



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





The International Institute 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: CHCM participants cleaning different areas of a painting. © Institute of Conservation, University of Applied Arts Vienna / photo by: Julian Salhofer (story on p. 56). **Inside cover image:** The first meeting of the IIC-American Group at the Isabella Stewart Gardner Museum, 1960. Open access image. Access courtesy of Joyce Hill Stoner (story on p. 50).

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FROM THE PRESIDENT'S DESK

I was honoured to be re-elected President of IIC at the AGM on 26 May. It means that I will serve a second three-year term, six being the maximum for which the office can be held. I am delighted to serve IIC in this way. It is truly a unique organisation full of passionate people (not just because we are a passion profession) who are committed to making a difference in our profession and in the broader cultural heritage with which we interface.

The IIC Council has made some real progress in the last three years, building on our forebears, most notably in surviving the pandemic in a strong financial position (no mean feat for a not-for-profit charitable organisation), ensuring we are a more equitable, accessible and diverse organisation for all our global members, underwriting this in our articles as part of their first major re-write in IIC's history to ensure they are fit for purpose in 2022 and the future.

I would like to particularly acknowledge the key role that Jane Henderson, as IIC's Secretary General, has played in our progress over the last three years, and I am so pleased that she agreed to put herself forward and be re-elected for a further three-year term in that role. IIC and I personally continue to benefit hugely from her innovative forward thinking and energy for change. Jane and I, together with Treasurer Juergen Vervoort and Executive Director Sarah Stannage, have formed a close working relationship over the last three years. Juergen stood down from the treasurer role, and we welcomed, in his place, James Brook Turner. James joins the Council at a critical time for ensuring that our financial survival through the pandemic is now built upon to make us stronger for the future. He brings many years of experience in the City of London to guide us on this. I am very pleased that Juergen will stay on Council in the new role of Chair of the Awards and Grants and that David Saunders has taken on the Chair of the Fellowship Committee. With both of them, their long standing commitment and support for IIC is so much valued and benefited from.

We welcomed two new Council members: Meaghan Monaghan from the Art Gallery of Ontario, Canada and Aditya Prakash Kanth from Ahmedabad University, India who is also taking on the Chair of the Emerging Professional Committee. And I am delighted that since the AGM, long-standing Council member Tom Learner has agreed to return to Council as Chair of the Congress Committee. At the AGM we farewelled a number of Council members: Satish Pandey, Alice Tsang, Isobel Griffin and Rachel Sabino. I thank them again on behalf of Council for all they have contributed in their time on Council and I am sure we shall be seeing more of each one of them on IIC matters in the future.

Next month sees our 29th Biennial Congress in Wellington, Aotearoa New Zealand. You can still join us there ([registration for in-person attendance closes on 31 August](#)) and you can also register to be part of the Congress on-line, as a free benefit for members. There are a whole range of regional hub events occurring as part of the Congress to ensure that, in whatever time zone you live, you can partake in some sessions. I hope very much to see many of you there in person or on-line.

With my best wishes,

Julian Bickersteth
IIC President



[CLICK HERE](#) to read the IIC President's column in another language. This issue, we have available : CHINESE (Traditional & Simplified), GERMAN, HINDI, PORTUGUESE, and SPANISH.

We would love to make this available to more colleagues around the world. If you are interested in helping with translation in another language, please contact us at: news@iiconservation.org

MESSAGE FROM THE EXECUTIVE DIRECTOR

Willingly or not, we are having to get used to living and working with volatility—whether it's rising inflation, conflict, the weather, unpredictable political arenas or finding our way through an evolving pandemic. Yet, despite these turbulent years, we received a record number of entries for our [Keck Award](#) with initiatives and projects demonstrating creativity, tenacity and pure resilience. What's clear is the global conservation community has been on it, and nothing has stopped us! We've shortlisted ten, and because we received so many nominations, the Keck Award Committee has made the decision to include a public vote for the first time. You can read more about the selected ten and how to vote in this issue (pages 28-33); the winner will be announced at the Closing Ceremony online at the [IIC Wellington Congress](#).



Leadership is a strong point of focus within the Congress, including exploring what type of leaders we are going to need in the future. In our sessions on Leadership and Management, one paper describes leadership as “the act of making way for others”. Another from Australia considers new collective leadership models combining adaptation and entrepreneurship. In Indonesia, colleagues are thinking about how to develop the fledgling profession through an innovative internship pilot. And everywhere in the programme we see stories of leadership emerging from collaboration with communities whose voices are rightly gaining new respect. This all sits alongside our own inaugural IIC Congress Scholars programme for 2022-23 kindly funded by the Getty Foundation, [Adapt: Conservation and Leadership During a Time of Change](#), which launches at Congress.

Fellows will also be at the heart of this Congress with the return of our Fellows' meeting online, showcasing various new engagement initiatives such as the “Path to Fellowship”. More to follow as the agenda evolves, but we are determined to unlock the enormous potential within our membership network.

This year we will be reserving FREE online registration for all IIC members, with unlimited places available for institutional members, so if you haven't [joined IIC already or renewed your membership](#), please do so now so you don't miss out.

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD

One way in which many have dealt with the trauma of our dramatic global changes over the past few years is reflection. The celebration of recent big anniversaries in the conservation world (including IIC's up-coming 75th) have led to a growing interest in looking back on our own professional history. As we move forward to overcome new challenges, let us also look back to remember how far we, as a profession, have come.

In this issue, check out all that IIC's Hybrid Wellington Congress will have to offer on the theme of “Conservation and Change” (p. 23-33), and then take time to reflect on and explore the new “Timeline of Professional Membership Organizations for Conservators of Cultural Heritage” (p. 50-55), encompassing the last 75 years of conservation around the world.



Sharra Grow
IIC Editor in Chief, *News in Conservation*

NEWS IN BRIEF

INAUGURATION OF CHINA'S PROFESSIONAL COMMITTEE FOR THE PREVENTIVE CONSERVATION OF ARCHITECTURAL HERITAGE

By WU Meiping and HU Shi

On 11-12 June, 2022, the inauguration of the Professional Committee for the Preventive Conservation of Architectural Heritage, under the China Association for Conservation Technology of Cultural Heritage, and Conservation Science: the 4th International Symposium on Architectural Heritage Conservation Technology (SAHCT 2022), was held in Nanjing, China. This event was hosted by Southeast University and Jiangsu Provincial Bureau of Cultural Heritage, commissioned by the National Cultural Heritage Administration (NCHA) with support from the Asian Academy for Heritage Management of UNESCO, ICOMOS China, etc.

Over 100 scholars and experts from China, Belgium, Italy, Japan and other countries attended this two-day symposium on-site and online due to the COVID-19 pandemic. There were 33 lectures focusing on best practices at the international level and pilot projects in China including topics on natural disaster risk management for built heritage at the national and regional level, deterioration mechanism analysis, maintenance and monitoring of different types of historic buildings. Over 3,000 listeners followed the lectures through the livestreaming platform Bilibili in Chinese and Koushare in English.

This inaugural conference was an academic event of China's Cultural and Natural Heritage Day in 2022 and was also part of the celebration of the 120th anniversary of Southeast University (SEU). SEU has been a pioneer in architectural conservation education and preventive conservation in the field of built heritage in China. There is a team that has been conducting research in this area since 2006, led by Professor Zhu Guangya.

In 2011 SEU hosted the International Conference on Preventive Conservation of Architectural Heritage in collaboration with the UNESCO chair on preventive conservation, monitoring and maintenance of monuments and sites at KU Leuven, Belgium. In 2014 the book *Preventive Conservation of Architectural Heritage in China* was published by Southeast University Press. Henceforth, the idea of preventive conservation has attracted official attention at the national level. The concept of preventive conservation was written into the revised *Principles for the Conservation of Heritage Sites in China* (2015). In the national 13th Five-Year Plan for Cultural Heritage Conservation (2016-2020), preventive conservation was defined as part of the strategy: "a shift from focusing on rescued conservation to paying equal attention to rescued conservation and preventive conservation". In addition preventive conservation of immovable cultural heritage is an important part of the national 14th Five-Year Plan for Cultural Heritage Conservation and Scientific and Technological Innovation Plan (2021-2025). Since 2021, there have been 11 pilot projects on preventive conservation of national protected built heritage, funded by NCHA, with aims to promote preventive conservation practices nationwide in the coming years.



Above: The symposium venue in Nanjing, China, ©Li Yonghui



Above: Members on site of the China's Professional Committee for the Preventive Conservation of Architectural Heritage, ©Li Yonghui

This symposium reached a consensus on preventive conservation of built heritage in China and put forward the issues and directions that need to be further studied. China's Professional Committee for the Preventive Conservation of Architectural Heritage is hosted by SEU and other institutes, with Professor Zhu Guangya as the chairman and 48 members from different universities and institutes in China. It will play an important role in promoting the research and practices of preventive conservation in the field of built heritage in China.

Dr. WU Meiping is senior researcher of the Jiangsu Provincial Research Base for Preventive Conservation of Architectural Heritage, Southeast University.

HU Shi is deputy director of the Research Institute of Heritage Conservation, Architecture Design & Research Institute, Southeast University.

ICCROM LAUNCHES SUSTAINING DIGITAL HERITAGE INITIATIVE

We live in a digital era. A significant portion of our individual and collective memories, creative expressions and recent history is digital. The volume of digital data in the world is increasing exponentially and new technologies, such as NFTs, are firing up the art world. In 2020 alone, 64.2 zettabytes of data were created—a 314 percent increase from 2015.

Contrary to popular belief, digital data can be vulnerable. Specific skills and knowledge are required to ensure the continued accessibility of born-digital and digitized heritage. Growing volumes of content, as well as proprietary and changing technologies, have made this work more complex.

Tackling this issue, ICCROM—known worldwide for its pioneering research and capacity development in the field of heritage conservation—will launch the Sustaining Digital Heritage (SDH) programme: a new initiative to safeguard heritage in the digital domain, created in collaboration with the [Netherlands Institute for Sound and Vision](#) (NISV) and [AVP](#), an information innovation firm based in the United States.



Promotional video for the Sustaining Digital Heritage programme. By Austin Hazzard. Click image to watch the video or follow the link [HERE](#)

On 18 July 2022 [the programme's virtual launch event](#) explained how Sustaining Digital Heritage will build capacities and foster networking across the culture sector and beyond. The event also introduced an institutional self-scan, "the sustainability test," and featured industry leaders, innovators and changemakers.

Spurred on by rapid technological changes that are often out of reach, digital divides are widening, preventing knowledge and information from being accessed by those who need it most. In order to prevent a digital dark age and the loss of cultural memory, ICCROM is pleased to launch this capacity development programme to provide tools, training and a cross-disciplinary network for sustaining heritage in the digital realm. The SDH initiative builds on the success of ICCROM's SOIMA (Sound and Image Collections Conservation) Programme.

The SDH programme is for anyone who wants to use digital tools for documenting and protecting cultural content, as well as making it accessible. Whether creating 3D-laser scans, running a digital art collective or archiving social media, SDH's tools and training will help creators and heritage professionals connect with end-users, add value to their content and garner greater institutional support for their work.

The SDH programme offers a holistic end-to-end approach and model for building sustainability into your work with digital heritage. It will help grow knowledge of the digital landscape and identify strategies for ensuring long-term preservation and access.

"We all know that heritage-based digital data has grown exponentially and surpassed traditional boundaries between users and content creators, especially in the fields of contemporary art, heritage conservation and creative industries," said ICCROM's Director-General, Webber Ndoro. "This programme will connect knowledge from these three areas and ensure that digital technologies are put to use in meeting the sustainable development goals."

Original press release here: <https://www.iccrom.org/press-release/iccrom-launches-initiative-preserve-digital-cultural-memory>

Link to the 18 July launch event recording: <https://www.youtube.com/watch?v=WvNqomeU5Jo>

THE SACRED WORK OF A JEWISH SOFER

Rabbi Samuel Spector, of Congregation Kol Ami in Salt Lake City (USA) told the story of a Polish town during World War II. When the Nazis forced the Jewish community members out, they tore their Torah scroll into pieces, hiding these in their clothing, and then buried the parchment fragments around the concentration camp grounds. A post-war survivor recovered the buried pieces, holding on to them until they found someone to mend them back together to become what is today known as the Yanov Torah. "That," Rabbi Spector said, "was the scroll I was trained on." The Rabbi was not merely recounting a story of tragedy and legacy, but made the point that Torah scrolls connect Jewish people "to our past, not just an heirloom, but our guide on how to live our lives in the future... the antidote to that darkness in our history and in world history is the light that comes from this book. Even if it costs us our lives, we need to keep passing this."

These thoughts from Rabbi Spector were meant to illustrate the sacred nature of Torah scrolls; the physical scrolls are to be preserved at any cost. Along the same line, any mistake—a smudge, a faded or broken letter or parchment tear—could render the scrolls unusable, making their physical preservation directly related to their spiritual significance.

