2010.



70TH ANNIVERSARY

STORIES IN CONSERVATION: FROM MONUMENTS MEN TO CLIMATE AND COVID-19

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

STORIES IN CONSERVATION

Many of the founders of IIC had quite a war. In the UK Harold Plenderleith helped organise the removal of objects from The British Museum and lived on its premises for the duration. In Belgium Paul Coremans not only undertook a huge photographic project to record the country's culture, but also hid young resistance fighters and those evading forced labour in Germany. American George L Stout was among the Monuments Men, and in Europe, 1944-45, he supervised the recovery and inventory of thousands of artworks hidden in salt mines, churches and other secret locations.

As the dust settled, they picked up conversations with dozens of other colleagues, including several women within the profession —such as Evelyn Ehrlich, Minna Horowitz and Madeline Hours. These acknowledged pioneers held several meetings across the US and Europe with the goal of defining what the modern conservation profession should look like. They imagined a group of people who knew not just 'what to do but why they did it', combining technical expertise with scholarly understanding.

The Articles of Association for IIC were formally signed on 21st March 1950, many of the founding members and fellows have since been central to furthering the field on all fronts, from refining practical techniques to defining ethical practices, as well as addressing major historical events from the 1966 Florence floods to the controversial, yet pivotal, 1974 Greenwich Lining Conference. Seventy years on, we had intended to mark the occasion by announcing

a very special anniversary project to include the cataloguing and complete digitisation of IIC's archives with a resulting touring exhibition. These projects were planned not only with public outreach in mind, but also to remind our profession of its own inspiring past. That, of course, was before the world ran into another big, historical event in the shape of COVID-19, upending lives and bringing personal and economic grief, imposing social distancing and also closing cultural heritage collections and sites across the globe. Suddenly we are a little closer to our founders in 1950, facing a world where many former certainties are now on shaky ground.

In light of the pandemic, we are intending to go ahead with our anniversary celebrations, but we are moving our work online and inviting you, our colleagues, to contribute your "Stories in Conservation".

With all this in mind, we are intending to go ahead with our anniversary celebrations, but in a different, more flexible and completely digital form. We are moving our work online and inviting you, our colleagues, to contribute your "Stories in Conserva-

tion" whether your memory reaches back over several decades of this history or just the last few years.

Perhaps there is no better time than the present to go through your personal records, tangible and remembered, and pull out those IIC related stories, interviews, photo albums, videos, projects and anecdotes that are a part of this great legacy. We hope that by exploring the importance of conservation to society during times of crisis we'll be in a stronger position as a profession.

So, be sure to engage with IIC this year as we look back in order to move forward.

HOW TO PARTICIPATE

In order to gather contributions from the conservation community, we have set up an initial questionnaire with some instructions. The link to this form can be found below:

<https://www.iiconservation.org/content/contribute-stories-conservation-iics-70th-anniversary-history-project>

This initial form will give us a feel for what knowledge is out there among our membership and beyond. Filling out this form does not commit you to anything, so we encourage you to consider what information you may have and answer a few simple questions. We will then get in touch with you and determine the best way to share your memories, stories, photographs, etc.

WHAT TO SHARE

What we hope to draw together is a mix of big historic events and personal anecdotes, whether you recall the Florence floods, or your own conservation challenges. Do you remember scientific breakthroughs or moments that have improved conservation techniques? Are you working on something likely to affect the future of the profession? We will also be fascinated to see what photographic evidence emerges from across the seven decades of IIC's history.

SHARING INFORMATION

This is a digital project. Please do not send any items via post to the IIC Office at this time.

IIC will be sharing and posting information, gathered electronically via our website and email, on our social media and community platforms. Many of these posts will take the form of interactive quizzes, surveys, and questions, encouraging our followers to take part in the celebration and share their own memories and historical information.

GET IN TOUCH WITH US

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Kate Smith IIC Digital Engagement Editor
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TAG US

#StoriesinConservation
#70YearsOn
#IICConservation

Click here for the
"Stories in Conservation"
questionnaire

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HOW TO CREATE A SUCCESSFUL POSTER FOR THE REAL AND DIGITAL WORLD

IIC'S PROFESSIONAL DEVELOPMENT SERIES WEBINAR



The fourth webinar in this series is on the topic of creating a poster for the real and digital world, and, as with the other events in this series, it will offer views from professionals with extensive experience, approaching the topic from a variety of angles. Participants were also encouraged to ask questions.

THE WEBINAR COVERS:

- Examples of excellent posters, including previous winners of IIC's own poster prizes
- How to make a good poster in the traditional style (ranging from those with an arresting design to the word-dense approach, and tips to improve poster quality)
- Posters for virtual meetings or to go online (including how to create an interactive poster with embedded film or publications)
- Tips on making sure you have proper copyright for all elements of your poster

CLICK FOR MORE INFO

This webinar will be invaluable both for the beginner preparing to create a poster for the first time, and for those who would like to improve their skills.

Please note: the live event took place on 9 July. If you are an IIC member, you will have free access to this webinar recording on the IIC Community platform after the event.

IIC PROFESSIONAL DEVELOPMENT WEBINARS ARE FREE TO IIC MEMBERS

We are planning several more webinars over the coming year, and these are free to members, who also receive a host of other benefits, including access to our community platform, publications, mentoring and more. Join IIC [HERE](#) to attend for free. You can also access past seminars and webinars in the IIC Professional Development Series below:

Professional Development Seminar No.1: Copyright for Conservators

Professional Development Webinar No.2: Writing for Publication

Professional Development Webinar No.3: Presenting at Conferences

IIC REGIONAL GROUP UPDATES

Here are updates from two of the IIC Regional Groups on their resourceful activities during the COVID-19 pandemic.

IIC FRENCH GROUP / SECTION FRANÇAISE DE L'IIC (SFIIC)

SFIIC President, Roland May wrote: "In France we have been confined since 17 March, so all activities (general assembly, SFIIC's workshops) have been cancelled. They will not resume until the end of September at best."

Roland further reports that SFIIC has used this time to work on the magazine *Coré*, which has been on hold since 2014. They are creating a new model for the magazine and are planning a new issue for December 2020, so keep an eye out! SFIIC has also set up an editorial board that has worked on the publication for their symposium "Artists' Workshops" which was held in autumn 2019 in Marseille. This publication will be available free of charge online on the [SFIIC website](#) in the fall and will mark the rebirth of SFIIC's publishing policy.

"Otherwise, as you know", Roland continued, "museums and historical sites are closed and the situation of French restaurateurs... is very complicated with the stop of many operations. We hope that with the de-confinement... normal life will gradually resume."

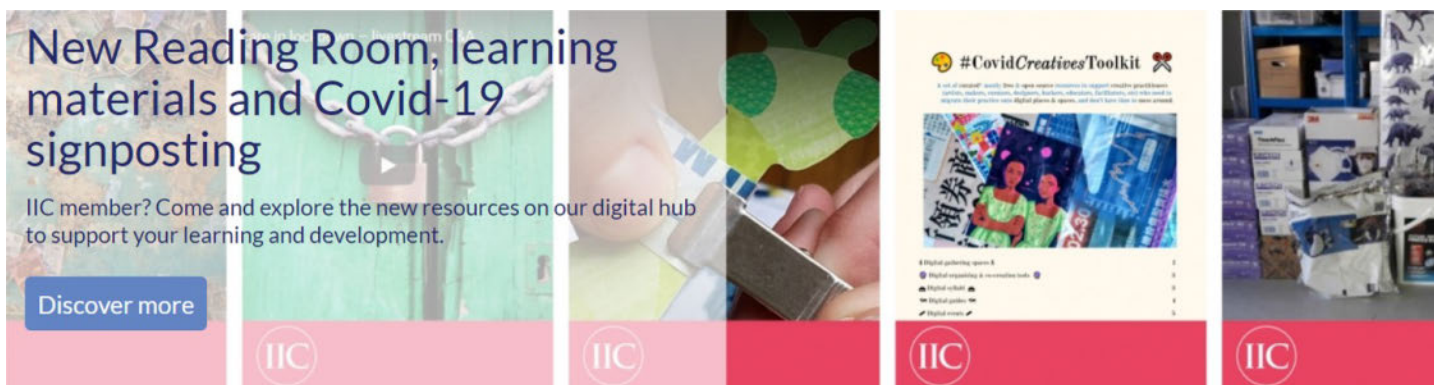
IIC SPANISH GROUP / GRUPO ESPAÑOL DEL IIC (GE-IIC)

In response to the pandemic, GE-IIC has put together a fantastic resource page on their website, aimed at conservators, companies, and professionals dedicated to the preservation of cultural heritage, with special attention to the self-employed: <https://www.ge-iic.com/2020/05/28/recursos-covid-19-geiic/>

GE-IIC has also hosted 6 weeks of webinars as part of their #desdecasa series during the pandemic. Topics range from disinfecting collections during the pandemic and associated health risks, to the landscape of La Sierra de Cadíz, and the consolidation of sandstone using silicon nanoparticles.

Links to the recordings of all their #desdecasa webinars (in Spanish) are found here: <https://www.ge-iic.com/category/desdecasa/>

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FELLOWSHIP

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

IIC Fellows are senior members of the profession who are elected by the existing body of Fellows. The category of Fellowship is defined by Articles 19-22 of IIC's Articles of Association. In addition to Individual Members' rights, each Fellow has the right to stand for and nominate candidates for membership of the IIC Council and to nominate other Fellows.

WHO CAN BE A FELLOW?

Fellowship of IIC is open to all members who are actively engaged in the profession of conservation. They may be:

- Practising conservators and restorers
- Scientists and technologists working in the field of conservation
- Conservation educators
- Other persons, whether technical, curatorial or administrative, who have made an important contribution to the conservation profession.

Fellows are normally expected to have been active in the conservation profession for at least ten years and preferably to have been personal members of IIC for five years. For conservators, this ten year period can include up to three years of a training or apprenticeship period under teachers of recognised ability. For other applicants, the ten-year period can include up to three years of postgraduate study towards a relevant higher degree or diploma.

Fellows must be able to demonstrate commitment to the profession and to show that they keep up-to-date with relevant developments. Indicators include publications, voluntary service to conservation organisations, active participation in conferences and training events, membership of other relevant professional bodies, and accreditation by a national organisation.

Please note: Fellowship is awarded after the full nomination and election process is successfully completed. Payment of a Fellowship rate membership fee to IIC does not in itself confer Fellowship of IIC or any rights of Fellowship.

Who invites whom to be a Fellow?

If you are not a Fellow of IIC, one of your colleagues who is already a Fellow may suggest that you apply and offer to act as your Nominating Fellow (see next page). But a potential candidate does not necessarily have to wait to be invited and can seek nomination by an IIC Fellow.

THE FELLOWSHIP APPLICATION PROCESS

A Nominating Fellow, namely a Fellow in good standing of the IIC, can nominate a member of the IIC for Fellowship status by following these two simple steps:

1. The Nominating Fellow should first ensure that the candidate:

- is in agreement with being nominated;
- has been in the field for at least ten years and has made sufficient contribution to the profession to be deserving of the status of IIC Fellow;
- is or has been a member of IIC (although exceptions are considered).

The Nominating Fellow should also ensure that three other IIC Fellows in good standing have agreed to support the nomination and know that they may be asked for their views on the candidate by Council.

2. The Nominating Fellow, in co-operation with the candidate, should then provide to the IIC Office, using the downloadable (available on the IIC website) Application for Fellowship form with the following:

- The name, address, affiliation and full contact details of the candidate;
- The names and electronic contact details or postal addresses of three willing Supporting Fellows whose support the Nominating Fellow has received and can attest to;
- A brief Statement of Support, written by the Nominating Fellow and not exceeding 200 words, summarising the candidate's contribution to conservation and supporting the nomination;
- The candidate's current CV.

In circumstances where it proves difficult or impossible to use email for the nomination form a hard copy is to be completed and, along with paper versions of the Statement of Support and current Curriculum Vitae, sent to the office.

The IIC office will be happy to assist the Nominating Fellow and the candidate in the process of nomination, including if required, checking the current Fellowship status of IIC members. However, an effort should first be made to confirm this by logging on to the membership list on this website.

Once received at the IIC Office the nomination is checked for completeness and then laid before IIC's Council at its next available meeting for Council to approve the nomination.

Once the nomination has been approved by Council it is sent for ballot to all IIC Fellows who are offered the voting options: "for", "against" and "not known to me". To be elected a Fellow a candidate must gain two-thirds of the votes returned in favour of the candidate, disregarding "not known to me" responses.

