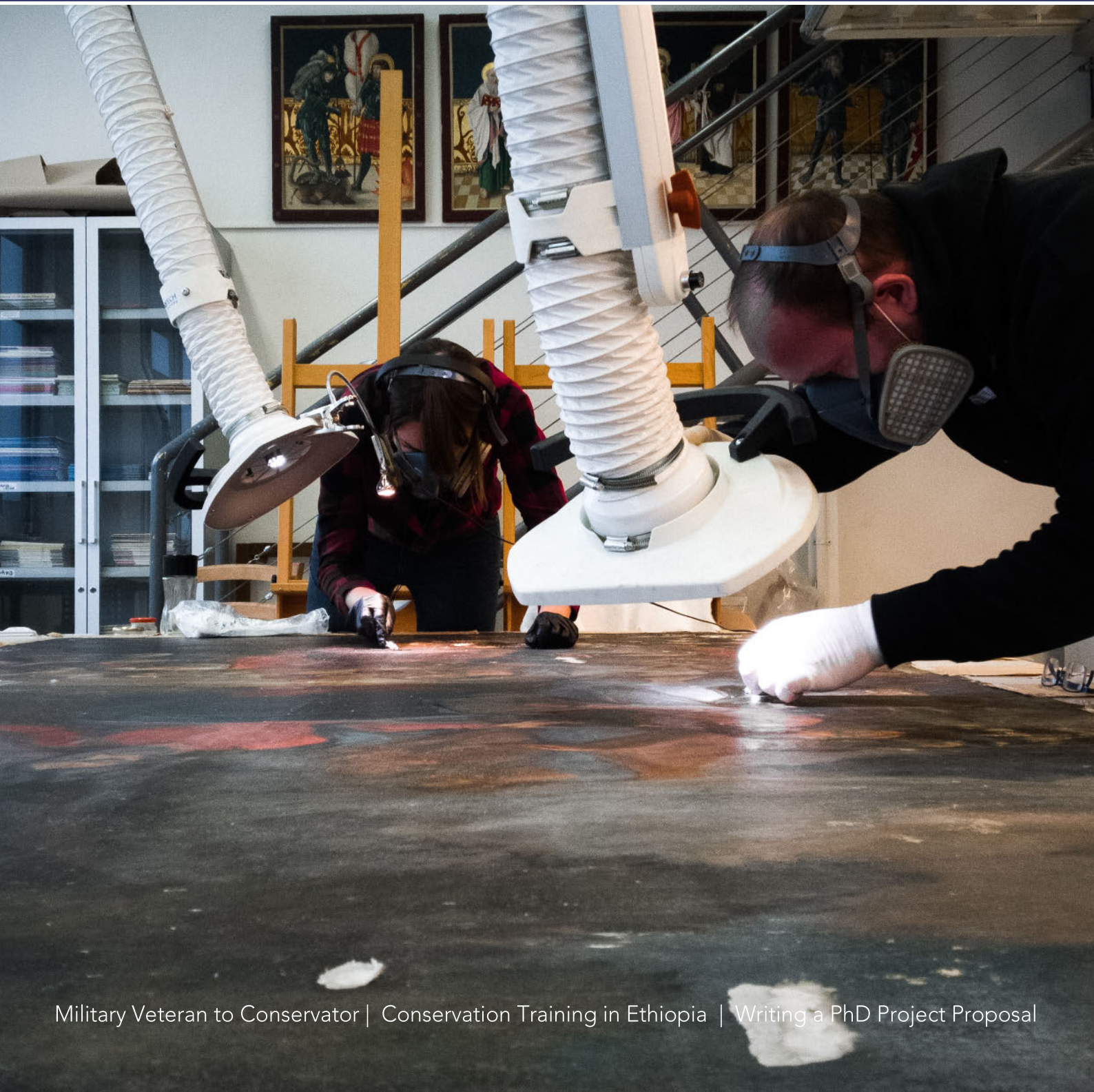


Issue 87, DECEMBER–JANUARY 2022



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



Military Veteran to Conservator | Conservation Training in Ethiopia | Writing a PhD Project Proposal





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:** Eva Videnska and Marek Kocka at the Academy of Fine Arts in Bratislava while surface cleaning an 18th-century painting as part of their master's theses. Image taken by Lenka Leskova. (story on p. 10). **Inside cover image:** Valeria Pesce performing preventive conservation on a Hokusai manga collection. Photo by Valeria Pesce, with permission from the Edoardo Chiossone Oriental Art Museum, Genova (story on p. 6).

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## FROM THE PRESIDENT'S DESK

Suffering is not a subject that is often discussed in the magazine of a learned society such as IIC. However on two occasions recently, I have found myself pondering the impact of suffering on our profession.

The first was prompted by the quote of John Holdren, climate adviser to Barack Obama, cited at COP26 in Glasgow:

*We basically have three choices: mitigation, adaptation and suffering. We're going to do some of each. The question is what the mix is going to be. The more mitigation we do, the less adaptation will be required and the less suffering there will be.*



IIC's involvement at COP26—through our stall at the conference, our joint commitment on climate action with ICOM-CC and ICCROM, our Edit-A-Thon and our film [\*Nothing is Stable: Conserving Cultural Heritage in a Changing World\*](#)—has been substantial.

The response we have received has reinforced the importance of the role conservators can play in climate action. It is clear that our work offers a critical connection in reaching and engaging with diverse audiences around the globe through the universal recognition of the need to conserve our culture and heritage. We can all see that creating this connection has the power to raise awareness and inspire communities to take positive action. We have the opportunity to help mitigate the worst effects that climate change is bringing to our cultural heritage and to assist in adapting to a new environment. It is also clear that we cannot save everything, and we are now going to have to learn to empathetically share in community loss and suffering. Surely one of the most powerful addresses at COP26 was by Simon Kofe, the foreign minister of Tuvalu, addressing the conference whilst knee deep in the ocean to highlight the effect of rising sea levels on his small island state in the South Pacific.

If climate change requires us to deal with suffering related to the culture heritage in our care, the suffering that our profession has endured directly as a result of Covid-19 is not only closer to home but immediate. It is not an easy issue to discuss as we see and read about suffering all around us that we consider to be greater than our own. Our Secretary-General Jane Henderson has, however, produced a highly helpful presentation on how Covid-19 has affected the profession, as part of the [\*AICCM Ten Agents of Deterioration series\*](#). It is a series I commend to you. Jane has focused on the impact it has had on her role as a teacher, dealing with issues such as the tripling of her workload, the highly unsatisfactory nature of the student experience and increased anxiety about employability. The inability for conservators in institutions to visit and care for their collections has also been a very real cause for suffering added to the disconnection that virtual communication has engendered.

But with every cloud comes a silver lining, and Jane finds a number of them including the opportunities to connect worldwide, to revisit risk perceptions and to change damaging work practices. She also highlights the generosity of the conservation profession. This is the context in which our colleagues met with such energy and optimism at IIC's Student and Emerging Conservator Conference in October at the Nova School of Science and Technology in Lisbon, which comes through in the related articles in this edition of *NiC*.

Long may such generosity of spirit continue in our profession in these challenging times.

With my best wishes,

Julian Bickersteth  
*IIC President*



[Click on the image to hear Julian Bickersteth deliver his column.](#)



# MESSAGE FROM THE EXECUTIVE DIRECTOR

As we come to the end of 2021, we feel a sense of having reached a type of cross-roads. With many countries still dealing with the impacts of the pandemic, we're all left wondering whether the emergence of a new variant will shape 2022 and beyond. With modest commitments from world leaders at COP26, but a huge upsurge in public interest and concern about climate change, the experience leaves us thinking about how the need for transformation will change our lives and jobs.



The COP26 climate summit earlier in the month, where we were proud to play a small part, has, as we hoped, given a sense of momentum to international collaboration across the conservation and wider heritage sectors (which you can read about on pages 33-35). You can also find more on the new international knowledge-building initiative with partners, [Climate.Culture.Peace](#) (on pages 28 and 32), with a call for conference contributions just announced.

Alongside our own brilliant S&ECC 2021, which you can read all about in this issue (p. 38-39), we were also pleased to support 19 international scholarships for students and emerging professionals representing nine countries including the Philippines, Egypt, Mexico, Brazil, Serbia, Argentina, Colombia, Nigeria and India to participate in the Young Professionals Forum (page 54-59) and [APOYOnline's](#) 4<sup>th</sup> Regional Conference, *Connect, Empower, Transform*, for students and emerging professionals, with NiC Editor in Chief Sharra Grow delivering an impactful workshop focused on "Online Outreach".

Meanwhile, our focus on supporting the next generation of professionals continues through our professional development programming—from a new [Early Career Zoom Talk](#) series starting in December on "Practical Tips for Pursuing a PhD" to our international leadership mentoring programme (p. 31-32).

There's no better time to join IIC if you're not already a member.

Sarah Stannage  
IIC Executive Director



# EDITOR'S SOUNDING BOARD

As much as we discuss the importance of preserving cultural heritage for future generations, we seem to shy away from discussing our own families in our professional spaces. Over the past 15+ years of my professional life, I have definitely felt the pressure at times (whether internally or externally applied) to act as though I have no obligations or desires outside of my career. But something about the pandemic (with children around the world party crashing Zoom meetings while parents try to work from home), has begun to shift my thinking on family and career.



For too long we have been sweeping this issue under the rug (something we would never do to a collection object!). So, with the rising generation of conservators in mind, and with recognition that our profession is increasingly dominated by women, it is time we had some open discussions. From breastfeeding at work and affordable childcare to choosing not to have children, I am interested in exploring these and many more issues with you, my global colleagues and fellow parents.

Sharra Grow  
IIC Editor in Chief, *News in Conservation*  
[news@iiconservation.org](mailto:news@iiconservation.org)

## NEWS IN BRIEF

*It's no secret that student research projects often highlight new technologies and techniques, require creative problem solving, and radiate great passion for the work at hand. We are thrilled to share a fantastic selection of brief reports on current projects, ranging from air abrasion to 3D printing, submitted by students and early-career professionals located around the world, from Buffalo to Belgium. Enjoy!*

### INTERNSHIP AT EDOARDO CHIOSSONE ORIENTAL ART MUSEUM, by Valeria Pesce

My name is Valeria Pesce, a paper conservation student who is about to graduate from the Brera Academy of Fine Arts in Milan. During my academic career, my interest has been greatly focused on Asian art and culture, which led me to further focus my research on East Asian materials. With this in mind, my internship at the Edoardo Chiossone Oriental Art Museum in Genova has been an exciting experience to be involved in. I started the training program in September 2019. As a student intern, my main task was to work on my thesis project based on the conservation of seven Japanese Ukiyo-e woodcuts and one pictorial fragment belonging to the Luigi Bernabò Brea collection. Thanks to the collaboration between the Brera Academy and the Edoardo Chiossone Museum, I was also able to carry out a non-invasive diagnostic campaign. This study has supported both the investigation of a special printing effect and the characterization of colorants employed in six of the seven Japanese woodcuts treated.





Beside my thesis project, the internship has also provided me the opportunity to experience different aspects of museum work-life, such as installing temporary exhibitions. As part of a team, I helped create multimedia content for the Museum's official Facebook page. This specific environment has offered me the chance to broaden my perspective, not only as a young professional, but also on a personal level. To have been involved in the protection of this cultural heritage, which came from another place, widened my horizons. I strongly believe that the occidental safeguarding of an oriental collection represents a challenge that calls for extensive interdisciplinary participation. It requires goals that foster connection, not only between professions, but also between cultures and societies.

### USE OF 3D TECHNOLOGY TO CREATE A DETACHABLE FILL FOR AN ARCHAEOLOGICAL OBJECT, by Rani de Vos

I am a master's student in conservation-restoration at the University of Antwerp, and I specialize in ceramic materials. Before my education in Antwerp, I obtained a bachelor's degree in archaeology at Ghent University. This year, as part of my master's thesis, I will be using 3D technology to create a detachable fill for an archaeological object. My study object is an earthenware Attic skyphos dating from the Middle Geometric II period (850-760 BC). It is a piece of ancient Greek tableware and was used for drinking wine. Both the outer surface and the inside are decorated with horizontal geometric motifs including lines, bands and meanders in black and red-brown colours.

The skyphos consists of 17 shards that were glued together during a previous intervention. The old glue residues are visible all over the object and the glue has clearly darkened and yellowed. The abdomen of the skyphos contains one large lacuna that covers about 30% of the total surface.

This skyphos is used in the archaeology studies at Ghent University during the course "Material Study Greek Archaeology". The absence of part of the object is instructive in this educational context, as it allows for study of the wall cross-section and the clay type.

To improve the stability of the object and increase its readability, we have now opted to fill the loss in a way that allows for safe removal of the supplement so that the broken edge and wall profile can still be studied during lessons. A detachable fill presents an additional challenge, making the use of traditional conservation and restoration techniques (and materials) more difficult. Consequently, we opted for the use of 3D technology to reconstruct and complete the missing part in the skyphos.

**Left:** Preventive conservation of Hokusai manga collection. Photo by Valeria Pesce, with permission from the Edoardo Chiossone Oriental Art Museum, Genova.

**Right:** Rani de Vos removing the small pieces of tape after the adhesive dried. Image courtesy of Rani de Vos.



Ethical guidelines and reasoning of traditional treatment are also applicable to a restoration performed using 3D technology. Filling the loss provides greater stability and readability of the object, which in turn can increase the object's educational value. By using 3D technology to make moulds and cast additions, we can obtain a more objective reconstruction of the missing part. In this way, direct contact with the object and the associated risks are also greatly reduced, and accurate mounting on the fracture surfaces can be achieved. Since the treatment goal for this case study is to create a removable supplement, basic principles such as reversibility and recognisability will certainly be met. Additional benefits of using 3D technology for this object include the ability to create multiple copies and to test and assess different materials and techniques, contributing to the expansion of knowledge regarding the use of 3D technology within the heritage sector and for conservation and restoration-related purposes.

In October I started with the documentation part of the project. I then disassembled the object, removing the old glue residues using solvents. After a light surface cleaning, I consolidated the edges of the shards with Paraloid B72 (10% w/w solution in acetone/ethanol [4/1]) and reassembled the skyphos using a 40% solution (w/w in acetone/ethanol [4/1]). The 3D scan is planned for mid-November and if all goes well, I can start test-printing fills before the end of the year!



Josh with Nightingale's Lamp (Fanoos).

time to condition assess the vast majority of objects within the gallery as well as others in storage. Management have also asked me for advice on the likes of lighting and storage. The role has ultimately allowed me to apply my collections knowledge in a professional environment.

Away from my collections work, my role has required me to be involved in the bicentenary events celebrating Florence Nightingale's 200<sup>th</sup> birthday. This has provided me with interesting opportunities, such as representing the Museum at the Chelsea Flower Show, as well as helping in the organisation of a celebratory event at St. Paul's Cathedral and participating in the Lord Mayor's Show. I am also the volunteer coordinator for the Museum, meaning I am responsible for recruiting and working with volunteers. Having volunteered for multiple museums in the past, it is great to be on the other side providing opportunities to others.

The role has been perfect for me at this stage of my career as I am able to use my conservation knowledge and experience in an environment where I am trusted to do so, as well as being able to develop new heritage skills that traditionally fall outside of conservation and collections care. My advice to students and those looking to start their careers is to not solely focus on collection roles but to expand into other areas of heritage work. You never know what opportunities these may offer.

### AN UNCONVENTIONAL CAREER PATH DURING COVID, by Joshua Seymour

Last September I completed my MSc Conservation Practice degree at Cardiff University. With the impact the Covid-19 pandemic has had on all areas of life, I understood that it would possibly take some time before I found employment in the heritage sector. I initially began my job search strictly within the radius of my degree in conservation and collections care but had no success.

After then applying for more general museum roles, and many months of rejection and stress, I was offered a job as project officer with the [Florence Nightingale Museum](#). I had initially been attracted to the job posting's description which included aspects of collections care work as well as featured elements that I believed would be important to my career development. These were not necessarily areas I had previous experience in—such as volunteer management—but understood they are crucial within the sector. Although I was initially hesitant about moving away from a pure collections-focused role, I accepted the offer.

I have been in the role for six months now and have enjoyed every aspect of it. The museum team have appreciated my collections background, and they trust me to get on with collections projects independently; I have taken the





The serpent instrument before treatment (left) and after treatment (right). Images by Mandy Garratt.

### CONSERVATION OF A SERPENT MUSICAL INSTRUMENT, by Mandy Garratt

As a recent graduate of Cardiff University, MSc Conservation Practice, I was fortunate to work on a variety of fascinating objects during my studies. My most challenging and rewarding project was the conservation of a serpent musical instrument from Cyfartha Castle Museum (Wales).

This instrument was associated with the Cyfartha Band, a renowned early brass band from Merthyr Tydfil, Wales, operational from around 1838 to 1928. The serpent was unable to be displayed at Cyfartha Castle Museum due to several issues including the instability of the outer covering layers, and most significantly, it was missing a large part of the curved bell section.

Conservation treatment was required to stabilise the instrument and to help with the visual interpretation of the serpent, but the goal was not to make the instrument playable due to the fragility of its wooden structure. It was important for the conservation treatment to be fully reversible, cost effective and as environmentally friendly as possible.

This project involved complex decision-making and innovative solutions to create a new bell section that could be slotted over the end of the instrument without being permanently attached. During my research I discovered some exciting new epoxy bio resins created using plant-based renewable carbon rather than petroleum-based carbon. The green chemistry in the manufacturing process of these bio resins results in a 50% reduction of greenhouse gas emissions compared with standard epoxy resins. My university lecturers were also excited by this new product and encouraged me to source and order the materials.

I created the new bell section using flax fibre cloth strips coated in the epoxy bio resin, wrapped around a core of X-Lite splint bandages moulded into a tube shape, resulting in a significantly reduced carbon footprint when compared to a fibreglass alternative. The new section was light but strong, slotting over the end of the instrument with a comfortable fit to hold it in place without the need for permanent fixings. Covered with strips of cotton cloth painted with black acrylic paint, the new section blended in with the rest of the instrument while also being easily identifiable as a recent addition.

The original outer layers of the instrument were also stabilised, allowing the historic materials to be retained. The reversibility of these repairs means that they can be removed at a later point if deemed appropriate or if materials testing is required. It was a real privilege to work on such a fascinating artefact, and to be able to source and use more sustainable materials for the treatment.

For more information on the green epoxy bio resins used in this treatment, contact Mandy Garratt at: [mandy.garratt@googlemail.com](mailto:mandy.garratt@googlemail.com)

### CONSERVATION NEWS FROM SLOVAKIA, by Eva Videnska

Here we are at the Academy of Fine Arts and Design in Bratislava, in the department of conservation and restoration, the studio of easel and panel painting restoration and conservation (head of the studio, Mrs. Luba Wehlend). As a pair of painting conservators, Marek Kocka and I, Eva Videnska, have been working on the conservation of a Baroque oil painting on canvas by Joseph Zannusi, titled *Miracle of five loaves and two fish*, from 1775. This project also happens to be the subject of our master's theses.

The painting comes from the collection of the Priestly Seminary of St. Gorazd in Nitra of the Roman-Catholic Faculty of Theology of Cyril and Methodius of Comenius University in Bratislava. It was decorating the walls of the seminary along with a series of saints by other Baroque artists including Joseph Zannusi (S. Carolo Boromæo, S. Ioanne Evangelistæ and S. Emerico).

The past restoration campaigns in the collection are very similar and were probably carried out by restorer Konrád Švestka (1833-1907). Most of the collection was restored in 1868. Zannusi's *Miracle* is particular in its size, being almost three meters tall; it might have originally been an altar piece. We found it most interesting to examine the old restoration techniques (filling materials, patches, glues, etc.) and found an oxalate patina unconventionally located on the secondary addition of glue tape covered with overpaint found around the edges; this is a renovation approach probably dating to the 19<sup>th</sup> century. The painting was executed over two layers of ochre ground, the second layer containing resin. Analysis shows the underpainting, with brown and black colours, building up the darks after the building up of the highlights. The top paint layers cover the underpaint which can be seen only in the aerial perspective of the depicted crowd and in peculiar details.