The Kol Ami congregation had been saving for years to afford the services of a sofer to restore the synagogue's 10 sacred scrolls. A sofer is a Jewish scribe, trained to painstakingly handwrite sacred texts including Torah, text for tefillin, and for mezuzah. While there



Above: Torah. ©[Lawrie Cate/Flickr](#) (2009). Licenced under [CC BY 2.0](#)

Right: Click on the image to watch the video presentation or follow the link here: https://youtu.be/v_C5bVcU7dl



are currently about 200 sofrim in the world, only 20 are qualified to make repairs on existing Torah scrolls (the only way to become one is to be trained by one).

Finally, Rabbi Moshe Drizin, one of the few sofrim qualified to repair Torah, has been working on the Kol Ami scrolls. During a special event in July, inviting the Salt Lake City community to observe and learn about this sacred work, Drizin talked about what he called "Torah magic" referring to the beauty and wonder within ancient Hebrew lettering. He also advised that, "a Torah scroll can last indefinitely if properly cared for, but if one letter has fallen off or is cracked or faded, it will be deemed unfit for rituals."

During a past interview, Drizin had explained how a Torah scroll is treated as if it is a living soul; "When a toaster goes down, we chuck it out and get a new one, [but] when a human being gets sick, we [don't] say, 'chuck him out let's have another one,'" Drizin said. "Every soul is precious. We do everything in our power to heal." Words that any conservator of cultural heritage can relate to.

UKRAINIAN CULTURE AT RISK - AGAIN: A CONSERVATOR'S PERSPECTIVE

On July 7, 2022, the [Ukrainian American Archives and Museum](#) and the [Detroit Branch of the Shevchenko Scientific Society](#) presented a talk by Yuri Yanchyshyn on "Ukrainian

Culture at Risk - Again. A Conservator's Perspective." This presentation addressed the recent invasion of Ukraine by Russia and is prefaced with an overview of the destruction of 20th-century Ukrainian culture, highlighting the iconostasis in the 1930's, the Jewish synagogues during WWII, and the primarily Polish Roman Catholic polychrome sculptures after WWII. Images not widely known are shown, such as from the Taranushenko archives, currently in the Vernadsky Library in Kyiv.



UKRAINIAN AMERICAN ARCHIVES AND MUSEUM

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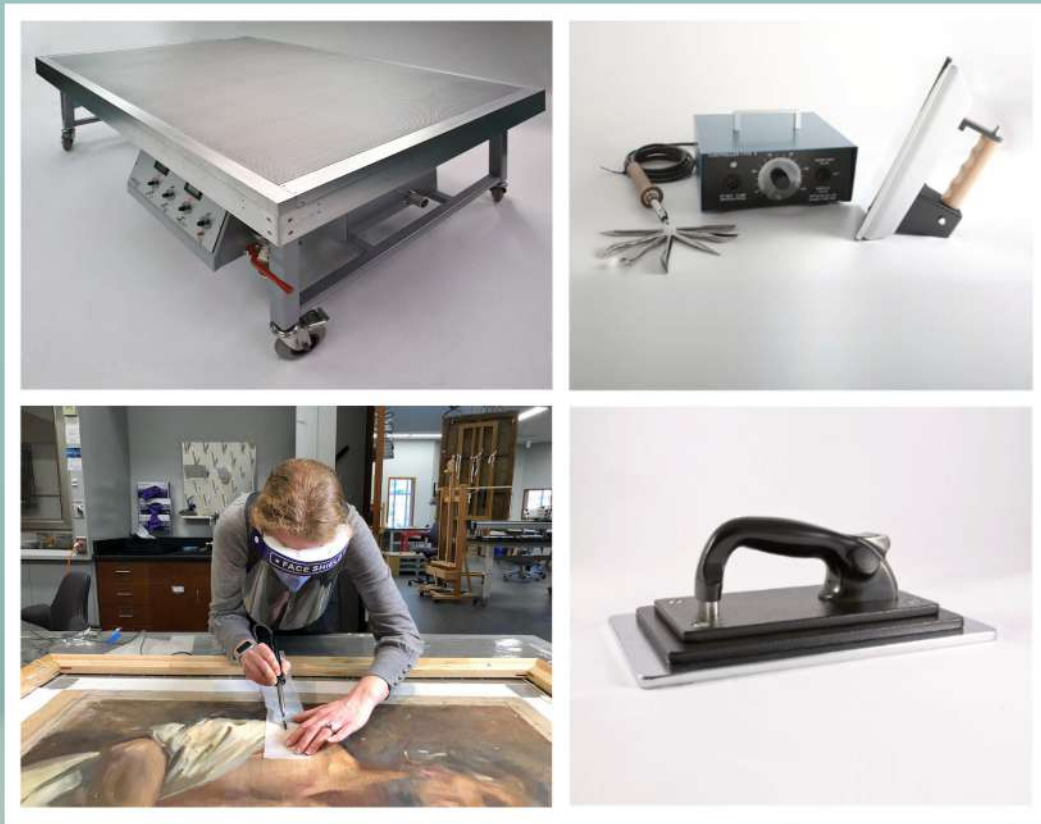
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PROVEN PROTECTION FOR PRESERVATION & DISPLAY



PRINTED ON RUBBER LATEX

By Alex Teoh

Southeast Asia is not known for its tradition of paper making and book binding compared to the Chinese, European or Middle Eastern civilizations. Its environmental conditions of warm temperatures and high humidity are found to accelerate the deterioration of organic materials like paper and books. This has been further aggravated by the occurrence of natural disasters—such as floods, fires and tsunamis—and World War II. However, as a paper and book conservator in Southeast Asia, I have had the privilege of handling some local writing materials and unique binding structures like

the Javanese (daluang) and Malay manuscripts with boo stick bindings. Recent across some 1920's book label "printed on Rubber paper". To understand the conducted some research on origin, characteristics and

During the British Empire held at Wembley Park, London from 23 April to 1 November a number of handbooks published and distributed throughout the economy and produced in British Malaya.

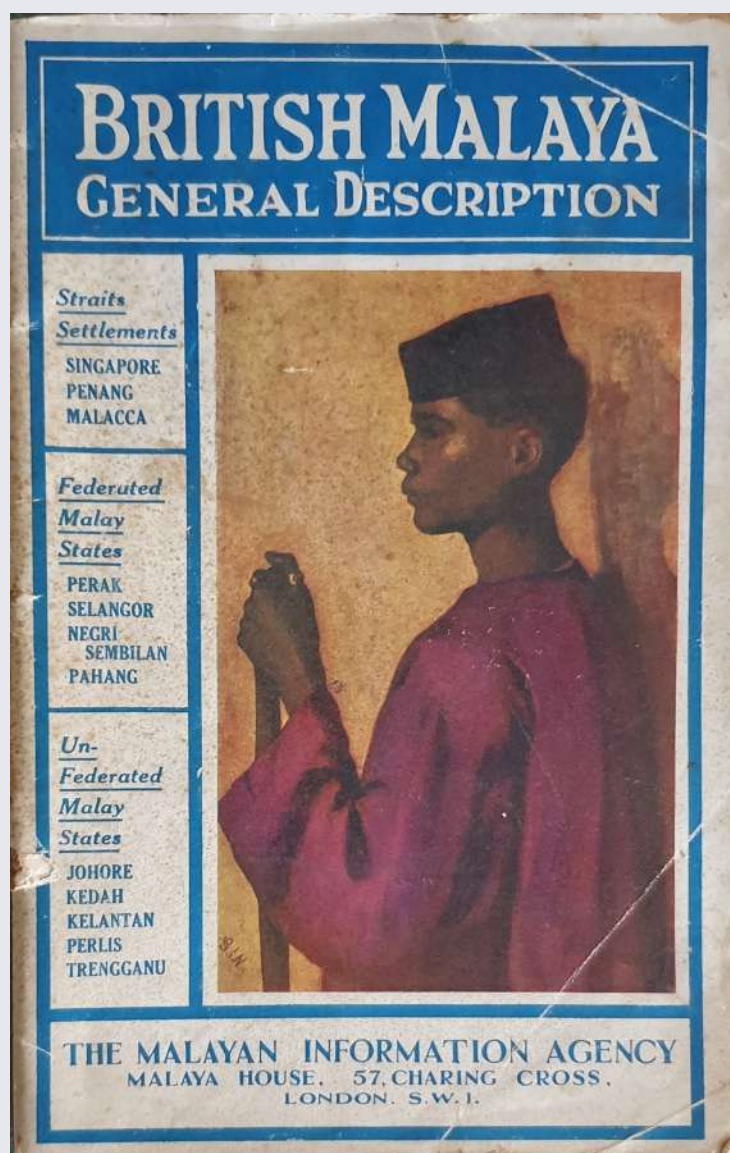


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Published by the London-based Malay States Information Agency, these handbooks included titles such as *British Malaya: Trade & Commerce*, *Rubber Planting in Malaya*, *Coconut Industry in Malaya*, *Big Game Shooting & Motor-ing in Malaya* and *Mining in Malaya*.

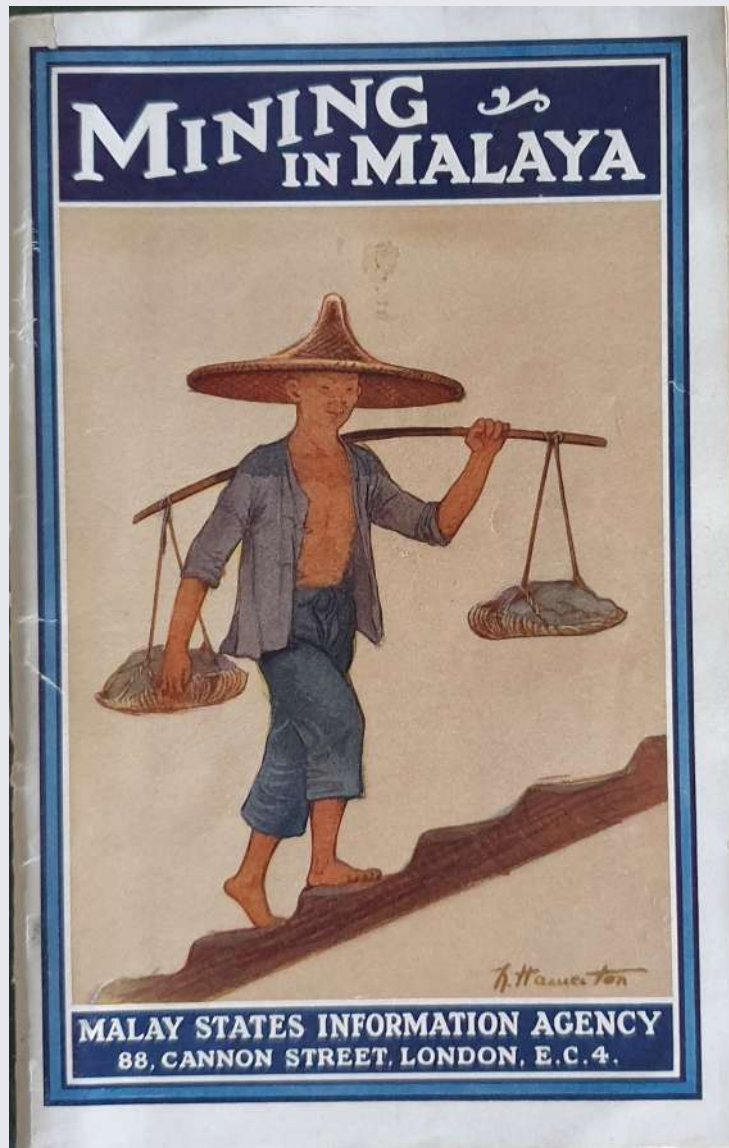
The agency was set up in 1910 as the Malay States Development Agency, which was renamed Malay States Information Agency in 1911. Its mission was to provide information to prospective investors to boost land cultivation and trade in British Malaya. Through various public relations initiatives, advertisements and exhibitions, Malaya's primary produce (including rubber, coconut, pineapple and gambier) and minerals, such as tin, were made known to the British Empire and to the world. In 1928 the agency was renamed for a second time as the Malayan Information Agency and occupied a building called Malaya House in London's Trafalgar Square.

In addition to producing handbooks about topics related to Malaya, the agency also subtly aimed to show off Ma-layan products in other ways. What is interesting to

discover is that on the title page of each handbook pub-lished by the agency for the British Empire Exhibition is the line, "The text portion of this pamphlet is printed on Rub-ber Latex Paper". The printed pages appear off-white, slightly glossy and, after all these decades, still in good condition. The wove paper has a uniform surface, not ribbed or watermarked, and has a thickness of around 0.10 mm (similar to the 70gsm paper used today for photocopy-ing).

WHAT IS RUBBER LATEX PAPER?

Rubber was, of course, the chief agricultural product of the Malay Peninsula at the time. Commercially planted since 1895, British Malaya supplied more than half of the world's rubber by the 1930s. Rubber latex paper was made by mix-ing liquid latex into paper pulp during paper making. The process, incorporating rubber latex in wood pulp to make paper, was developed by Professor Frederick Kaye of the Manchester College of Technology and patented in 1920. It was then commercially tested with free shipments of



Titles published by the Malay States Information Agency/Malayan Information Agency and printed on rubber latex paper. (Left to right)

British Malaya: General Description of the Country and Life Therein (London: Malayan Information Agency, 1929). (Not available in NLB holdings). Image reproduced from Eric MacFadyen.