Successful candidates will be notified as soon as possible and will be asked to provide a summary biography and a photograph for *News in Conservation* and for the IIC website.

**The next deadline for Fellowship Applications is:
31st July 2020**



TIM PADFIELD (1937-2020)

By Mikkel Scharff, Yvonne Shashoua, and Morten Ryhl-Svendsen

Tim Padfield, conservation scientist, passed away at the end of February 2020 following a short period of illness. He was 82.

After finishing his studies in chemistry at Oxford University in 1961, Tim was employed at the conservation department, Victoria and Albert Museum in London and later at the Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. Not long after entering the field of heritage, he published the first articles, in what would later be termed conservation science, in the proceedings of the 1964 IIC Congress in Delft.

This marked the beginning of a wealth of influential publications in the fields of preventive conservation or conservation science from his hand—and very often in collaboration with a number of other researchers or students.

In the 1980s, Tim was appointed head of the laboratory in the department of conservation at the National Museum of Denmark. At about the same time, Tim began lecturing regularly at the School of Conservation at the Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation.

Apart from writing a significant number of publications in journals and in proceedings of conservation conferences, Tim acknowledged, early on, the potential for and possibilities of making freely available via the internet many of his own publications as well as the ever-growing number of reports, lecture notes and exercises he devised for conservation students.

Tim was among the first researchers who recognized and introduced research into physical aspects of the composition and deterioration of heritage objects and their response to a wealth of external factors ranging from climatic conditions to conservation or restoration treatments.

At the National Museum of Denmark, Tim combined his work on the influence of climate on heritage objects with research into the symbiotic response of building structures when he pioneered the design of low



"We must find a better retrieval system, Dogma can't smell the labels in the cold" Watercolour by Tim Padfield. Original location: <https://conservationphysics.org/coolfilm/coolfilm2.html> All articles in this Conservation Physics compendium, except the external links, are licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 License](https://creativecommons.org/licenses/by-nc-nd/3.0/).

energy storage facilities to be used by museums and archives. The original idea, and its further development over the years, has proven a viable concept in organizing storage facilities for the museum community throughout Europe.

Tim was in many ways a first mover on numerous issues. As an early adopter of the internet and the World Wide Web he not only created his own repository of information on conservation physics but also increased the visibility, and raised the profile, of other organizations. As an example, Tim coded, and was the first webmaster of, the IIC web-site. His precious legacy to the international conservation profession is collected on (<https://conservationphysics.org>). As a colleague, research partner and as a teacher and mentor, Tim was considered everything from a challenge to a revelation. His astute ability to analyse a problem, to investigate alternative solutions—often before returning to the first proposal after several weeks—and discuss results and formulate conclusions were colourful, elegant and sometimes surprising.

He will be greatly missed and remembered for his active mind, talent for communication, his drawings and watercolours, his passion for sea kayaking, for interesting and challenging discussions, for his generosity, kindness and his very Englishness—for being Tim.

Mikkel Scharff, *Associate Professor, Head of School, Conservation, KADK*

Yvonne Shashoua, *Senior Researcher, National Museum of Denmark*

Morten Ryhl-Svendsen, *Associate Professor, Conservation, KADK*

FEATURED JOB LISTINGS

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 be promoted on social media, and are also 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

Charlotta Bylund Melin, PhD, currently works as an objects and preventive conservator at the Nationalmuseum in Stockholm, Sweden. After finishing her studies at the School of Conservation in Copenhagen in 1988, she worked as a stone conservator at the National Heritage Board also in Stockholm. She spent three years in South Africa in the 1990s and returned to Sweden where she was employed by the Nationalmuseum in 2000. Since then she has taken leave to write her master's thesis (2005) and later took time again to focus on her PhD "Wooden objects in historic buildings: Effects of dynamic relative humidity and temperature" at the Department of Conservation, University of Gothenburg (2017). During the period (2015-2017) she was president for the Nordic Conservators Society, Sweden (NKF-S), known as the IIC Nordic Group.



Charlotta Bylund Melin is a conservator at the Nationalmuseum in Stockholm, Sweden. Image courtesy of Charlotta Bylund Melin.

Jeanne Marie Teutonico is currently associate director of strategy and special initiatives, at the Getty Conservation Institute (GCI) in Los Angeles. An architectural conservator with over thirty years of experience in the conservation of buildings and sites, she holds an A.B. (Hons) in art history from Princeton University and an M.Sc. in historic preservation from Columbia University, Graduate School of Architecture, Planning and Preservation. Prior to joining the GCI in 1999, Jeanne Marie was a conservator and educator on the staff of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome and, later, of English Heritage in London where she led a large technical research and publications program. She was an invited resident at the American Academy in Rome in 2008 and is also a fellow of the Association for Preservation Technology and the Society of Antiquaries.



Jeanne Marie Teutonico works at the Getty Conservation Institute (GCI) in Los Angeles, USA. Image courtesy of Jeanne Marie Teutonico.

MEET OUR TRUSTEES

Rachel C. Sabino holds a postgraduate diploma in conservation and restoration from West Dean College and a certificate in the conservation of marine archaeology from the Institute of Nautical Archaeology. During her formal training she carried out internships in the Greek and Roman department of the Metropolitan Museum of Art and in the antiquities department of the J. Paul Getty Museum. Upon completion of her studies, she established a private practice in London during which time she undertook a five-month sabbatical at the Corning Museum of Glass. She has held other positions as an objects and sculpture conservator at the Museum of Fine Arts, Houston and head of the objects department at the Chicago Conservation Center.

Since 2011 Rachel has been an objects conservator at the Art Institute of Chicago where, in addition to extensive treatment activity—notably of large-scale objects—she has been a co-author of the museum's online scholarly catalogue of Roman art and a consistent voice for museum outreach to a range of both professional and general audiences. A specialist in the treatment of glass, ceramic, stone, and enamel, with a marked emphasis on ancient art, Rachel also has a keen interest in the design, materials specification and construction of exhibition showcases. A committed bench conservator, she is a strong advocate for the crucial and strategic partnerships between conservators and allied professionals like mountmakers and preparators, engineers, and fabricators.

She is currently involved in a major capital project to conserve and install the museum's recent acquisition of a monumental Tiffany stained glass window. Past projects, achievements, and multi-institutional collaborations of which she has been most proud include: research, technical study, and treatment of Roman-era portrait mummies; wholesale remounting and reinstallation of Renaissance terracotta altarpieces; stabilization of 18th-century Venetian enamel; and CT scanning West African ceramics. In May of 2019 she fulfilled a long-standing professional dream of visiting the Chinese imperial kiln sites at Jingdezhen.

Rachel is an IIC Fellow and a Fellow of the American Institute for Conservation. On the IIC Council she serves as coordinator of the Mentorship Program and sits on the Finance, Membership, and Awards & Grants committees. She also serves with great personal satisfaction on the steering committee for the Getty's Ancient Panel Paintings: Examination, Analysis, and Research (APPEAR) Project. When she is not at the museum, consulting, or carrying out private treatments, she is mom to a six-year-old boy and yearns for the day when she can spend more time riding horses.



Rachel working on the museum's recent acquisition of a monumental Tiffany stained glass window. Photo courtesy of the Art Institute of Chicago.

QUARANTINING ON T

CONSERVATION STUDENTS, PROFESSORS, AND PROGRAM

*We all know that worldwide museum closures and national quarantines have re
ing from home and engaging with colleagues via virtual meetings and phone*

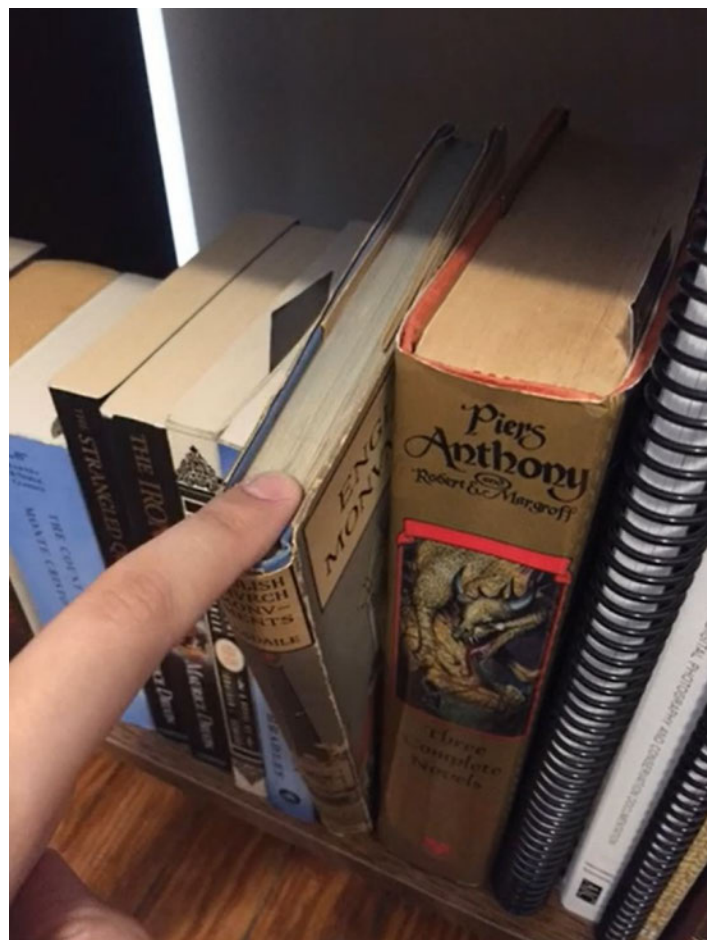
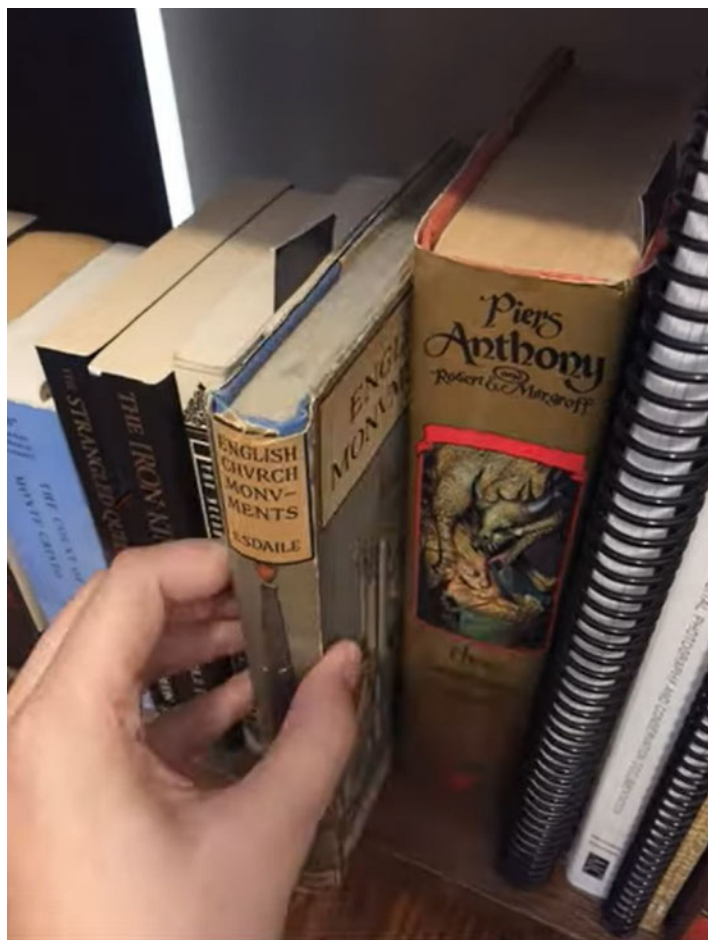
*Here at IIC we have collected stories from graduate students, instructors, and
and instruction on virtual platforms, utilizing materials at home to c
Read some of these in*

CARING FOR FAMILY TREASURES: UNIVERSITY OF DELAWARE E-BLAST SERIES SEEKS TO PROMOTE AT-HOME COLLECTION CARE DURING QUARANTINE

Annabelle Camp, WUDPAC Class of 2022 and *Caring for Family Treasures* Coordinator

The University of Delaware Department of Art Conservation (USA) has been releasing a weekly e-blast, *Caring for Family Treasures*, to educate people on how to best take care of their personal collections while self-isolating. The project was inspired by the knowledge that many people are at home, cleaning out or organizing their closets and attics.