Marek Kocka and I are completing our theoretical thesis work, which will include our final papers: *Issues in lining of paintings executed on canvas support* (by Videnska Eva) and *Filling materials used in conservation practise for paintings on canvas* (by Marek Kocka). A part of our project (in the Slovak language) is available on the Academy web site here: <https://www.digitalnypriskum.sk/restaurovanie-diela-zazrak-rozmnovenia-chleba-a-ryb-j-zannusi-mgr-eva-videnska-bca-marek-kocka/>

Many thanks to the chemist, Mrs. Mgr. art. Zuzana Machatová, PhD, for her assistance with the project.

### INVESTIGATIONS OF A DOCTOR'S SADDLEBAG, by Lorna Brundrett

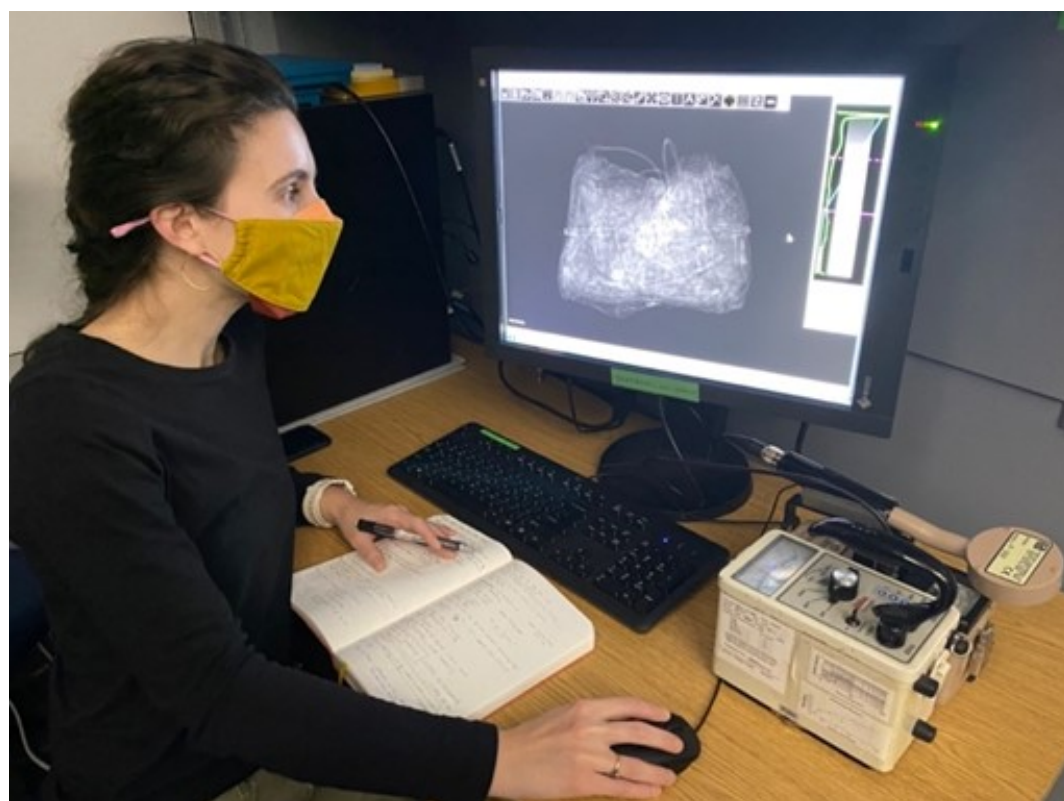
In the fall semester, second-year students at the Buffalo State Garman Art Conservation Department decide on their master's projects. I chose to study a medical saddlebag that was used in the Elba, NY area from 1825 until 1864. Inside each of the two leather compartments of the saddlebag were glass vials with cork stoppers and small paper packages bound with string. The packages are all incredibly lightweight and equally tempting to open. I want to explore how much information can be derived from these paper packages without them being opened.

There are a total of eight paper packages, and they vary in size from 1 ¾ inches to 4 ½ inches long. One of the packages has lost its string allowing for little windows to have



Top: Picture of Eva Videnska and Marek Kocka while surface cleaning. Image taken by Leva. Bottom: Picture of Marek Kocka while moving overpainting. Image taken by Marek Kocka.





IIC Student Member, Lorna Brundrett, analyzing a grenz radiograph of the small paper package. Image courtesy of Emily Mercer.



ka at the Academy of Fine Arts in Bratislava. Bottom: Eva Videnska - Kocka.

opened, revealing its contents. However, the other seven packages remain bound and their contents unidentified.

This investigation began by studying the smallest of the paper packages: a neatly folded package that had been bound and knotted with a two-tone string, carefully securing its contained goods. To help determine the contents, an x-radiograph was taken of this package to detect areas within the object of differing densities, thickness, and atomic weights. The degree to which the object was penetrated by x-ray beams was recorded on an imaging plate. To retrieve the imaging plate, all the room lights were turned off in the imaging studio to prevent exposing the plate and losing the recorded image. A green working light was emitted from the x-radiograph room casting a suspenseful glow over the studio. The imaging plate was then scanned, slowly producing a digitized version of the captured image.

Within the package long, lance-shaped leaves were found crammed together, with some of the stems and margins of leaves defined. The species of plant has not been determined at this point, and therefore its medical application remains a mystery.

Of the other six paper packages that I have not yet investigated, some of their paper wrappings require stabilization to safely house their medicines, while others are already successfully containing theirs. Some may contain dried leaves, like the package discussed here, but others may contain hazardous substances that must be addressed. I anticipate each package requiring a unique treatment to correspond with the variety of conditions and contents.

#### **BENEATH THE LAYERS: CONSERVING ARCHAEOLOGICAL IRON FROM FERRYCARRIG, COUNTY WEXFORD, by Alice Law**

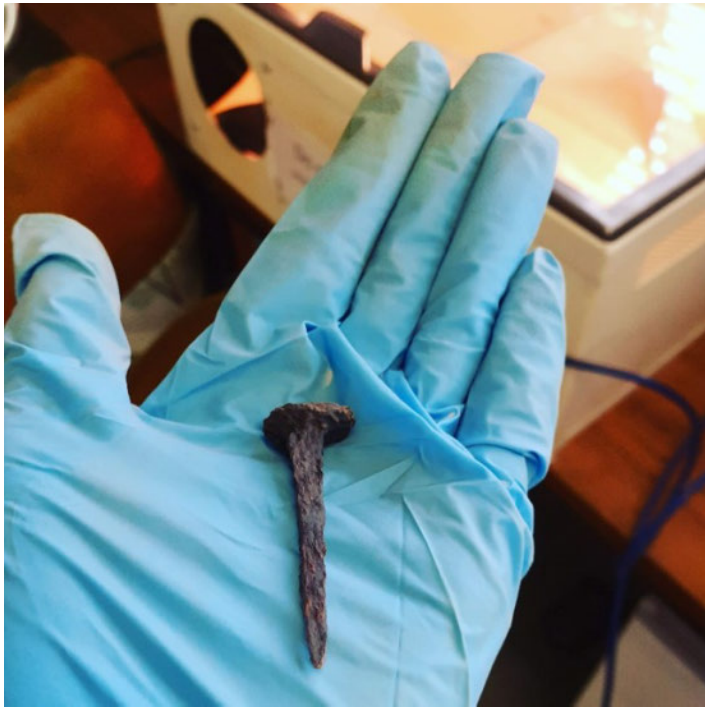
Most people start their conservation careers with a single object. I started mine with 52. One of my first projects at Cardiff University was the conservation of a selection of wrought iron small finds excavated from Ferrycarrig, County Wexford, in Ireland. These consisted of 48 nails, a horseshoe, a knife-blade and two unidentified items. Eleanor





Evans, a previous student, had already started treatment on priority objects, removing the layers of solid brown corrosion crust which still covered the untreated items.

To be faced with such an array of objects in the first weeks of my conservation degree was certainly a daunting task, but it became a fascinating challenge as my knowledge and experience grew. I learned about the layers of corrosion that develop as iron reacts with water and oxygen and how some of these objects could have completely lost their original metal.



I tested methods of mechanical cleaning—using a scalpel, dental tools and air abrasion—on some substitute nails (not from the assemblage) which could be sacrificed if necessary and found that cleaning by hand was slower and more dangerous to the object. I chose air abrasion as the best option.

On placement in the Cardiff Labs over summer, I spent several days on the air abrasive machine, getting to know the process. After spending six hours a day air abrading, I started to see lifting corrosion everywhere: in uneven concrete pavements or stone bricks. I also started to find my rhythm. It became meditative. I got faster and better able to recognise when I had reached the desired dense product layer—the more compact corrosion in the original shape of the object. What had taken me several hours before could now take me as little as 20 minutes on small, less corroded nails.



Once I understood this end of the process, I had the opportunity to go to Ferrycarrig with the Irish Archaeology Field School to learn about its beginning. I took part in their summer excavation, joining about 30 other international students in learning about archaeological digs and working on a live excavation. I was there when a new nail was found as well as an arrowhead, which was the star find of the season. I even found a piece of medieval pottery! Between unpredictable bouts of rain, we removed layers of soil from features, cleaned soil from finds (I worked on bone fragments), and floated soil, soaking and filtering it to extract organic matter and charcoal for radiocarbon dating. I also helped with some experimental archaeology, mixing mortar in a medieval mixer (reconstructed) and helping to build the facsimile of a wall excavated on site. It has been built over the top of the original to illustrate to the public what has been learned while also protecting the original walls from the elements.

It was a fantastic, enriching experience to take part in both excavation and conservation of archaeological artefacts, and I hope that what I learned is useful in my future career.

## CHANGE OVER TIME

*Change Over Time: An International Journal of Conservation and the Built Environment*, published by the University of Pennsylvania Press, celebrates the launch of its latest issue, "10.1 Conservation: Discipline & Profession." Since

**Top:** The results of trying out different methods on test nails – Left: air abrasion (on the nail shaft), Right: scalpel and dental tools (which resulted in a breakage). Image courtesy of Alice Law. **Middle:** One of the Ferrycarrig nails after air abrasion. Image courtesy of Alice Law. **Bottom:** Adding lime mortar to the reconstructed wall. Image courtesy of the Irish Archaeology Field School.



its emergence in the 20<sup>th</sup> century, modern conservation has matured into a discreet field of intellectual inquiry and an interdisciplinary professional practice. Worldwide, graduate level Master and Ph.D. degree programs train new professionals in what are today acknowledged as the core competencies and ethics of the profession. Any discussion of the development of conservation as both a discipline and a profession must recognize the complexity of its interdisciplinary nature as it intersects and integrates architecture, planning, archaeology, landscape architecture, anthropology, public history, and more. What then, does this mean for conservation education? [Dagenhart and Sawicki \(1992\)](#) have described this relationship as dynamic and diverging with each discipline engaging in contrasting paradigms of research-based or practice-based education, engagement of physical versus social space, and an orientation in policy and process versus representation and production.

This issue of the journal examines the challenging questions of disciplinary and professional boundaries asking such questions as: What are the disciplinary implications for an interdisciplinary field? How can the profession fulfill its greatest civic promise? And, what are the responsibilities, ethics, and authority of the preservation professional? With contributions from conservation educators and practicing professionals, this issue interrogates the habits and future of the field. In doing so, it addresses the pressing issues and opportunities that conservation students and young professionals will encounter and eventually redefine, as they move into and take leadership of the field.

Articles in this issue include:

[“Historic Preservation: An American Perspective on a Professional Discipline”](#) by Frank Matero

Matero traces the evolution of historic preservation as an academic field and examines potential consequences of preservation’s lack of educational accreditation and professional licensure.

[“Conservation as Shared Responsibility: Social Equity, Social Justice, and the Public Good”](#) by Ainslee Meredith, Robyn Sloggett, Marcelle Scott

Meredith, Sloggett, and Scott explore case studies in which the right to heritage has been disrupted by social inequities, arguing that conservation and preservation must work to create more equitable sociopolitical futures.

[“A Pattern Assemblage: Art, Craft, and Conservation”](#) by Jennifer Minner

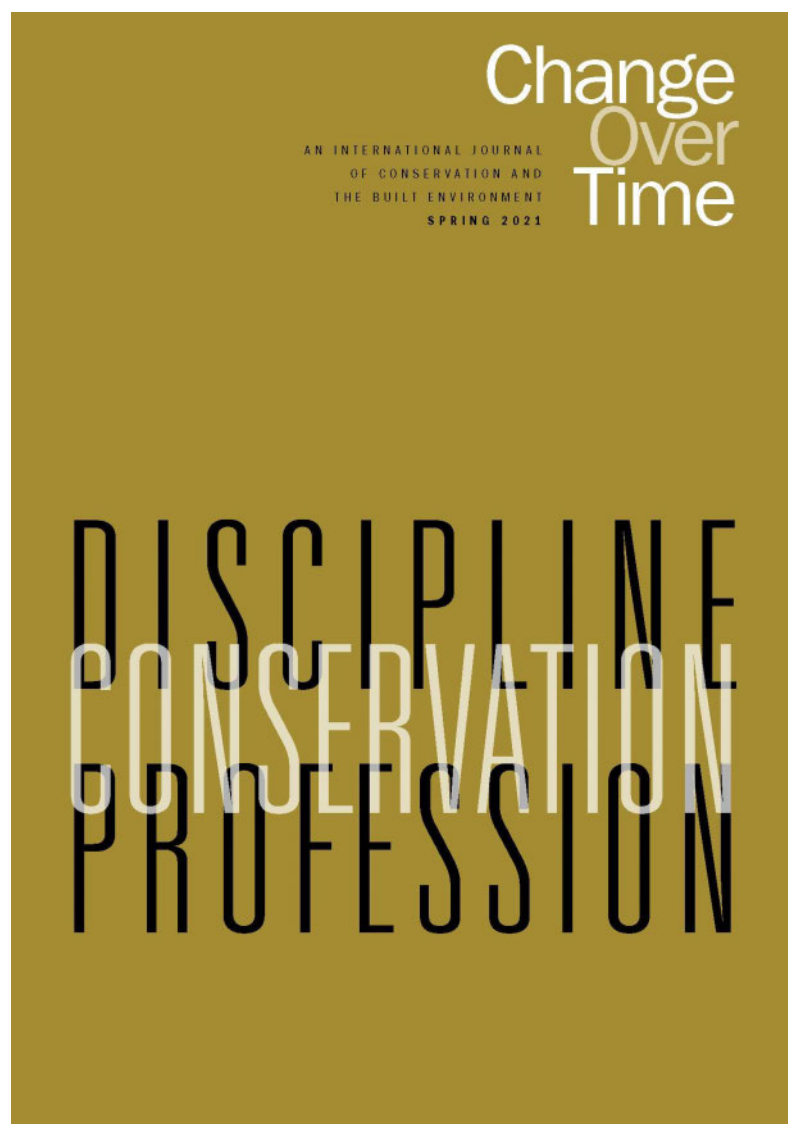
Minner reflects on the potential to build stronger alliances between professionals, tradespersons, and artists to build a more sustainable and equitable future city.

[“The Evolving Role of Contemporary Conservation Architects in India: Beyond Traditional Professional Practice”](#) by Ashima Krishna

Krishna examines architectural conservation practice in India with a focus on how most professionals, educated in design and technical methods, are confronted in the field with a broader spectrum of demands and nontraditional (architectural) roles.

[“Preservation at a Crossroads: The Need for Equity Preservation”](#) by Caroline Cheong

Cheong argues for an equity preservation agenda that addresses three of the most common criticisms levied at the field: gentrification, diversity, and social justice.



Issue 10.1 of *Change Over Time*. Cover image courtesy of by the University of Pennsylvania Press.

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AN ETHIOPIAN DREAM





# M IN ART CONSERVATION

## ETHIOPIAN ART CONSERVATION PROGRAM, THE FIRST PROGRAM TO TRAIN ETHIOPIAN ART CONSERVATORS

By Naomi Meulemans, with special thanks to Belay Girmay Haileselassie

*The Ethiopian Art Conservation Program (EACP) is a bilateral project between Belgium and Ethiopia which has been in place since January of this year. In August 2021 it became an independent organization responsible for providing restoration and conservation education in Ethiopia. Its headquarters are in Antwerp, Belgium, with the goal of establishing an MA university program in Addis Ababa, Ethiopia by 2030. For both the structural build-up of the project and the implementation of the education, EACP calls on Ethiopian professionals.*

In January 2020, conservator Naomi Meulemans (The Phoebus Foundation, Antwerp Belgium) set out to explore the cultural sector in Ethiopia. With a backpack full of knowledge and a personal interest in the country, she went in search of her roots and history in the country she left as a child in 1990. Her goal was to bring together Western knowledge of art conservation with the substantive expertise and deontology of dealing with cultural heritage in Ethiopia. What initially seemed like a tourist's adventure very quickly became an explosion of cross-pollination.

The beauty of art conservation for many conservators is that we strive to play a neutral, yet irreplaceable and universal, role in the world. Preserving the past is a pleasure because it often brings to light knowledge about the history and the creative soul of our ancestors. Through our cultural heritage we not only learn about revolutionary material and technical developments of the past, but we also gain insight into how our own visual culture will age in the distant future. Using our preserved heritage to look back can provide a new interpretation of both cultural issues and traceable evidence of our society's identity. It is precisely this search for identity that forms the founding principles of the Ethiopian Art Conservation Program.

Not only does Ethiopia have an unparalleled wealth of historical sites that are part of humanity's anthropological history, but the overwhelming amount of on-going art and cultural experiences is impossible to map. Ethiopian art is inextricably linked to daily and ceremonial life. From childhood one comes into contact with centuries-old traditions which carry liturgical and philosophical meanings. The traditions are recorded in everything, from art objects to utensils and in educational and decorative depictions.

It stands above all else that Ethiopia is a crossroads of history, art and culture. It is therefore not surprising that the amount of protected tangible and intangible Ethiopian patrimony dominates on the lists compiled by global institutions such as ICOMOS and UNESCO. This documentation has resulted in significant foreign involvement with numerous research and international conservation institutes which

Left: Mural in Gondar, Church Debre Birhan. Image by Naomi Meulemans.

Bellow: Folders for an event supporting the Ethiopian Art Conservation Program. Image by Kate Maveau



are active at various sites in Ethiopia. There are a variety of projects including everything from excavation sites to well-organized conservation campaigns on historical Ethiopian artifacts inside the country as well as those located in institutions and museums worldwide. Not only have these projects increased the international knowledge of Ethiopian history, they have also stimulated tourist activities throughout the country. In fact, cultural tourism has grown to the point of becoming the number one source of income for local Ethiopian professionals.

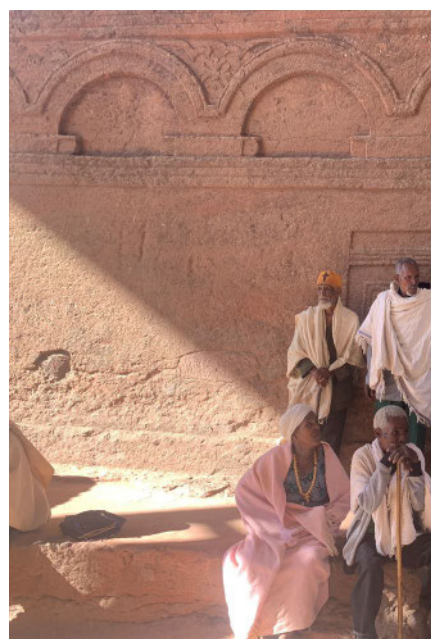
*“Tourism and the cultural sector seem to be booming, but nurturing, preserving and restoring for the future seem to be largely a foreign affair.”*

It will come as no surprise then to say the impact on Ethiopia, made by the current pandemic caused by Covid-19, has been quite dramatic due to the absence of tourists for more than a year, especially impacting areas outside of major cities. Nevertheless, communities have continued to persevere through the situation by working to better understand an economy that is based on tourist activity. What appears to be a temporary emergency for many countries has become an interesting and introspective challenge for Ethiopia in learning how to promote culture and heritage in a more sustainable manner.

While tourism brings with it a renewed vigilance, putting heritage front and center on the table, it is striking that there are no officially organized art conservation and deontology training programs for dealing with heritage within Ethiopia itself. Tourism and the cultural sector seem to be booming, but nurturing, preserving and restoring for the future seem to be largely a foreign affair.