Rubber Planting in Malaya (London: Malay States Information Agency, 1924). (Not available in NLB holdings); Image reproduced from Eric MacFadyen,

Cover and title page of *Mining in Malaya*, which was printed on rubber latex paper. Images reproduced from Gordon Eastley Greig, *Mining in Malaya* (London: Malay States Information Agency, 1924). (From National Library, Singapore, Call no. RCLOS 622.09595 GRE-[RFL]).

rubber latex sent to paper mills in [England, Holland, Belgium and the United States](#). During the 1920s the price of rubber had slumped, and rubber export restrictions were instituted to halt falling prices. As such, any new uses of rubber to increase demand would have been welcomed by Malayan planters and rubber investors.

As for the properties of rubber latex paper, it was reported in the *Straits Times* in April 1922 that rubber latex appeared to "improve the texture [of paper] and makes the paper more uniform when viewed by transmitted light" ("Rubber for Paper Making" *Straits Times*, 22 April 1922, 2). "The feel of the paper, especially with paper containing large amounts of rubber, is much improved and becomes pleasant to the touch..." The *Straits Times* further reported that "paper containing rubber latex is more water-repellent than the same paper without rubber, and a suitable treatment of the fibres in paper-making with rubber latex will give a water-proof paper". In addition, the "electrical resistance and dielectric properties of paper may be improved by the addition of rubber latex". The paper also becomes more absorbent with better hydration, and production cost will also be reduced considerably.

In May 1922, both the *Straits Times* and *Malaya Tribune* reported that rubber latex paper had increased "folding resistance" (a measure of the resistance of the paper to cracking along the crease when folded) and "bursting strength" (per square inch calculated to a thickness of 0.1 millimetre). For instance, an ordinary piece of untreated printing paper had a bursting strength of 7 pounds and a folding resistance of 2, while paper treated with rubber latex had a bursting strength of 20 pounds and a folding resistance of 250.

The use of rubber latex aroused much interest and garnered considerable news coverage in 1922 and 1923. Besides paper-making, [there were suggestions](#) to use the substance in other industries, such as adding it to the raw materials for making paper food containers so that these would be "stronger, tougher, and more damp-proof than at present". In a letter to the editor of the *Straits Times* dated 14 November 1922, R. Gunton Turner of Bahau proposed using rubber latex in the manufacture of the paper for currency notes. [There was also a suggestion](#) that Malaya start manufacturing paper as well.

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Left: A Rickard Ltd. advertisement encouraging consumers to use latex paper. Image reproduced from "Page 2 Advertisements Column 2," *Straits Times*, 9 November 1925, 2. (From NewspaperSG). Top right: John Little & Co., LTD Christmas Greeting Cards advertisement. The Singapore Free Press and Mercantile Advertiser, 3 November 1926, page 8 Advertisement Column 1. (From NewspaperSG). Bottom right: Rubtext Exclusive Stationary advert. The Singapore Free Press and Mercantile Advertiser, 17 June 1929, page 8 Column 1. (From NewspaperSG)

However, the economic outlook was still rather bleak at the time, and paper manufacturers were not all receptive to adding rubber latex into their raw ingredients. Due to rubber export restrictions and shipment costs, variable prices and additional costs were a worry to the paper mills. There were also concerns about the licencing cost of this technology, the effect of latex on the pulp mixing equipment and the lack of branding of the rubber latex paper.

COMMERCIAL LATEX PAPER

Although there was resistance from paper manufacturers, there was still demand for rubber latex paper. It was used for printing the company reports of several major public-listed companies and associations in Malaya, including Guthrie & Co., Fraser and Neave, Ltd., Robinson and Co., Singapore United Rubber and the Planters' Association of Malaya. The first newspaper to be printed on rubber latex paper was the *Investors' Chronicle* in London in 1923, and the innovation was promptly announced in both the *Malaya Tribune* and *Straits Times*.

For the Malaya Pavilion at the British Empire Exhibition in 1924, the 2,000 copies of pamphlets produced for sale used two tons of paper, of which three percent was rubber latex.

A company that commercially manufactured latex paper was Messrs Lepard and Smiths, Limited, one of the oldest established paper merchants in London. They produced envelopes, bank and bond papers as well as cream laid writing papers, known as "Latex Papers", at their warehouses in London. These were then shipped and stored in Singapore and elsewhere to meet demand. In Singapore and Malaya, latex paper was advertised and sold by major merchandisers like Fraser and Neave, Ltd., John Little & Co., Ltd. and G.H. Kiat & Co., Ltd.

In 1925 and 1927, the printer Rickard Ltd located on Cecil Street embarked on a targeted advertising campaign for its latex paper. The marketing slogan in the daily newspapers

was "Keep Up the Price of Rubber by Having All Your Printing Done on Latex Paper" and "To Managers of Rubber Estates – Insist on Having All Your Printing – Letter Heads, Memos, Check Rolls, Etc. Etc. Done on Latex Paper". Similarly, the advertising message used by the bookshop G.H. Kiat & Co. was "Are You Helping the Rubber Industry by Using Latex Paper?"

In 1926, John Little & Co., Ltd. offered a new series of Christmas greetings cards featuring "etchings of local beauty spots by Mrs G. Sinclair", printed on a special grade of latex paper. John Little launched their exclusive stationery brand of writing pads, note paper and envelopes called Rubtext Stationery in 1929. These use "distinctive high quality paper with semi-smooth finish" and are made in two finishes, antique and ripple, with each finish in four colours: white, sea blue, maize and mauve.

However, after the 1930s, not much is recorded about the supply and demand of rubber latex paper in Malaya.

Today, natural rubber is still an important raw material in the production of many household and industrial items. Although the term "rubber latex paper" may not be familiar to the younger generations today, what we have are handbooks and publications that serve as reminders and evidence of this interesting invention that is so much a part of the history of Singapore and Malaya.

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The original article, titled "Printed on Rubber Latex Paper", was first published in BiblioAsia, volume 18, issue 1 (April-June 2022), a publication on the culture, history and heritage of Singapore by the National Library Board. This paper (including all research footnotes and bibliographic information) can be found here: <https://biblioasia.nlb.gov.sg/vol-18/issue-1/apr-to-jun-2022/rubber-latex-paper>



Alex Teoh was trained in the UK at Camberwell College of Arts, University of Arts, London as a paper and book conservator. Since returning to Asia in 2007, he has been involved in various conservation and restoration projects in Brunei, Indonesia, Malaysia and Singapore. His current focus is on the local material culture of the written text in South East Asia, including the use and conservation of daluang (bark paper) in Javanese and Malay manuscripts, local book bindings, and the use of local spices and herbs as pest deterrence. Alex can be contacted at: aseanheritage@yahoo.com



CONSERVATION AND ANALYSIS OF A PAPER PACKET FROM A 19TH-CENTURY DOCTOR'S SADDLEBAG

By Lorna Brundrett



Inventory image, before treatment, of the medical saddlebag and all its contents. Together, there are twenty individual objects. All images in the article were captured by Lorna Brundrett unless otherwise specified.

Dr. Levy H. Warner of Elba, New York practiced medicine from 1825 until 1864. His medical saddlebag and the contents found within are the subject of my master's thesis "19th-Century Medical Saddlebag: An Analysis of the Contents and a Conservation Treatment".

Inside each of the two leather compartments of the saddlebag were glass vials with cork stoppers, metal vials with snug caps, and small paper packets bound with string. The identity of the seventeen different medicines discovered within the vials and packets had not been determined at the onset of this analytical and conservation project. By the end of this venture, information regarding each

medicine was determined, and I conducted historical research to understand the varied medicinal application of the contents. Each medicine required a unique set of analytical tools to inform its identity and a distinct conservation treatment that was dependent upon the condition of the container. Upon encountering an object related to historic pharmaceuticals, I exercised extreme caution to protect the current and future handlers from potential exposure to heavy metals, explosive material, radioactive material, biohazards, and sharp objects. Regarding this project, I retrieved as much information as possible from the medicinal containers without opening them. This helped reduce the likelihood of exposure to hazardous materials and prevented unnecessary opening of containers.

The smallest of the paper packets was tied with a two-toned z-twist thread. I found the thread tightly wrapped around the packet in parallel bands in both the short and long ways, forming a cross on the front and back of the packet where the strands overlapped. The thread was securely tied with a slip knot. X-radiographs were taken early in the investigation and the scanned imaging plate revealed slender leaves crammed together inside the packet. Some of the stems and margins of the leaves could be clearly defined but not sufficiently enough to determine species or genus.

Inside the small packet, a thin, dark brown wove paper housed a wad of slender leaves. The two layers of paper had torn in one corner which allowed for small fragments of the medicine within to spill out. No handwriting or other text indicated the name of the leaves from within the packet. Therefore, there were three reasons to open this packet: 1) to insert a material that would assist in the containing of the ethnobotanical specimens 2) to study larger samples of the leaves in order to further their identification 3) to observe the hidden sides of the paper wrapping in the hope that it might offer insight into the identity of the contents or more information regarding the practice of Dr. Warner.

Slowly, and while wearing nitrile gloves, I untied the slip knot of the packet by pulling on the tail of the knot. The packet was released from the multiple rounds of thread that held the flaps of the packet closed, and the containing folds of the packet were unfolded revealing thick glossy leaves within. There was no additional text or information found on the hidden sides of the paper that were disclosed once the packet was opened. Fortunately, another packet from inside of the saddlebag required opening and did possess handwriting scrawled in black ink and read "Batavia, NY". This kernel of evidence suggested the connection of Dr. Warner with this city.

Batavia is a small city in western New York and is smack dab in the middle of Genesee County. Less than six miles from Elba, New York, where Dr. Warner carried out his medical practice, Batavia is the county seat and therefore host to the Genesee County History Department. A wealth of maps and census records, the History Department has in its collection large metal filing cabinets of newspapers and microfilm from Genesee County, and luckily, their collection goes back to the early 1800's. I scanned through an assortment of microfilm reels of local newspapers ranging from the 1820's to the 1860's, and pockets of information regarding Dr. Warner and the medicines he was likely using, or were available to him, started to come to light. Advertisements posted in these newspapers by drug stores, or "druggists" as they were referred to, offered long lists of medicines available for purchase. These lists typically contained two sections for medicines: "Patent Medicines" and "Drugs and Medicines" (or, as in the list pictured above, "Drugs and Medicines, Paints and Oils etc"). The vials and paper packets found inside Dr. Warner's saddlebag do not bear printed labels or embossed jars that would indicate the medicine that they contain, so these advertisements became a vital resource in indicating likely medicines purchased by Dr. Warner as well as their colloquial terms.

Located on the second floor of the Science and Math Complex at SUNY Buffalo State, is the Eckert Herbarium. Filled with approximately 1,600 plant specimens of mainly western New York origins, the Eckert Herbarium is equipped with an organized collection of herbaria and an optical microscope. The method developed for optimal use of this space was to investigate medicinal plants used in the United States during the mid-1800's, research their taxonomy, and then find those specimens (or as close to the plant species as possible) from within the herbarium.



Advertisement from Cotes & Seavers published in *Spirit of the Times* March 12, 1830, in Batavia, NY. Note "Uva ursi" at the bottom of the left column. (public domain)

The collection is organized within large storage cabinets specific to herbaria, and the files of specimens are sorted alphabetically first by family name, then genus, and finally species. I compared reference specimens from the herbarium to the leaf samples collected from the paper packet using the provided optical microscope. The smell of lavender hung in the air of the herbarium as folders of dried plant specimens were pulled from their stacks and observed under magnification.

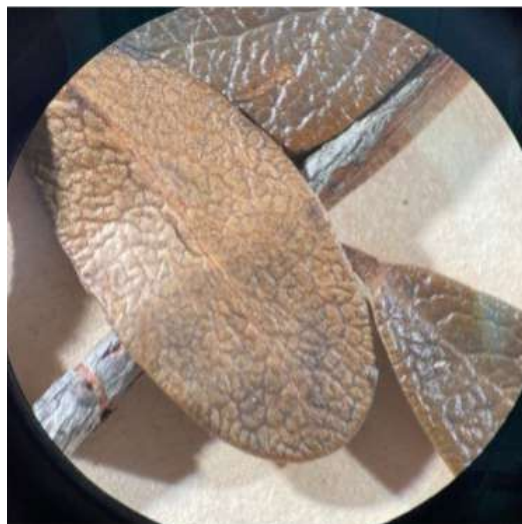
The paper packet from Dr. Warner's saddlebag contained small, slender leaves that were thick and waxy. After referring to the historical advertisements, I added "uva ursi" to the list of likely candidates based on images of the plant online.

Luckily, *Arctostaphylos uva-ursi* was found in the herbarium stored under the family name Ericaceae. Commonly referred to as bearberry or kinnikinnick, *uva-ursi* is a small, creeping evergreen shrub. A sample from May 9, 1903, had been collected at Foster's Flats of Niagara Glen in Ontario. Comparing the sample from Dr. Warner's paper packet to the dried *uva-ursi* specimen of the Eckert Herbarium found consistencies in texture, patterning, size, and shape. This evidence, along with historical advertisements stating that this plant was sold in Batavia, New York during Dr. Warner's practice, makes *Arctostaphylos uva-ursi* a strong contender as the identity of the leaf samples found inside of this paper packet. It is fortunate that the herbarium had examples of this genus, let alone an example of this species found locally. The small slender leaves of *uva-ursi* would have been used to relieve pain and are known to contain anti-inflammatory and antiseptic compounds. A tea made from the leaves was, and is, used to treat kidney stones and gallstones.