The posts are researched and written by graduate students in the Winterthur/University of Delaware Program in Art Conservation (WUDPAC). Each post focuses on a different material or object type. So far they have addressed photograph-ic prints, family albums, works on paper, and books. Many of us are writing about the subjects we are majoring in. However, due to our comprehensive first year of study, we are all capable of writing posts about any one of these material types.



Left image: Demonstration of proper handling of books: <https://youtu.be/h-3QSIrhkiU>. Right image: Demonstration of poor handling of books: https://youtu.be/ZnGs2Y8GA_4 Images and videos by Jess Ortegon. Click on images or links to play videos.

THE GRADUATE LEVEL

MS LEARNING HOW TO ADAPT DURING THE PANDEMIC

resulted in institutional and privately practicing conservation professionals work-
e calls. But we wanted to hear more from our current conservation students!

programs around the world on how they are moving forward with coursework
continue hands-on learning, and creating new adaptable resources.
inspiring stories below!

We will continue to send out weekly posts through August, focusing on a variety of object types such as jewelry, paintings, and basketry. We will also address preventive conservation issues including integrative pest management and emergency preparedness in the home. We hope that these posts are, and continue to be, an educational resource for people, as well as a source of solace. We understand that everyone has felt isolated at one point or another during this crisis, but we can find comfort not only in being productive, but also in the objects themselves.

Whether it's a photo album, a family quilt, or a favorite sweater, we all have personal treasures that bring us joy and connect us to people we may not be able to connect with otherwise right now. The goal of these posts is to provide approachable information that will help people preserve those treasures for as long as possible.

REMOTE LEARNING AT THE UCLA/GETTY PROGRAM IN THE CONSERVATION OF ARCHAEOLOGICAL AND ETHNOGRAPHIC MATERIALS

Glenn Wharton, Chair of the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials.

Students, faculty, and staff at the [UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials](#) are adapting to life during the COVID-19 pandemic. We are developing new ways to work, teach, and learn remotely—all with very little preparation. Students are robbed of valuable hands-on experience in researching and treating cultural materials, yet they are rallying. The four testimonials below serve as examples of how our students are learning. In some cases, they are turning their desks into makeshift labs. In other cases, they are using software and digital resources to replace the experience of working directly with collected objects. Reduced commutes and time spent on campus or in internship locations makes way for more time to research the literature, analyze previously gathered data, and write, not to mention polish digital portfolios and contribute to our social media posts.

Céline Wachsmuth, first-year MA student taking Alice Paterakis' course, *Structure, Properties and Deterioration of Metals*

In our metals theory class this quarter, our professor and lab manager ordered USB digital microscopes and scalpels for home use in investigating two metallographic cross sections. I rearranged my very messy desk to make room for the microscope and cross sections. While far from the beautiful labs at the Getty Villa, this little set-up has been a



Céline Wachsmuth working in her newly established home lab. Image courtesy of Céline Wachsmuth.

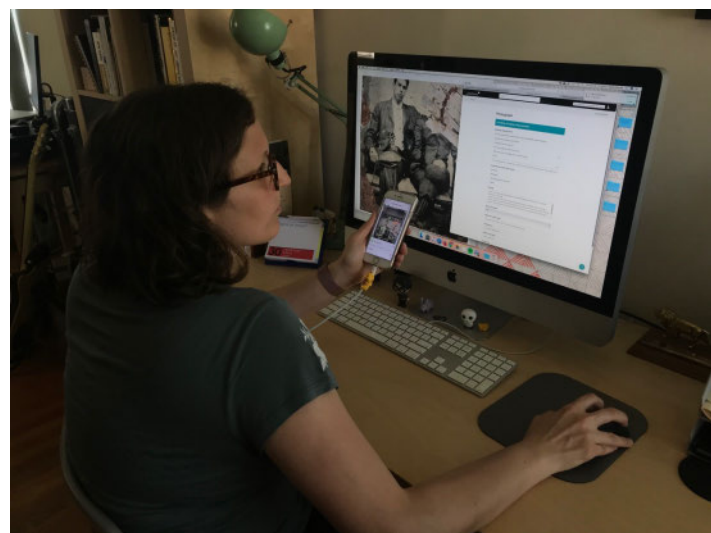
most welcome addition to my desk and to the coursework! (And unlike at the labs at the Villa, I can have my collection of teas and my water bottle close by!) I came into this program knowing without a doubt that I want to be a bench conservator, and not being able to have any hands-on work has left me feeling a little lost sometimes. Being able to do some object examination has been a small bit of excitement and a reminder of why I came to UCLA. Though I am still often worried about what might be next, I am thankful our professor had objects to mail to us and that the UCLA/Getty program was able to send us the microscope and scalpel!

Megan Salas, third-year MA student, reporting on her internship research at the Museum of Fine Arts, Houston

The quarantine began two-and-a-half months into my third-year internship at the Museum of Fine Arts, Houston. During the time away from the lab, I have revisited a topic I encountered during a treatment for the exhibition *Radical: Italian Design 1965–1985, the Dennis Freedman Collection*. The piece I treated was one of many electric works with halogen light bulbs in the show. Never having conserved a light before, with the help of my MFAH colleagues I learned how to document the technology for future reference and to facilitate purchasing replacement bulbs for future exhibition. I encountered some interesting challenges along the way. Working remotely has given me extra time to reflect on what I learned and to synthesize it into a shareable resource. The result will be a written protocol for documenting and replacing bulbs in electric artworks at MFAH. The work I've done at home so far includes outlining a step-by-step workflow and compiling resources on specific topics like bulb size, shape, and color temperature. I hope this document can aid future treatments at MFAH and can be shared with the wider conservation community.

Anne Olivares, undergraduate art history major, taking Glenn Wharton's course, *Managing and Caring for Collections*

We are performing condition assessments from images of artworks remotely using the [Articheck](#) platform. It has been an interesting and fascinating way for us to engage in an activity from the safety of our homes while providing us insight into the process used by professionals who use the same software. In practicing through the iOS and web apps, we become familiar with how to look closely at objects and employ terminology used in the field. Adaption to remote learning has involved a lot of adjustment and flexibility, and thankfully that's exactly what *Articheck* seems to be built for. Not only can



Anne Olivares performing a remote condition assessment of a photograph. Image courtesy of Anne Olivares.



This image, taken during my time at MFAH, shows two potential replacement bulbs I ordered for the work I treated. Despite having similar manufacturer specifications, a side-by-side comparison revealed that many things about the light they produced were quite different! The resource I am preparing remotely will address this unexpected result. Image courtesy of Megan Salas

we log in to see the information we've input on any device with an internet connection and browser, but we can also endlessly edit and update the information until we are satisfied with the outcome of our reports. It provides us with the valuable opportunity to practice skills needed for those of us who want to work with collections in archives in our future careers.

Elizabeth Salmon, PhD student

Though conservation laboratories have shut their doors for now, our primary goal as PhD students is to press on with research. As members of the program's inaugural PhD cohort, each of us arrived with predetermined research topics. This allowed us to hone in on relevant coursework during our first year, and the summer of 2020 was to provide an opportunity to embark on the early phases of field research. My proposed dissertation focuses on integrated

pest management, and I planned to spend the summer in Washington, D.C. conducting a hands-on survey of IPM strategies presently in use at institutions housing cultural materials and natural history collections that are particularly vulnerable to insect damage. Although those plans have been postponed for now, I am focusing this time on deepening the driving force behind my IPM research: looking to the traditional knowledge of communities to consider how institutions can adopt IPM practices that are increasingly accessible, sustainable, and culturally relevant. This time at home allows me to search the literature much more broadly, considering the varied approaches—both practical and conceptual—taken by communities around the world to manage insects and make valuable progress in my research despite this unforeseen obstacle.

PREPARING FOR GRADUATE STUDY WHILE SHELTERING IN PLACE: SUGGESTIONS FROM THE ASSOCIATION FOR NORTH AMERICAN GRADUATE PROGRAMS IN ART CONSERVATION (ANAGPIC)

The directors and other graduate program members of the Association for North American Graduate Programs in Art Conservation (ANAGPIC) recently gathered via Zoom to share distance teaching and learning strategies, summer and internship placement needs, post-graduate placement schemes and solutions, and opportunities to further connect our work and educational-institutional communities using digital platforms.

We are united in our desire to strengthen conservation education and training and to assist and advise emerging conservation professionals as you navigate new and unprecedented career paths. As conservation educators, we remain committed to your success.

We recognize that pre-program candidates may not now have access to in-person classes or internships, and we offer a few avenues on how to enhance your preparation for graduate study during these tumultuous times while sheltering in place. A list of ideas and possibilities can be found [HERE](#).

CONNECTING CONSERVATION-RESTORATION EDUCATORS DURING A PANDEMIC: AcCESS - ACADEMIC CONSERVATION EDUCATION SHARING SITE, A NEW INITIATIVE

Maartje Stols-Witlox (University of Amsterdam), Krassimira Frangova (Royal Danish Academy of Fine Arts), Wibke Neugebauer (State Academy of Fine Arts Stuttgart), Laura Fuster-López (Universitat Politècnica de València), Márcia Vilarigues (NOVA University of Lisbon), Francesca Caterina Izzo (Ca'Foscari University of Venice)

In the early months of 2020, it became clear that conservation-restoration education programs would have to deal with the challenge of transforming their traditional and well established teaching methods into online teaching and learning as a consequence of the COVID-19 pandemic. Conservation teachers worldwide struggled, and are still struggling, to deal with this new reality while maintaining a high quality of education in which hands-on practical teaching plays such an important role. In such circumstances, sharing experiences with other conservation programs may help in a number of ways. This is why, during the first weeks of April, a number of academic conservation and conservation science educators took the initiative to create a new digital platform, which was subsequently named AcCESS—

Academic Conservation Education Sharing Site. While AcCESS is certainly not the first initiative to create an online platform allowing conservation education programs to share and exchange ideas, the urgency created by COVID-19 may prove to be a catalyst for its development, implementation and success.



AcCESS logo courtesy of the authors.

The authors of this article are part of a larger group of interested conservation educators who support this platform. They had volunteered to explore platform options and suggest a platform structure to the rest of the group. The platform was launched on April 20th and has already been joined by about 50 members from educational institutions in Europe (including the majority of the members of ENCoRE), in North America (reaching out to ANAGPIC), South America, Africa and Asia. The number is increasing every day, and the platform welcomes new members (see section “How to join” below).

Aims

The short-term aim of the AcCESS platform is to provide a space where conservation educators can informally share and discuss their current challenges, failures and successes with online teaching. As a teacher-to-teacher platform, AcCESS aims to complement teacher-to-student platforms, thus filling the need for an interactive space for teachers from different conservation education programs.

Although the platform was started in response to the COVID-19 crisis, the initiators wish to think beyond the current situation and create a platform that continues to function as an easy-to-use tool for sharing amongst academic conservation educators worldwide. AcCESS should help those of us who wish to interact with colleagues in other programs and countries, to share teaching ideas and practices and—in the process—create new bonds between conservation educators and thus between training institutes. Therefore, when deciding how to organize the platform, the initiators not only focused on immediate needs during the present crisis, but they also selected an option that would give sufficient space and versatility to expand and continue sharing long after the current restrictions have been lifted. The initiators hope that the platform will enrich our teaching lives for years to come. While the current focus is on sharing stories and teaching materials related to online teaching, the participants all agree that training students inside studios, where live supervision and interaction with original objects is possible, cannot be replaced by online methods. While online teaching is the only method possible at the moment, in view of our wishes for a platform that serves our teaching communities in the long term, we designed the platform with a wider scope, set up to include classes and assignments that could be taught inside the education laboratories or studios.