However, there is a great local concern for heritage conservation. The conservation campaign on the complex of Coptic rock churches in Lalibela, in northern Ethiopia, is a great example of this. Since the 1960s, large-scale campaigns have been carried out to combat the problems of corrosion and water infiltration on this, the number-one tourist site in Ethiopia. Although the local population, the Coptic Church and the Ethiopian government took the lead in addressing this problem, the expertise and implementation of the current conservation campaigns was left to international agencies and outside organizations such as UNESCO. This unfortunate pattern has risen not only because of major shortages of financial resources in Ethiopia, but also because of a general lack of scientific knowledge related to conservation. Although these foreign organizations carry out the treatments and preservation campaigns with the best of intentions, it has also become apparent that their lack of knowledge of local deontology, materials and practices was a major deficiency in creating sustainable restoration campaigns.

Several reports from visitors to the churches of Lalibela give evidence of these circumstances, and a similar trend of invasive international interventions is also emerging in

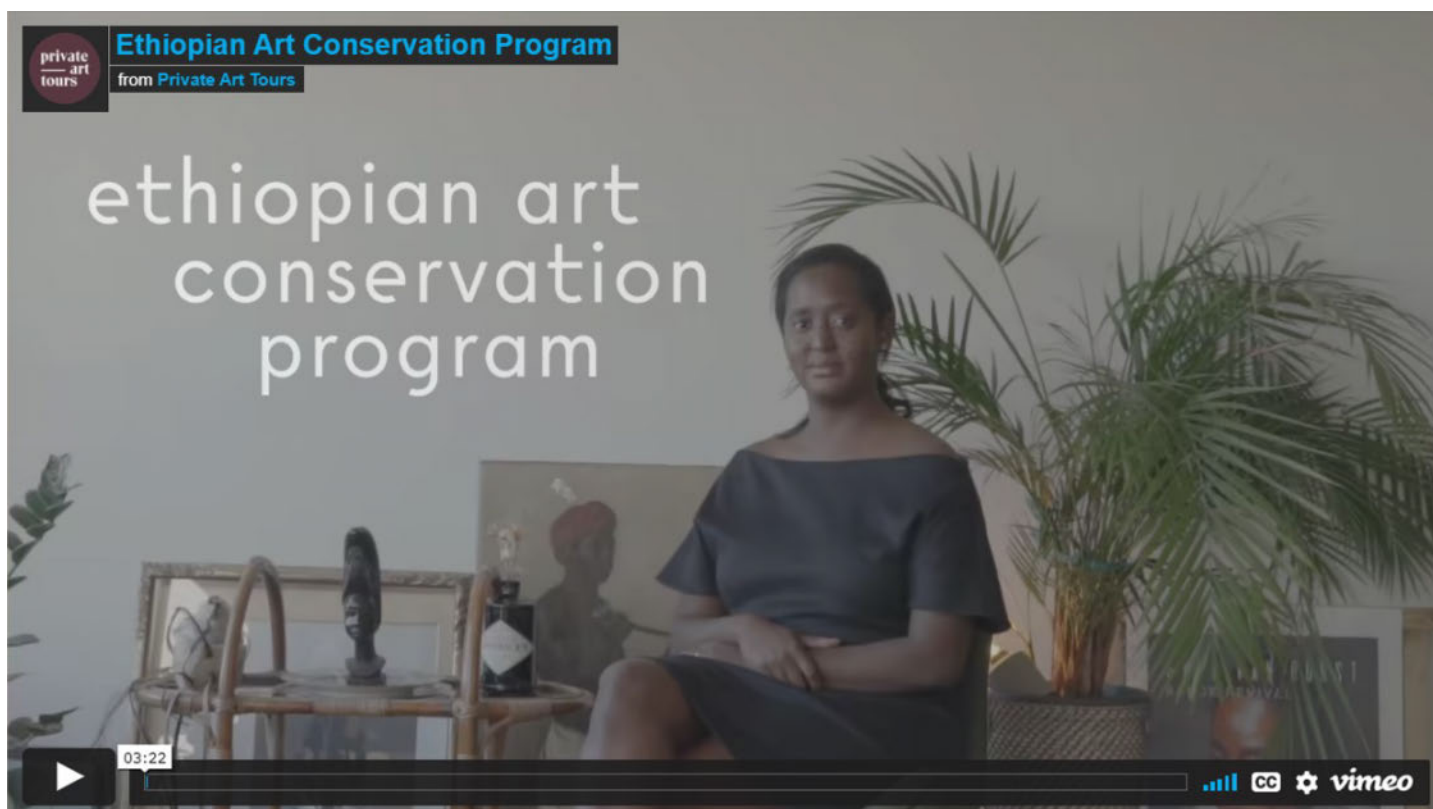






Clockwise from top right: Lalibela Prayer / Ancient carved symbols in Axum / Traditional weaving in Ethiopia / Resting pilgrims in Lalibela / Ceremonial Christmas weaving of fabric in Lalibela / Morning prayer ritual at a Coptic rock church in Lalibela. All images by and courtesy of Naomi Meulemans.





Introduction video for the Ethiopian Art Conservation Program, credit: Kate Maveau. Click on the image to watch the video or watch the video [HERE](#).

central and southern Ethiopia. Although a vast knowledge of intangible and tangible heritage is widely represented in the local population—and often constitutes the subject itself—this population is never invited to participate in the decision-making process for conservation and restoration campaigns. As a result, preservation decisions for Ethiopian heritage are often based on incorrect or incomplete interpretations made by international conservators, decisions which often lead to drastic results.

This reality does not take away from the fact that there is a great need for preservation campaigns and the presence of expertise, but it did raise Naomi's initial question "Why?" in January 2020. The search for the answer is what led to the creation of the Ethiopian Art Conservation Program and everything it aims to accomplish. Initially, the lack of an Ethiopian educational program for national conservators became immediately apparent. But in addition, the absence of a structured cultural sector is a long-term problem that makes Ethiopians completely dependent on international intervention in the management of conservation for their patrimony. These two major obstacles create the parameters for how EACP will work together with the Ethiopian and international communities.

The EACP's main goal is to be a pillar of support within the Ethiopian cultural community rather than becoming an international organization. With a 10-year timeframe, EACP aims to be the bridge between local expertise and international understanding of conservation and restoration. The Program will help build a future in which job opportunities and protecting heritage go hand-in-hand, all this so that Ethiopian world cultural heritage will be sustainably preserved for the new generations of cultural leaders.

The EACP works and shares goals with the many local participants such as priests, artisans and scholars who are already protecting their heritage on a daily basis; in doing so they are also protecting the nation's rooted identity. Protecting knowledge of the earth is one of the most beautiful experiences through this collaboration, as it crosses borders and religions. Therefore it is not surprising that the current political situation in Ethiopia poses a

*"...preservation decisions for Ethiopian heritage are often based on incorrect or incomplete interpretations made by international conservators, decisions which often lead to drastic results."*





Left: Priests and Bible writers in Ethiopia. Right: Morning Prayer in Lalibela. Images by and courtesy of Naomi Meulemans.

great challenge not only to the Ethiopian people but to this project as well. The EACP draws on expertise from the Tigray region (Axum University), the Lalibela region (Woldia University) and works closely with Bahir Dar University. It is also working with governmental institutions, such as The National Museum in Addis Ababa, with the goal to build an educational platform that can be accessed by all regions in the country. The current heritage political situation in Ethiopia, which has quietly become an internal conflict, is inextricably linked to culture and geographical connection. The EACP has decided to take up this challenge and still continues with its intentions to contribute as much as possible to creating cultural unity and to work even harder on promoting the importance of protecting cultural heritage.

In tandem with these efforts within Ethiopia, we are working hard to develop the program further from Belgium, where we are joined at the negotiating table by the Ethiopian community. Although for the moment we have become a virtual community, together with the University of Antwerp (Belgium) we are in the process of setting up a think tank. Beginning January 2022, a virtual program will be available on the EACP digital platform where workshops will be implemented to highlight where the challenges of conservation in Ethiopia are located. In this way, we will be able to slowly but steadily develop a mature training program, which will eventually be provided at the university level by 2030. Although this will require great effort from the more than 30 professionals involved, it is a project that has already surpassed everyone's expectations.

Conservators with an interest in this project are welcome to join all of our future events and can find more information on our website: [www.ethioart.org](http://www.ethioart.org).



**Naomi Meulemans** holds a masters in art conservation from University of Antwerp (2010) and a postgraduate operation management degree from University of Leuven (2016). She worked at Fine Arts Conservation Group in NYC (2010-2014) and since 2016 has held the position of Modern art conservator at The Phoebus Foundation, where she is responsible for the Modern and Contemporary art collections.

# FACING VIRTUAL RESTORATION

By Silvia Sansano Colomina

*The fast development of computer technology during the last few decades has led to the birth of virtual restoration in the late 20<sup>th</sup> century. Not long after, in 2009, its implementation was recommended for the interpretation of heritage by the London Charter. Despite this, it's still a new topic, and there is a considerable lack of consensus in our field in terms of terminology and especially in methodology. This should come as no surprise, if we think about the number of resources that are used globally for the development of areas like imaging, data science and computer learning and we compare them to the conservation field; it seems completely logical that many difficulties may arise in terms of keeping updated on those improvements that end up being useful for us.*

A key part of our work as conservators is in making decisions about which values are most important to preserve in each individual case, taking into account that prioritizing certain values can force us to downplay others, which certainly can be a painful decision. Considering that any intervention is a traumatic event for an artwork, even if needed, the idea of obtaining a larger amount of information with no extra damage to the piece seems an improvement to the traditional conservation process.







And even when it is decided that the proposed intervention on an object should not be conducted after a virtual restoration campaign, there is evidence that these virtual restorations allow interventions—when they do occur—to be much more curative, leaning closer to a criteria of minimal intervention. Thanks to virtual restoration, it is possible to increase flexibility on treatment criteria and experiment with crossing generally accepted limits without consequences. For example, by creating a digital twin, a conservator can carry out analyses and treatments that would not generally be considered ethical or possible to take place on the original. Being able to work out new possibilities can make the decisions taken on the original object a little bit less painful as they are taken with extra knowledge and options gained through proxy testing.

Wooden sculpture 2 as a 3D image with volumetric reintegration of missing parts. Image courtesy of Silvia Sansano Colomina.

**Mesh:** A collection of vertices, edges and faces that represents a 3D object.

**UV map:** A 2D image that contains the unwrapped faces of a 3D model.

**Modifiers:** Chainable elements that contribute to sculpt and edit objects changing the geometry and properties.

**PBR texture:** (Physically Based Rendering) Texture workflow that aims to simulate how light reacts with a model combining different texture maps.

**Node system:** In this case, the network that connects different sets of data—like textures, colour mixers or shaders—to provide the necessary information of the material during the render.

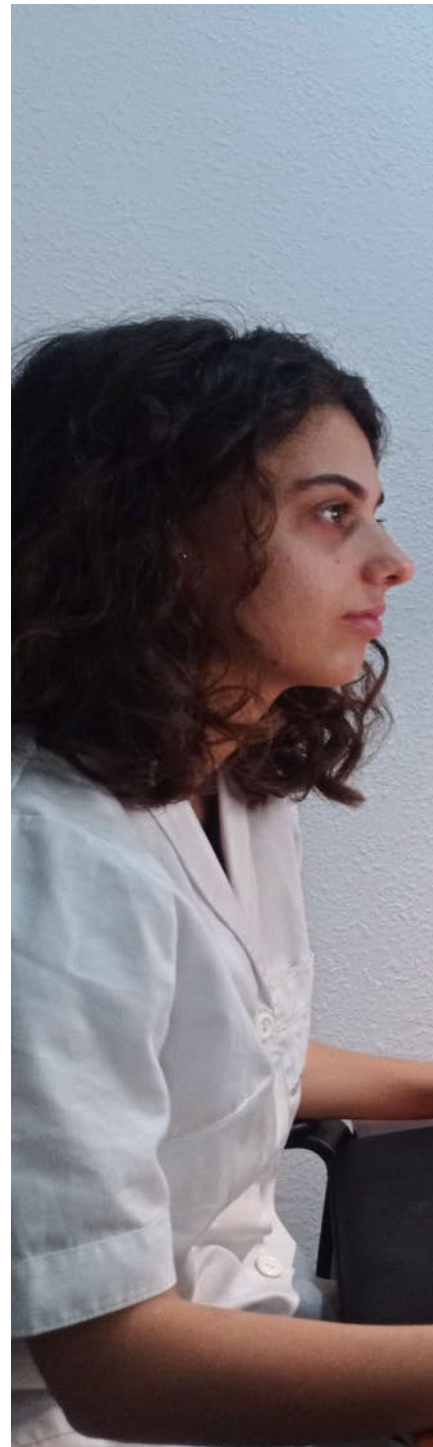
During a project that took place between the University of Alicante and the Archaeological Museum of Poznań, I was able to incorporate several 3D technologies into the restoration process of carved wood sculptures. The process started with the photogrammetric documentation of the pieces before any physical restoration, and thanks to the 3D models we then created, it was possible to understand the precise location and extent of the damage and alterations on the sculpture. We then carried out the material stabilization to guarantee the physical-chemical stability of the materials, including the steps of disinfecting, cleaning, consolidating and adhesion of fragments. Once this preliminary part of the treatment process was completed, we carried out a second photogrammetric capture with the aim of obtaining 3D models that, besides being an important part of the documentation process, would be used as the digital twins on which a virtual restoration could be carried out.

For this project, we divided the virtual restoration into two phases. Firstly, during the **mesh** reintegration, both the mesh and the texture were corrected in order to eliminate alterations such as cracks; the volume of the model and the **UV map** were edited, removing the alterations. Secondly, while working on the reconstruction of missing parts—and after studying the morphology of the model—new volumes were generated starting from basic shapes and then applying **modifiers** and digital sculpting to achieve the desired volume. Once the missing parts were obtained, a texture was applied by mixing **PBR textures** and other parameters in a **node system**.

In this case study, incorporating virtual restoration allowed us to improve the visual and aesthetic aspects of the artwork along with its legibility. The digital 3D models will also make it possible to accurately compare our two models, taken at different times and stages of treatment, to the original sculpture in the future; it will be interesting to monitor the state of the original sculpture over time compared to the 3D models.

There are so many other advantages to integrating this methodology into a treatment. For instance, regarding imaging, it is possible to carry out a preliminary study to visualize several potential treatments including minimizing or differentiating old restorations, conducting quantitative analysis on surface alterations, observe hidden areas obscured by exhibition hardware and many more. It should also be noted that any historical documentation for the piece, or for similar pieces, is not only essential in creating the most authentic virtual reintegration of losses, but this documentation can also be used as evidence identifying the areas on the 3D model that are original versus restored.

Considering all the aforementioned advantages of using 3D scanning documentation, it's surprising that, according to a survey carried out in our previous project, the number of professionals who integrate this technology is







Silvia working on the 3D modeling of the wooden sculptures. Image courtesy of Silvia Sansano Colomina

relatively low and the majority of whom are young professionals. A possible reason for this is a certain conservatism observed among professionals above a particular age when modifying work methodology that could be associated with the digital generation gap. Despite this, our profession's acceptance of digital documentation and restitution of missing parts is overwhelming, and most conservators have considered virtual restoration as complementary to the treatment process.

One of the most prevalent concerns of conservators who implement virtual restoration is the preservation of all that digital information. Although it may seem quite the opposite, according to UNESCO the survival of digital heritage is much less assured than traditional tangible media. Because of this, preventive conservation is essential in evaluating the risks that threaten digital documentation, including anticipating possible threats that could arise in the future. Otherwise, digital objects could become impossible to display or access, could lose their context, or data could become partially or totally corrupted.

To avoid these situations the [Digital Preservation Coalition](#) (DPC) provides several recommendations. These can be divided into two groups. Firstly, it is important from the beginning to use open files without encrypted data, making a careful selection between useful files and expendable ones, creating standardized files, incorporating the necessary metadata and registering the used workflow. Secondly, we should focus on the digital information that must be maintained by the owners of those files. To achieve this, we should create backup copies of all files, including metadata, to ensure that the data exists in at least two physical locations. In addition the DPC recommends performing periodic updates including rewriting in new media, keeping files in order and organizing them according to a specific nomenclature.

The digital era is here to stay, and many conservators will have to acquire new knowledge to be able to preserve digital art, but there are so many other areas within our work as conservators (like those discussed in this paper) to which this interdisciplinary point of view can be brought. With initiatives like [ConCode](#) (which created a network for applying data science in the museum world), support from universities and other education institutions, we have already taken the first steps in this direction, and it is up to us to take it further.



Top: Wooden sculpture 1 before treatment. Bottom: Wooden sculpture 1 after treatment

## ADDITIONAL RESOURCES

Choy, S. C., Crofts, N., Fisher, R., Lek Choh, N., Nickel, S., Oury, C., and Ślaska, K. (2018). Directrices UNESCO/PERSIST sobre selección del patrimonio digital para su conservación a largo plazo. Available at: <https://repository.ifla.org/handle/123456789/1220>

Sansano Colomina, S. (2021). Intervención restaurativa sobre dos tallas del s.XVI. Un caso centrado en la reconstrucción virtual, Máster en Patrimonio Virtual, UA.

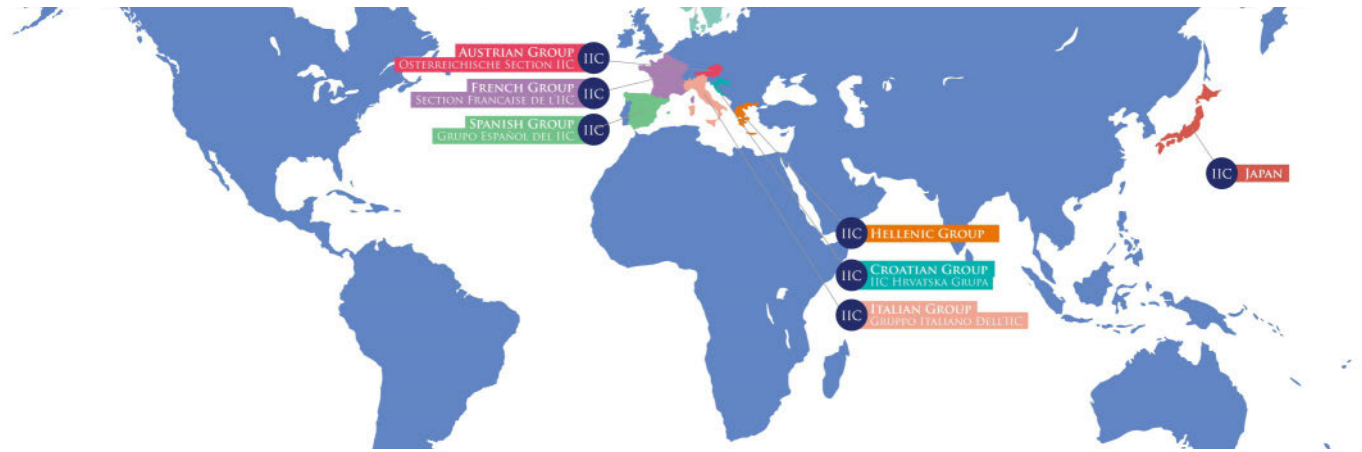
## ACKNOWLEDGMENTS

I would like to thank both the Universitat d'Alacant and the Muzeum Archeologiczne w Poznaniu for offering me this opportunity. Special thanks to conservator Jarosław Jaskulak for his enthusiasm and guidance during the treatment of these pieces.



**Silvia Sansano Colomina** graduated in conservation and restoration of heritage at the Universitat Politècnica de València and has international experience in countries including Portugal, Bulgaria and Poland. She recently finished her master's degree in virtual heritage at the Universitat d'Alacant and is particularly interested in preventive conservation and how technology can help prevent damage in heritage.





## BECOME AN IIC STUDENT OR EARLY CAREER MEMBER YOU MAY QUALIFY FOR A DISCOUNT!

Students and Early Career professionals already benefit from a lower membership fee, but there are additional discounts as well! Those who live and work in countries where salaries are substantially less than those in, for example, Western Europe and North America, are offered a discount based on the categories of per capita income used by UNESCO and the International Council of Museums (ICOM). There is a 25% discount for band 2 countries and a 50% discount for those from band 3 or 4 nations.