With the packet opened, I could address the holes and tears of the wove paper wrapping. My desired design for the repackaging of the contents consisted of minimal visual difference of the packet after treatment, improved containment for the leaves to reduce future losses, and to have the treatment be as reversible as possible. I chose a medium weight Japanese gampi fiber paper to repackage the *uva-ursi* leaves. The strength of this paper was needed to endure the likely unfolding and refolding of these packets in the future. The smooth texture of the gampi will not abrade the paper wrapping that originally housed the contents. Translucency turned out to be a useful characteristic of this paper because once the contents were repackaged, they were faintly visible on the underside of the packet. This allows for a future opener of these packets to know more about the contents prior to opening. The tears and losses in the original paper meant the repackaging paper would be visible once the packet was reassembled. Therefore, the off-white color of the gampi would not be as visually disruptive as a white paper.

Left: The *Arctostaphylos Uva-ursa* reference sample from the Buffalo State Herbarium.

Right: The sample removed from the paper packet. Both images were captured under the same magnification.





Left: Stop motion video of the paper packet captured during treatment. Click on the image to watch the video or follow [this link](#).

I folded the gampi around the medicinal contents in a similar manner to how the packet was found: folded in half lengthways, then in half lengthways again, then into thirds. Instead of simply folding the flaps back towards each other, one end was folded so that it was tapered and could be inserted into the folds of the opposite side. I labeled and dated this self-locking packet in graphite to ensure that my work as a conservator could be clearly separated from the hand of Dr. Warner. The repackaged contents were then folded back into the original paper wrapping, following the previously established fold pattern of the packet. I rewound the thread around the packet in both directions retying the slip-knot that secured the packet.

The unidentified medicinal contents of this saddlebag compromised its value to the owning institution by limiting its potential for educational, display, and research purposes while also posing as a potential health and safety concern. Utilizing the analytical techniques of multi-modal imaging, X-Ray Fluorescence (XRF), Raman, Fourier Transform Infrared Spectroscopy (FTIR), pyrolysis Gas Chromatography Mass Spectrometry (pyGCMS), as well as access to the previously mentioned SUNY Buffalo State Herbarium allowed for the characterization of each medicinal item and gave many of them names. Examples of identified medicines found within the saddlebag include magnesium carbonate, iron oxide (which colloquially would have been called crocus martis), and mercurous chloride (which was known as calomel), a blister plaster that would have been used to draw toxins away from an afflicted area, the cathartic leaves of the senna plant, and gum arabic that would have allowed a doctor to hand roll pills by the bedside of patients. With the now identified powders, ethnobotanical specimens, resins, and gums a vivid picture of the needs of Dr. Levi H. Warner's patients can be observed and they represent the concurrent acceptable medical practice of the time.

ACKNOWLEDGEMENTS

The 19th-century doctor's leather saddlebag contained seventeen different unidentified medicines, one shattered glass vial, and lots of health and safety concerns. The analysis of the medicines and the conservation treatment of the components would not have been possible without the assistance of Juan Juan Chen, Emily Hamilton, Rebecca Ploeger, Patrick Ravines, Aaron Shugar, and Theresa J. Smith.



Lorna Brundrett is a third-year graduate student at the Patricia H. and Richard E. Garman Art Conservation Department at SUNY Buffalo State College. She is specializing in the conservation of objects, with interests in glass, wood, and health and safety within cultural heritage. Lorna earned a B.A. in studio arts from Bard College in Annadale-on-Hudson, NY.



“Preserving the Ancient Human Trackways Site in Willandra Lakes World Heritage Area”, part of Session 6 at the IIC Congress, taking place online and in-person 5-9 September!

“Hyperspectral Imaging Analyses of Cleaning Tests on Edvard Munch’s Monumental Aula Paintings”, to be presented at the IIC Wellington Congress, online and in-person!

Click the images to watch the teasers!



29TH BIENNIAL CONGRESS
CONSERVATION & CHANGE:
RESPONSE, ADAPTATION
AND LEADERSHIP

5 - 9 September 2022

#IICCongress

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PLANNING YOUR PATH TO FELLOWSHIP

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

By nurturing skills, talent, and leadership capacity we ground our words in action. Our investment in our Fellows is demonstrated through IIC's enrichment programmes, grants, international prizes and awards.

WHY BECOME A FELLOW? – SHARING VALUES, MAKING A GLOBAL IMPACT

Becoming an IIC Fellow connects you to a network of colleagues who are respected internationally and are committed to advancing the profession for the common good.

Our Fellows are trusted for their high standard of excellence and expertise, have peer recognition, and a voice that is amplified through our networks. The culture of generosity among our Fellows means that knowledge and learning are shared, across a growing and inclusive network.

IIC is unique in being the only global learned society and fellowship organisation for conservators and conservation professionals.

“OUR AMBITION IS TO BUILD AN OPEN AND INCLUSIVE NETWORK OF FELLOWS IN EVERY REGION OF THE WORLD. OUR GOAL IS TO EMPOWER CHANGE AND BECOME A CATALYST FOR DISCOVERY AND PIONEERING PRACTICE GLOBALLY”.

Julian Bickersteth FIIC,
President IIC

Demystifying the process

However, we realise that it can seem daunting to apply for IIC Fellow status, especially if you don't see others taking this path in your workplace, country or region. Meanwhile some of the language around election to Fellowship first originated in the 1950s and can be off-putting and seem inaccessible. This is something we are determined to change, for the benefit of all.

Therefore, this guide sits alongside the [more process-based advice here](#), to talk you through becoming a Fellow as a practical, achievable career goal. There are three points of entry:

- [Individual Member](#)
- [Regional Group Member](#)
- [Non-member](#)

Whatever your route, our Fellows are at the heart of IIC and we welcome a diversity of experience, from working in institutions and private practice to universities and commercial suppliers.

Nominations are received and reviewed by the Fellowship Committee and IIC Council before going to ballot three times a year. Deadlines for nominations are as follows:

31 March

31 July

30 November

When should I start thinking about becoming a Fellow?

We are encouraging applications from people who have a few years solid experience in their careers, who approach conservation with intelligence and nuance, and a desire to enhance the profession. You don't have to be very senior or at a huge institution, with an enormous publications list to become a Fellow.

Typically, people start to think about applying for Fellowship 10 years or so into a career (including your training) – but this is a very rough guide. Your experience may be demonstrated through the projects you have worked on, your leadership or in helping conservation branch out in new ways.

Take opportunities to connect and continue learning

IIC offers numerous ways to continue professional development, network and meet colleagues internationally.

Currently you might:

- Choose one of IIC's leadership programme options.

Our ten-month interactive [Adapt course](#) with leadership masterclasses is free to conservators in emerging economies.

[International Leadership Mentoring Programme](#) runs three times a year for IIC members.

- Come to [Congresses](#) and participate in the Fellows' and Members' networking events – in person or online and at international hub events across numerous time zones. This is a great way to meet colleagues, members and existing IIC Fellows.

As well as building your CV and confidence, these programmes and events will help you get to know others in the profession.

Who will support my nomination as a Fellow?

IIC's model for nominating Fellows has historically been based around existing Fellows nominating and voting for new entries. However, this can be a block if you don't know or work with IIC Fellows personally. Becoming more involved, via some of the routes described above, is one option.

We are also rolling out other new ways to encourage Fellow applications this year – from short one to one chats with existing newer Fellows – and half hour events on the detail, where you can ask questions. If you are already a member of IIC you can [watch one of our recent half hour events with Q&As here](#).

Taking the final step

Our aim is that at the point your name goes on the ballot paper, it should be with a solid, informed confidence that you have the necessary skills, to be affirmed by the voting process.

If you need any further information please get in touch with IIC's Fellowship and Member Engagement Manager, Ellie Sweetnam on ellie.sweetnam@iiconservation.org or visit the IIC website: www.iiconservation.org



Peer election, recognition, respect and integrity



Trusted - sets a high standard for excellence and expertise



Being part of a growing and inclusive network with an open generosity to share knowledge and learning



International fellowship acknowledges the impact you've made, your contribution, influence and vision



IIC WELLINGTON 2022 CONGRESS IN-PERSON TOURS

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Together with local organising partners we are delighted to offer the following in-person tours as part of the IIC Wellington 2022 Congress programme.

All tours are free for registered in-person delegates only, places are limited.

Please bring your tour registration email as confirmation for your booking to the IIC Congress registration desk. As places are limited, the local organising committee will be in touch directly by email to confirm your tour registration, location details and meeting time for each tour.

Tour registrations close on 31 August 2022.

Find more
information
and register
[HERE.](#)

MONDAY 5TH SEPTEMBER 2022

NATIONAL LIBRARY OF NEW ZEALAND

He Tohu Exhibition Tour (4.15 pm):

Join IIC Fellow Peter Whitehead for a tour of the He Tohu exhibition which houses 3 iconic constitutional documents that shape Aotearoa New Zealand.

- 1835 He Whakaputanga o te Rangatiratanga o Nu Tireni — Declaration of Independence of the United Tribes of New Zealand
- 1840 Te Tiriti o Waitangi — Treaty of Waitangi
- 1893 Women's Suffrage Petition — Te Petihana Whakamana Pōti Wahine

In a state-of-the-art conservation space, designed to preserve the documents for generations to come.

FRIDAY 9TH SEPTEMBER 2022

TE PAPA TONGAREWA (MUSEUM OF NEW ZEALAND)

Robin White: Something is Happening Here Tour (9.30am):

Robin White is one of New Zealand's beloved 20th-c. artists. On this guided tour of her career retrospective, you'll gain an appreciation of Robin's collaborative, diverse and prolific practice. Led by Nina Tonga (Curator Contemporary Art). (20 people maximum)

Above: National Library of New Zealand (2013). ©Ronald Woan/
[Flickr](#). Licensed under [CC BY-NC 2.0](#)



Art Collection Tour (11am): A behind-the-scenes look at Te Papa's paintings and sculpture collection store. The tour will include works by international artists such as Marcel Duchamp, alongside others by artists who have represented New Zealand on the international stage at events such as the Venice Biennale, including Shigeyuki Kihara and Michael Parekowhai. Led by Anna Brookes (Kaitiaki Taonga Collection Manager). (6 people maximum)

Pacific Collection Tour (11 am): A guided tour of Te Papa's collection of approximately 18,000 objects from across the Pacific. Led by Grace Hutton (Kaitiaki Taonga Collection Manager). (12 people maximum)

Taonga Māori Tour (11am / 9am: *Please note the 9am tour will only be bookable once the 11am tour places have been filled.*): This tour will focus on Te Papa's treasured taonga Māori collections, including traditional kakahu (cloaks) and whakairo (carving), as well as contemporary examples of artistic practice. Led by Moana Parata (Kaitiaki Taonga Collection Manager). (12 people maximum)

Conservation Lab Tour (11 am / 9am: *Please note the 9am tour will only be bookable once the 11am tour places have been filled.*): Hear about the wide range of projects that Te Papa's Conservators are working on, and learn about the Spencer-Digby photography collection digitisation project. Led by Anne Peranteau (Manager Collection Care Practice). (12 people maximum)

NATIONAL LIBRARY OF NEW ZEALAND

Conservation lab and ATL Stores Tour (9.30am / 1.30pm): a 90 minute walk through the back of house areas of the National Library of New Zealand, including the conservation lab and Alexander Library Turnbull Stores, which house the National Library's heritage collections. We will take a look at the various ways in which ATL stores its collections and see some collection items on the bench in the lab. Presented by Amy Cosgrove (Conservation & Logistics Leader) with the Collection Care team. (10 people maximum)

Audiovisual preservation Tour (10 am / 2pm): a 40 minute tour of the Audiovisual Suites and a look at our major AV digitisation project, Utaina, which is a joint project with our colleagues at Archives New Zealand and Nga Taonga Sound and Vision. This project will see over 500,000 items from our three collections digitised by 2025. This tour will cover the "Prepare" phase of the project that the Library Assistants have been working on and give an insight to our business as usual AV digitization practice. Presented by Bronwyn Officer (Senior Conservator Sound) and Casimar Larkin (Collections Registrar). (6 people maximum)

OLD ST. PAUL'S



Pillars of strength – heritage preservation vs seismic strengthening at Old St Paul's (2pm): Old St Paul's is a beautiful and iconic timber Gothic Revival church, built in 1866 on the site of Pipitea Pā. This tour will look at the recent seismic strengthening of this Category 1 listed heritage building, which was damaged during the 2016 Kaikōura earthquake. Your guide will discuss how Old St Paul's heritage values were preserved while essential strengthening and repair work was completed. The tour will also touch on textile, painted wood and brass conservation projects which were completed during the building's closure.