Finding the right tool

To tackle the challenges of finding suitable tools or platforms, a number of requirements were defined; most importantly we wished for:

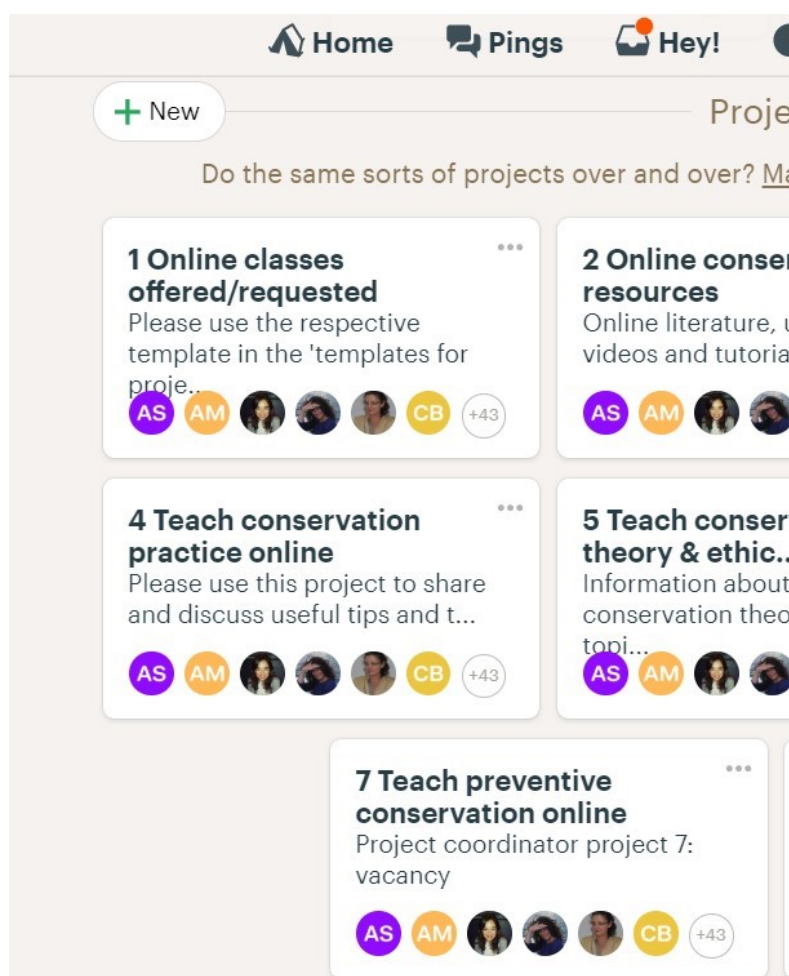
1. A flexible space to allow room for the development of a more complex structure when the platform grows, and to provide room for future joint projects
2. The option of online discussions using a topic-related 'chat' function
3. The option of access at different levels (e.g. administrator, participant, guest)
4. A password-protected system, to provide a safe space for participants to share

A number of digital platform options were explored and, after a quick trial, [Basecamp](#) was chosen. The initiators feel that this platform offers all the tools we were searching for, and in particular, Basecamp works on invitation, is free for educational purposes and is inherently flexible to fit our evolving needs while also allowing us to set up a clear structure.

Structure and content: What to do and find on AcCESS

Users can set up a Basecamp structure by defining teams and projects. For AcCESS a smaller administrator team was created along with a large team consisting of all members. This gives us a space to interact with just the group of administrators, separate from interactions between all members, to solve administrative issues.

To meet our most urgent needs as teachers during the current COVID-19 crisis, we created the following shared interdisciplinary folders (see above image): online conservation resources (e.g. links to open-access online literature, videos and tutorials); methods for online student evaluations (e.g. tips for online admission tests, evaluation forms used during training); separate folders for online teaching ideas on topics including: conservation practice, conservation theory and ethics, conservation science, preventive conservation; teaching materials (e.g. take-home assignments, self-developed handbooks); and space to offer online classes or request online classes.

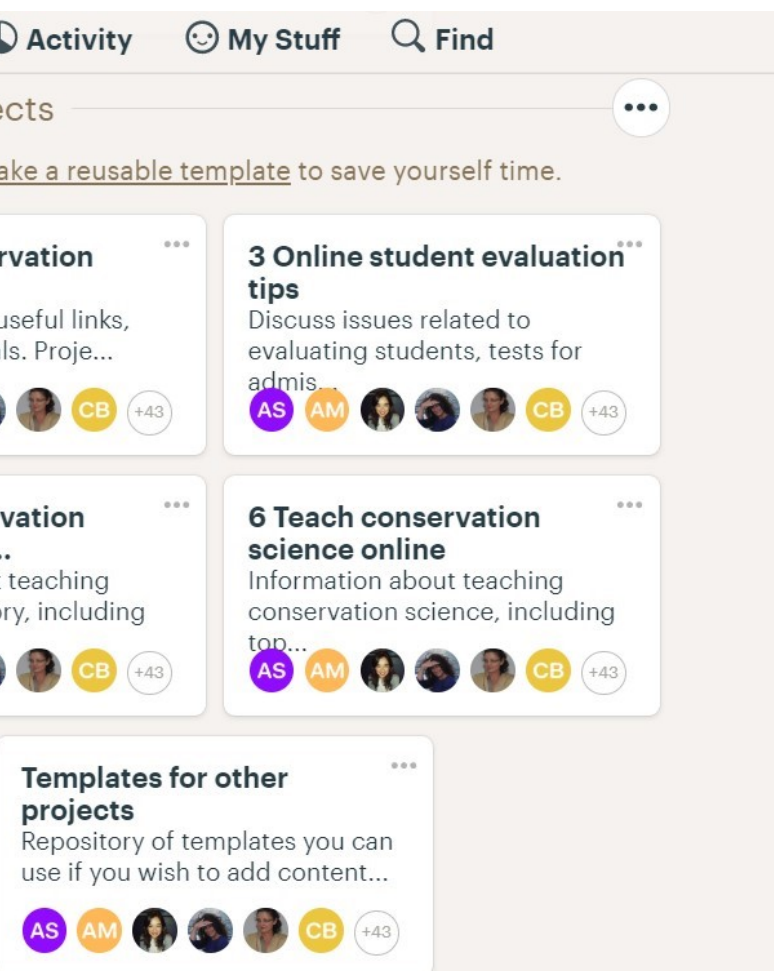


Screenshot of the AcCESS Basecamp site, showing the projects section. Image courtesy of Maartje Stols-Witlox Maartje.

Each project includes its own message board and a place to upload files. To prevent participants from feeling lost or overwhelmed, we aimed to keep the structure simple and uncluttered. To this end, rather than including all the available Basecamp options (options such as to-do lists and calendars, for example), we selected two or three options, tailored to each project. The administrators also created downloadable templates for participants in order to keep information and communication consistent between participants. The possibility to create links between projects also makes files easy to find for participants. Exchanging ideas and tips within the projects is possible via topic-related chats. While Basecamp does not have online meeting functions (like Zoom, GoogleMeet, Skype), it can be used by participants to define a meeting time and a place and to send an invitation to join a video conference or a seminar.

Although the current idea is to keep the number of projects limited for easier management, the platform is open to new ideas and can be adapted to our changing needs during the months and years to come. Any user can propose a new project or topic and can take the role of administrator and moderator of the new project, thus further serving the AcCESS community.

Materials are shared using the [Creative Commons](#) licensing system, which allows participants to indicate the different levels of access and re-use allowed for material uploaded to AcCESS.



How to join

The platform is open to all academic conservation and conservation science educators worldwide, and a number of teaching staff who combine conservation and technical art history teaching have also joined. The authors hope to expand the number of members as well as to gain valuable ambassadors within the educational institutions worldwide. If you are an academic conservation or conservation science teacher and would like to join AcCESS, please email one of the authors of this article, and they will help to get you set up.

New participants are asked to agree with our "Terms of Use" before they are given full access to the platform; this agreement ensures that we all adhere to a set of basic rules regarding how to share and use the information on the AcCESS platform.

Future

The current 50 or so co-members hope for this network to become a lively platform where academic conservation and conservation science educators discuss topics relevant to our shared areas of expertise and teaching. Direct communication between peers is of immense importance for the quality of conservation education, and we hope AcCESS will play a useful role. Apart from its immediate benefits, we want the platform to provide a long-term opportunity for dialogue and successful partnerships in developing new courses between interested parties.

As educators, we are very enthusiastic about the potential role of AcCESS in helping us expand our horizons during the COVID-19 crisis and beyond. We have just started using this platform, and as with any network, its success will depend on the activities of its members. By actively participating in AcCESS, more knowledge is shared within the global conservation education community and commonalities and differences can be discussed. This is already proving to be an enlightening exercise.

While AcCESS has been set up mainly as a platform for teachers in conservation, we believe that the initiative will indirectly help create new opportunities for our students to expand their horizons as well. As teachers we not only share our knowledge, but we also help students in developing their own networks by welcoming them into ours. In this way the new connections made through AcCESS can support the inter- and trans-national networks of our students from a very early stage.

Meet some of the founding members of AcCESS

The AcCESS group aims to grow its network, connecting conservation training programs and educators around the world. If you are an educator in academic conservation or conservation science and are interested in learning more about the AcCESS platform, please feel free to contact the authors of this article.



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Márcia Vilarigues is an assistant professor and head of the conservation department of FCT-NOVA, where she teaches conservation science and analytical methods applied to cultural heritage. Márcia is a conservation scientist and her research centres on technical art history and degradation with particular emphasis on glass and enamels. mgv@fct.unl.pt



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HERCULANEUM AND THE HOUSE OF THE BICENTENARY: HISTORY AND HERITAGE

Review by Katharine Untch

Herculaneum and the House of the Bicentenary: History and Heritage
 By Sarah Court and Leslie Rainer; edited by Tevvy Ball, series editor and project editor; Sheila Berg, manuscript editor
 Los Angeles: The Getty Conservation Institute, 2020
 168 pages / \$29.95 / Paperback
 ISBN: 978-1-60606-628-7

The well-illustrated *Herculaneum and the House of the Bicentenary* is the tenth volume in the book series Conservation and Cultural Heritage published by the Getty Conservation Institute. The publication is the outcome of a larger collaborative project conducted by the Getty Conservation Institute, in partnership with the Archaeological Park of Herculaneum (formerly the Soprintendenza Pompei) and the Herculaneum Conservation Project, as part of the Packard Humanities Institute, a philanthropic foundation that works in Italy through the Istituto Packard per i Beni Culturali. Co-authors are Sarah Court, archaeologist at the Herculaneum Conservation Project, and Leslie Rainer, senior project specialist at the Getty Conservation Institute.

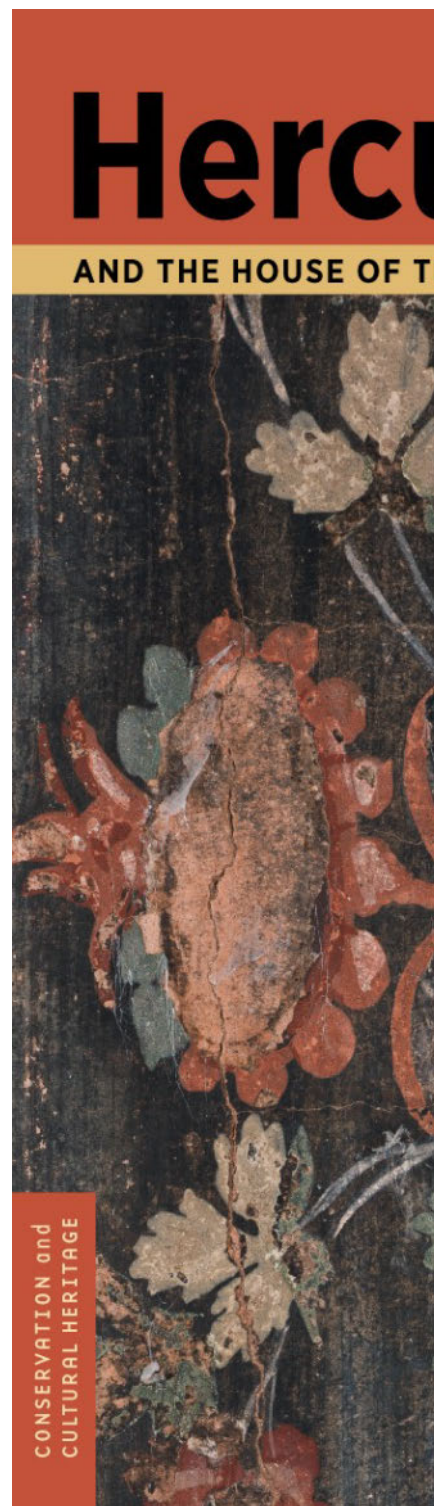
The book serves to disseminate cultural history and preservation awareness to the general public with the hope that the information will help to sustain the site's on-going preservation needs. It also serves as an example of the history and preservation strategies that may be of interest to students, teachers, historians, art historians, classicists, architects, archaeologists, engineers, conservators, artists, and donors.