Do you belong to another conservation organization? Members of IIC Regional Groups and certain national conservation bodies can receive a 10% discount on IIC membership.

Find more information about these IIC membership discounts [HERE](#).



## PROFESSIONAL DEVELOPMENT WITH IIC

IIC offers a variety of professional development programs, courses, and resources, all found on our [website](#).

[IIC's YouTube channel](#) also holds past AGM Talks, Forbes Prize lectures, and IIC Point of the Matter Dialogues.

Check out our growing collection of webinar and seminar recordings, the resource page and the reading room on the [IIC Community Platform](#).

# CLIMATE.CULTURE.PEACE CALL FOR CONTRIBUTIONS

*Contribute to this virtual conference, hosted by a partnership including ICCROM, IIC and the British Council. Respond by 22 December, Event: 24-28 January 2022*

*Climate.Culture.Peace* is a unique initiative looking to explore the interconnections between climate change, culture and heritage, peace and conflict, and disaster resilience. IIC is delighted to be a partner in this ambitious international collaboration, and hopes that members will take part. The conference will create spaces for exchanging knowledge and sharing experiences, practices and research, supported by a dedicated online portal and a network of communities and individuals from around the world.

We are also bringing together knowledge holders, policy advisors, practitioners, researchers, local communities and youth leaders. We will be putting a spotlight on heritage and cultural places which are threatened by climate-related disasters and conflicts driven by environmental stresses.

Do you have a story to share? Do you have research, knowledge, experiences, art or ideas that connect climate change, culture and heritage, peace, conflict and disaster resilience?

Proposals can be brief (150 - 200 words) and contributions may be presentations, case studies, videos, photos, music, or recordings. You can respond to one or more of four themes, which can be interpreted broadly or creatively:

1. Culture—the missing link in addressing issues of climate and peace
2. Climate change as a risk driver for culture and people
3. Culture-based mitigation, adaptation and renewal
4. State of knowledge and action

We encourage IIC members to take an active part and submit a proposal for a contribution through this [web form](#) by 22 December, and look forward to hearing from some of you at the event in January.

Full details here: <https://www.iccrom.org/news/climateculturepeace-%E2%80%93-call-contributions>



You can read more [HERE](#).

#culturecannotwait  
#strongertogether  
#climateculturepeace

Left: *Climate.Culture.Peace - Meet the Partners*. Film courtesy of ICCROM. Click on the image or watch on Youtube [HERE](#).



The background of the page features a stylized illustration of a desk. In the top left, there is a white coffee cup filled with brown coffee on a matching saucer. To its right is a silver laptop with a black keyboard. Below the laptop, there are several white papers or documents, one of which has a black pen with a yellow tip resting on it. The overall color palette is muted, with greys, whites, and browns.

# PHD PROJECT PROPOSAL

After the successful Emerging Conservator Zoom Talks earlier this year, IIC is organising a follow-up series of Zoom Talks focused on the pursuit of PhDs in conservation.

The series will aim at informing potential candidates of the steps required before, during and after the PhD process, as well as practical tips. This series will begin with the following session:

## Writing a Project Proposal

This first session focuses on the relevant characteristics of successful PhD proposals: what does a successful project proposal comply with? How can you make a proposal stand out? How can we apply project proposals from other professions to ours? Why are some proposals rejected?

Mariana Escamilla and Alexandra Taylor initiated the series on the **8th of December** in discussion with **Dr Austin Nevin** from the Courtauld Institute of Art and **Dr Mariana Di Giacomo** from The Yale Peabody Museum.

Registration for these events is free of charge and only available to IIC Members registering through the Community Platform. Register to take part in the discussions and have access to further resources and networking opportunities! Questions and further discussions will be published on the IIC Community Platform.

IIC Members can also access recordings of the past Early Career Zoom Talks for free under the Resources section of the [IIC Community Platform](#), as well as a collection of other recorded webinars, talks, and discussions.



# OPPORTUNITIES FUND

There is increasing awareness that 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.

The Opportunities Fund offers Need-Based and Learning-Focused IIC Stipends (up to £250) and Seed Funding Grants (up to £750). Learn how to apply and how to donate to the Fund [HERE](#).

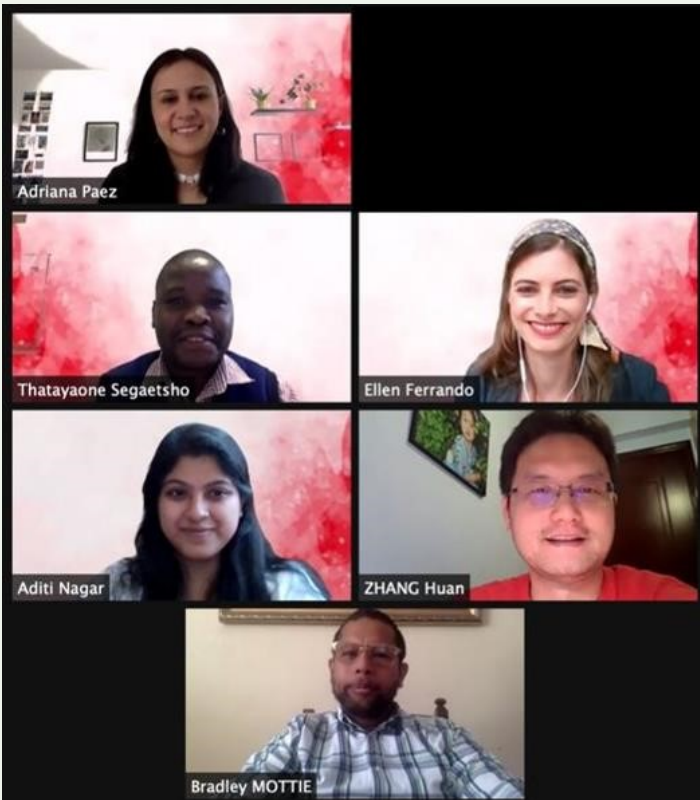
We are thrilled to share the story of Ellen Marianne Röpke Ferrando, a recent Fund recipient:

*I am a Brazilian conservator with a background in preventive conservation. I hold a bachelor's degree in fine art and in 2018 received a master's in memory and collections. I have been working as a collections care supervisor at Instituto Moreira Salles in Rio de Janeiro, involved with preventive conservation projects especially related to sustainable environmental management.*

*Due to the pandemic context and the challenging times in my country, I have worked from home for the past 20 months. Unfortunately, I didn't have adequate conditions, including the lack of essential tools for working remotely. This precarious context had a direct impact not only on my work but also on my ability to attend various CPD opportunities offered online, compromising my professional development as a conservator.*

*The IIC Opportunities Fund covered part of the expenses of purchasing a new computer at a time when electronic equipment has become extremely expensive in Brazil. This acquisition would hardly have been possible in such times, and I certainly would not have enjoyed the many learning and networking opportunities that I was able to attend in the past few months. Thanks to the grant, I could attend the ICOM-CC/Getty International Program (still ongoing), work as an online volunteer for the 4th Regional APOYOnline Conference (Association for Heritage Preservation of the Americas), and more recently, take part in the IIC International Mentoring Leadership Programme (also in progress).*

*These past months were fruitful as I was able to engage and network with conservators across the globe, establish partnerships in collaborative projects, and create communication channels. Attending all these programs, being in contact with colleagues from a wide range of countries and particular realities, has already proven to be an excellent learning experience that will positively impact my professional career.*



Some of the grant recipients of the 2021 ICOM-CC / Getty International Program. The image shows part of the Red Chili Group attending one of the Zoom working meetings. Image Courtesy of Ellen Ferrando.



# SHARE YOUR INSIGHTS: SIGN UP TO BE A MENTOR WITH IIC

IIC is always looking for ways its diverse community can expand and grow. Whereas our congresses aim to bring together the widest group of people, our mentoring programme is focused on the small and personal. We would like to invite you, as an IIC Fellow, to consider joining our pool of mentors in 2022.

Our mentoring programme aims to bring together those with experience working in any aspect of conservation to provide mentees with valuable support. We have had some wonderful positive feedback from our previous cohort who say that this programme has not only provided the luxury of time to speak and reflect upon their own approaches, processes, and difficulties in work with a mentor who has trodden this path, but also aided in reinforcing their confidence, in a way that they may not have been able to tap into previously.

Our current cohort contains a diverse range of mentees, all with unique and different requirements for their conservation and heritage journey. Whether you have previous experience mentoring, or are considering sharing your insights for the first time, we would love to hear from you.

Please email IIC Fellowship and Membership Programme Manager Ellie Sweetnam at: [ellie.sweetnam@iiconservation.org](mailto:ellie.sweetnam@iiconservation.org)

"The memories of my early start in conservation—in private practice in London, fresh out of school—have stayed with me, undimmed. They were trying times, when I felt lost and unskilled, on the verge of leaving the field. During any one of the late nights I spent, struggling seemingly in vain to carry out a treatment in time for a short deadline, I never would have imagined that these experiences and feelings would be a source of comfort or wisdom to anyone else. And yet, two decades on, that is precisely what has happened.

"This autumn I served as a mentor to two mid-career professionals in the first cohort of IIC's International Leadership Mentoring Program. Despite having shared similar circumstances to those in which my mentees currently found themselves, I was initially skeptical I'd have much to offer. Yet, almost to my surprise, over the course of our sessions, I found a great deal along the arc of my career to share and provide—not just practical advice but also validation and encouragement. In the act of moving ever forward, day after day, year after year, on your professional path, it's not always so easy to realize how far you've come. But through the intentional act and work of mentoring, during which I was asked to cast backward and reflect on my own trajectory, I became aware, possibly for the first time, of the sense of perspective I'd gained over the past 20 years. I found it personally fulfilling to appraise my experience through the lens of my mentees and immensely rewarding to know I made a difference to them. In addition, I found it extremely eye-opening and enriching to become more closely connected to the current state of the profession as a result of their experience. While I have not forgotten my early days, I am definitely no longer living them, and there is nothing quite like a mentoring experience to keep a vital finger on the pulse.

"I am thrilled that the three of us have chosen to remain in touch, even after the close of the program, checking in with each other on a quarterly basis. I look forward to seeing where their journeys take them, and continue to feel honored to have been entrusted with their support and well-being at a pivotal time in their professional lives. And I am grateful to them and to the program for the opportunity to see myself in a new light."

*Rachel Sabino, IIC Mentor*

"The thing I've enjoyed most about being a mentor is the way that the advice I offer echoes back in my own head when I need advice myself. It feels a bit like holding a mirror to yourself and asking yourself, what would you advise you to do. The other thing that's been really fun has been meeting someone new and learning a little bit more about conservation in other places than those I'm familiar with. It was fascinating to find out where situations play out in a pretty similar way to what I have experienced and where the differences lie. In my experience so many of the problems we encounter in conservation situations are nearly identical the world over. What I hope that we both get out of the mentoring is for both of us to be a little bit more confident about our place in our work, in our sector and in being a little more confident in articulating that."

*Jane Henderson, IIC Mentor*

"From June through August 2021, I was fortunate to be a mentee in the second cohort of the IIC Leadership Mentoring Programme. During the program we had the opportunity to receive mentorship from well-established art conservators such as Sarah Porritt, Jane Henderson, Tom Learner, Rachel Sabino, Jeanne Marie Teutonico and Julian Bickersteth.

"Specialized facilitators and IIC staff helped break the ice and made the scary experience of sharing our biggest insecurities with such a group of professionals easy and the most valuable part of the experience. In personalized sessions, the mentors provided us with tools and information to grow in the profession and, with an external look full of empathy, helped us to recognize our strengths and weaknesses.

"Personally, I can say that the experience not only opened new paths for me but also helped my confidence grow with each bit of feedback. The relationships built in the Mentoring Programme with the mentors and other mentees extend beyond the program, for which I am extremely grateful and recommend the experience to all conservators!"

*Lusiana Murcia, IIC Mentee*



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# THE CLOCK IS TICKING

## REFLECTIONS ON COP26

By Sarah Stannage, IIC Executive Director

*We've been inundated with messages of praise and support – both to IIC's announcement for the Joint Commitment for Climate Action in Cultural Heritage with ICOM-CC and ICCROM and also to IIC's attendance and representation of our profession at the UN's COP26 in Glasgow.*

As I set off in November for my first COP it was with some apprehension. Having spoken to a few seasoned colleagues, I understood these conferences can bring a mixture of emotions—hope, fear, contradiction and occasional despair. Split by the river Clyde in Glasgow, the two zones—the Green Zone (a space for civic society, business, academia, youth groups and artists) and the Blue Zone (with pavilions representing countries and territories) felt like different worlds. There has been much criticism that this COP was under-representative of people from countries and communities that are the most impacted by climate change. It certainly felt as though many of the in-person panels in the Blue Zone were not truly inclusive or representative. Transport and Covid restrictions were a factor, and despite significant virtual representation—it was great to see the Climate Heritage Network efforts in this space launching a manifesto and as partners in the Race to Resilience—I think it is fair to say we have some way to go before everyone has an equal voice to ensure we get the best solutions to the significant problems we face.

Despite the greenwash present in some areas, I did find many notes of optimism within the Green Zone. It was really engaging to spend a week with brilliant and inspiring people, including the protestors, from all over the world who were actively trying to find solutions, be they scientific, practical or political, to the issues we face, or at least to keep the goal of limiting global warming by 1.5 degrees centigrade in reach.

We had risk specialists, lawyers and government advisors, academics and professors in climate science, filmmakers (including the executive producer of *March of the Penguins* and game designers (including from Xbox) as well as school children and members of the public approach our exhibition stand, fascinated by the images and stories of conservators and cultural heritage professionals working globally from sub-Saharan Africa to the Antarctic. At least we can say that for those that spoke to us, they now know more about our work than they did before they met us!

We have been informed by the COP26 organisers that IIC's Google Arts + Culture online exhibition page, [A Time for Action in Cultural Heritage Conservation](#),



Green Zone COP26. Marina Herriges at the IIC exhibit. Image courtesy of Sarah Stannage.

received an astonishing quarter-million views from members of the public during the two weeks. Our Edit-a-Thon received great support and engagement with an astonishing 52 editors trained by IIC and Wikimedia UK within a week—in the end we added over 50,000 words to *Wikipedia*, 30,000 article (re)views, and 18 new category pages created and translated into Spanish, Swedish and Portuguese focused on sustainability and climate action in cultural heritage conservation. You will be able to read a more in-depth piece about the COP26 Edit-a-Thon from Marina Herriges (Associate Editor for Environmental Sustainability) on [IIC's Community platform](#) in January, but we could not have done this without the contributions from students, our university partners, IIC Fellows and friends at AICCM and Wikimedia UK.

I could go on and on, but ultimately this is a testament to conservators and cultural heritage professionals all over the world, adapting and responding to the crisis with practical actions. We are a passion profession, but we are fundamentally doers and brilliant problem solvers—I think it's in our DNA as a profession, and this just underlines the importance of our work and the important role of conservators in society. We should never underestimate our capacity to promote positive change through the power of partnership, friendship, community and collective action in responding to the challenges before us.

A very special thank you must go to colleagues from ICOM-CC and ICCROM for their generous support and for working so closely with us to meet some very tight deadlines.

The fact that we can work at pace gives me hope. We know there is much to do, and the [clock is ticking](#). Let's just hope the world's leaders can hear it, figuratively speaking, as loudly as the rest of us!

And finally, it is a real pleasure to include here reflections from Stephanie de Roemer, member of the International Council of Museums-Conservation Committee (ICOM-CC) Directory Board and resident of Glasgow, who kindly supported the exhibition at COP26:

*Nothing is Stable: Conserving Cultural Heritage in a Changing World.* Film made by IIC for COP26, highlighting conservation work across the world that addresses the climate emergency. Click the image below to watch the film. You can also watch a shorter version [HERE](#).

The image shows a YouTube video player interface. At the top left is the IIC logo. The video title is "Nothing is Stable: Conserving Cultural Heritage in a Changing World". To the right of the title are icons for "Watch later" (a clock) and "Share" (an arrow). The video player area shows a large play button in the center. At the bottom left, there is a "Watch on YouTube" button. At the bottom right, there is the IIC logo and the full name: "INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS". The background of the video player is a green, textured image of grass.



*“We should never underestimate our capacity to promote positive change through the power of partnership, friendship, community and collective action in responding to the challenges before us.”*

“I attended the Green Zone to assist and support Sarah Stannage and Marina Herriges from IIC in representing and advocating for the cultural heritage conservation community at COP26.

“Set up in the Science Centre next to the river Clyde in the Clyde Suit, many interested people were keen to hear about conservation for cultural heritage, many admitting to not knowing what conservation in this context is and that they never had thought much about cultural heritage and its significance and value to, and in the context of, sustainability and climate change.

“Conversations were all different and touched on different aspects of conservation, but provided an opportunity to advocate preventive conservation concepts and methodologies, such as conservation risk assessment, as opportunities for broader and public engagement with conservation while also highlighting conservation as a methodology of applied sciences and pragmatic problem solving, very much key elements towards achieving social and environmental sustainability.



“Explaining the origin of the IIC and ICOM/ ICOM-CC was also of interest to many as it provided substance to the present and future aims and ambitions of the conservation profession on the historical context of their founding as an act and commitment of solidarity.

“It was inspiring and wonderful to see how the commitment of IIC, ICOM-CC, and ICCROM has taken its first steps at such a significant event and global platform and outreach opportunity to advocate the role and significance of our shared cultural heritage as being part of finding new ways towards achieving a sustainable future. Many thanks go to Sarah Stannage and the IIC for having provided me with the opportunity to participate and advocate for ICOM-CC at COP26.”

Green Zone COP26. Image courtesy of Sarah Stannage.

## FELLOWSHIP CORNER

**Sreekumar Menon** is a postgraduate in conservation, a partner of the firm Art Conservation Solutions and has over two decades of experience in managing and participating in conservation projects in India. He is currently completing a PhD at the Courtauld Institute of Art and is particularly interested in wall painting conservation, technical studies of paintings and conservation training. A strong advocate of ethical art conservation interventions, Sreekumar is a guest lecturer to leading conservation programmes in India and a member of various technical committees in India as well as several national and international organizations related to art conservation.



Sreekumar is a partner at Art Conservation Solutions. Image courtesy of Sreekumar Menon.

**Caroline Checkley-Scott** has worked in conservation for 25 years both as a hands-on conservator and now as commercial director for Conservation by Design (CXD). In this role Caroline maintains an active engagement with the profession to maintain the currency and relevance of the company's products and contribute to the research and development of products and services against conservation needs. She also delivers her responsibilities as a company director including market research, corporate growth and achievement of sales targets. Within her role Caroline has encouraged Conservation by Design to support and sponsor the sector using national and international professional body events to raise the profile of CXD, their services and their products. Caroline started her conservation career in the British Library before moving to the Wellcome as head of conservation. In both roles she took an overview on collections care issues, considering survey and data collection, management of resources and the development of safe storage spaces. Caroline was then head of collections care at the University of Manchester Library where she also continued with her research interests in early Christian books and the DNA of parchment. She also acts as a trustee of the National Manuscripts Conservation Trust (NMCT).



Caroline is commercial director for Conservation by Design (CXD). Image courtesy of Caroline Checkley-Scott.



## MEET OUR TRUSTEES

*We talked with IIC Secretary-General Jane Henderson to glean her tips as an educator and to find out what brings her joy! (Hint: a lot more mud and grass than you might have guessed.)*

*What experiences from your own student/early career years have shaped or informed your professional path?*

The most significant experience of my undergraduate career was my transition from a well behaved student to a rebellious one. It took a long time and many scrapes before I learnt that however out-of-step, difficult or challenging it may feel at the time to stand up for what you believe in (times can and will change), you can be part of it, and you can be proud. In my younger years I campaigned for things that today are considered normal. Then, I was impatient for change—and still am—but now I'm more confident that the process of articulating what you think should be different can sometimes lead to success. I hope some of my academic papers, such as the one on [disruptive conservation](#), represent my views about how the practice of conservation can reflect some of the great societal challenges.