KECK AWARD SHORTLIST

From preserving chaityas in the Kathmandu Valley or the unique built heritage of Stone Town in Zanzibar, to creating an educational Game Jam about conservation in Mexico, our shortlist is out for the IIC 2022 Keck Award. Our top ten nominated projects from across the world all help to educate the public about conservation and give opportunities to participate in the preservation of cultural heritage. In a changing world, involving the public in their past and its preservation is a crucial step towards saving it for the future.

You can explore all ten projects [HERE](#). Watch this space for an opportunity to take part in the **PUBLIC VOTE** when it opens on 22 AUGUST. The winner will receive a prize of £2500. Also, hear from all our shortlist nominees as part of IIC's Wellington Congress, 5-9 September.

[REGISTER HERE!](#)



BALI ART AND HERITAGE CONSERVATION INTERNSHIP PROGRAM (#BAHCIP)

Conservation in Indonesian museums faces challenging realities, including under-resourcing and low public awareness, compounded in recent years by the impact of the pandemic. Institutions safeguard traditional and fragile Indonesian heritage, but despite the care they require, not every museum has a conservator.

In response to this, the Institut Konservasi Indonesia Project Committee created the Bali Art and Heritage Conservation Internship Program (#BAHCIP). The initial pilot programme was hosted at Pustaka Lontar museum and Puri Lukisan museum, which welcomed a diverse pool of recent graduates in arts and heritage subjects to help them learn more about conservation, discuss its issues and ethics and encourage them to consider pursuing it as a career.

The #BAHCIP project has been ground breaking in producing a model that is realistic, sustainable and shaped to fit the local context. Formal post-graduate training in conservation overseas is still a privilege that few can afford. This project has meant that a wider group of young Indonesians can benefit from the spread of that learning, appreciate the value of the profession and feel empowered to pursue further training and careers in conservation.

GAME JAM FOR CONSERVATION: LEARNING TO CONSERVE CULTURAL HERITAGE THROUGH PLAY

Mexico is rich in cultural heritage, but most people have little awareness of what its conservation entails, especially around preventive conservation and risk management, where everyone has a role to play. Therefore, the National Coordination for the Conservation of Cultural Heritage (CNCPC) has been working on playful and engaging

Left: BAHICIP participants striking a pose at Puri Lukisan: 'Museum di Hatiku' (museum in my heart) is a government motto encouraging people to visit cultural institutions (Image courtesy of Saiful Bakhri).

Bottom: Game Jam: mini game jam 2021. Paleontological Heritage PS (image courtesy of Maria del Carmen Castro Barrera).

Right: Puja ceremony to mark completion of restoration of this chiva at Bhindyo Twa (P1253). (Image courtesy of Amar Sundar Tuladhar/Chiva Chaitya Organization).



communication programmes. One strand of this work has been Game Jam for Conservation, which has created and shared computer games with the goal to acquire the skills and attitudes needed to preserve heritage.

The project began in 2019 and has continued each year with public and social media campaigns supporting the Jams. The collaborative nature of Game Jam has meant that every stage of development has been informed by the knowledge of experts in a range of fields. This has provided the level of professional validity needed for the National Institute of Anthropology and History, CNCPE's host institution, to endorse the project. At the same time, Game Jam has tapped into all the fun and challenge of the gaming world, reaching younger audiences. The plan is to use the games in communities, schools and museums as well as across digital platforms to reach a growing audience.



RESTORING THE UNATTENDED MONUMENTS: SAVING THE CHIVAS AND CHAITYAS OF NEPAL

The Kathmandu Valley in Nepal is home to a form of Buddhism practiced by the Newar people which has produced distinctive structures called chivas or chaityas, which have dotted the landscape since the fifth century BCE. Chivas were originally erected as memorials to deceased family members and resemble miniature buildings, covered in beautiful carvings and inscriptions.

The presence of these remarkable structures is one of the reasons why the Kathmandu Valley is seen as an open museum, attracting national and international visitors. But with encroaching urbanisation, they have suffered from neglect or even demolition, and are becoming collectively endangered. Despite their value socially, economically and archaeologically, no single group was working to protect them, until the Chiva Chaitya Organization (CCO).

The CCO's work has three strands: 1) to raise awareness among the community of the need to protect the chivas, 2) to aid groups willing to repair, preserve or renovate a chiva, and 3) to build an online database, listing over 500 monuments including photographs and inscriptions.

By emphasising the importance of heritage, combined with pride in place, CCO's activism has united its local community and captured the attention of the world ensuring the past is not swallowed by the urban present.

PICTÓRICATALLER

When the pandemic halted many projects at [PictóricaTaller](#), a private conservation studio in Mexico City, the group responded creatively to the situation by developing an education project, offering art appreciation for children,



including looking at how restorers, alongside other professionals, analyse works before they begin to intervene. This idea offered the business a chance to cover its basic costs but was also based on long held ideals about how an appreciation of heritage develops at a young age.

Classes began online in the summer of 2020, initially with a small group of children analysing and discussing different cultural artefacts, looking not just at the work and the artist, but also exploring artistic movements, techniques, how materials are transformed through time and the solutions conservators and restorers have found to preserve this heritage.

The group of young learners is gradually growing, but post-pandemic, PictóricaTaller has bigger ambitions to reach more children across Mexico and internationally. They believe the programme has widespread relevance as cultural heritage is an often under-explored subject in mainstream education. By triggering curiosity about all kinds of cultural production, the organisers hope to inspire a lifelong appreciation in their students.

UNVEILING THE MURAL PAINTING ART OF ALMADA NEGREIROS (1938 – 1956)

Almada Negreiros (1893-1970), was one of the greatest avant-garde artists in Portugal having produced Lisbon's most notable modern mural paintings, but he remains relatively unknown, especially to younger generations.

Therefore a three-year project to study and restore Almada murals at five landmark sites across the city offered a chance to find out more about the works from a technical perspective and run an education programme to increase public knowledge and appreciation of the works.

The cross disciplinary group of partners included the University of Évora which offered visual examination, technical art document research, and scientific analysis through its

Images left and below: In-person lecture for the public promoting heritage science and conservation awareness. Milene Gil, Ilia Kovalev, Mafalda Costa, Sara Valadas, Ana Cardoso, António Candeias, "The Pentecost painting by Júlio Resende: Scientific study of a mural." Program of Science and Art, an initiative of the University of Évora and the Évora Municipality. Part of the Almada Negreiros project (credits: Marco Cardoso 2021)



Laboratory HERCULES. It worked alongside the General Directorate of Cultural Heritage (DGPC), Institute of Art History of the University Nova of Lisbon (IHA- FCSH/UNL) and the Lisbon Ports Administration (APL).

Specific events so far include 'See the murals, know the artist', a cycle of open lectures on Almada and his murals. Through its work the project hopes to reach a range of audiences, from specialists to the general public, including cultural stakeholders, conservator-restorers, heritage scientists, art historians, students and children.

ZANZIBAR STONE TOWN HERITAGE SOCIETY: COMMUNITY ENGAGEMENT PROGRAMMES

Situated on the shores of the Indian Ocean, Zanzibar Stone Town is an outstanding example of a Swahili trading town. In 2000 this living heritage was announced as a UNESCO

World Heritage site. Although this designation has been very valuable to the town, it has also come with a responsibility to ensure that both tourists and locals do not damage the site and that the terms of the nomination, in terms of caring for this built heritage, are fulfilled.

Consequently in 2002 the Zanzibar Stone Town Heritage Society (ZSTHS) was formed, its mission to promote the conservation of this heritage and ensure the environmental and cultural welfare of its inhabitants.

Young participants have devised theatre pieces on the importance of heritage protection, community meetings have been important for bringing different generations together, including other in-person events. Posters, leaflets and brochures are distributed to schools, hotels, tour operators and the wider community. Social media, TV, radio and other programming are used as an effective way of reaching large groups and especially younger audiences.



Above right: Instagram image posted on the CERPA-Centro Regional De Patrimonio account on 8 December 2020 (image courtesy of CERPA)

Above left: Image courtesy of CERPA

Lower right: The CSMVS Museum, Mumbai which has run the ConservArte programme. Image courtesy of Anupam Sah

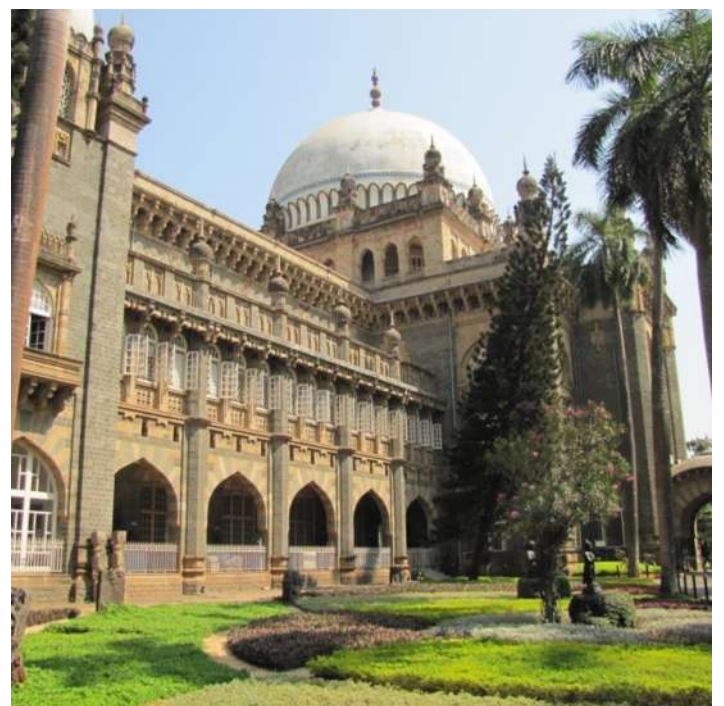


The programme has been effective in the long term because it has continued to innovate, adding new strands that engage young people, with its future-facing approach to conserving the past.

CREATING A REGIONAL HERITAGE CENTRE IN GUATEMALA – CERPA

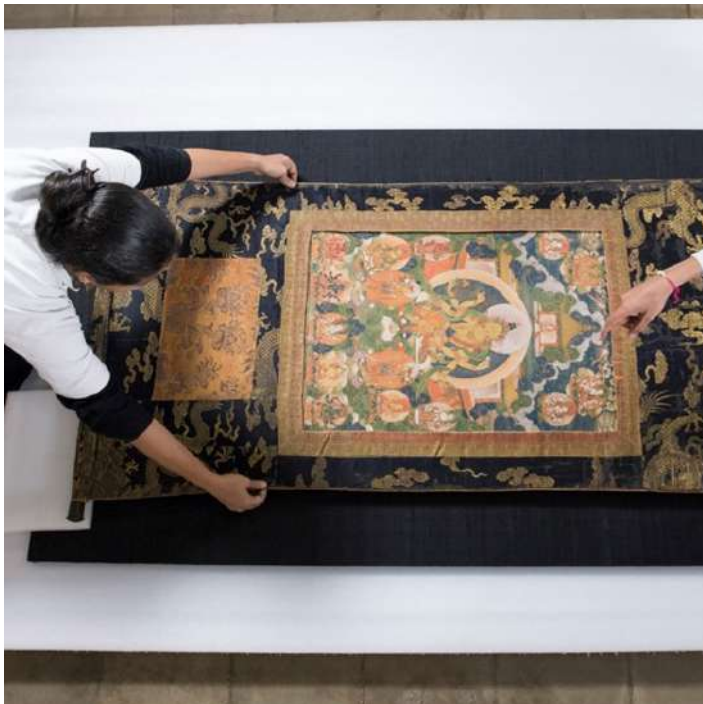
Guatemala has a rich cultural heritage but a lack of widespread education about heritage, which is still seen as an exclusive academic field. This situation inspired two young architects, one from Guatemala, one from Tunisia, to initiate a Regional Heritage Centre – CERPA to bring cultural, and especially conservation, learning to a much wider group of people.

During the pandemic the project took its first steps on social media. CERPA then opened a small workshop for the conservation and restoration of moveable heritage.



As restoration was carried out in the workshop, it was used as an educational tool online, offering audiences insight into processes that are normally only seen by conservation professionals.

Despite launching at a time of crisis, over 17 months the two young directors have worked on the restoration of more than 80 moveable objects, organised two international seminars, co-operated on three educational and conservation projects with organisations in Guatemala and internationally and delivered one professional course on preventive conservation with a major university. Events have reached more than 300 people over 50 courses including children, youths and adults in rural and urban settings across Central America.