Seven of the nine chapters focus primarily on the history and archaeology of the Roman site, the impact of the eruptions of Mount Vesuvius in 79 CE, its rediscovery in the 18th century, and excavations in the 19th and 20th centuries, with interwoven preservation efforts mostly starting in the 20th century. One chapter is devoted to the description of the House of the Bicentenary and its possible inhabitants and functions, and one chapter provides an overview of recent research and conservation activities at the House of the Bicentenary, especially relating to the wall paintings.

Previous research and publications on the cultural significance, scientific archaeology, and conservation at Herculaneum have been sparse due to the difficulties of excavation; previous access was possible only by tunnel because of the site's location about twenty meters directly under the modern town of Ercolano (See review by Carol C. Mattusch, Oxford Bibliographies at <https://www.oxfordbibliographies.com/view/document/obo-9780195389661/obo-9780195389661-0076.xml>). Partial open-air excavations proceeded in the 1930s with the House of the Bicentenary opening to the public. Exposure to the elements and decay forced its closure in 1983 until conservation efforts could be undertaken. With the new preservation procedures and oversight put into place, the re-opening of the House was anticipated as this publication was going to press.

With scientific investigations commencing in 2008, the recent project objectives were to:

[A]ddress conservation issues of decorated architectural surfaces at Herculaneum through a pilot project to study and conserve the decorated architectural surfaces



Book cover. Image courtesy of The Getty Co

in the tablinum of the House of the Bicentenary through background research, environmental monitoring and climate improvement strategies, scientific study, preventive and remedial treatment planning, testing, implementation, post-treatment monitoring, and maintenance. In addition, the project aims [were] to inform the conservation of decorated surfaces in the Vesuvian region, which show similar problems as a result of burial by the 79 CE eruption of Vesuvius and subsequent excavation and past restorations.

(http://www.getty.edu/conservation/our_projects/field_projects/herculaneum/overview.html)

The inspiring narrative has vivid descriptions of the historic volcanic eruption, as told by Pliny the Younger, and continues with descriptions of subsequent discoveries and removal of Herculaneum's treasures in order to display power and wealth in central Europe; 18th-century efforts and documentation of archaeology, with restrictions on visitors' sketching so as to control intellectual property prior to publication; responses to the historic events including 19th- and 20th-century literature, poetry, fiction, theatre, opera, and film; some early recognitions of preservation issues; political influences that prevented or allowed excavations or conservation; and eventual 20th-century excavations that began addressing conservation as an integral part of the process, including campaigns in the 1950s with over 500 young archaeologists and conservators from Europe participating. Interspersed within these pages are historic images, letters, and drawings. A small section highlights the meticulous, mid-18th-century drawings of Villa dei Papiri by Karl Weber, the Swiss architect and engineer in charge of the early 20th-century excavations, which were the inspiration for the Getty Villa construction in 1970. A timeline along the bottom of several pages is easy to follow along with the historic narrative.

The narrative also discusses a "conservation ethos" evolving within archaeological theory and practice in the late 19th and early 20th centuries (*Herculaneum*, p. 56). This is an ongoing theme that continues to be a challenge even today, as many archaeological excavation projects are not required to have a conservator on site or may not have the resources to do so. Rather, there is usually general oversight by a government authority, which often has limited knowledge of current best practices for conservation. Similarly, it is not uncommon even today for excavated sites to degrade and fall into disrepair due to the lack of resources to maintain them. The history and intermittent efforts at Herculaneum serve as a good example of preservation challenges that are typical of many well-known and lesser-known sites. It is these challenges that the GCI and its publications continue to address by developing and disseminating model projects through partnerships.

This is not a publication about the details of how to restore wall paintings. Like many of the GCI's publications intended for general audiences, the conservation portions do not delve deeply into the details of specific materials used in conservation treatments, but rather focus on model project strategies aimed to help sustain long-term preservation efforts.

The book is heavy in history and description of the site with only about a dozen pages dedicated to the chapter on conservation, and elements of conservation are woven into a few of the previous chapters. The conservation chapter, however, is jam-packed with activities such as condition assessments, political and financial structures, future strategies for preventive measures, and site achievements over the past decade.



The conservation chapter could have been expanded and sequenced to give readers a better sense of current best practice methodologies. For example, the section on water drainage could have been presented after the environmental assessment and before the conservation treatment section. In the final community chapter, there are image captions mentioning the non-invasive methods used to determine detachment of wall plaster and field testing of injection grout, neither of which were mentioned in the conservation chapter. If these methods were employed as part of the conservation efforts, it would have been helpful to include them in a testing or materials research section of the conservation chapter prior to presenting recent treatments.

Regarding images, it is sometimes difficult for a general audience to distinguish between restorations that happened in the 1930s to 1950s and original existing fabric. For example, it may not be evident to everyone that the edging along the fragmented wall paintings is part of a previous restoration campaign. It would have been nice to include one example of a multi-colored conditions overlay with a legend so that readers would have a general understanding of various types of documentation, the numerous types of conditions, and the areas that may have been previously restored.

The short, single page of suggested readings could be rounded out with a few more conservation related publications; the referenced paper on the non-destructive techniques for detachment of wall plaster and resources from the previous GCI training courses on injection grouts could have been included. Even though the book is intended for a general audience, it will capture multiple professional audiences, so it would be helpful to have a couple more in-depth references to let readers know what else is available to them in relation to these interdisciplinary approaches and the conservation profession.

Overall the book is well written, well edited, insightful, and enjoyable to read, with only a couple minor editing glitches. (It is missing a period on one of the pages, which might be a fun "Where's Waldo" moment for readers. Is there a prize for that?) The publication is a strong contributor to helping elucidate and fortify the future preservation of Herculaneum.



Katharine Untch, MA, CAS, is principal conservator of Conservation Strategies Art Architecture Archaeology. She is an AIC Fellow and former Board Member. Katharine has held previous positions as director of conservation at ARG Conservation Services (a design-build firm), senior conservator at Architectural Resources Group, a project specialist in education at the Getty Conservation Institute, and head of objects conservation at the Virginia Museum of Fine Arts.

CURRENT TECHNICAL CHALLENGES IN THE CONSERVATION OF PAINTINGS

Review by Amber Kerr

Current Technical Challenges in the Conservation of Paintings

Edited by Angelina Barros D'Sa, Lizzie Bone, Rhiannon Clarricoates, Helen Dowding

London: Archetype publications, Ltd., 2015

136 pages / £32.50 / Paperback

ISBN: 9781909492318

In October of 2014 the Institute of Conservation (Icon) Painting Group conference *Modern Conservation: What's New?* featured new perspectives, innovations, and technical challenges in the field of paintings conservation. This publication features papers from the conference focusing primarily on original approaches to resolving technical challenges regarding surface cleaning, varnishes, consolidation and structural treatments, as well as theoretical approaches in the treatment of contemporary artworks. Though the theme of the publication centers on paintings, the subject matter is also of interest to anyone working on painted surfaces or with varnishes and adhesives.

The intent of the publication is to provide innovative perspectives on current technical challenges in the field of paintings conservation and includes ten representative papers from the 2014 conference. The foreword is written by Francis Downing AGR, who was chair of the Icon Paintings Group Committee at that time. Downing outlines the goals of the conference and the resulting publication as a means to providing opportunities for conservators to share ideas and to promote discussions with like-minded peers, with the intent that these conversations become stepping-stones to further ideas and innovations in the field. Downing noted that the publication was expedited to meet 'the speed of change' and to provide the information from the conferences as quickly as possible to a broader audience—an astounding feat, as the work was published in 2015.

The accelerated timing of the publication is mentioned here, for it may explain why in some of the papers one detects that the ideas of the authors seem rushed to print and are not fully realized, leaving one with more to question than comprehend. Fortunately, this only applies to a select few of the papers, as the majority achieve, and effectively reflect, the ingenuity, critical thinking, essential for our conservation papers that the objectives of discussion are reinforced, making it and inventiveness that are tion toolkits. It is in these the conference and publication an excellent read for a group

"...the resulting publication [is] a means to providing opportunities for conservators to share ideas and to promote discussions with like-minded peers, with the intent that these conversations become stepping-stones to further ideas and innovations in the field."

The publication opens with a summary of recent developments in wet surface cleaning systems for unvarnished surfaces. The authors, Orms-Learner, provide both a comprehensive and informative summary of the collaborative research going on between the Dow Chemical Company Institute (GCI), as well as the importance of systematic trials and feedback from con-

servators to help facilitate the development of wet-cleaning options into conservation practice. The sections on developing microemulsions and methodologies for using them in surface cleanings are especially practical and useful references. The following two papers on liquefying paints in the works of Israeli-born Danish artist Tal R were akin to reading a horror story in paintings conservation, with all the elements that makes one cringe (creeping paint that never dries!) and the palpable frustration that there is nothing one can do to stop the horror from happening. As a reader I found it challenging to first be presented with a paper on the cleaning of this ever-liquifying paint that seems to drip without cause, when all one wants to ask is shouldn't we determine the cause before trying to clean it? The second paper on the same artworks seeks to find a solution for hardening the softening paint by introducing metal ions to create metal carboxylates,

An abstract painting with a complex, layered texture. The colors are vibrant and varied, including shades of green, yellow, blue, purple, and brown. The brushstrokes are thick and expressive, creating a sense of depth and movement. The overall composition is dense and intricate, with no discernible figures or objects.

Current Technical Challenges in the Conservation of Paintings

Edited by Angelina Barros D'Sa, Lizzie Bone, Rhiannon Clarricoates and Helen Dowding

Book cover. Image courtesy of Archetype Publications.

but without fully satisfying the 'why' it is happening in the first place (Is it a manufacturer error? How many artists used these paints? Can it be accelerated/controlled by the environment?). Our intellectual curiosities are left with more questions than answers, and much like a horror story, one is left with a very disturbing and queasy feeling afterward.

The paper by Dimond on the properties and advantages of combining Lascaux acrylic dispersion 498HV and medium for consolidation 4176 on the consolidation treatment of a plaster wall mural provides practical information for those who have not used these before, as well as useful instructions on application techniques and practical lessons learned. Reddington's paper on Laropal A81 as an alternative to MS2A and other resins was an inspiring eye-opener that offers two remarkable tables: one showing the comparative qualities of several popular varnishes and a second that presents a summary of survey responses from conservators who completed an online questionnaire on Laropal A81 and its working properties; which includes varnish recipes posted by the respondents. This paper was followed by an intriguing and informative 'tip' session on the use of kinesio tape (used in sports medicine) for stabilizing artworks during structural treatments.

The publication concludes with a thought-provoking chapter reviewing strategies for managing transit vibration in canvases using insert systems on backing boards, before concluding with the ethical issues presented to conservators who are asked to oversee the partitioning of a painting into equal parts—split between four owners—while still being able to be presented as a whole for exhibition. This is a task that, even with the artist's blessing, leaves one feeling uneasy about crossing certain ethical boundaries while simultaneously being fascinated by the practical and theoretical challenges of maintaining the artistic intent. It is this reader's opinion that this is where the book should have ended, with an intellectual cliff hanger of sorts. The final two (very brief) papers, one with a lengthy title on the use of auxiliary supports on unconventional substrates, and the other on using a 'categorizing framework' in order to 'simplify' the complexities of conserving modern art, both fell short of their intended mark and seem to have grander intensions in their purpose than those ultimately expressed. The last chapter, on a categorizing framework for simplifying decision-making in regards to modern art, was, in fact, so simplified that it barely took four pages to explain (and that includes a diagram, conclusion, and references).

On the whole this is a useful publication with anecdotal and practical information that can aid conservators in their work, as well as serving as an excellent reminder for us all to consider papers both constructively and critically before applying them to our practice. There is always something that we can learn from each other through our practical triumphs as well as our technical challenges in the conservation of paintings.



Amber Kerr is chief of conservation and senior paintings conservator at the Smithsonian American Art Museum. She oversees programming in the museum's Lunder Conservation Center; a facility with floor to ceiling glass walls that allow the public to observe the conservation work for the collections. Kerr received her Master of Science degree from the Winterthur/University of Delaware Program in Art Conservation.

SELECTED ACQUISITIONS: ICCROM LIBRARY

Mini reviews by Daniela Sauer

For the June-July 2020 issue of *News in Conservation*, the ICCROM Library is again contributing a list of new acquisitions, presenting a few titles hand-picked by the librarian.

In Italy the COVID-19 emergency started in early March, and along with all the disruptions to everyone's daily lives, it has also affected the Library's routine. The Library has been closed, and for several weeks, acquisitions of analogue monographic materials have nearly stopped, in contrast to an increase in acquisitions of e-publications. It has become clear that in the future, more efforts will be dedicated to expanding the Library's digital offerings, with a special focus on open-access publications.