*What words of wisdom do you find yourself repeating the most to your students, and why do you think that is?*

This one is hard to narrow down! "Don't make your cotton bud too damp" and "'fiberoptic' isn't a lamp type". My recurring theme is about revealing evidence to make better decisions. In preventive conservation there are so many numbers in the literature, and students do get a bit alarmed about picking the "correct" figure. But of course, what's correct is only correct in context. To give useful advice, you really need to understand your situation and its relationship with the situation in which other people developed their advice. Understanding things from first principles and tracking their evolution enables conservators to offer professional and relevant advice that takes into consideration factors including the familiar issues of materials, decay and resource availability as well as the pressing issues of sustainability and inclusion. One other mantra is that there is no secret book of conservation rules that we hide from the student. That's why we've all got to learn to be reflective, informed decision makers!

*Along with where and what you teach, what other projects, institutions, etc. have you been (and are you) involved in?*

For most of my career I've been an active member of the [Federation of Museums and Art Galleries of Wales](#). One of the secrets for changing the status of conservation is to engage in the status of every other aspect of heritage work. Despite a difficult operating climate, 'The Fed' still offers conservation grants to museums and supports training for conservators. My part in making sure conservation stays on the table has been to contribute to the development of the grant process, to go to many meetings and to help with the grant assessments. In my experience sharing goals with others helps them understand your priorities through a process of you understanding theirs.

*Outside of the conservation profession, what are your passions?*

I asked my partner what he thought my hobbies were outside of conservation, and he said there is no outside of conservation for me! I spend a lot of time supporting my sons who both play football on various rain-soaked fields of Cardiff. I enjoy gardening and planting as many purple flowers as I can, and I'm quite often listening to podcasts, especially the [C-Word Podcast](#), as I weed, dig and plant.



Jane Henderson is the IIC Secretary-General. Image courtesy of Jane Henderson.

# CELEBRATING DIVERSITY – 6<sup>TH</sup> STUDENT AND EMERGING CONSERVATOR CONFERENCE, LISBON 2021

By Mariana Escamilla Martínez

*From the 14<sup>th</sup> to the 16<sup>th</sup> of October 2021, the 6<sup>th</sup> edition of the IIC-Student and Emerging Conservator Conference took place. We asked conference participants and speakers to give their opinion on the event as part of this review.*

The title of this year's conference, *The Faces of Conservation*, incorporates wordplay that joins the different "faces" of the conservation profession, aiming at the diversity and interdisciplinary role of the profession, as well as the different "phases" conservators go through while deciding the different pathways their profession might take.

Due to travel restrictions and the active pandemic, the local organizing committee (LOC)—directed by Ana Tourais, Catarina Pires and Rute Rebocho—decided early on in the planning to host the conference fully online. Although the decision posed new challenges for the team, this option opened the possibility for other exciting activities. Not hindered by travel, speakers and moderators were gathered from every continent. The LOC took special care in considering the various specialties in the field as well.

The LOC put together virtual visits to museums by interviewing professionals from the National Museum of Ancient Art, the National Museum of Archaeology, the National Museum of Natural History and Science, the University of Lisbon and the Torre do Tombo National Archive as well as video tours of the University of Nova, Lisboa. If you would like to experience the studio and museum visits, click on the following link: [https://www.youtube.com/channel/UCVpJXMI8A73AJgoA7\\_npLMw](https://www.youtube.com/channel/UCVpJXMI8A73AJgoA7_npLMw)

The first session reflected on the connection between research and science in conservation and restoration. Speakers Austin Nevin, Catherine Smith and Hwang HyunSung, with Joana Lia Ferreira as moderator, discussed the collaboration between science and conservation.

The second session included more amazing speakers from around the world; Sandra Šustić Cvetković, Mamta Mishra, Carmen Royo Fraguas, and Mónica Sánchez discussed, together with participants and moderator Elis Marçal, the different pathways young professionals can take to work as a conservator-restorer.

The panel of the third and last session, "Preventive Conservation and Management", discussed the value of preventive practice and management positions in collaboration with, or led by, conservation professionals. The speakers, Jenny Williamson, Robert Waller, Natasha Herman and Sara Abram, moderated by Hélia Marçal, offered a platform to discuss further concerns about collaboration with other institutional professionals.

In review, we asked some conference participants to share their thoughts with us:

*"It was truly inspiring to see how many nationalities joined this year's conference. Not only participants but the speakers [as well were] from all continents. It was a real highlight to see how diverse the profession is and how we all have common interests. I was drawn to the third session a lot. I admired what the speakers have reached and all their input on collaborative experiences with museum professionals."*

*Anonymous Participant  
Emerging Conservator  
Rome, Italy*



*"I enjoyed it! The online format allowed me to participate in a way that [would otherwise] not [have been] financially feasible at this present time. I have had an inkling to develop my own private practice for years now, but I've been hesitant. This conference gave me the push I needed to finally get serious with my career as a conservator."*

Joelle Salkey  
Kingston, Jamaica  
National Gallery of Jamaica  
MA Museology and Conservation of Objects of Cultural and Natural Heritage



*"The online format was great. The technology all worked very well, and the panel format for questions and discussion was very successful. It had an easy, relaxed feel to it which was due to the skilful chairing of the sessions, but also partly [due to] it's online nature because we were more relaxed in our own homes."*

Jenny Williamson – Speaker  
ACR Paintings Conservator  
The National Library of Wales Aberystwyth and The Glynn Vivian Art Gallery, Swansea

*"By being a fully online conference, I was able to attend and actively participate despite having to go to my atelier on those dates. By joining the conference openly at work, other colleagues were able to hear the thoughts and discussions. The sessions I attended inspired me to continue networking with fellow conservators."*

Moritz Geissmann – Conference Participant  
Munich, Germany  
Emerging Conservator in Private Practice  
BA Conservation and Restoration of Easel Paintings



*"Though actually meeting attendees would add [a] more personal touch, [the] online form, on the other hand, allows... [for] easier conference attendance. The organization was great; the team was fully dedicated to the task. The overall experience of the conference was excellent!!!"*

*Session 1 "Conservation sciences and research" was the most interesting for me. Being both an engineer and a conservator-restorer, I find inspiration in approaching cultural heritage objects through their material dimension and applying engineering and scientific knowledge for their protection, but at the same time respecting their value and identity."*

Radmila Damjanović  
Belgrade, Serbia  
PhD Student in Materials Engineering  
MA Conserver-Restorer of Sculptures and Archaeological Artefacts

Once more, the IIC-Student and Emerging Conservator Conference was successful in connecting students internationally. With over 250 registrations and over 66 nationalities, hailing from every continent, this year's conference was the most widely attended and diverse of all previous SECC events, thus continuing the networking and growth of the global IIC emerging conservator community.

All sessions from this year's SECC, and past years, are now available on the IIC YouTube channel [HERE](#), and you can also watch the amazing video tours of [Lisbon Museum's Conservation Laboratories](#), first streamed as part of our Student & Emerging Conservator Conference 2021.

# STUDENTS TA



Glasgow Team for the IIC Edit-a-Thon as part of COP26. © Kelvin Centre for Conservation and Cultural Heritage Research.



# TAKE THE LEAD IN CONSERVATION

By Marina Herriges

*This special issue is due to be published at a moment when the whole world is looking at issues related to climate change and compromises that need to be made in order to mitigate the impact of climate change. The 2021 United Nations Climate Change Conference, also known as the 26<sup>th</sup> Conference of Parties (COP26), took place in the first half of November in Glasgow (UK).*

It is also a very exciting moment for IIC, as we were invited to join COP26 in the Green Zone. Within the international event, we hosted the IIC COP26 Edit-a-thon. During the 24-hour event, students, universities and conservators from all over the world—from Brazil to Japan—worked together to increase open access content about heritage conservation and climate change on Wikipedia. More details about the IIC participation at COP26 and the Edit-a-thon will follow in the next issue.

The enthusiasm of the young conservators was strongly seen in their commitment to register to work on the IIC COP26 Edit-a-thon. The younger generation is very much engaged with climate change and policies for change in a way that previous generations have not been. They understand that their futures will be heavily impacted by the results of global warming. So, in this issue I wanted us to hear their voices—the voices of students who are trying to change their practices and address climate change in conservation.

Throughout the 2021-2022 academic year at the University of Glasgow, students of the MPhil Textile Conservation Programme are taking part in a collaborative project in which they work together to come up with solutions and identify practices that can be changed to lessen environmental impact. It is an exciting project as they are leading the change, primarily in the conservation educational context but also influencing professionals around them. A view from Karen Thompson, the course convenor, is also included to give her perspective as a project supervisor.

Without further delay, I will let you hear their thoughts on addressing environmental sustainability in conservation. I hope these ideas inspire other students and early career conservators.





### STUDENTS LEADING THE WAY IN SUSTAINABILITY

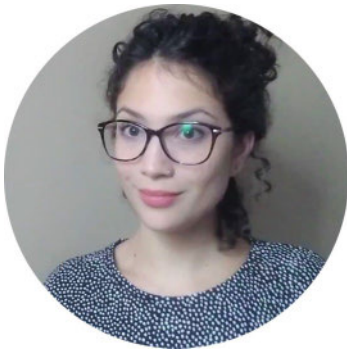
*Karen Thompson, Senior Lecturer, MPhil Textile Conservation Programme Convenor*

At the University of Glasgow (UoG), students of the MPhil Textile Conservation Programme are leading the way in developing sustainable practices inspired by a recent graduate's dissertation research which highlighted the crucial role of education in embedding environmental sustainability into conservation.

Co-creation of learning and teaching is well recognised within the higher education sector where students and educators often work as partners in curriculum design. Self-directed learning, individual responsibility, ownership, engagement and motivation are observed in the development of students as partners in learning ([https://](https://www.tandfonline.com/doi/abs/10.1080/14703297.2013.770264)

[www.tandfonline.com/doi/abs/10.1080/14703297.2013.770264](https://www.tandfonline.com/doi/abs/10.1080/14703297.2013.770264)). Through the current research funded by the Learning and Teaching Development Fund (LTDF) at the UoG, Karen Thompson (senior lecturer, UoG) and Marina Herriges (affiliate UoG and conservator, Textile Conservation Ltd) are working with the students to co-design teaching curricula and to foster students as future leaders in sustainability, enabling them as emerging professionals to take this forward into the wider profession ([Cook-Slather, Bovill, Felten 2014](#)).

Student voice has already brought a wealth of experience, knowledge and energy to our work, and it has begun to influence change in our practice (both for teachers and peers). The project is in its early stages, but sustainability is becoming one of the key factors for decision-making in conservation and beyond. Dialogue and learning together comprise a central aspect of this, and it has encouraged me to challenge my own awareness and preconceptions. Through our teacher-student partnerships, we are making sustainable practices visible and relevant, and we are already beginning to think and act differently in our daily practice.



### REUSE OF UNDERPINNINGS FOR COSTUME MOUNTING

*Sarah Almeida, a second-year student at MPhil Textile Conservation, University of Glasgow*

Discussions about sustainability became a big part of my first year at MPhil Textile Conservation at the University of Glasgow. Initially, my class was involved in discussions led by Alumna Marina Herriges and Lecturer Karen Thompson. Throughout the year, we evaluated the application of sustainable measures on different conservation practices. We became more aware of our use of certain materials and the value of searching for greener alternatives.

Over the summer I attended a six-week placement at the National Museums Scotland (NMS) in Edinburgh. The placement was supervised by Lynn McClean and involved preventive conservation, localized treatments, mounting and storage. NMS has active sustainability policies, and I decided to include waste reduction and reuse of materials in my placements goals.

The first project at the NMS was to mount a costume for photography. Overall, mannequins are prepared with underpinnings tailored to provide appropriate support and shape for each object. This process exponentially increases the waste generated by exhibitions, and the short period that the gown would stay mounted highlighted this concern. NMS has saved boxes of underpinnings from previous exhibitions, and I considered their use indispensable. I adjusted the measurements of a tube petticoat with a flexible polyester ring, which kept the dress from tapering. In addition, pre-made malleable arms padded with polyester wadding were positioned to exhibit details of the sleeves. These basic structures were versatile and could be reapplied in multiple photography projects.

My reuse of underpinnings for mounting costumes made for interesting discussion, but it wasn't the first time this had been done; in 2020, Anna Robinson, a textile conservation student who also did a placement at the NMS, developed torso pads for 18-19<sup>th</sup>-century male silhouettes that can be strapped onto mannequins for photography (more information can be [found in her blog post](#)). Her research focused on deconstructing the silhouettes, but the reusable straps also have a sustainable application and can support a variety of garments.

In conservation, the underpinnings will always need to be tailored, but they can be built from pre-existing structures. The sustainable approach can start by considering these alternatives to reduce waste.





### CONSIDERING SUSTAINABILITY FOR TEXTILE CONSERVATION TREATMENTS AND MOUNTING

*Kirstin Ingram, a second-year student at MPhil Textile Conservation, University of Glasgow*

Sustainability in conservation is something I have been interested in since working in preventive conservation as a collection care assistant at The National Trust for Scotland. I attempted to put sustainability into practice and share ideas with my colleagues including glove recycling programs and repurposing old t-shirts for dusting. Having regular sustainability discussions with Marina Herriges during my first year in the Textile Conservation MPhil Programme at the University of Glasgow made me consider how, as emerging textile conservation professionals, we can put sustainability into regular practice and share our ideas and findings with each other. During my first-year summer placement with the

Victoria & Albert Museum (V&A) and The Bowes Museum, I had the opportunity to consider sustainability in practice. I undertook a research project with the V&A on the sustainability of mounting boards. By looking at the most used boards for flat-mounting textiles in the UK, I was able to consider which boards have the most sustainable properties and look for other options for use in mounting in the future. During my placement at The Bowes Museum, I tested methods for wet cleaning using blotter wash and modular cleaning without surfactants. Both options used less water than a surfactant wash, as they required less rinsing. This saved water and reduced the risk of damage to the objects. Through these placements, I learned the importance of considering sustainability when making treatment decisions. We can share these decisions through case studies, blogs and conversations to make other conservators aware of sustainable options. As conservators, we protect objects to be enjoyed now and in the future, and we should look for ways we can achieve this without compromising that future.



### CONSIDERATIONS AND QUESTIONS SURROUNDING THE CONSERVATION OF SUSTAINABLE OBJECTS

*Katica Laza, a second-year student at MPhil Textile Conservation University of Glasgow*

Over the past decade, we have become more aware of the impact our habits of consumption and waste creation have on the planet. As brands become more sustainable, there has been a growth in the availability of sustainable items—from compostable hoodies to sequins made from bread waste. As innovative as these designs are, I cannot help but wonder what the ethical, practical and technical implications are of these new objects in the conservation workroom. While conservators are not strangers to treating objects created from organic materials, I wonder how we will approach an object purposefully designed to rapidly degrade. Will it be considered unethical to conserve an object that the

creators themselves had not intended to last? Will this go against the purpose of the object? Will we have a responsibility to perform sustainable treatments and workroom practices? Moreover, will we have the means to do so? An interesting example to look to is the V&A's *Fashioned from Nature* exhibition (2018) which used upcycled and environmentally friendly products for their display cases, costume mounts, and information cards, showcasing that sustainable conservation is possible. While the conservation of sustainable textiles has not yet become the focus of institutions, the increasing number of resources on sustainability will hopefully give current students and professionals a wider range of tools and skills necessary to tackle such projects. I can't wait to see how the ethical and technical issues are resolved when these innovative and experimental fabrics find their way onto the conservation workbench.



**Marina Herriges** works as a textile conservator at Textile Conservation Limited in Bristol, UK. She holds an MPhil in textile conservation from the University of Glasgow. She currently researches embedding environmental sustainability in conservation education at the Kelvin Centre for Conservation and Cultural Heritage Research at the University of Glasgow. Marina has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.

# THE SCIENCE FOR CONSERVATORS SERIES VOLUME 1: AN INTRODUCTION TO MATERIALS

BY GRAHAM WEAVER

Review by Laura-Cassandra Vălean

*When you start studying conservation, you might feel a little overwhelmed by the diversity of the subjects. While it is fascinating to combine art and science, it can be hard at first to acquire basic knowledge in each field. Regarding science, I think the best starting point is the first volume of the Science for Conservators Series: An Introduction to Materials.*

This book is considered a classic by many conservators. However, you might wonder how this book can still be reference reading after 34 years and how a student can benefit from reading it now.

This publication is specifically designed to suit the conservator's needs. It is not a standard scientific textbook, which is evident right from the beginning. While reading the first chapter, you see how a conservator is not that different from a scientist. Both professions require accuracy in observations, measurements and a well-structured approach. I find this part of the book motivating through the use of multiple examples to improve scientific knowledge.

The following sections present more complex matters. The second chapter slowly introduces you to atomic theory. You gradually get familiar with the chemical elements, the differences between physical and chemical changes and how chemical reactions take place. In chapters three and four, different ways of representing the molecule are presented as well as the structure of the atom, the different bonding mechanisms and how they are related to physical properties.

The last chapter brings out the logic behind systematic chemical names. I find it particularly helpful for those not from an English-speaking country because it allows you to find correspondence between your native scientific terms and the English ones.

Another aspect that makes this book unique is the author's transformation of basic conservation activities into examples meant to help you visualise and understand the scientific principles. Constantly present in the book, the numerous exercises and questions help you reflect on what you have learned and then put these principles into practice. My favourite part of the book is the section on the manufacture and deterioration of fresco wall paintings. Here you are encouraged to deduce and write the chemical reactions that take place when following Cennino Cennini's recipe for preparing the wall. For a better understanding of the degradation process, you can even try the experiment described in the book.



Laura-Cassandra holding her copy of *Science for Conservators*. Image courtesy of Laura-Cassandra Vălean



The text is easy to read, similar to the answer you might receive when asking a classmate to explain, one more time, what your professor said in class. You will also find this text useful if you are not a native English speaker; it will help you learn the English scientific vocabulary. As you can tell, I really enjoyed reading this volume, and I would recommend it to every future conservator. It is a great resource if you are preparing to enrol in a conservation programme or if you are a current student.

# CURATORIAL CARE FOR WORKS OF ART ON PAPER

BY ANNE CLAPP

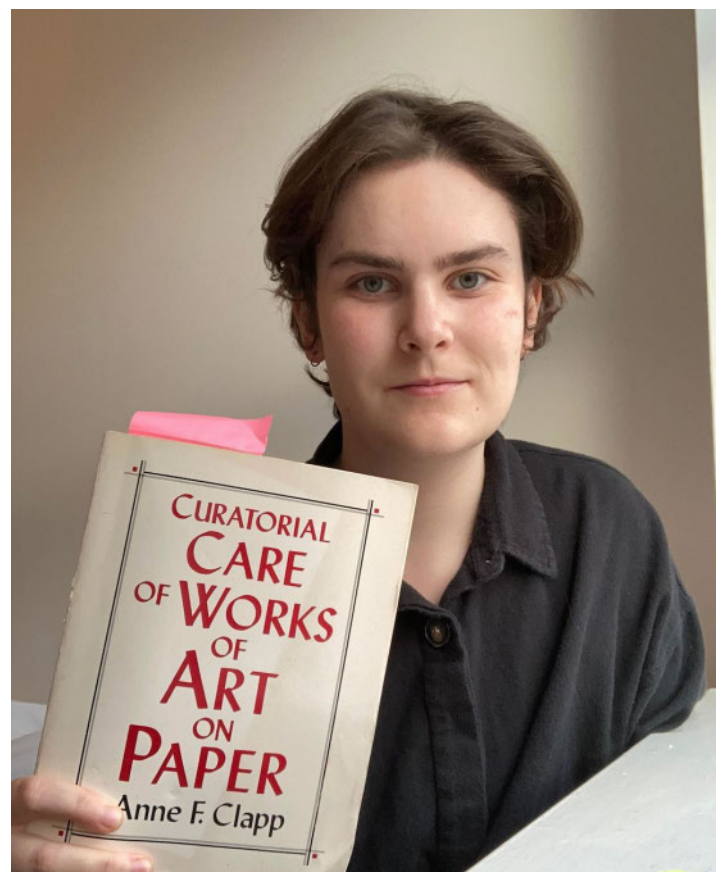
Review by Lucia Blackmore

*Clapp's 1973 book, Curatorial Care for Works of Art on Paper, based on the monograph first published by the Intermuseum Conservation Laboratory (ICA) of Oberlin, was one of the first comprehensive handbooks of its kind to appear on the public market, and I would argue, almost 50 years on, it is still an essential resource for the paper conservation student's personal library.*

Clapp introduced the guide with the intention of providing guidance to technicians "in the light that the quantity of papers needing care is so vast and that properly trained people is so few, that some initial treatment by a technician could improve the situation" (Clapp 1987, 1). The comprehensive, chronological and practically orientated structure of this guide makes a more ideal student resource for quick referencing or revision than more in-depth theoretical textbooks. The structure of Clapp's guide makes use of lists and numbered directions for different procedures, which I have often utilised when needing to quickly refresh my own knowledge. Furthermore, the inclusion and breakdown of aspects of collections care, such as condition reports with documentation examples included, further appeals to student readership who may still be largely unfamiliar with such processes.