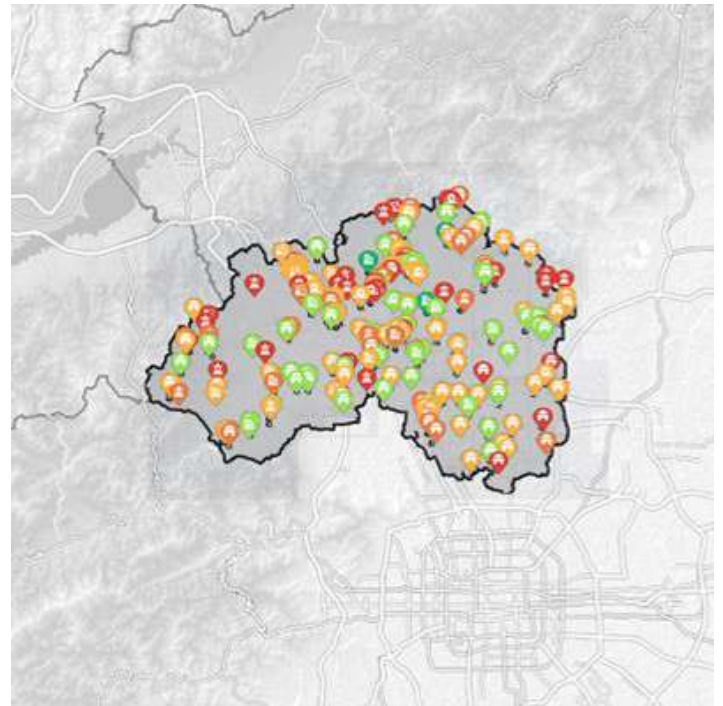


Above left: Conservators working on the CSMVS Museum, Mumbai collection as part of ConservArte. (Image courtesy of Anupam Sah)

Above right: Map showing the distribution of heritage in the Changping District, Beijing. (Image courtesy of Yibo Wang)

Opposite page: Lower left: "Heritage E inspection" Applet community training workshop. Image courtesy of Yibo Wang

Opposite page: centre right: Open Clock Club Zoom meeting screenshot (video posted on YouTube). (Image courtesy of Matthew Read)



Today CERPA has a network of over 5,000 followers and an estimated reach of 9,000 across social platforms. It has laid the foundations for making cultural heritage better understood across Guatemala, accessible to a much wider range of the public.

CONSERVING THE COLLECTION: AN 8-YEAR EXHIBITION SERIES AT CSMVS MUSEUM, MUMBAI

ConservArte is a major eight-year project, running from 2015-2023, aimed at the conservation, restoration and preservation of hundreds of works of art spanning 5,000 years of history from the Indus Valley Civilisation to modern times. The project has included multiple exhibitions, each especially highlighting conservation methods and featuring newly restored objects. There have also been publications, exhibitions and the upgrade of storage facilities. Over the first seven years of the project, it has conserved 8,028 historic art objects with 1,626 regarded as iconic leading to 11 exhibitions, showcasing the work to more than 7 million visitors. There have also been 25 collaborations; 82 technical meetings, lectures and workshops; 55 fellowships and

capacity building with more than 1,500 students and professionals. The project also included collection survey and museum space refurbishment.

Overall, this has been an exceptional project at this scale, making use of specialist conservation skills on a very diverse group of objects—from natural history specimens to European paintings, historic coins and jewellery, carpets and painted scrolls. There has been a large output of research and publications and exceptional reach across a multi-lingual community, offering a unique, long-term focus on the importance of conservation.

IN THE TIME OF PANDEMIC: COMMUNITY PARTICIPATION IN THE DAILY INSPECTION OF HERITAGE

Changping District is to the northwest of Beijing and covers around 500 square miles and just under 2 million people. A lasting challenge has been to inspect the many historic built heritage sites in the region, a problem further compounded by the frequent lockdowns during the Covid-19 pandemic. A new approach, harnessing digital technology and grassroots activism, has developed as a solution.

Developed by the conservation firm Beijing WM Culture and TEC, in association with the Changping Government, the daily inspection of heritage sites has been made possible by volunteer heritage inspectors from the community. The work itself is carried out through a Wechat applet known as 'Heritage E inspection' accessed on a mobile phone, which greatly saves on the cost of communication and reduces the overhead for heritage work. The conservation work starts by consulting digital archives for heritage before real-time risk reporting by inspectors, followed by a warning and risk summary which is fed to the management department.



Head of the Cultural Relics Department, Zhang Fusheng comments, "It solves the problem of low employment in some rural areas and allows specialists to grasp where there is a problem in a timely and comprehensive manner".

OPEN CLOCK CLUB

In March 2020 at the onset of the Covid-19 pandemic, like thousands of other museum workers, conservator Matthew Read was placed on furlough. The unexpected available time inspired him to create the [Open Clock Club](#): an open and free online interactive meeting for those interested in learning clock repair techniques.



The format began with an overview of topics, and then participants were invited to comment as Matthew demonstrated conservation techniques using clocks on his bench. Each episode was immediately uploaded to YouTube so that those unable to attend, or wanting to rewatch, could do so.

When the Open Clock Club finally closed its doors in November 2021, 50 hours of free-to-view content had been produced, receiving 28.8k views and 6,100 watch hours from 30 countries.

In mid 2021, he began a new forum on Facebook, "How to Repair Pendulum Clocks", which now has 2,500 members who get twice daily free-of-charge access to Read's decades of experience as a clock conservator.

Read says he hopes that his approach will act as a model for communicating the art and science of conservation to the public, allowing both participants and conservators to ask and answer questions about professional standards anew.

FELLOWSHIP CORNER

Federica Pozzi is head of the scientific laboratories at the Center for Conservation and Restoration of Cultural Heritage “La Venaria Reale”, Turin, Italy.

She earned her PhD in chemical sciences from the University of Milan, Italy, in 2012 and has held positions in various museums and research institutions in the United States including The Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, The Art Institute of Chicago, and the City College of New York. Prior to her current appointment, Federica was associate research scientist at The Met where, for five years, she led the Network Initiative for Conservation Science (NICS).

While having a broad experience with numerous analytical techniques and cultural heritage materials, she has performed extensive research with Raman and surface-enhanced Raman spectroscopy (SERS) for the identification of pigments and dyes in objects of archaeological, historical, and artistic significance.



Federica Pozzi, IIC, is head of the scientific laboratories at “La Venaria Reale”. Image courtesy of Federica Pozzi.

Stephanie de Roemer studied art history (sculpture and architecture), classical archaeology and anthropology at the University of Trier, Germany prior to completing a BSc in conservation and restoration of interiors and surface decoration at the London Guildhall University, UK and an MA in the conservation of historic (archaeology) objects, Durham University.

After graduating Stephanie worked in the conservation of waterlogged organic archaeological materials and structures and, since 2004, as conservator for sculpture and historic/contemporary interiors/installations at the Glasgow Museums.

Stephanie’s experience in meeting and collaborating with diverse audiences and stakeholders in the creation, commissioning and communication of—particularly contemporary—art has led her to train in facilitation skills as a means to encourage and provide opportunities for public and audience engagement and participation with conservation through involving communities in the decision making processes concerning care strategies for public art.

Stephanie is an advocate for conservation risk assessment as a methodology, practice and tool for engaged and collaborative working together in communities of best practice towards sustainable cultural heritage, environment and society.



IIC Fellow Stephanie de Roemer works as a conservator at the Glasgow Museums. Image courtesy of Stephanie de Roemer.

MEET OUR TRUSTEES

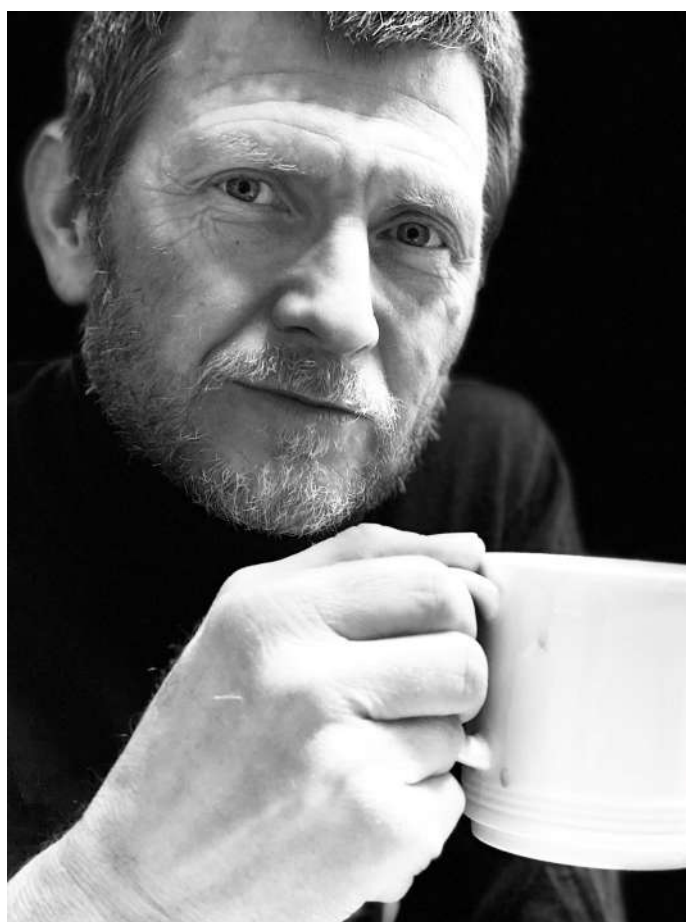
Juergen Vervoorst is our newly elected Director of Awards and Grants, and you might want to have another look at our [Grants and Awards webpages](#). Juergen is just now in the process of establishing a new committee to develop our work in this area and encourages anyone interested in being involved to [get in touch](#).

Juergen joined IIC's Council in 2018, first as co-opted honorary treasurer, before being elected to the role in 2019. During this time, apart from looking after IIC's finances, he also led on our recent governance review, which hopefully provides many opportunities for you to get involved in IIC's work, wherever you are.

Juergen took his MA in conservation of fine art, library and archive materials at the Stuttgart State Academy of Art and Design in 2000, following which he was head of collection care at the Vienna Municipal and Provincial Archives. From 2006 to 2016 he was head of conservation at The National Archives UK before taking on the role of interim head of collection care at the same institution in 2016, becoming the permanent head in 2018.

In his current role, Juergen manages a team of 35 conservation professionals, delivering a full programme of collection care activities from conservation treatment of single objects, conservation research/ heritage science, preventive care and audience engagement, to the preparation of large scale operations for digitisation and the delivery of The National Archives' loans programme.

In 2011/12 he briefly ventured into the commercial world, managing commercial activities at The National Archives including the bookshop, reprographics, the image library, image merchandising, transcription and the Archives' online records delivery platform.



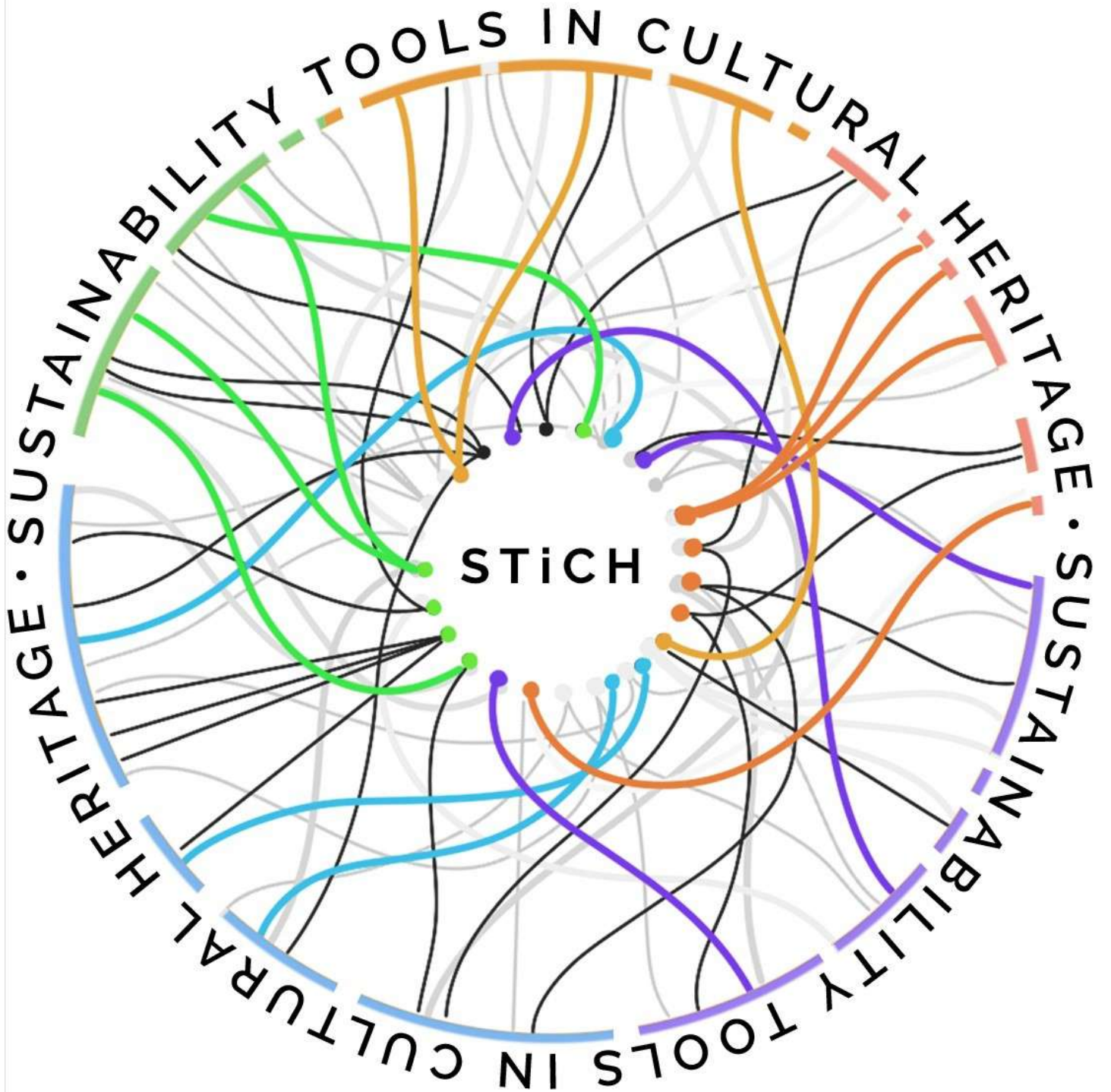
Since 2002 Juergen has been a regular visiting lecturer at several universities including the Academy of Fine Arts Vienna, Stuttgart State Academy of Art and Design, University of the Arts London (Camberwell College), West Dean College (Sussex University), and University of Applied Sciences and Arts Hildesheim for various book and archive conservation as well as management and leadership related topics.