As usually, the list of acquisitions includes most of our new acquisitions (both purchases and donations) at the ICCROM Library from November 2019 to April 2020 (download the full PDF [here](#)). In this way, we hope to give you a panoramic view of our newest holdings including recently published titles in the field. Do not hesitate to explore our entire catalogue here: (<http://biblio.iccrom.org/>). For any further information, please contact Daniela Sauer: ds@iccrom.org; library@iccrom.org

To give you a taste of our newest holdings, we present a few titles below:

El último Mallku: paisaje cultural de Tacora

By [Fundación Altiplano](#)

Arica: Fundación Altiplano (2019)

ISBN: 9789569221040; Page count: 186 p.; ICCROM: XIX G 308

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=124379>

The Library received a paper copy of this beautiful open-access publication dedicated to a rural architecture rehabilitation project in the sacred landscape of Tacora, situated in the Andean highlands. The project was carried out by Fundación Altiplano, a non-profit organisation that promotes sustainable conservation and focusses on people-centred approaches to heritage preservation. Funded in the early 2000s by a group of enthusiastic young professionals, Fundación Altiplano operates in Chile and Latin America. The organisation offers training programmes in their *School of Sustainable Conservation*, carries out conservation projects in the region, organises events and publishes open-access resources. The publication *El último Mallku* can be downloaded [here](#) together with many others published by Fundación Altiplano.

SUMMARY FROM BACK COVER, TRANSLATION FROM SPANISH

This publication is one of the results from the program "Training in restoration of facades of Tacora", initiated by the regional government and coordinated by the Altiplano Foundation within the framework of the *Puesta en Valor del Patrimonio PPVP-SUBDERE* program in 2018. The book is a collection of stories of the people who guard the sacred landscape of Tacora, the so-called "Mallkus" of the territory, together with the voices of national and international specialists who have studied the cultural value of Tacora. Among these specialists are Ian Thomson, an engineer specialising in railway transport systems; Noa Corcoran, PhD in archaeology from Harvard University; Magdalena Pereira, art historian; Constanza Tapia, anthropologist; and Beatriz Yuste, architect specialized in restoration projects. Magdalena Pereira highlighted the need to disseminate the knowledge acquired during the program: "This ancient knowledge, local and oral memory must be cared for, respected and loved. We cannot allow them to disappear."



Vicuña in the Andean Highlands. Image taken

TechnoHeritage: 4th International Congress on Science and Technology for the Conservation of Cultural Heritage: proceedings of the 4th international congress Science and Technology for the Conservation of Cultural Heritage, TechnoHeritage 2019, Seville, Spain, 26-30 March 2019

Edited by Pilar Ortíz Calderón, Francisco Pinto Puerto, Philip Verhagen, Andrés J. Prieto
Boca Raton, London, New York: CRC Press, Taylor and Francis Group (2020)

ISBN: 9780367363680; Page count: xviii, 415 p.; ICCROM: XXIV A 99

Link to catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=124390>

The current unprecedented health emergency, which in a few days stopped overall global mobility and prevented heritage sites and museums from being visited, demonstrates the relevance of digital technologies. With the aid of such technologies, museum directors and site managers were able to bridge the gap between caretakers and the public, who were denied physical access, and the objects and monuments by building spaces where people could access, enjoy and study heritage virtually. As most hardships have a silver lining, one positive aspect of the current crisis will most probably be the technological progress in many aspects of our daily lives. An interesting overview on the latest scientific and technological advances in the heritage field is given in the proceedings of TechnoHeritage 2019.

SUMMARY FROM PUBLISHER

The scientific and technological advances that influence the protection of cultural heritage are developing at an ever-increasing pace. Systems to explore, research and analyse their materiality, to control the different scopes, or to represent and model them have reached an unprecedented dimension in recent decades. The Network of Science and Technology for the Conservation of Cultural Heritage aims to promote collaboration between the agents of these systems, in order to facilitate the sharing of experiences and to foster technology transfer, with the common goal of contributing to the conservation of cultural heritage.



In the context of the TechnoHeritage Network, the fourth edition of the International Congress on Science and Technology for the Conservation of Cultural Heritage was held March 26-30, 2019, in Seville, Spain. This Congress was an international meeting of researchers and specialists from multiple areas, whose line of work is the knowledge and conservation of cultural heritage. Among all the topics discussed, the role and impact of digital technologies for the knowledge, maintenance, management and dissemination of cultural heritage should be highlighted. Digital media modify the way of understanding this heritage, of perceiving it and transmitting it, and offer a new horizon of strategies to make decision-making more sustainable over time.

on by and provided courtesy of Daniela Sauer.

Adaptive strategies for water heritage: past present and future

Edited by Hein, Carola

Cham: Springer Nature Switzerland AG (Series Springer Open) (2019)

ISBN: 9783030002688; Page count: 435 p.; ICCROM: VIII A electronic resource 1

Link to ICCROM Library catalogue: <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=123922>

Similar to the first publication presented in this short column, which puts sustainability and people in the centre of heritage preservation, this new issue in the Springer Open Series also shows the importance of searching for sustainable responses to climate change related problems in the heritage field; this publication likewise does so by encompassing a holistic view of both natural and cultural aspects and by bringing together all stake holders to make a joint effort in obtaining better results. The complex COVID-19 emergency that countries worldwide are currently facing shows us that much more needs to be done to build sustainability for communities, and one of the most important aspects is to ensure access to water resources for everybody. Cooperation is crucial.

SUMMARY FROM THE PUBLISHER

This Open Access book, building on research initiated by scholars from the Leiden-Delft-Erasmus Centre for Global Heritage and Development (CHGD) and ICOMOS Netherlands, presents multidisciplinary research that connects water to heritage. Through twenty-one chapters it explores landscapes, cities, engineering structures and buildings from around the world. It describes how people have actively shaped the course, form and function of water for human settlement and the development of civilizations, establishing socio-economic structures, policies and cultures; a rich world of narratives, laws and practices; and an extensive network of infrastructure, buildings and urban form. The book is organized in five thematic sections that link practices of the past to the design of the present and visions of the future: part I discusses drinking water management; part II addresses water use in agriculture; part III explores water management for land reclamation and defence; part IV examines river and coastal planning; and part V focuses on port cities and waterfront regeneration. Today, the many complex systems of the past are necessarily the basis for new systems that both preserve the past and manage water today: policy makers and designers can work together to recognize and build on the traditional knowledge and skills that old structure embody. This book argues that there is a need for a common agenda and an integrated policy that addresses the preservation, transformation and adaptive reuse of historic water-related structures. Throughout, it imagines how such efforts will help us develop sustainable futures for cities, landscapes and bodies of water.

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The water wheel for irrigation, by Aziz Kingrani. Taken on 13 December 2012. Image licenced under the [Creative Commons Attribution-Share Alike 4.0 International](https://creativecommons.org/licenses/by-sa/4.0/) license. The original image can be found [here](#).



Along with these three mini-reviews, I marked a selection of books that I find particularly interesting with this orange arrow on the PDF of the full list of recent acquisitions, found [HERE](#).

Stemming the Tide

Global Strategies for
Sustaining Cultural Heritage
through Climate Change



“STEMMING THE TIDE” FACEBOOK WATCH PARTIES

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

[CLICK
HERE](#)

We are excited to announce that we will be hosting watch parties on Facebook to view the different speakers of the 5-6 March symposium, “Stemming the Tide: Global Strategies for Sustaining Cultural Heritage Through Climate Change,” organized and hosted by the Smithsonian American Art Museum. These watch parties will allow for real-time commentary with other viewers. Speakers will be invited to attend to add to the conversation. Click the button to join in, or go to the IIC Facebook page: <https://www.facebook.com/International.Institute.for.Conservation/>

WATCH PARTY SCHEDULE

All watch parties are schedule to begin at this time (6:00 Los Angeles, 9:00 East coast USA, 14:00: GMT, 15:00 CET, 18.30 Delhi, 22:00 Tokyo, 23:00 Sydney)

| | |
|--------------|---|
| 15 June | Kenneth Kimmell, president, Union of Concerned Scientists, “Opening Keynote” |
| 29 June | Ashley Robbins Wilson, The Graham Gund Architect, National Trust for Historic Preservation, “Cultural and Historic Urban Landscapes” |
| 13 July | Isabel C. Rivera-Collazo, assistant professor on biological, ecological, and human adaptations to climate change, University of California, San Diego, “Archaeological Sites” |
| 27 July | Carl Elefante, principal emeritus, Quinn Evans Architects, “Built Heritage (Buildings and Structures)” |
| 10 August | Victoria Herrmann, president and managing director, The Arctic Institute, “Cultural Communities” |
| 24 August | Janene Yazzie, sustainable development program coordinator, International Indian Treaty Council. “Intangible Cultural Heritage” |
| 7 September | Nicole Heller, curator of Anthropocene studies, Carnegie Museum of Natural History, “Museums and Collections” |
| 28 September | Allison Tickell, director, Julie’s Bicycle, “Closing Keynote” Andrew Potts, coordinator, Climate Change and Heritage Working Group, International Council on Monuments and Sites (ICOMOS), “Closing Remarks” |
| 5 October | “Heritage at Risk: A Dialogue on the Effects of Climate Change” Panel discussion including: Anthea Hartig , The Elizabeth MacMillan Director, National Museum of American History; Nora Lockshin , senior conservator, Smithsonian Institution Archives; Julianne Polanco , state historic preservation officer, California State Parks; Andrew Potts , coordinator, Climate Change and Heritage Working Group, International Council on Monuments and Sites (ICOMOS); Sarah Sutton , principal, Sustainable Museums; Alison Tickell , director, Julie’s Bicycle |

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Smithsonian American Art Museum, Smithsonian Institution - National Collections Program, International Council on Monuments and Sites (ICOMOS), Smithsonian Institution - Earth Optimism, International Institute for Conservation (IIC), American Institute for Conservation (AIC)

Stemming the Tide: Global Strategies for Sustaining Cultural Heritage Through Climate Change is made possible with support from the Smithsonian’s National Collections Program, and the Provost’s One Smithsonian Symposia award.



STEMMING THE TIDE:

GLOBAL STRATEGIES FOR SUSTAINING CULTURAL HERITAGE THROUGH CLIMATE CHANGE

By Sharra Grow

The Stemming the Tide Symposium and accompanying IIC Dialogue Heritage at Risk took place March 5-6, 2020 in Washington DC. The event was orchestrated by our very own IIC Vice-President Amber Kerr, chief of conservation at the Smithsonian American Art Museum/Lunder Conservation Center, which hosted the main speaker sessions, break-out groups, and Dialogue. The Symposium and Dialogue were filled with inspirational speakers, each experts in their own right regarding our current climate emergency, sustainability, and the roles cultural heritage can and should play in regard to this global crisis.

The opening address was given by Scott Miller, Smithsonian Deputy Under Secretary for Collections and Interdisciplinary Support. As a biologist he comes at the current climate crisis from a slightly different perspective than I am used to; he is less concerned about species extinction due to climate change and is more concerned about the changing relationships between species and their ecosystems due to this global climate shift.

Ken Kimmel, president of the Union of Concerned Scientists, then presented as the keynote speaker. In order to curtail some of the biggest problems caused by rising global temperatures, scientists have concluded that we need to limit global warming to under 2°C. Ken outlined a “to do” list that we, as a worldwide community, need to accomplish in order to reach this crucial goal:

1. Efficiency. This includes our everyday usage of energy-efficient appliances, LED light bulbs, cars with better mileage, more public and mass transit, and making sure new building standards achieve a much lower carbon footprint.
2. Decarbonize electricity and electrifying vehicles. While the trend line of coal usage is going down, the rate is not near what it should be. We have the technologies available to achieve 0% carbon-based energy, we just have to have the political will to put regulations in place.
3. Carbon removal from nature: Trees do an amazing job of removing carbon from our atmosphere, but we need to double or triple reforestation efforts (which could raise the global carbon removal by trees from 10% to 40%). But trees cannot accomplish the needed carbon removal by themselves. We need to expand technologies built for carbon removal and put them in place now.
4. Limit non-CO₂ gasses. Methane from drilling and HFC’s from electrical appliances such as AC units are the biggest culprits. This problem will only grow as the world gets warmer and poverty decreases; more people will want and will have access to AC units.