The guide is divided into three main sections: factors potentially harmful to paper, procedures and requirements for the care of paper. Each section is presented in a format which is chronological (by degree of extremity of condition or required treatment) with clear and concise summaries to each subsection, making it easy to navigate.

However, there are some areas of discussion where a lack of elaboration is particularly noticeable. For example, within the chapter on environmental control, there is no description included regarding the actual effects of polluting materials and poor environmental conditions on a paper-based artwork. Such exclusions are intentional, as the guide is not



Lucia holding a copy of *Curatorial Care of Works of Art on Paper*. Image courtesy of Lucia Blackmore.

intended to provide in-depth discussion on the symptoms of damage and treatment of artworks, so as to discourage amateur conservation practice. It is also interesting that Clapp has chosen to include discussion of some conservation treatments such as alkalisation and washing which, contrary to her intention, pose considerable risk of irreversible damage if not performed with proper caution. It is in both of these respects that the book is inconsistent. However, these issues can be attributed more to a lack, or misdirection, of emphasis than misinformation and are not detrimental when the book is utilised as intended, as more of a supplementary resource than an extensive guide.

The descriptions provided by Clapp throughout the book are excellent, especially in lieu of demonstrative illustrations, and the concise summaries of each section do well to communicate and reinforce the most essential points of each procedure. At various points Clapp also includes lists of potential problems and areas for examination that conservators need to consider whilst performing procedures such as unframing; these are useful additions from the perspective of a student who is still new to the methodical approach that a conservator needs to possess. Overall, I would highly recommend the book as an ideal supplement to any student's personal library.

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## THE LAMP OF MEMORY

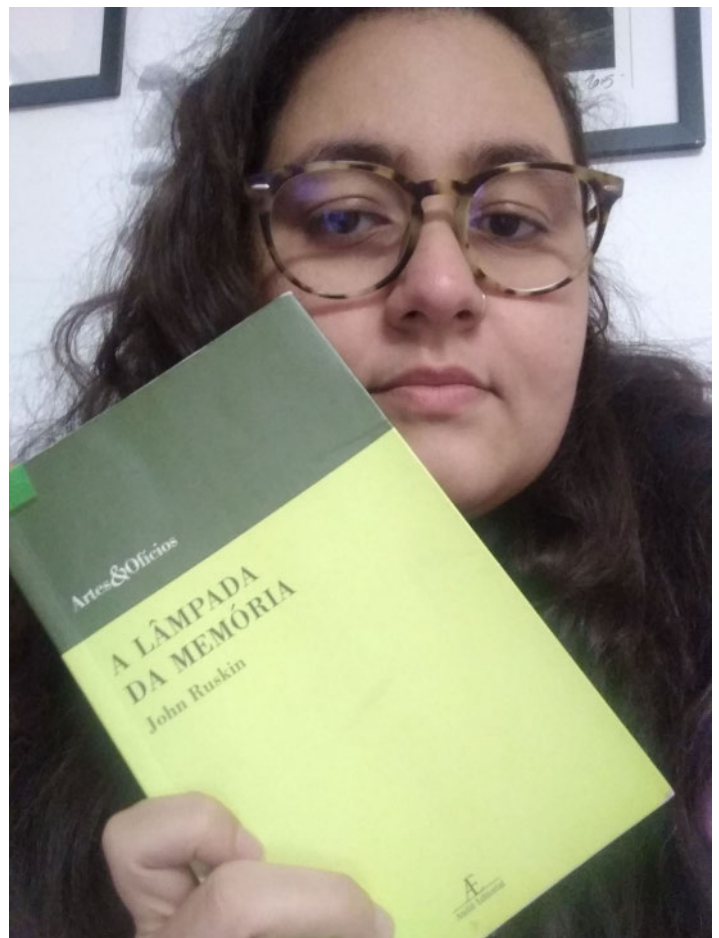
### BY JOHN RUSKIN

Review by Gabriela Lúcio de Sousa

*I would like to recommend the book **The Lamp of Memory** by John Ruskin (1819-1900), published in 1880. This book was initially published as a chapter in **The Seven Lamps of Architecture**. John Ruskin is one of the most well-known preservation theorists and was famously against restoration, giving rise to the anti-scrape movement in Great Britain.*

Regarding Ruskin's seven lamps (sacrifice, truth, power, beauty, life, memory and obedience), Ruskin says the memory lamp is the one in which we develop principles applicable to the preservation of monuments. Ruskin makes his points that civil and domestic buildings reach true perfection when they become memory. He comments on the necessity of considering the home as a sacred place which must be passed from father to son and last for generations; houses are temples and must be built as temples, with quality materials.

Domestic or not, architecture can and should tell a story. Public buildings must be designed and created to be historic. Ruskin is not against the conservation and preservation of buildings; all his criticism is based on invasive methods. Here he considers conservation as something possible; the use of consolidation can be beneficial to the building. Therefore, Ruskin bases his defense of and thoughts regarding historical monuments on respect: respect for the history and memory of buildings.



Gabriela with her copy of *The Lamp of Memory*. Image courtesy of Gabriela Lúcio de Sousa



I found it extremely challenging to overcome a certain prejudice with Ruskin. Many people say that Ruskin's ideas are outdated and that they should be left behind, but to get where we are today in conservation and restoration, we first had to learn from and challenge these authors. I believe that anyone who works within the field of conservation and restoration needs to know the history that formed the foundation of our professional field. After reading this book, I not only understand Ruskin's ideas, but I also agreed with the author. His ideas are logical and make a lot of sense for the period in which he wrote and even for us in the present, working in the field of conservation and restoration. Therefore, I consider it a must-read book for young conservators-restorers and for those professionals in our field who have never read Ruskin's work. We always talk about identity in the cultural heritage field, but it's also necessary to have an identity as conservative-restorers, and I believe that this identity is only possible when we know our theorists and our history. John Ruskin's is, without a doubt, a body of work that must be read, understood, studied and considered relevant in the present day.



**Laura Cassandra Vălean** is an undergraduate student at the Lucian Blaga University of Sibiu (Romania), studying conservation and restoration of cultural heritage. She is passionate about book and paper conservation, and she also completed a course on the care and identification of photographic materials organised by Gawain Weaver.



**Lucia Blackmore** is a 2<sup>nd</sup>-year conservation of fine art master's student at Northumbria University, specialising in paper conservation. Prior to pursuing her master's degree, she completed her undergraduate degree in history at King's College London.

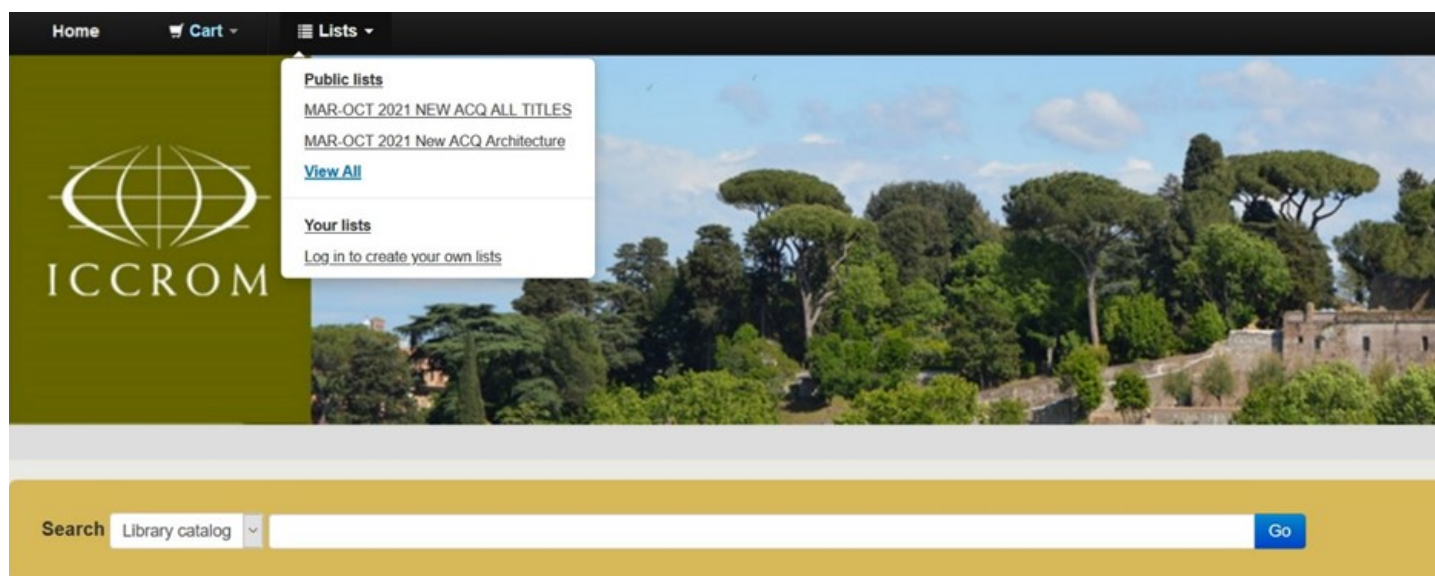


**Gabriela Lúcio de Sousa** is a Brazilian conservator-restorer in constant learning. She is a master's degree student in science information at the University of Brasília (Brazil) and earned a BA in conservation and restoration at the Federal University of Rio de Janeiro (Brazil).

# SELECTED ACQUISITIONS: ICCROM LIBRARY

Ideas for reading by Daniela Sauer

*Dear NiC readers, as usual you will find here the link to the latest acquisitions of the ICCROM Library, which we have enjoyed preparing for this December issue, in the framework of the ongoing collaboration between ICCROM and IIC. However, we have decided to update the format of the list, or rather the lists.*



As we have done previously, we like to group the new titles thematically. Thus, we continue to list titles separately for each topic. In addition, we have also prepared a [full list](#) of all new acquisitions, ordered chronologically by date of publication. In this way, we hope to meet the different needs and preferences of our users.

We invite you to access the lists on our library catalogue's [website](#) in the LISTS menu at the top left of the page (see screenshot). You can open all the lists one by one, have a closer look at single titles, select the books that you are interested in and export the bibliographic information to your preferred reference management system (in the following formats: RIS, BibTeX, ISBD and MARC). Furthermore, the lists can be sent by email or printed.

As usual, the lists include most new acquisitions (both purchases and donations) of the ICCROM Library, this list including those from 1<sup>st</sup> March to 20<sup>th</sup> November 2021. In this way, we hope to give you a panoramic overview of our new acquisitions including newly published titles in the field. For new analytics of periodicals (journal articles) please search the full library catalogue.

I would like to take this occasion to remind you of our document delivery service, which we have been offering free of charge since the beginning of the pandemic. To request scans of materials held in the library, please write to: [library@iccrom.org](mailto:library@iccrom.org).

Let's have a closer look at some new titles. As this NiC issue is themed around students & early career conservators, we thought to dedicate our three reading recommendations to this topic as well.





Firstly, I would like to draw your attention not to a single publication but to a whole collection of interesting theses that keeps steadily growing in ICCROM's Library. This is happening thanks to a long-term collaboration between ICCROM and the Institut National du Patrimoine (INP). Through the years, the INP has trained many generations of conservators in France, and students conclude each five-year training course with the writing of a thesis in a specialization, which they choose at the beginning of their studies. The seven possible fields of specialization follow traditional material categories: paper (all artworks on paper supports), textiles, furniture, painting, sculpture, photography and electronic media, and the so-called "Arts du feu", which includes metal, ceramic, enamel and glass. However, the topics for the theses are anything but traditional; on the contrary, the research subjects are always very imaginative and innovative. In their theses, the students face complex problems and conduct in-depth scientific research. They often deal with unusual objects and work towards finding novel solutions. As librarians here at the ICCROM Library, we are lucky to get a glimpse of the works while we catalogue them, but the conservator in me has to tear myself away every time, so exciting is each of those final works! The library at INP maintains a database of all theses, and they are searchable in our library catalogue and our networks (URBiS and BCIN).

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As second title I would like to introduce to you is a book that deals with cultural heritage that is literally very close to many of us—close to our bodies and to our souls. It has a long history and ancient tradition, but is at the same time always new, young and alive, inventive and ephemeral, staying on the borderline between the tangible and intangible.

Left: Access the new ICCROM Library lists from the top bar menu pictured above. Image courtesy of Daniela Sauer / ICCROM Library.

Below: Highlighted publications including the collection of INP theses, "Tattoo Taboo" and "Lo-TEK Design by Radical Indigenism". Image courtesy of Daniela Sauer / ICCROM Library

The open access publication *Tattoo taboo: a reader* is the result of a study project launched by the Chair of Architectural Conservation and the Department of Heritage Management at the Brandenburg University of Technology (BTU) Cottbus-Senftenberg, and realized with the participation of 12 students in the field. Congratulations to all involved in the creation of this fascinating book!

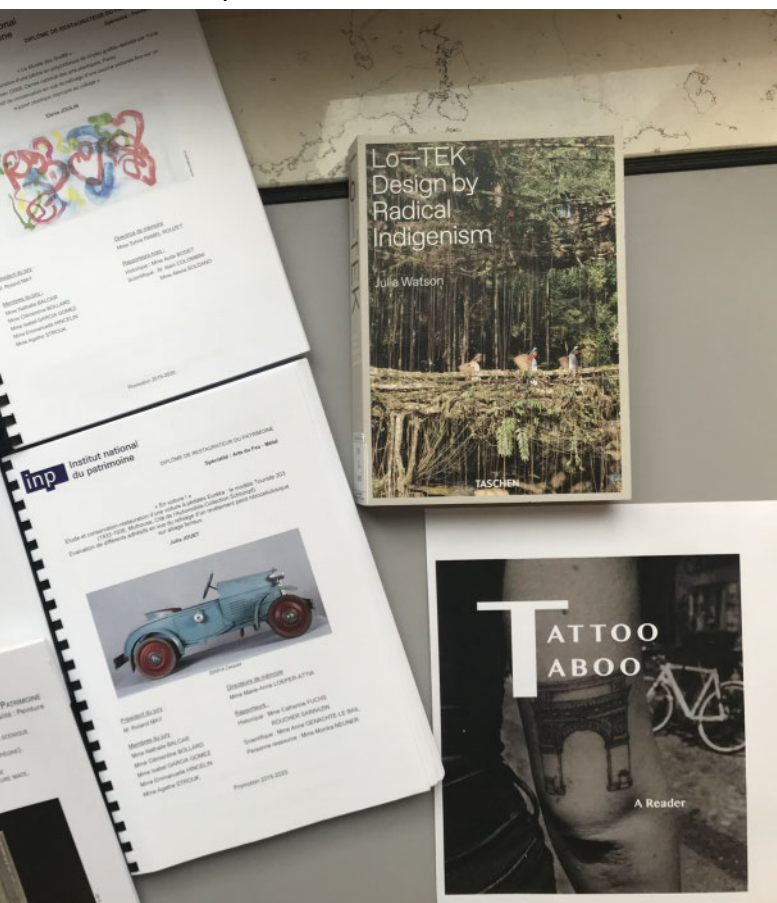
*Tattoo taboo : a reader*  
Skedzuhn-Safir, Alexandra and Franceschini, Nicole (ed.)

Cottbus: Chair of Architectural Conservation and Chair of Cultural Management Brandenburgische Technische Universität Cottbus Senftenberg, 2020  
ISBN: 9783940471581, DOI: 10.26127/BTUOpen-5236  
ICCROM: XXIX D electronic resource 29  
<http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=127741>

ABSTRACT PROVIDED BY THE PUBLISHER

In different parts of the world, tattoos historically have been expression of the socio-cultural identity of individuals or communities: tattoos are firmly integrated into social practices as elements of initiation or marriage. In other parts of the world, however, tattoos carry negative associations being linked to immorality and crime.

To research the practice of and places associated with tattooing, a research-based study project was designed to address the practice of tattooing from the point of view of its cultural heritage values, both intangible and tangible. In the winter semester 2018/2019 this study project was offered jointly by the Chair of Architectural Conservation and the Department of Heritage Management at the Brandenburg University of Technology (BTU) Cottbus-Senftenberg. Twelve international students from the study programmes World Heritage Studies and Architecture



participated in this study project, which included a field trip to London and Oxford and several interviews and interactions with researchers and academics from the fields of tattoo history, anthropology, medical sciences and museography.

A collection of students' essays on this topic is presented in this reader with a particular focus on the tangible and intangible aspects of tattooing and the spatial history of tattooing based on two distinct areas in London as a case study.

The papers are divided into three distinctive themes that are linked to the practice of tattooing. Section one is dedicated to tattoos as a form of heritage, the following one to tattooing as a form of art, and the last one to mapping as a methodological tool to visualise, assess and present relationships between heritage, tattooing practice and its connection to the social fabric in London at the turn of the penultimate century.

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As a final title, I have chosen a book that is as fascinating as the previous one, in the hope of awakening many young professionals' interest in (re)discovering and exploring sustainable human-centred technologies. The publication *Lo-Tek* paints a panorama of traditional knowledge collected and recorded in 18 countries. In the four sections into which the book is divided—Mountains, Forests, Deserts and Wetlands, the reader learns about Jingkieng Dieng Jri, the living bridges of the Khasis in India, and can understand the technology of the artificial islands of both the Uros in Peru and the Ma'dan in Iraq. Here the reader has the chance to admire innovative cultivation methods and underground irrigation channels which are thousands of years old. The richly illustrated publication is attractively designed and, in addition to the 18 articles, it contains some interviews with experts on individual chapters.

Of course, looking at things from a different angle and giving them the value that they were often denied in the past in favour of debatable progress is crucial for the protection and preservation of the threatened technological heritage. In addition, through the application of people-centred technologies and their creative adaptation to different situations, we have the chance to work towards a more sustainable, less invasive, approach to our environment and our future. I close with a citation of Mr. Ali Raza Rizvi: "We must build resilience across boundaries." In this sense, I hope this publication will be inspiring for all of you!

*Lo-TEK : design by radical indigenism*

*Julia Watson, with a foreword by Wade Davis*

*Cologne: Taschen, 2019*

*419 p., ill.*

*ISBN: 9783836578189*

*ICCROM: VIII G 400, <http://biblio.iccrom.org/cgi-bin/koha/opac-detail.pl?biblionumber=127670>*

#### ABSTRACT PROVIDED BY THE PUBLISHER

In an era of high-tech and climate extremes, we are drowning in information while starving for wisdom. Enter Lo-TEK, a design movement building on indigenous philosophy and vernacular infrastructure to generate sustainable, resilient, nature-based technology. With a foreword by anthropologist Wade Davis, and spanning 18 countries from Peru and the Philippines to Tanzania and Iran, this book explores millennia-old human ingenuity on how to live in symbiosis with nature. Manifesting the disclosure of hidden knowledge, the book's artful Swiss binding showcases an open spine, revealing the construction of the book.