During his six-year tenure as trustee on the board of the Institute of Conservation UK (Icon) he has chaired the Professional Standards & Development Committee, furthering the professional standards across the whole sector in the UK, and from 2012 to 2014 he was chair of the board of trustees.

Since 2014 he has also been a member of the [Royal Warrant Holder Association's Plowden Medal](#) Board.

Juergen is a Fellow of IIC and an Icon UK accredited conservator.

Image of, and provided by, Juergen Vervoorst



STiCH logo. Provided by Sarah Nunberg

STiCH A VALUABLE TOOL FOR THE CONSERVATION FIELD

By Marina Herriges

I first heard about STiCH (Sustainable Tools in Cultural Heritage) in 2017 when I was speaking with some colleagues about sustainability in conservation. They did not give me much information, but the name stuck in my mind. A couple of years later, a friend of mine sent me the website link which I started using as a source of information about materials in conservation.

STiCH is a tool for making informed choices in conservation. It has been led by a brilliant team of professionals: Sarah Nunberg (Founder of The Objects Conservation Studio, LLC; Visiting Professor, Pratt Institute), Matthew Eckelman (Associate Professor, Civil & Environmental Engineering, Northeastern University), Sarah Sutton (CEO, Environment and Culture Partners; Principal, Sustainable Museums), Sarah Sanchez (PhD Candidate, Civil & Environmental Engineering, Northeastern University). Along with them, there are numerous collaborators, including students and professionals, who are making the project happen.

I had the pleasure of speaking with Sarah Nunberg about STiCH as well as sustainability, education and conservation. Sarah gave me lots of insights that I will share with you. She also explained a bit more about STiCH and why every conservator should use it on a daily basis.

When I met Sarah the first question I had was about her motivation for diving into sustainability in conservation. Her answer was straight: "First, cultural heritage has a tremendous strength in educating people about issues; second if we are preserving our heritage for the future, but we are not preserving the planet, that does not make sense."

Sarah is a great communicator, and as I listened while she expanded on her answer, I was hooked: "The situation is so serious that everybody needs to contribute. I don't think we realize how much of an impact we have on the industry

in terms of, say, packing. For example, we have been researching crates, and we found that the material which has the highest impact is foam, and that's because of the way foam is produced. It has tremendous ozone depletion properties and contributes tremendously to greenhouse gas—it's not clear if biofilms are much better. Really, we shouldn't be making or using foams anymore."

Sarah told me about her understanding that "conservation and preservation of cultural heritage is inherently sustainable. Conservators have the techniques and methods already; we work to support sustainable practices. However, Sarah also highlighted how difficult it is to change comfortable standards and mindsets: "We all know about products that are taken off the market that conservators try and stockpile beforehand" This is a crucial point—as I have also come across conservators doing the same—as well as the false idea of unlimited supplies and resources. It is worth remembering what Sarah said to me, "if something has an environmental impact it's going to impact our health as well, so we must start looking at the bigger picture."

One part of our conversation was about greenwashing. This is a considerable fact within sustainable practices; we have seen so many solutions that claim to be greener, but in the end, they are not. "If we can start identifying the hot spots, which is what we have been doing with research, and look for efficient and sufficient alternatives, then we can put the pressure on the industry, but it's also up to us to start making changes," Sarah said. We can also be more proactive in looking out for suppliers and products that can really work towards the change. If we look, collaborate with each other, and exchange information, then there is hope for moving our profession into a leadership role in the fight against climate disasters.

But let's talk about STiCH. I asked Sarah to give me a brief overview of the project: "in 2012 I was hearing a lot about environmental management and environmental parameters. There were a lot of questions about how we can make a difference. I was also doing my work, using steam instead of using liquid solvents, to reduce the amount of solvents used as well as trying to choose materials that I thought were environmentally better; but I did not really know if they were any better, and that is when I started to look for information with scientific foundations. I heard about life cycle assessment (LCA), and then I searched for specialists who would discuss sustainable practices related to conservation. I was put in touch with Matt Eckelman and we started our collaboration; I would propose an LCA topic and Matt would assign it to his students for a class project. The more LCA case studies we carried out, the more we realized the need for a library of case studies specific to cultural heritage preservation. We also saw the need for a carbon calculator populated with items specifically relevant to treating, exhibiting, transporting, and creating cultural heritage. We would empower colleagues to work in a sustainable fashion by providing them with an easy look-up tool. In this way they would make informed choices and effectively reduce their carbon footprint."

Up to now, the project consists of a carbon calculator, a library of case studies, information sheets, and the foundations of an exhibit. The case studies specifically look at a whole range of impact categories that affect the environment including ozone depletion, human toxicity, smog, and eutrophication which impacts marine life. The project leaders also aim to develop an educational side to create teaching tools that can be integrated into daily practices, workshops for intense educational developments, and a complete online exhibition that institutions can also download and install

The project aims to globally expand the availability of the materials and carbon calculator as well as case studies. STiCH envisions expansion internationally with collaborations to include materials and case studies relevant worldwide, across cultures, and to translate the website and case studies into international languages.

Sarah explained that partnership is key: "I collaborated with the engineers to design LCAs. The materials and the properties needed a specialist in our field to work with and create a valuable case study. This is the direction, in my point of view, that professions should go today. That is how you get the most vital work done."

She also highlighted the benefits of exchanging perspectives within different fields: "conservators think in terms of forever, but an engineer will say 'what do you mean by forever? Do you mean five years?' The number of years is very important to understanding the energy involved and the realistic timespan before a treatment or storage will be revisited (either reversed or renovated and replaced). Then you can make an informed decision regarding the cost to the environment and the financial calls." For Sarah it is also

Left page: Portrait of, and provided by, Sarah Nunberg

Right page: STiCH logo. Provided by Sarah Nunberg





Sustainability Tools in Cultural Heritage

interesting to note that the concept of LCA overlaps so much with conservation: “We look at materials, and we want to know what this material is, and this is what LCA is about. Therefore, students can tap into this connection, and conservation will reach a new dimension of understanding the material. LCA will only give us more information about materials that can help us become more informed, which is one of our goals.” Following my deep interest in conservation education, I could not finish the conversation without asking Sarah about how we introduce sustainability into the topic. In her view, “it should not have to be a separate course. For example, students learn about product properties, leading to a natural connection with environmental impacts. This is where STiCH plays an important role. If professionals want to dive deeper into environmental impacts then they will need to research further than the carbon calculator, but in general STiCH can be integrated daily into education rather than being seen as something that requires a full semester or even a full week workshop.” I agree with Sarah, and if this type of mind-set can be adopted by educators, then students will understand that sustainability is part of the decision-

making process. For example, if you look at an entire conservation project, you can find the most impactful actions. It is not about sacrificing the quality of our work but about being mindful of our choices.

To finish, I would like to share what Sarah said to me about the overwhelming weight of the climate crisis (which I feel sometimes, and I am sure other conservators share this feeling as well). She said “We have to be positive about it, but we also have to be aggressive... I see people feeling overwhelmed, and they feel like there is nothing they can really do, so they feel powerless. However, when we feel empowered—and that is what I hope STiCH does—you feel you can do it. It is about acknowledging self-responsibility. Encourage others and realize that there are parts of our work that are sustainable, but others we really need to change. I think our field is primed to be a leader.”

Please do take a look and take advantage of [STiCH](#). This tool is definitely a significant development for our field, and I hope we have many more developments in our future.



Marina Herriges is an object and textile conservator based in Bristol, UK. Marina is a guest visiting lecturer and research assistant at University of Glasgow. She researches embedding sustainability for active learning and student engagement in conservation. Marina has a particular interest in sustainable practices in conservation ethics as well as conservation education. Marina has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.

INTERACTIONS OF WATER WITH PAINTINGS

Review by Eva Videnska

Interactions of Water with Paintings
Edited by Rhiannon Clarricoates, Helen
Dowding, Adele Wright
Archetype Publication Ltd, London (2019)
Paperback / 121 pages / £ 32.50
ISBN: 978-1-909492-69-1

The book is a collection of twelve papers which were presented at the Icon Painting Group conference, Wet Paint: interactions between water and paintings. The conference was held at The National Museum of Scotland in Edinburgh on 12 October 2018. This book invites you to read through various contributions in which the main character is the two-faced protagonist: water... a dangerous element and a valued tool in conservation treatments.

Interactions of Water with Paintings

Edited by Adele Wright, Rhiannon

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For conservators, the first two chapters of the book provide an important tool in managing heritage after a flood. In the first chapter, we find the slow stabilization and conservation process of Georg Vasari's monumental panel painting *Last supper* (1546), treated after the devastating Florence flood in 1966. The second chapter explores saving paintings from the jaws of the River Tay on 17 January 1993. Clare Meredith, a freelance conservator from Perth Museum and Art Gallery in Scotland, wrote from her point of view about the shift in professional practice across the independent sector in the UK.

The papers in the volume examine different forms of interaction and implication of conservation practice containing the element water such as the conservation of two 14th-century water-sensitive fresco fragments by Spinello Aretino, previously treated and displayed as an easel painting in the 19th century; the challenges of reconstructing water-damaged paint layers on painted wood panelling situated in Stari Brod, Croatia; the methodology of monitoring the impact of moisture on lined canvas paintings in historic houses; and paintings affected by mould at the Palace of Westminster.

Two unvarnished oil paintings on canvas, *Henry VIII and Catherine of Aragon before Papal Legates at Blackfriars, 1529*, by Frank Salisbury (1910) and *Latimer Preaching Before Edward VI at Paul's Cross, 1548*, by Ernest Board RA (1910), are situated in the Palace of Westminster. They were applied to the wall and later onto plywood panels, and have since been affected by leaking water. This article points out the dearth in literature related to the conservation of mould in easel paintings, and it has the potential to be an abundant field of discovery via interdisciplinary cooperation. The mould identification process included identifying the species on the painting, on the back of the panel and on the wall. Unsurprisingly, the mould was growing mainly on areas of the paint layer that had accumulated more surface dirt. The conservation treatment took into account health and safety risks before a simplistic conservation approach took place.

This volume includes the historical research and recreation of two rare techniques called Eludoric painting (a method of painting miniatures in oil whilst submerged in water) and Fixé sous verre (reverse glass painting). The latter was invented by Vincent de Montpetits in the 18th century. In her research, Tatjana Wischniowski created a replica of Marquerite Gerard's *Lady in a Blue Striped Dress* (1798). By creating this replica she not only better understood the process, but also gained understanding of the damage to the original. For example, the silvery-matt areas under the glass are caused by the presence of air bubbles. This article is an important reminder to not only read to better understand the existing material, but to also re-create it; taking the steps of the artist can lead us to new findings and ideas which we would not discover otherwise.

Clarricoates and Helen Dowding

Book cover courtesy of Archetype Publication Ltd.

My attention was caught by a paper dedicated to bulging in wax-resin impregnated canvas paintings. Via laboratory tests the paper demonstrated how and why paintings containing wax-resin respond to relative humidity and temperature. The appearance and re-appearance of bulging was examined in case-studies from the Statens Museum of Art (SMK) in Denmark and at the Hamilton Kerr Institute, University of Cambridge, UK, ranging from controlled environments to unsympathetic ones. This paper is a reminder that canvas containing this substance can react to environmental changes.

From these thrilling articles about aqueous cleaning systems, we learn to not get too comfy with water... a dangerous element and a valued tool in conservation treatments.

The remaining papers explore the possibility of using aqueous systems to clean wax paintings and mixed-media containing vinyl polymers including the materials and solutions for treating oil and acrylic paintings by David Hockney. Hockney began to experiment with modern materials, and he transitioned between oil- and acrylic-based colours. The article also explores the artist's painterly techniques. For example, the picture (on p. 109) of Hockney's *Mr. and Mrs. Clark and Percy* (1970-1971) magnificently illustrates the

painter's technique, in this case, of painting additions layered over the varnish, visible under UV light.