Ken closed with the poignant story of the community in Massachusetts that protested the government turning 100’s of acres of forest into landfill. The citizens made such a noise that the candidates for elected office started running their campaign ads on who could better preserve this land. This shows the power of community. Government policies will not change on their own. We, as private citizens, must make our desires clear and unignorable in order for the needed regulations to be put into place.

The remainder of the day’s talks highlighted the six cultural heritage typologies that would also inform the second day’s break-out sessions.



CULTURAL, HISTORIC, AND URBAN LANDSCAPES

Robin Wilson, from the US National Trust of Historic Preservation, described several examples of how the National Trust has approached the unique challenges of sustainability and preservation presented by specific sites. From the Farnsworth House which sits in a flood plain, to a historical colonial site turned into a working community garden, these examples demonstrated that the best results are often won when each site and its challenges are approached individually; there is no one-size-fits-all solution for protecting our cultural heritage.

ARCHEOLOGICAL SITES

Isabel C. Rivera-Collazo opened her talk stating that we are accustomed to archeological sites seeming permanent; when we think of the great pyramids of Egypt or the Moai statues on Easter Island, for example, we assume that because they have already survived for thousands of years, they will continue to exist for thousands of years to come. But Isabel quickly pointed out that climate change is impacting archeological sites in unprecedented ways, and these sites, which offer emotional strength and stability for local and global communities, are disappearing.

Leading the [DUNAS](#) project, Isabel diagrammed the coastal erosion caused by Hurricane Maria in Puerto Rico, showing how archaeological sites along the shore are eroding. She also pointed out how well-meaning disaster mitigation projects (even from renowned organizations such as FEMA and USACE) can actually cause further damage to cultural heritage if these pre-existing sites are not acknowledged during disaster planning.

BUILT HERITAGE

What is the greenest building in the world? Carl Elefante, principal emeritus at Quinn Evans Architects, presented some likely candidates—amazing newly constructed buildings, such as The Edge in Amsterdam, which are outfitted with the latest green technologies. While new buildings such as The Edge seem like easy contenders, Carl also suggested the Pension Building in Washington DC, a historical building which has a passive ventilation system. His point, and perhaps the takeaway message from his talk, is that “the most sustainable building is the one that is already built.”

While it is crucial that we create new buildings with the lowest carbon footprint possible, it is actually more sustainable and carbon efficient to use what has already been built. There are so many buildings that, rather than being repurposed and renovated with sustainable technologies, are demolished to make way for new structures. Carl advocates for the reuse of already existing historical structures, benefiting not only the survival of our earth, but also the survival of our cultural heritage.



Top image: Isabel C. Rivera-Collazo presenting on archeological sites. Bottom image: Nicole Heller explaining the need for museums to set an example during this climate emergency. Photos by Michael Barnes. Images courtesy of the Smithsonian Institution.

Images on previous full spread: Top image: Attendees of the Symposium in the Nan Tucker McEvoy Auditorium. Bottom left: Some of the speakers, panelists, and organizers of the Symposium and Dialogue events. Bottom right: Janene Yazzie speaking on intangible cultural heritage and the wisdom to be gained from the knowledge of our past. Photos by Michael Barnes. Images courtesy of the Smithsonian institution.

CULTURAL COMMUNITIES

Victoria Herrmann began her presentation with a personal story, sharing the childhood discovery of her grandfather's tattoo, which she learned was from a World War II concentration camp. Her family's first-hand experience with cultural loss and displacement gives Victoria great empathy and concern for the community displacement and loss of tangible and intangible culture occurring today all around the world because of climate change.

Victoria is lead researcher for the National Trust project [America's Eroding Edges](#) for which she interviews coastal communities on how their ways of life are being disrupted by climate change. At the end of her talk, she gave us a to-do list:

- 1 Identify how climate, migration & heritage intersect with your work.
- 2 Find context-wise solutions to advocate for heritage inclusion in climate planning.
- 3 Reach out and ask for help on the [Rising Tides](#) platform
- 4 Become a Rising Tides volunteer to help others.
- 5 Bring the climate heritage message to your colleagues.

INTANGIBLE CULTURAL HERITAGE

Janene Yazzie, sustainable development coordinator of the International Indian Treaty Council and a member of the Navajo nation, recalled a project she managed for the Little Colorado River Watershed Chapter Association. During this project Janene and her team found traces of ancient traditional land management techniques, evidence of ancient peoples caring for the land using sustainable practices and knowledge that we need now more than ever.

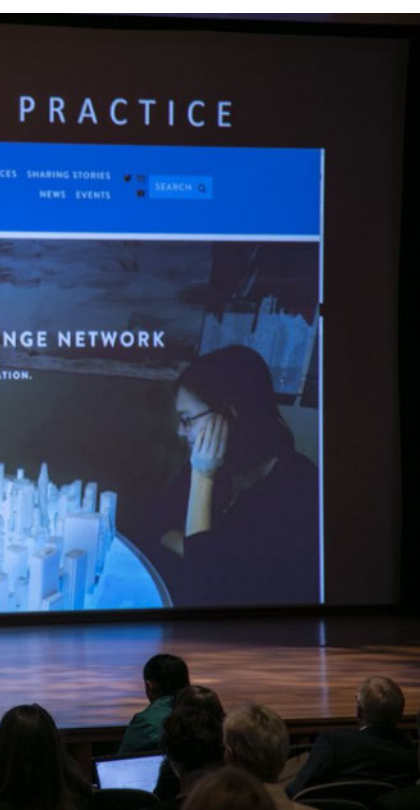
"I like our myths," Janene said of her nation. The stories and knowledge that are passed down over generations can foster resilience and creativity in finding solutions to climate change, but those in power are slow to recognize this potential. To this, Janene advocates for a people-led movement in managing climate change.

MUSEUMS & COLLECTIONS

Nicole Heller, curator of Anthropocene studies at Carnegie Museum of Natural History, approached her talk not from the perspective of how this climate crisis is affecting museums and collections, but how museums and institutions can be a part of, and even lead, the change that needs to happen. Museums can set an example in their communities (both local and global) by using recycled exhibition materials, changing loan policies, and organizing exhibitions and events that highlight climate related topics, among myriad other projects and actions. Nicole gave several impactful examples, such as the Museum of London's recent "Fatberg" exhibition which showed the public how they are part of nature, and their consumer choices matter on a larger scale.

I really appreciate Nicole's take here; a lot of emphasis during the earlier talks was placed on how the climate crisis has affected the different cultural heritage typographies and what is being done to help mitigate growing problems, but rather than look for how museums and collections are victims of climate change, she instead focused on how they can become community leaders and mouth pieces for truth and action.

This amazing day was closed with the inspirational and visually beautiful presentation by Alison Tickell from the UK organization [Julie's Bicycle](#). She encouraged us to stop referring to "climate change" and to instead call it what it is, a "climate emergency." Julie's Bicycle is dedicated to providing data, information, and resources to arts organizations in the UK, empowering them to make educated decisions on how to become more environmentally sustainable and responsible when creating recreational and cultural events and experiences. I think I can speak for most of the Americans in the audience when I say I was saddened to realize the US currently lacks equivalent organizations for Julie's Bicycle and the Arts Council England. But we can change that!





Left image: Participants in the Symposium breakout session on Museums and Collections. Right image: IIC Dialogue panelists on stage with Nora Lockshin presenting K.C. Green's cartoon "This is Fine." Photos by Michael Barnes. Images courtesy of the Smithsonian institution.



BREAKOUT SESSIONS

The next morning, my head was still buzzing from all the powerful information I had received the day before, and I was excited to sit with fellow attendees and discuss what we had seen and heard, sharing insights and experiences.

The symposium participants were broken into groups organized by the six cultural heritage typographies introduced by the speakers the previous day. I attended the Museums & Collections session, but all six sessions will be summarized and included in the symposium's digital publication, which will soon be available as an open access document.

In my Museums & Collections sub-group, we discussed the elephant in the room: loans and exhibitions are a large portion of a museum's carbon footprint, but this contributing factor is largely being left out of conversations that museums are starting to have about how to become more sustainable. We can change to LED light bulbs and stop using single-use plastics in our museum cafés, but the real problem may be all the materials discarded with each exhibition and the huge carbon footprint of loans and traveling shows. When these are the very things that economically sustain museums and institutions, how can we cut back without financially hurting collections and even going against mission statements?

We certainly didn't solve the problem in three hours, but I was introduced to some great ideas and existing programs to help museums and collections begin to tackle this beast. Our global community can engage, find support, and raise social awareness through campaigns such as [#WeAreStillIn](#) and The Mayday Network, we can look to museums—like the Tate—and cities—like Boston and its Green Commission—who are leading the way, and we can become familiar with the ["Museums and the Sustainable Development Goals"](#) in line with the UN [2030 Agenda for Sustainable Development](#) and start implementing them in our museums, collections, and communities.

HERITAGE AT RISK: A DIALOGUE ON THE EFFECTS OF CLIMATE CHANGE

To close the Symposium, IIC organized a Dialogue, hosted by the Smithsonian American Art Museum. The Dialogue, "Heritage at Risk: A Dialogue on the Effects of Climate Change" was an expert discussion panel, generously made free and open to the public. To introduce the evening Dialogue, IIC President Julian Bickersteth shared his optimism with us. While Julian believes we have a bright future ahead, there are things we must do to ensure success in solving our climate emergency: 1) All hands on deck! We all have a part to play. 2) Bridge the gap between concern and engagement. 3) We need to be flexible and adaptable.

The Dialogue panelists each gave a short presentation and then answered audience questions. Below are brief presentation summaries, but you can watch the entire event [here](#).

Alison Tickell, Director of Julie's Bicycle: If earth were a clock... we would be 7 seconds from midnight. It is baffling that the arts and culture sector has taken so long to get in the fight, but Julie's Bicycle was built on the idea that "If we change culture, culture can change the world."

Anthea M. Hartig, Elizabeth MacMillan Director of the Smithsonian's National Museum of American History: The communities most vulnerable to climate change tend to also be the most vulnerable on cultural and economic levels as well. We need to create these plans around people, not just around buildings and collections.

Andrew Potts, Coordinator of the International Council on Monuments and Sites' Climate Change and Heritage Working Group: As a lawyer Andrew built a law career in the adaptive reuse of historical buildings for affordable housing. He became aware of the environmental benefit of repurposing these buildings, but also noted there were not a lot of preservation specialists joining in on these campaigns to add voice to why these buildings should be reused rather than demolished. He saw this gap as a missed opportunity and connection, and he has since been working to bring cultural heritage into the climate action discussion.

Julianne Polanco, California's State Historic Preservation Officer: Someone asked Julianne, "Doesn't the magnitude of climate change frighten you?" But she sees what everyone has to offer; we are stronger together. And that makes her optimistic. She shared some inspiring projects from the California Arts Council and Programs.

Nora Lockshin, Senior Conservator at the Smithsonian Institution Archives: Nora introduced herself as an optimist, but also a realist. Her conservation training program recognized value in having a variety of stake holders in collections, and included the housing structures as important parts of any collection. Most memorable was her slide of the K.C. Green (2013) "[This is Fine](#)" dog meme, showing a dog with a cup of coffee sitting at a table with a raging fire around him. "But, are we fine?" Nora asks us. Do we think this is fine? Obviously, those attending know that we are not fine. But how do we help others recognize the flames around them rather than turn a blind or complacent eye?

Sarah Sutton, Principal of Sustainable Museums: Looking at the US alone, we have 35,000 museums, \$50 billion to the GDP, and 850 million visitors annually. So, we cannot ignore our sector's impact and therefore responsibility in creating change in this climate emergency. In a timeline of climate change action points over the past two decades, Sarah noted the acceleration of actions in the past three years, especially in the past few months. "Within the last three months something has changed." Things are happening! Sarah proves her point by showing the initiative list for 2020 alone, which is as long as the action list from the last two decades.

Sarah's closing thoughts echo as a battle cry for the entire Symposium and Dialogue. What should we do? Talk about climate change any chance you get! If you see something, do something! Act on the issues you see in your community. We need to be creative, curious and courageous. We need totally different approaches for digging ourselves out than we used for digging this hole in the first place. Be brave now! Choose the difference you'll make.

To hear the Dialogue questions and conversation that came after the panel presentations, and all the Symposium speakers, watch the recordings on the IIC Community [here](#). Recordings of the Symposium and Dialogue can also be found [here](#).