Find more information about the ICCROM Library, its collections and services on our website: <https://www.iccrom.org/resources/iccrom-library>

Daniela Sauer

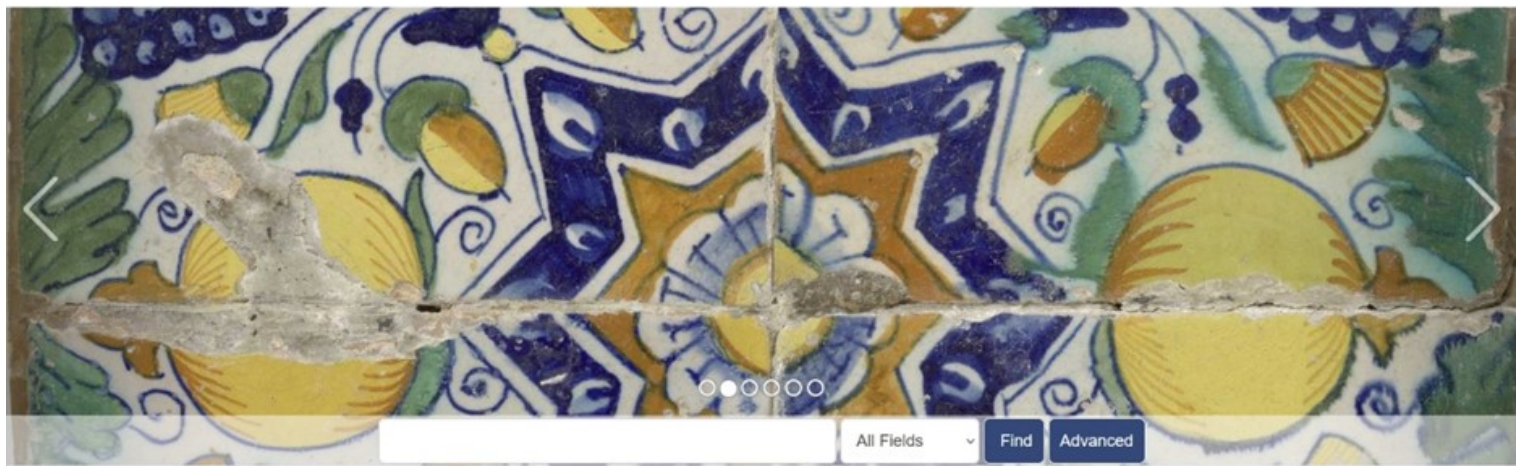
*Lead Librarian, Conservation Specialist*

*ICCROM Library*

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[library@iccrom.org](mailto:library@iccrom.org)





# THE BCIN MEMBERSHIP LAUNCHES THE BIBLIOGRAPHIC DATABASE OF THE CONSERVATION INFORMATION NETWORK ON A NEW PLATFORM

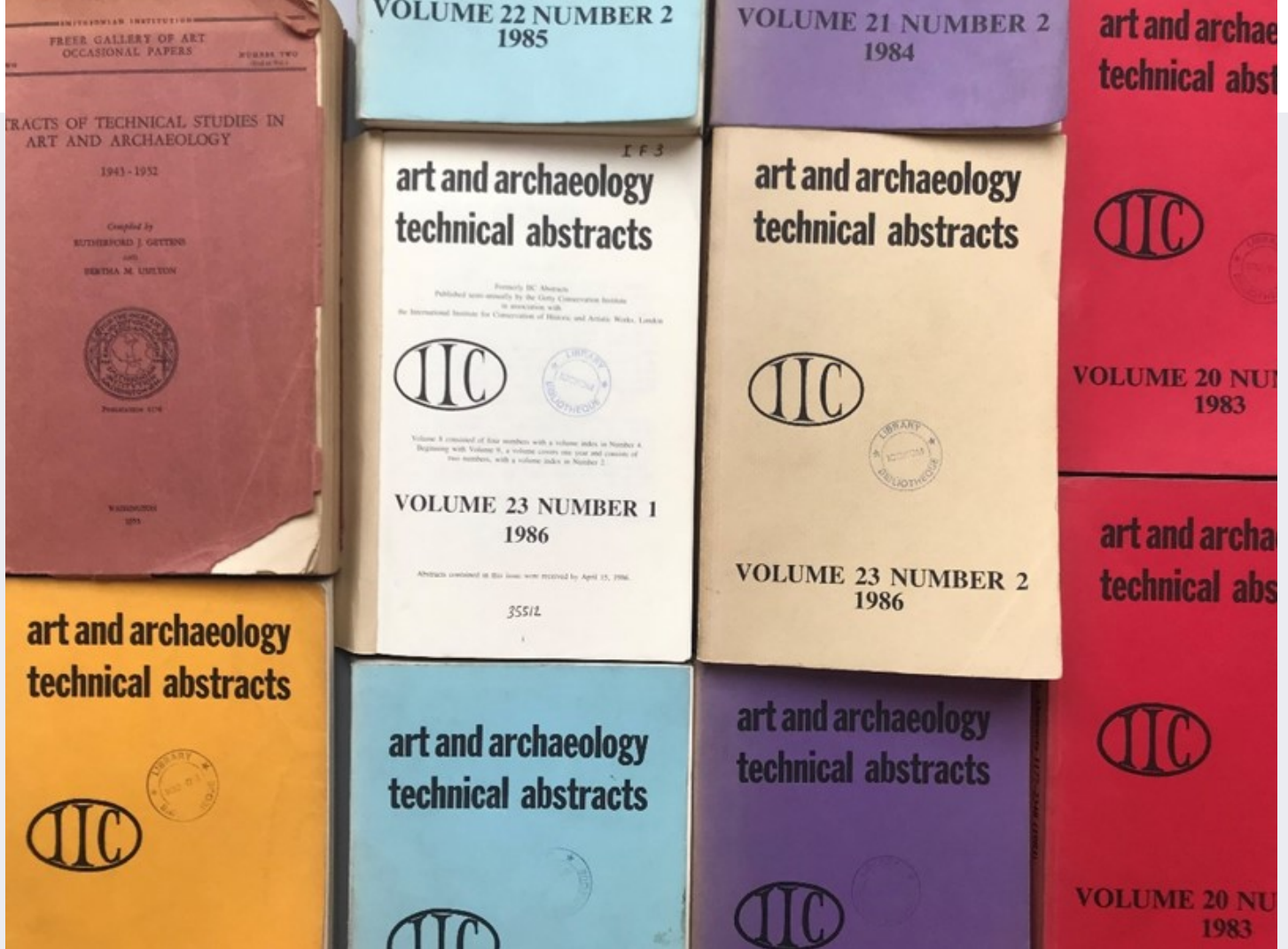
By Daniela Sauer

*The International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), together with its partners, the Canadian Conservation Institute (CCI), the Getty Conservation Institute (GCI) and the International Council on Monuments and Sites (ICOMOS), is very pleased to announce the launch of the Bibliographic Database of the Conservation Information Network (BCIN) on a new platform.*

BCIN is one of the most important tools for the retrieval of bibliographic information on conservation, preservation and restoration of cultural heritage. It was initially launched in 1987 thanks to a collaboration between the Getty Conservation Institute, ICCROM and CCI together with other partners.

## BCIN'S HISTORY IN BRIEF

In 1985, the GCI proposed that the Art and Archaeology Technical Abstracts database (AATA), a research database containing abstracts of literature related to the preservation and conservation of material cultural heritage, be combined with the ICCROM Library database. Another agreement was signed the following year between the Getty and the National Museums of Canada. This collaboration led to the formation of the Conservation Information Network (CIN), to which the Canadian Heritage Information Network (CHIN) and CCI were major contributors, together with the Getty and ICCROM. Plans for a database accessible to the international conservation community were developed under the framework of the CIN. By May 1986, ICOMOS had agreed to contribute bibliographic records produced by its documentation centre to the CIN database, with the Smithsonian Institution's Conservation Analytical Laboratory joining as a partner on the project in June of the same year.



The bibliographic database of the Conservation Information Network, known as BCIN, was finally born in 1987, when it was unveiled at the Eighth Triennial Meeting of the International Council of Museums (ICOM) Committee for Conservation in Sydney, Australia.

At its launch, BCIN contained more than 100,000 citations, representing the holdings of seven libraries and documentation centres: the Getty Conservation Institute, the Canadian Conservation Institute, ICCROM, the Canadian Heritage Information Network, the Smithsonian Center for Materials Research and Education (SCMRE), ICOMOS, and the International Council of Museums.

The BCIN tool became widely used by museum and heritage professionals, conservators and researchers in the field. Thanks to the contributions of partners, the database grew steadily with periodical uploads of references to journal articles, books, technical reports, conference proceedings, audio-visual and unpublished materials as well as the first 34 volumes of the AATA (prior to 1998).

## THE NEW BCIN

The current BCIN membership includes the collaboration of four of the original partners: CCI, GCI, ICCROM and ICOMOS. The new platform contains most of the data of the original database together with many new bibliographic records made available by contributing libraries. The main difference between the first BCIN and the new BCIN library resources platform is that there is no longer one unique database to which all BCIN members add their data, but rather a single search surface that browses all contributing catalogues at once. The platform, built with the most recent version of VuFind technology, fulfils the requisites of modern library catalogues offering patrons a user-friendly search surface combined with standard features.

Currently, BCIN provides access to more than 260,000 bibliographic references of relevant literature in the field of conservation and preservation of cultural heritage.

Previous page: BCIN Homepage screenshot.

Top left: AATA volumes.

Top right: BCIN search function screenshot.

All images courtesy of Daniela Sauer.



**BCIN** Bibliographic Database of the Conservation Information Network  
Find the most relevant books, articles and other bibliographic materials on conservation, preservation and restoration of cultural heritage.

0 Items Login Language ▾


Reset Filters Institution: 4 filters ▾


Search Results

Showing 1 - 20 results of 121 for search "", query time: 0.04s

Results per page 20 ▾  
Sort Date Descending ▾

Select Page | with selected: [Email](#) [Export](#) [Print](#) [Save](#) [Add to Book Bag](#)

1  **Concrete : case studies in conservation practice**  
Published 2018  
Located: [Getty Conservation Institute](#), [ICCROM](#), [ICOMOS](#), [CANADIAN CONSERVATION INSTITUTE](#)  
**Book** [Add to Book Bag](#) [Save to List](#)

2  **EwaGlos : European illustrated glossary of conservation terms for wall paintings and architectural surfaces : English definitions with translations into Bulgarian, Croatian, French...**  
Published 2015 [Add to Book Bag](#) [Save to List](#)

**Narrow Search**

Institution ▲

- [CANADIAN CONSERVATION INSTITUTE](#)
- [GETTY CONSERVATION INSTITUTE](#)
- [ICCROM](#)
- [ICOMOS](#)
- [SMITHSONIAN-MUSEUM CONSERVATION INSTITUTE](#) 1

Format ▲

Contributing institutions keep steadily adding new resources to their catalogues, and consequently the data in BCIN is constantly growing and updated in real time. BCIN contains bibliographic records of the following materials:

- Books—published and unpublished monographs and serials
- journal articles
- monographic analytics
- conference proceedings
- technical reports and theses
- audio visual materials
- software and machine-readable files and more

BCIN aims to be a growing network and works towards increasing international participation of institutions that can contribute with bibliographic records of resources relevant to research in the field of preservation of cultural heritage. Would you like to know more? Please contact the ICCROM Library at [library@iccrom.org](mailto:library@iccrom.org)



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

# YOUNG PROFESSIONALS FORUM 2021 NEW PERSPECTIVES

By Sara Stoisa and Valentina Valcarenghi

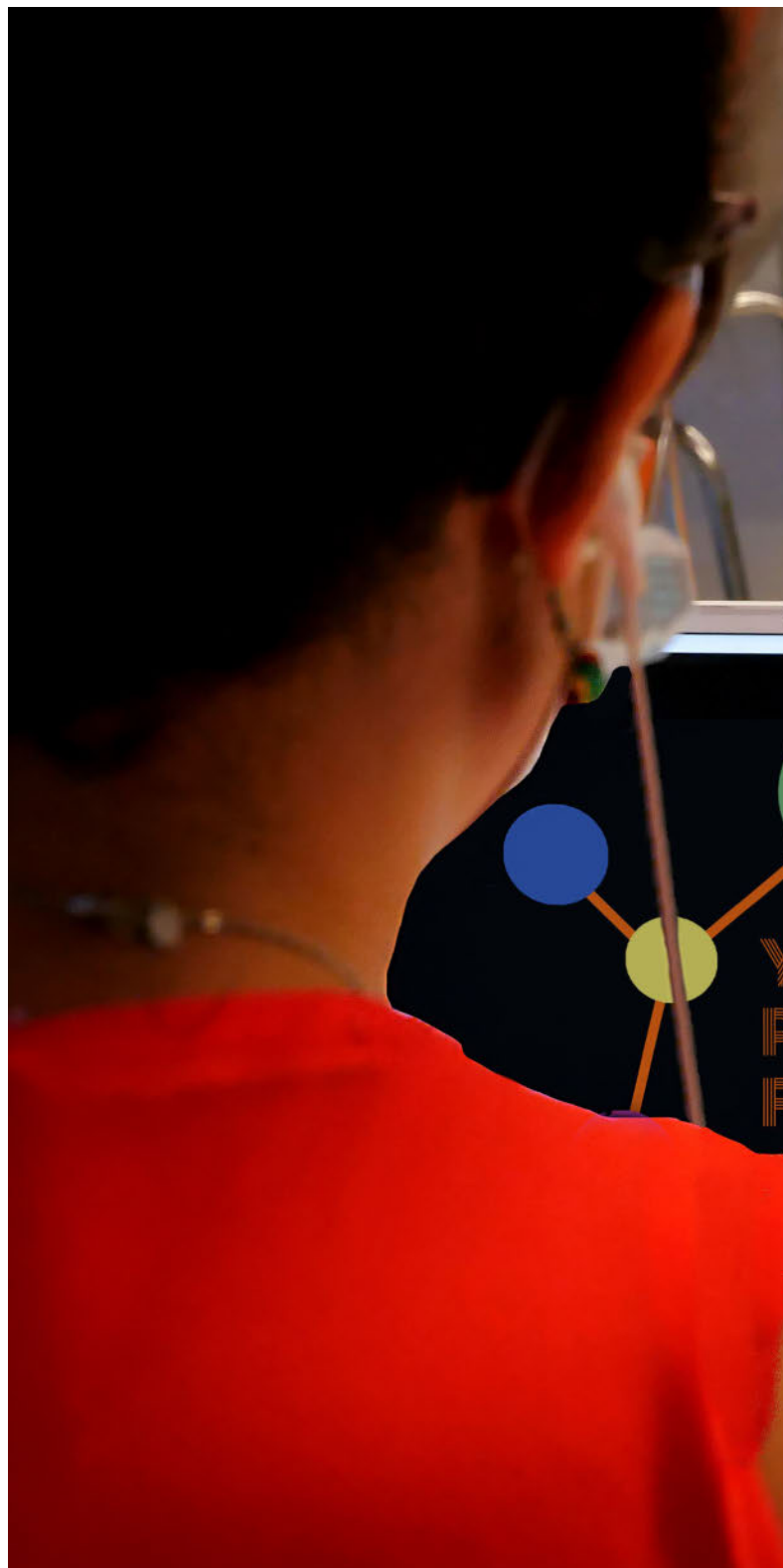
*Last summer the Centro Conservazione e Restauro "La Venaria Reale" (CCR) organised and promoted the second edition of the Young Professionals Forum (1-2 July 2021): an international digital event in the field of cultural heritage conservation dedicated to young people and aimed at the growth of skills and comparison between professionals.*

"The Centro Conservazione e Restauro of Venaria is part of the largest conservation project in Europe in the last twenty years and invests all its resources in the care of our artistic and historical cultural heritage. It was therefore logical and natural for us to set as one of our main objectives the creation and development of this Forum." (Stefano Trucco, President of the Centro Conservazione e Restauro)

Once again, this year's Forum enjoyed partnership with some of the most important international institutions—ICOM, IIC, CNR ISPC, ICCROM—and the University of Turin, with remarkable participation from the public. Special thanks to the IIC which sponsored the participation of 19 young people located in emerging economies. The 118 participants connected to the event came from 19 countries (from England to Brazil and from the Philippines to Lithuania) with 24 selected abstracts from young professionals based in Italy, Spain, Egypt, France, Brazil, India, Czech Republic, North Macedonia, Mexico, Austria and Poland.

The proceedings opened on 1 July with a speech by Webber Nodoro, director general of ICCROM.

The central activity of this edition was the YPF Lab dedicated to "the cultural heritage professions towards the future; scenarios, futures, opportunities for the conservation professions after the pandemic; questions and perspectives of tomorrow's professionals" with parallel working tables coordinated by important institutions. ICCROM chaired the table about communities and heritage conservation; ICOM chaired the table about acceleration of technological change and hyper-connectivity versus cultural heritage conservation, management, use and transmission; ICOMOS chaired the table about competence, cooperation and capacity for education in cultural heritage: knowledge, skills and opportunities; and Fondazione Santagata



The digital YPF, 1-2 July 2021. Image courtesy of The Young Professionals Forum and





and CCR chaired the table about integrating heritage management and conservation within sustainable development processes.

From this Lab relevant aspects were identified for the drafting of recommendations in the field of heritage conservation professions, which were presented to the Italian minister of culture and to the Y20 international consultations, in view of the G20 culture meeting held in Rome on 29 and 30 July 2021. This activity was an important moment for the young participants to reflect on the impact the current pandemic has had on the social, economic and cultural spheres that are being debated on a global scale regarding the survival of cultural heritage and the vital link between conservation and fruition—cultural heritage and communities—that are now measured in new contexts.

"We want the Forum to be a truly useful tool, allowing young professionals to network, get new incentives, compare themselves internationally and have job opportunities. The CCR is the heart and engine of the Forum. The enthusiasm, the quality of the contributions and professionals and the membership that we have seen over the past year makes us proud and makes us look forward to a future of construction", concludes Sara Abram, secretary general of the CCR.

February 2021 also saw the launch of the Young Professionals Community, a closed group on LinkedIn, where participants exchange ideas and perspectives, thanks also to the inspiration and guidance of ambassadors from important museum and research institutions who have, from time to time, issued challenges to our young professionals; these ambassadors include Christian Greco (director of the Museo Egizio in Turin), Chiara Mannoni (Marie Curie Research Fellow in Art History at the University of Venice), Federica Pozzi (CCR head of scientific laboratories) and Stefania Pandozy (head of the poly-material laboratory Vatican Museums).

The exchange between generations of professionals is one of the key strengths of the Forum which, through the Experts Meeting Initiative, enabled young people to hold one-to-one talks with professionals from the national and international cultural scene.

Another important opportunity that this year's Forum provided was the award of a fellowship at the CCR which will take place in 2022. This year's winner was Sneha Himanshu Kishnadwala, an architect from India, with her project, "Making future for the past: conversation of history of conservation, an Indian perspective". Sneha proved to be the perfect ambassador for the values that the Forum upholds: openness, internationality, dialogue between cultures, the desire to experiment with different and distant realities in order to find points of encounter and exchange. The collaboration with a young professional like Sheha Himanshu Kishnadwala will allow the CCR to build an important dialogue and debate between Western and Eastern culture on professional issues at a theoretical, practical and ethical level.

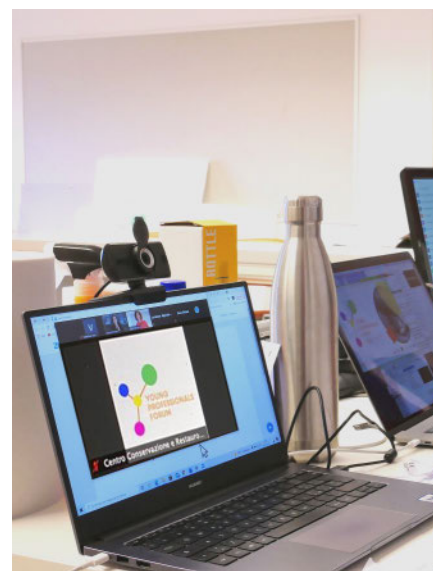
The project partners, Ki Culture and SiC (Sustainability in Conservation) provided the Ki Award, free admission to the next edition of the programme promoted by Ki Culture, the Ki Trainings (designed around the themes of the Ki Books) to reward the project that demonstrated the most innovative connection to sustainable practice. The winner was Alfredo Ortega Ordaz, a young conservator from México, with the project "The antifungal effect of a traditional treatment on New Spain maize stem sculptures".

The contributions and considerations that emerged from this year's Forum will be presented online as part of an event open to all on 17 December 2021, published in the YPF Proceedings and reported in the [dedicated pages of the site](#).