The *Stemming the Tide* Symposium was made possible with support from the Smithsonian's National Collections Program and the Provost's One Smithsonian Symposia award. The IIC Point of the Matter Dialogue was hosted by the Smithsonian American Art Museum in collaboration with the Smithsonian National Collection Program and Earth Optimism, in partnership with AIC and ICOMOS.



Sharra Grow is editor of *News in Conservation* IIC's e-magazine. She has also worked as a modern and contemporary paintings conservator in several NYC museums and private practices for over a decade, having received a master's degree from the Winterthur/University of Delaware Program in Art Conservation. Sharra now looks forward to getting to know the west coast conservation community, having recently moved to the Bay area, just outside of San Francisco, California.

ANNOUNCEMENTS

Due to the rapidly evolving situation regarding COVID-19, many event details are changing. We are trying to update these listings as much as we can, but readers should contact event organizers directly for the most up-to-date information on specific events, conferences, workshops, etc. Thank you, from the IIC Communications Team.

CALLS FOR PAPERS

Getty Research Journal Call for Papers

Submissions due: 1 July 2020

For more information contact: grj@getty.edu and visit: <https://www.journals.uchicago.edu/journals/grj/instruct>

Youth Professional Forum: International meeting on cultural heritage & conservation

2 July 2020

Venaria Reale, Italy

Submission deadline extended to: 10 June 2020

For more information visit: <https://www.centrorestaurovenaria.it/en/research-and-innovation/2-3-july-2020>

Icon EPN Webinar

6 July 2020

Online

Submissions for proposals due: 30 June 2020

For more information visit: <https://www.iiconservation.org/content/icon-epn-webinar> and email: IconEPN@gmail.com

Western Association for Art Conservation (WAAC) Annual Meeting

15-18 September 2020

Fallen Leaf Lake, California, USA

Abstracts due: 12 June 2020

For more information visit: www.waac-us.org/2020-meeting-fallenleaf abstracts can be submitted to: president@waac-us.org

Eastern Analytical Symposium & Exposition

16-18 November 2020

Plainsboro, New Jersey, USA

Poster abstract submissions: 4 September 2020

For more information on submission visit [HERE](#).

SHAKE in Conservation Talks: Big Research in Tiny Speeches

25 February 2021

Brussels, Belgium

Abstracts submissions due: 30 September 2020

For more information visit: www.shakeinconservation.be/conservation-talks-2021

Icon Textile Group Emerging Professional Event 2021

March 2021 (final dates TBD)

Abstract submissions due: 1 September 2020

For more information contact: Kelly Grimshaw kellygrimshaw@hotmail.co.uk and visit: <https://www.iiconservation.org/content/icon-textile-group-emerging-professional-event-2021>

Computational approaches for technical imaging in cultural heritage (7th IA4AI meeting)

8-9 April 2021

The National Gallery, London, UK

Call for papers deadline: 30 September 2020

For more information contact: artict@ng-london.org.uk and visit: <https://research.ng-london.org.uk/external/ARTICT/Computational%20approaches%20for%20technical%20imaging.html>

Study Day: Conservation of Ceramics in the Open Air (IGIIC)

15 April 2021

Faenza, Italy

Abstract deadline: 14 September 2020

For more information visit: <http://www.igiic.org/?p=6293> and submit abstracts to: info@igiic.org

Conservation: Out in the Open Icon Textile Group Spring Forum 2021

April 2021 (Date TBD)

Brighton, UK

Abstract deadline: 1 July 2020

Send questions and abstracts to Hannah Sutherland: h.sutherland@vam.ac.uk and find more information here: <https://www.iiconservation.org/content/icon-textile-group-spring-forum-2021>

CONFERENCES, SYMPOSIUMS

Icon Talk: What data tells us about the impact of COVID-19 on the art market

11 June 2020, 19:00

Online

For more information and to register for free, visit [here](#).

VDR Textile Working Group Symposium

POSTPONED 25-27 June 2020

Cologne, Germany

For more information visit: <https://www.restauratoren.de/termin/save-the-date-fuer-die-textiltagung-neu-aufgerollt/>

Forum for the Conservation and Technology of Historic Stained Glass: 11th Forum

POSTPONED 9-11 July 2020

Institut d'Estudis Catalans, Barcelona, Spain

For more information visit: <https://iccv.llocs.iec.cat/2019/03/12/the-11th-forum-for-the-conservation-and-technology-of-historic-stained-glass/>

Scientific Methods in Cultural Heritage Research: Gordon Research Conference
 POSTPONED UNTIL 2022 ~~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/>

The Preservation of Art and Material Culture in Europe and Beyond
 24 July 2020
 Oxford, UK
 Questions can be sent to: morwenna.blewett@worc.ox.ac.uk for more information
 visit: <https://www.history.ox.ac.uk/article/call-for-papers-cabinet-elaboratory-gallery-1500-1800>

IFLA Special Interest Group: Environment, Sustainability and Libraries with Preservation and Conservation Section Meeting
 12-13 August 2020
 Cork, UK
 For more information write to Harri Sahavirta, Secretary, Environment, Sustainability and Libraries Special Interest Group: harri.sahavirta@hel.fi

Archives and Records Association UK & Ireland Annual Conference: WE LOVE RECORDS
 POSTPONED UNTIL 2021 ~~2-4 September 2020~~
 Chester, UK
 For more information visit: <https://conference.archives.org.uk/>

ICOM-CC 19th Triennial Conference
Transcending Boundaries: Integrated Approaches to Conservation
 POSTPONED until April-May 2021 ~~14-18 September 2020~~
 Beijing, China
 For more information visit: <http://www.icom-cc2020.org/>

International Association of Paper Historians (IPH) Congress
 POSTPONED UNTIL 2021 ~~15-18 September 2020~~
 Washington DC, USA
 For more information: <http://www.paperhistory.org/index.php>

3rd Iberian-American Conference of Investigation into the Conservation of Heritage (ICP)
 24-26 September 2020
 Lisbon, Portugal
 For more information visit: <https://www.ge-iic.com/2020/01/11/iii-congreso-ibero-americano-de-investigaciones-en-conservacion-del-patrimonio/>

4th International Conference on Innovation in Art Research and Technology (inArt 2020)
 30 September-3 October 2020
 Paris, France
 For more information visit: <https://inart2020.sciencesconf.org/>

The Inspired Needle: Embroidery Past & Present
 2-3 October 2020
 Virtual conference (save the date)
 For more information visit [here](#).

TechFocus IV: Caring for 3D Printed Art
 POSTPONED UNTIL 2021 ~~5-6 October 2020~~
 SFMOMA, San Francisco, California, USA
 For more information visit: https://learning.culturalheritage.org/p/techfocus_iv#tab-product_tab_overview

The Beltway and Beyond: Neoclassical Furniture of Washington DC, Baltimore, and the Coastal Mid-Atlantic
 8-9 October, 2020
 Virtual conference (Registration opens summer 2020)
 For more information visit: http://www.winterthur.org/education/adult/conferences/furniture-up-close-the-beltway-and-beyond/?eb=Furn_Conf

IAQ2020: Indoor Air Quality in Heritage and Historic Environments
 12-14 October 2020 (Previously 30 March-1 April 2020)
 Antwerp, Belgium
 For more updates visit [here](#).

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 Jae Gutierrez: 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://www.afr2020tlv.org/>

13th North American Textile Conservation Conference
 23-29 October 2020
 Nashville, Tennessee, USA
 For more information visit: <http://natccconference.com/>

Conserving the painted Past Symposium
 25-27 October 2020
 The Center for Painted Wall Preservation, South Portland, Maine, USA
 For more information visit: <https://www.pwpcenter.org/symposium>

[re]Framing the Arts: A Sustainable Shift

30-31 October 2020

Amsterdam, The Netherlands

For more information visit: <https://www.artswitch.org>**International Mountmakers Forum Conference**

November 2020 (New dates TBD)

Virtual

More information can be found here: <https://www.mountmakersforum.net/workshops-conferences>**IIC 28th Biennial Congress**

2-6 November 2020

Edinburgh, UK

For more information visit: <https://www.iiconservation.org/congress/Edinburgh>**MUTEC International Trade Fair for Museums and Exhibition Technology**

5-7 November 2020

Leipzig, Germany

For more information visit: <https://www.mutec.de/en/>**European Network for conservation-Restoration Education****13th EnCore General Assembly**

25-27 November 2020

Porto, Portugal

For more information visit: <http://www.encore-edu.org/>**Conservation and Philosophy Intersections and Interactions**

26-27 November 2020

East Sussex, UK

For more information visit: <https://www.iiconservation.org/content/call-proposals-conservation-and-philosophy-intersections-and-interactions>**SR2A 2021-9th International Conference on Synchrotron Radiation and Neutrons in Art and Archaeology**

22-26 February 2021

Getty Center, Los Angeles, USA

For more information visit: <https://sr2a2021.org/>**12th Baltic States Triennial Conservator's Meeting**

RESEARCH.DILEMMAS.SOLUTIONS

26-29 May 2021

Vilnius, Lithuania

For more information visit:

<http://conservation2020vilnius.ldm.lt/>**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/>**12th International Conference on Structural Analysis of Historical Constructions (SAHC 2020)**

29 September-1 October 2021

Barcelona, Spain

Visit the webpage for more information: <http://congress.cimne.com/SAHC2020/frontal/default.asp>**COURSES, WORKSHOPS****Georgia Archives Spring Book and Paper Conservation/ Preservation Workshop Series**

12-14 June 2020

Morrow, Georgia, USA

For more information and to register visit: www.cvent.com/d/8hqvba**Modern Resins for Varnishing and Retouching**~~POSTPONED 8-10 June 2020~~

SRAL Studios, Maastricht, The Netherlands

For more information visit: <http://www.sral.nl/nl/nieuws/workshop-modern-resins-varnishing-and-retouching/>**IAP Course: Identification of Pigments**

22-25 June 2020

Birkbeck College London, UK

For more information visit: <https://academicprojects.co.uk/courses/identification-of-pigments-london/>**IAP Course: Examining cross-sections of paint layers**

29 June-1 July 2020

Birkbeck College London, UK

For more information visit [here](#).**IAP Course: Giltwood Frame & Object Restoration Workshop**

6-10 July 2020

Ironbridge, UK

For more information and registration visit: <https://academicprojects.co.uk/courses/giltwood-frame-object-restoration-workshop-3/>**Cultural Heritage Science Open Source (CHSOS) Manuscripts**

9-12 June 2020

Italy

For more information visit: <https://chsopensource.org/trainings-chsos-studio/>**Image Permanence Institute, Environmental Management Workshops: Training Sustainable Environmental Management Teams for Cultural Institutions**~~POSTPONED 23-25 June 2020~~

Atlanta, GA, USA

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

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

POSTPONED 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

POSTPONED 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>

Ligatus Summer School 2020-Bookbinding history and Linked Data

28 September-9 October 2020

Dublin, Ireland

Deadline for application: 30 June 2020

For more information visit: www.ligatus.org.uk/summerschool/2020

Image Permanence Institute: Advanced Inkjet Preservation Workshop

12-13 October 2020

Rochester, NY

For more information visit: <https://learning.culturalheritage.org/products/advanced-inkjet-preservation-workshop>

Image Permanence Institute: Advanced Inkjet Preservation Workshop

16-17 October 2020

Rochester, NY

For more information visit: <https://learning.culturalheritage.org/products/advanced-inkjet-preservation-workshop>

IAP Course: Conservation of Glass Objects

CANCELLED 19-23 October 2020

Sao Paulo, Brazil

For more information on registration: <https://academicprojects.co.uk/courses/conservation-of-glass-objects-sao-paolo-brazil/>

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>

2021 International Course on the Conservation of Earthen Architecture

13 February-12 March 2021

United Arab Emirates, Oman

Deadline for application: 15 July 2020

For more information visit: https://www.getty.edu/conservation/our_projects/field_projects/earthen_arch_course/course.html

Workshop on Asian Papers and Their Applications in Paper Conservation

15-17 June 2021 (tentative)

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop>

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EDITS & CORRECTIONS

The photograph of Andrea Rothe, which accompanied his obituary in the June 2018 *News in Conservation* Issue 66, p. 15, was taken by Louis Meluso. Of the photograph Louis stated:

"I know Andrea liked it very much and used it freely with my permission... My time at the Getty was wonderful and all of the conservation departments were my charge to provide technical photography and serial conservation imaging. Many became and still are friends with lots of fun photos, portraits, and happy memories to remind me."

Louis Meluso
Executive Director
The Fort Smith Regional Art Museum



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



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