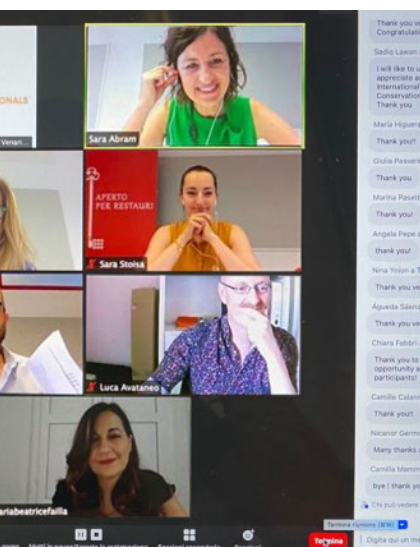
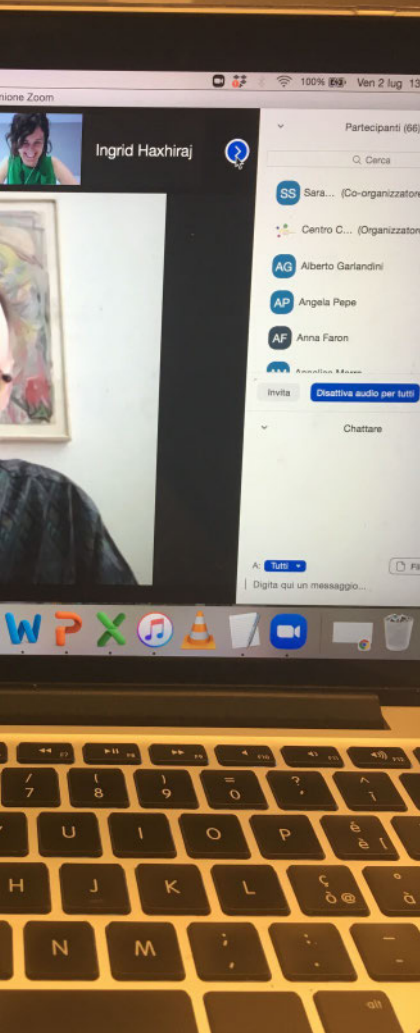
## YPF WORKING GROUP TWO

By Sneha Kishnadwala

At the Young Professionals Forum Lab, I participated in the working group, "Acceleration of technological change and hyper-connectivity versus cultural heritage conservation, management, use and transmission". Being a conservation architect, this was a new







Top: Alberto Garlandini, ICOM International President.

Middle: YPF Team, 1-2 July 2021.

Bottom: YPF Team, 1-2 July 2021.

Images courtesy of The Young Professionals Forum and Centro Conservazione e Restauro "La Venaria Reale" (CCR).

approach for me—discussing and learning from others, most of whom were from a museology background.

One of the important outcomes of this working group was to stimulate the community by creating awareness, so that they can understand the value and significance of cultural heritage. Museums play an important role here; they can give small glimpses of the past. But, with the outbreak of the pandemic there is need to adopt new skills and methodologies to reach communities. With the growth of digitization, there can be many methods by which communities can be involved and bridge the gap brought by the pandemic. The working group also learnt that this idea is not only limited to countries, but can also be realized on a global level. Exhibits in museums can be shared across countries through the use of personal computer screens. This can be done by engaging young conservators, conservation scientists and specialists (like computer scientists, content creators for digital solutions and so on) to increase participation and activities. Such programming could also help to create job opportunities. Another good point that was raised focused on enhancing awareness among security and police forces regarding the issue of protecting cultural heritage sites and illicit trafficking; it is important to have working security systems for historic sites.

This hyper-connectivity can be considered advantageous for cultural heritage conservation, especially if one considers the current times. It would not be wrong to say that it is only through hyper-connectivity that we have been able to spread community closeness within the conservation profession.

Our working group also realised that there should not be a comparison in technological change and hyper-connectivity versus cultural heritage conservation, management, use and transmission; in other words they are interdependent. Today, one can expect to not only be connected to a culture across the globe by travelling there but also by connecting through social media pages and webinars talks. Similarly, no matter how much a heritage conservator romanticizes the past, we will have to accept that technological changes and updates in the field are inevitable.

#### YOUNG PROFESSIONALS FORUM LAB: ABOUT CONSERVATION, CHANGE AND RESILIENCE By Alfredo Ortega Ordaz

In addition to the 24 presentations given during the forum, participants also took part in the YPF LAB. It was a dynamic experience to reflect with other participants of the community. The attendees were organized into parallel groups, working together to discussing specific themes. In my case, I participated as an ambassador in a working group with the theme, "Integrating heritage management and conservation in sustainable development processes".

In order to plan the discussion topics for the YPF LAB, a few days beforehand we were asked to write a short statement in which we pondered the problems and needs



YPF promotional poster. Image courtesy of The Young Professionals Forum and Centro Conservazione e Restauro "La Venaria Reale" (CCR).

regarding the main theme. While preparing my text, I examined the multiple obstacles related to adopting sustainable practices in countries with developing economies. As I wrote, I felt overwhelmed by all the difficulties involved: it was hard to think about the rough path to follow and the many unsolved issues. It really seemed like an impossible task.

The dynamics of the YPF LAB consisted of collective brainstorming—which included actions, expectations and problems—around four key and interrelated sub-themes: change, sustainability, market and skills. Using colored sticky notes signed by their respective authors, the different participants displayed their ideas on a board; many remarkable thoughts were made.

Sharing ideas and perspectives with so many talented and proactive professionals changed my mind and made me think it is possible to make real changes. When examining the final result, it was incredible to see that behind all our ideas, there was a common denominator: the importance of collaboration. Being involved in heritage conservation implies not only inheriting artistic and historical objects but also establishing bonds with the community.

I learned that to achieve a positive transformation in our discipline, it is necessary to close the gap between professionals, the public, and authorities; educate and raise awareness for cultural and natural heritage; consider social inclusion within cultural projects; carry out interdisciplinary collaborations; and promote collaboration between private and public



sectors. In other words, conservation should be a bridge, a vehicle for union. Even though we are living in complicated times, and there are many things to solve that may seem impossible, we are still here, adapting our work, gaining new skills, researching, and above all, creating bonds. To sum it up, the Young Professionals Forum was a unique experience as a testimony of our generation's resilience.

I want to give special thanks to the IIC team, that supported my attendance at the YPF; to Centro Conservazione Restauro "La Venaria Reale"; to Ki Culture for the Ki-Award and for the important work they are doing; to Sara Stoisa and the whole YPF team; to Pictorica Taller who always compliments my work with reflection; and of course to the many YPF participants who taught me to look for opportunities rather than for obstacles.



**Sara Stoisa** is a freelance conservator of paintings and contemporary artworks, in addition to her conservation work she specialises in curating artists' archives and managing private art collections. For several years she has collaborated with the Fondazione Centro Conservazione e Restauro dei Beni Culturali *La Venaria Reale* in the field of documentation and on international projects such as the Young Professionals Forum.



**Valentina Valcarengi** studied art history and literature at La Sapienza University of Rome and then studied economics and art and cultural heritage management and general management at 24ORE Business School. She works at the Centro Conservazione e Restauro "La Venaria Reale" supporting the working team on the organization and promotion of the Young Professionals Forum (1st, 2nd and 3rd edition).



**Sneha Kishnadwala** received a B. Arch from University of Mumbai and an M.Sc. in architectural design for conservation of built heritage from University of Strathclyde, Glasgow. She has since moved back to India and is working with INTACH Heritage Academy in New Delhi and is visiting faculty at Kamla Raheja Vidhyanidhi Institute of Architectural and Environmental Studies (KRVA). She received the INTACH Research Scholarship (2020-21) and was the winner of the Young Professionals Forum 2021.



**Alfredo Ortega Ordaz** earned his conservation degree from Escuela de Conservación y Restauración de Occidente (ECRO). He focuses on the research of materials and the application of traditional technologies for the development of sustainable methods. He has worked at Museo Naval México, El Museo del Carmen, and Laboratorio de Análisis y Diagnóstico del Patrimonio (LADiPA-COLMICH). At present, he is part of the conservation department at Museo Nacional de Antropología (MNA).

# OUT OF STEP: CONSERVATION EDUCATION AND MILITARY VETERANS

By Michael Macinski

*"Have you ever seen combat?"*

*A stranger asked me this at a party during summer break. Not exactly a normal ice breaker. I tend to avoid bringing up that I am a United States Navy veteran. I've occasionally resorted to lying or just remaining silent to avoid the conversation. It inevitably comes up though; the standard questions asked when being introduced tend to reveal some part of my military career, and eventually it comes out:*

*"Where are you from?"*

*"Well it's a bit complicated...."*

*"What did you do before conservation?"*

*"Well I was in...."*

*"Why did you move so much?"*

*"You have to move every 3-4 years in the..."*

Most people don't care that I'm a veteran. Some people want to discuss politics. Others ask if I've killed anyone before. Yes, really.

Veterans are extremely misunderstood. When I reveal my veteran status to people it comes with a lot of assumptions—assuming what my personality is like, assuming that I have PTSD, guessing what my political beliefs are, and thinking that the skills I bring to the conservation table are not applicable or relevant. These stereotypes and assumptions should be questioned at every level, but this is particularly relevant to the field of conservation because veteran representation in conservation is virtually non-existent. Military veterans can be a tremendous asset to the field of conservation and need stronger participation and representation within the community.

While every veteran is different, and can bring unique skillsets and approaches to conservation, a baseline set of skills is prevalent throughout the military community. The foundational skills that all veterans have, across all services, are completion of a project or mission, attention to detail, and teamwork. These skills are relevant and universally desired by all employers, not just those within the conservation field. With the large number of military related objects in museum collections, from cannon balls to military ships, veterans may feel a more personal connection to some of the objects being conserved. This perspective is unique and can be an asset. Veterans arrive with a knowledge of standardized health and safety procedures, problem solving with limited resources or on a time constraint, and





operating with a high degree of professionalism. These skills are very relevant to conservation, from interacting with curators to dealing with a quick-turn project that needs immediate attention. Finally, veterans' knowledge and perspectives would be invaluable during disaster recovery and protection of cultural heritage sites during conflict. Let us not forget that several of the founding members of IIC were, in fact, Monuments Men during WWII.

Transitioning from being in the military to being a student in a conservation training program has been a difficult one. After being told exactly what to do for 10 years, being tasked with creating my own plan for how to conserve an object has been challenging. The openness and autonomous nature of university life clashes with day-to-day military life; the campus experience feels chaotic and disordered much of the time, and the pace of conservation is significantly slower than a normal military schedule. Communication is also quite different, from getting used to calling professors by their first names and not swearing every other word, to relating to fellow classmates a decade younger than me and having no practical conservation experience. In addition, academic discussions with no concluding executable action are extremely confusing, it can all be quite isolating.

In the military you encounter situations that are literally life and death. The prospect of writing a paper after such experiences is challenging, not because writing the paper is too hard, but because it can feel hard to justify its importance in comparison to those experiences. Many veterans battle disabilities—physical and mental, seen and unseen—that could negatively affect their educational experience. These are some of the challenges for any veteran at any educational program, including conservation, but as veterans we are also resilient and can overcome challenges, professional and personal.

Referring to the original question written at the top of this piece, "Have you ever seen combat?" the answer is no, I haven't. Contrary to general assumptions, most veterans have never seen combat, and that is at the heart of my point. Our field needs more discussion, education, and inclusiveness; veterans aren't yet at the table in conservation, and if they aren't at the table, their voices cannot be heard. Veterans enter education with unique challenges but also provide exponential benefits and insights that could not be provided by anyone else. In short, veterans are a resource not yet being tapped within the conservation community at a detriment to the field; the perspectives, opinions, and views of veterans would be a positive resource for conservation and would fill a void that needs attention.

Left: Petty Officer First Class Michael Macinski (U.S Navy Photo). Image courtesy of Michael Macinski.



**Michael Macinski** is a 2<sup>nd</sup>-year MSc conservation practice student at Cardiff University. He is a United States Navy veteran, having served as an intelligence specialist from 2010 to 2020. He has specific interests in disaster recovery, response, and preparedness as well as the application of information technology to conservation.

# 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

Climate.Culture.Peace.

24-28 January 2022

Online

Abstracts due: 22 December 2021

Visit here for more information: [https://](https://www.iiconservation.org/content/climateculturepeace)

[www.iiconservation.org/content/climateculturepeace](https://www.iiconservation.org/content/climateculturepeace)

MUNCH2022 Conference: Understanding Munch and the art at the turn of the centuries, between the museum and the laboratory

21-23 March 2022

Oslo, Norway

Abstracts due: 15 January 2022

Find more information here: [http://](http://www.hercules.uevora.pt/THE_SCREAM/conference/)

[www.hercules.uevora.pt/THE\\_SCREAM/conference/](http://www.hercules.uevora.pt/THE_SCREAM/conference/)

Canadian Association for Conservation of Cultural Property (CAC) 47<sup>th</sup> Conference

26-28 May 2022

Hamilton, Ontario, Canada

For more information on abstract submissions visit: [https://](https://www.cac-accr.ca/our-conferences/)

[www.cac-accr.ca/our-conferences/](https://www.cac-accr.ca/our-conferences/)

5<sup>th</sup> International Conference on Innovation in Art Research and Technology (InArt 2022)

28 June-1 July 2022

Paris

Abstract deadline: 17 December 2021

Further information found here: [https://](https://inart2022.sciencesconf.org/)

[inart2022.sciencesconf.org/](https://inart2022.sciencesconf.org/)

## CONFERENCES, SYMPOSIUMS

10 Agents over 10 Months #10 Master Minds (AICCM)

9 December 2021

Online

For more information visit: [https://aiccm.org.au/events/10-](https://aiccm.org.au/events/10-agents-over-10-months-10-master-minds/)

[agents-over-10-months-10-master-minds/](https://aiccm.org.au/events/10-agents-over-10-months-10-master-minds/)

Covid & Other Disasters: Conservation Masters in the Northwest (UK) Conference

10 December 2021

Manchester, UK

For more information visit: [https://www.nwfed.org.uk/](https://www.nwfed.org.uk/events)

Preserving Light Art: INCCA Online Talk & Café

14-15 December 2021

Online

Learn more and register here: [https://www.eventbrite.com/](https://www.eventbrite.com/e/incca-talk-with-raphael-lozano-hemmer-tickets-217922541187)

[e/incca-talk-with-raphael-lozano-hemmer-tickets-](https://www.eventbrite.com/e/incca-talk-with-raphael-lozano-hemmer-tickets-217922541187)

[217922541187](https://www.eventbrite.com/e/incca-talk-with-raphael-lozano-hemmer-tickets-217922541187) and here: [https://www.eventbrite.com/e/](https://www.eventbrite.com/e/incca-cafe-light-art-tickets-201238127657)

Education and Training of Cultural Heritage

Professionals: a perspective from the young professionals forum

January 2022 (final date TBD)

Online/Rome

For more information and registration visit: [https://](https://us06web.zoom.us/webinar/register/WN_WVuQvIN0SLiBGZ_pGKIt_A)

[us06web.zoom.us/webinar/register/](https://us06web.zoom.us/webinar/register/WN_WVuQvIN0SLiBGZ_pGKIt_A)

[WN\\_WVuQvIN0SLiBGZ\\_pGKIt\\_A](https://us06web.zoom.us/webinar/register/WN_WVuQvIN0SLiBGZ_pGKIt_A)

Wood as a primary and secondary material: Restoration and conservation of contemporary work made of wood and its derivatives (IGIIC)

21 January 2022

Academy of Fine Arts, Bologna, Italy

For more information visit: <http://www.igiic.org/?p=7744>

ICOM-CC Working Group Graphic Documents, Interim Meeting

10-13 February 2022

Online

For further information, please contact us at

[icomccgraphdocs@aol.com](mailto:icomccgraphdocs@aol.com) or

[andrea.pataki@th-koeln.de](mailto:andrea.pataki@th-koeln.de)

IADA 2022: Show it and Save it—before, during and after Covid 19: Exploring the Compromises between Exhibition and Preservation

14-18 February 2022

Online / Germany

For more information visit: [https://iada-home.org/events/](https://iada-home.org/events/show-it-and-save-it-before-during-and-after-covid-19-exploring-the-compromises-between-exhibition-and-preservation/)

[show-it-and-save-it-before-during-and-after-covid-19-](https://iada-home.org/events/show-it-and-save-it-before-during-and-after-covid-19-exploring-the-compromises-between-exhibition-and-preservation/)

[exploring-the-compromises-between-exhibition-and-](https://iada-home.org/events/show-it-and-save-it-before-during-and-after-covid-19-exploring-the-compromises-between-exhibition-and-preservation/)

[preservation/](https://iada-home.org/events/show-it-and-save-it-before-during-and-after-covid-19-exploring-the-compromises-between-exhibition-and-preservation/)

SHAKE in Conservation Talks: Big Research in Tiny Speeches

17 February 2022

Brussels, Belgium

For more information visit: [www.shakeinconservation.be/](http://www.shakeinconservation.be/conservation-talks-2021)

[conservation-talks-2021](http://www.shakeinconservation.be/conservation-talks-2021)



**110<sup>th</sup> CAA Conference: Conserving Performance, Performing Conservation**

3-5 March 2022

Chicago, USA

For more information visit: <https://www.iiconservation.org/content/110th-caa-conference-conserving-performance-performing-conservation>**50<sup>th</sup> AIC Annual Meeting: Reflecting on the Past—Imagining the Future**

13-18 May 2022

Los Angeles, USA

For more information visit: <https://www.culturalheritage.org/events/annual-meeting/current-meeting>**AAM 2022 Annual Meeting & Museum Expo**

19-22 May 2022

Boston, USA

For more information visit: <https://annualmeeting.aam-us.org/>**Terra 2021 13<sup>th</sup> World Congress on Earthen Architectural Heritage**

7-10 June 2022

Santa Fe, New Mexico, USA

For more information visit: <https://na.eventscloud.com/website/8033/>**IIC Wellington Congress 2022**

5-9 September 2022

Wellington, Aotearoa New Zealand (and Online)

For more information visit: <https://www.iiconservation.org/content/call-abstracts-iic-wellington-congress-2022>**Metal 2022**

5-9 September 2022

Helsinki, Finland

For more information visit: [HERE](#) or contact: [admin.metal2022@paper-flow.com](mailto:admin.metal2022@paper-flow.com)**15<sup>th</sup> ICOM-CC Wet Organic Archaeological Materials Conference (WOAM)**

19-23 September 2022

Kazan, Republic of Tatarstan

For more information visit: [www.conference-service.com/ICOM-CC-WOAM2022](http://www.conference-service.com/ICOM-CC-WOAM2022)**2022 ICOM-CC Glass & Ceramics Interim Meeting Recent Advances in Glass and Ceramics Conservation**

9-11 November 2022

Lisbon, Portugal / Online

For more information visit: [https://eventos.fct.unl.pt/icomcc\\_gc\\_2022](https://eventos.fct.unl.pt/icomcc_gc_2022)**Photochemical Prints: History, Technology, Aesthetics, and Use (FAIC)**

30 October-4 November 2023

Washington DC, USA

For more information contact: [learning@culturalheritage.org](mailto:learning@culturalheritage.org)**COURSES, WORKSHOPS****Digital Teaching Workshop on Minimal Invasive Methods for the Conservation of Textile Painting Supports**

1 March-1 April 2022

Online / Germany

For more information visit: [https://www.th-koeln.de/en/cultural-sciences/fusion-1-mare-nostrum-digital-teaching-workshop\\_85653.php](https://www.th-koeln.de/en/cultural-sciences/fusion-1-mare-nostrum-digital-teaching-workshop_85653.php)**Workshop on Asian Papers and Their Applications in Paper Conservation**

2022 (tentative)

The British Library, London, UK

For more information visit: <https://www.minahsong.com/workshop>**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 also be promoted on social media, and will now be featured in News in Conservation. If you would like a featured listing, simply tick the appropriate box on our [job listing form](#) and we will be in touch to arrange payment. If you have any queries, do contact us at: [office@iiconservation.org](mailto:office@iiconservation.org)*



# NEWS IN CONSERVATION

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