The article on cleaning unvarnished water-sensitive paintings by Edvard Munch explores not only material research, but also the environmental situation and its impact on unprotected paintings prone to water damage. One can also find an evaluation of novel cleaning systems for the removal of soils using mock-ups: soft particle blasting, CO₂ snow and micro aspiration, which is fully unravelled in the 2021 article, "[Evaluation of novel cleaning system on mock-ups of unvarnished oil paint and chalk-glue ground within the Munch Aula Paintings Project.](#)"

Various themes within this volume serve a very broad view, ranging from the "inner" (composition of various types of paint on different supports) to the "outer" (environmental causes). The presented papers evaluate handling the impact of water in any form and the advantages of using it in conservation practice.

From these thrilling articles about aqueous cleaning systems, we learn to not get too comfy with water, which works as a polar solvent that can impact the structure of a painting. We must keep in mind the quantity of water used in treating a painting, as it can also act as a solvent and as an undercover antagonist; it can be quite difficult to distinguish between the two.



Eva Videnska is a Slovak-based conservator of easel paintings with an interest in the analysis of materials. She holds a master's degree in fine arts and aesthetics from Constantine The Philosopher University in Nitra (2014) and a master's of arts in conservation of easel and panel paintings from The Academy of Fine Arts and Design in Bratislava, Slovakia (2022). She is now a painting conservation intern at The Institute of Conservation at Universität für angewandte Kunst, Vienna.

GELS IN THE CONSERVATION OF ART

Review by Anna Rota

Gels in the Conservation of Art
 Edited by Lora V. Angelova, Bronwyn Ormsby,
 Joyce H. Townsend, R. Wolbers
 Archetype Publications Ltd c/o
 International Academic Projects (2017)
 416 pages / 276 colour illustrations / 145 half tone illustrations
 Paperback edition: £ 70.00
 ISBN: 9781909492509

In the context of art conservation today, are gels indispensable? Is the choice to ignore them compatible with respect to professional deontology?

The purpose of asking these thorny questions is not to raise a polemic of any sort; they originate from several exchanges between art conservators who have trained and worked in different countries. Most conservators nowadays use gels in their professional practice, and they do so in an informed and responsible way. But some prefer to rely exclusively on more traditional cleaning techniques. Besides those who don't use gels because they feel the benefits are not worth the effort ("traditional cleaning techniques have always worked; why change?"), some colleagues perceive cleaning performed with gels as dangerous because they prevent the conservator from seeing clearly what happens on the surface.

However, the visual control one has whilst removing a natural resin from an oil paint layer using free solvents on a cotton swab can be deceptive, as it can lead to "an increased risk of swelling the oil paints beneath [...] extracting low molecular weight material from them, [and thereby altering their chemical and mechanical properties". Furthermore, as Wolbers explains in the book's keynote paper, "It is more efficient to use a solvent in a gel, for instance, than in an 'open' or 'free' form that might allow it to evaporate away quickly. [...] Where we can replace solvent use with aqueous or water-borne materials, we should".

Edited by
 Lora V. Angelova
 Bronwyn Ormsby
 Joyce H. Townsend
 Richard Wolbers

Maria Balshaw (director of the Tate Gallery) highlights in the foreword that this book is the preprints volume from the October 2017 *Gels in Conservation* conference, organized jointly by International Academic Projects (IAP) and Tate. The conference took place in London and saw the participation of conservators, conservation scientists and academics from Europe and the Americas. The editors of this publication are Lora V. Angelova (The National Archives), Bronwyn Ormsby and Joyce H. Townsend (Tate Conservation Science Team) and Richard Wolbers (University of Delaware Conservation Program/Winterthur Museum). The contents of the volume are detailed on the [Archetype website](#). Despite spanning 416 pages, the book is easy to handle and consult and is enriched by numerous colours and half-tone illustrations.

How relevant is a five-year-old book about innovative techniques and materials for art conservation? Understandably, the most recent publications are missing, and updating the content is advisable, but the book is still a useful source of information both for students and professionals. One increasingly relevant subject in the book is its notable attention to sustainability. The importance of green chemistry in art conservation is widely discussed from the very first pages, resurfacing as a red thread in most of the contributions. This topic is exemplified by recent publications such as *Reframing Conservation Through Sustainability* by M. Herges.

With this in mind, despite being a somewhat utopistic idea, a regular review of publications made by the authors themselves, in the form of notations referencing subsequent publications, would be extremely useful for students and professionals when researching specific subjects.

The following brief evaluation of five papers included in the book gives an idea of its extraordinary variety of content in terms of type of materials discussed, historical/technical nature of the research and geographical provenance of the authors.

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Cremonesi, P. et al., *Thermo-reversible rigid agar hydrogels: their properties and action in cleaning*, pp. 19-28

Agarose-based rigid gels are introduced as a safe option for limiting the diffusion of water through porous surfaces. Their preparation and possible applications are described, as well as their utility for cleaning different surfaces. The authors explain the analytical studies carried out on particularly water-sensitive surfaces to establish the risk of residue permanence. The importance of measuring the electrical conductivity of surfaces and aqueous solutions is then discussed. Finally, the authors advise against mixtures of agar gels and organic water-soluble polar solvents (at least while working on organic materials).

Soppa, K. et al., *A study of thickened protein glues for the readhesion of absorbent flaking paints with methylcellulose and wheat starch paste*, pp. 96-100

Even if gels are, in general, mostly associated with cleaning techniques, this contribution reminds us that they can also be involved in the formulation of adhesives. The authors examine the adhesive properties of commonly used protein glues (gelatine and sturgeon glue), thickeners (wheat starch paste and methylcellulose) and their mixtures in different ratios. Tests carried out on two differently absorbing models support the study, which aims to understand how the variables (ratios of the individual components, their gelation temperature, molecular weight, etc.) affect the miscibility, penetration, performance within a joint and the adhesion of the adhesives' mixtures. A detailed description of the analytical techniques employed and the observations made are complete with pictures and a table illustrating the test results.



Book cover (previous page and above) courtesy of Archetype Publications Ltd.



Moskalik-Detalle, A. et al., *Conservation of murals by Eugène Delacroix at Saint-Sulpice, Paris*, pp. 200-208

The authors clearly and systematically approach this conservation project—"an opportunity to use cleaning gels on a monumental scale"—by starting with historical information about the Church of Saint-Sulpice and Delacroix's paintings, their iconography and technique as well as previous restorations they have undergone. The conservation treatment is then outlined, introducing the reader to the numerous technical difficulties and restrictions faced by the conservators. The tailored cleaning methods, perfected with Wolbers' input, are described in detail in consideration of both their positive aspects and their limits. I particularly appreciated the multidisciplinary approach of this contribution, which accords equal importance to historical and art historical information, technical data and the scientific aspects of the conservation treatment. This attitude concretely realizes the often-invoked necessity to approach the conservation of artworks in a holistic way, which should be concretized in the collaboration between the art historian, the art conservator and the conservation scientist.

Angelova, L. et al., *Poly(vinyl Alcohol)-borax "gels": a flexible cleaning option*, pp. 231-236

These "highly viscous polymeric systems (HVPS) [...] are not true gels [but] semi-soft, viscoelastic materials". The authors describe these systems (from the simplest form to more modified versions), giving practical instructions to the gels' make and usage. Pictures, schemes and a table support the reading. This contribution is not only rich in theoretical information, but also in its practical instructions. This is a useful introductory text for the reader who has (as in my case) no familiarity with PVOH-borax systems.

Passeri, I. et al., *Gel formulations coupled with mechanical cleaning techniques to remove old overpaint and pigmented coatings on a large altarpiece by Piero di Cosimo*, pp. 306-315

The treatment, performed in 2013 at the Yale Art Gallery, focuses on the use of gels coupled with mechanical action for the removal of overpaint. Besides being rich with information about technical aspects (scientific analysis, recipes for the gels and emulsions used, etc.), the paper also reserves great attention for the theoretical principles that guide the conservators' choices. The painting underwent particularly invasive restorations (both on the support and the paint layers). Reading about them and the damage sustained reminds me of the great danger of applying non-selective cleaning methods. Information about the past treatments came from old pictures, documents and treatment reports, which have been confirmed by direct observation and scientific analysis.



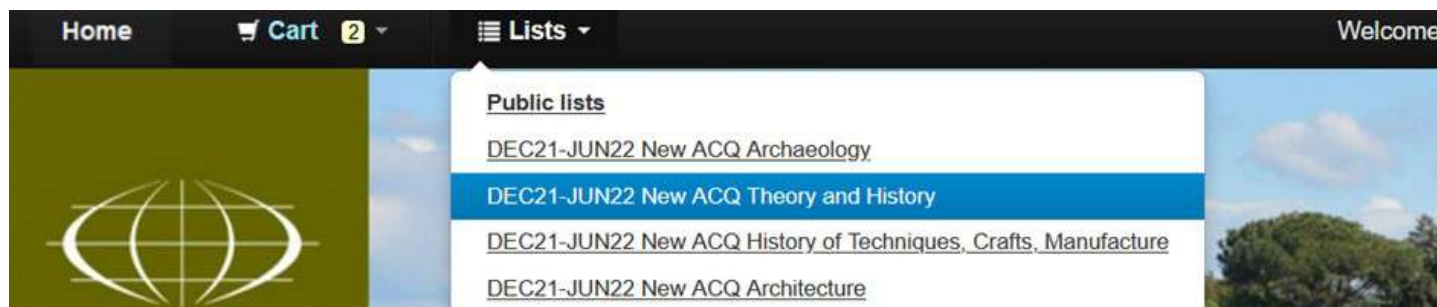
Anna Rota completed her education in Italy (master's degree in history of art, University of Padua; paintings conservation technician qualification, ENAIP Botticino). She currently works in the field of paintings conservation in France (Paris, Lyon) and in Belgium as a fellow and freelance collaborator at The Phoebus Foundation, Antwerp.

ICCROM LIBRARY ACQUISITIONS UPDATE

By Daniela Sauer

Dear NIC readers, please find [here the link](#) to the latest acquisitions of the ICCROM Library, which we have enjoyed preparing for the August-September issue in the framework of the ongoing collaboration between ICCROM and IIC.

As already mentioned in the last issue, I would like to gently remind you that we recently created a new format for the list, or rather, the lists. We have continued to group the new titles thematically and have created separate lists for different topics. In addition, we have also prepared a [full list of all new acquisitions](#), ordered chronologically by date of publication, allowing you to scroll through everything at once.



Screenshot of the Lists dropdown menu on the ICCROM Library website. Image courtesy of Daniela Sauer.

The lists are accessible through our library catalogue website <http://biblio.iccrom.org/> in the LISTS menu at the top left (see screenshot above). You can open all lists you're interested in, have a closer look at single titles, select specific lists and export them 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 are limited to monographs; for bibliographic information about newly catalogued periodical articles, please search the full library catalogue.

This time the lists contain a particularly conspicuous number of historical books dedicated to stone carving and sculpture and many bibliographic materials related to built heritage conservation. These books are part of two donations received by the Library: the [Peter Rockwell Donation](#) (stone carving and sculpture) and the Giovanni Carbonara Collection. During his life, Peter Rockwell contributed to research on historic stone carving and sculpture technology while Professor Carbonara is still very active in research and committed to enriching academic knowledge in conservation and preservation of built heritage. Both engaged with ICCROM, and in 2017 the [ICCROM award](#) was given to Professor Carbonara. His important donation is being progressively catalogued and incorporated into the ICCROM Library as a separate collection, the Carbonara Collection.

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

It has become our tradition to propose three recommendations for reading in our field, hoping that many of you will enjoy these tips.

My first title today is a book about words—words being the part of a language used to describe cultural objects and the need for those descriptions to be accurate, staying as close as possible to the cultural origins and the authentic meanings of objects. It's about telling stories that influence the collective cultural narrative and the need to re-tell stories that may have been told in a fragmentary or sometimes even a reductive or disrespectful way. Hannah Turner's *Cataloguing culture: Legacies of Colonialism in Museum Documentation* opens a door to truly re-thinking documentation and description practices in the field of cultural heritage. Personally I hope that this book will be read by many practitioners in the field and that it will drive change!

Cataloguing Culture: Legacies of Colonialism in Museum Documentation

By Hannah Turner

Vancouver, Toronto: UBC Press (2020)

xiii / 243 pages

ISBN: 9780774863933

ICCROM: III A 340

CLICK HERE
to access the latest
acquisitions of the
ICCROM Library.

ABSTRACT PROVIDED BY THE PUBLISHER

"How does material culture become data? Why does this matter, and for whom? As the cultures of Indigenous peoples in North America were mined for scientific knowledge, years of organizing, classifying, and cataloguing hardened into accepted categories, naming conventions, and tribal affiliations—much of it wrong. *Cataloguing Culture* examines how colonialism operates in museum bureaucracies. Using the Smithsonian's National Museum of Natural History as her reference, Hannah Turner organizes her study by the technologies framing museum work over two hundred years: field records, the ledger, the card catalogue, the punch card, and eventually the database. She examines how categories were applied to ethnographic material culture and became routine throughout federal collecting institutions. As Indigenous communities encounter the documentary traces of imperialism while attempting to reclaim what is theirs, this timely work shines a light on access to and return of cultural heritage. Museum practitioners, historians, anthropologists, and media scholars will find the practices and assumptions of their fields revealed in this indispensable work."

.....

To stay on the theme of addressing decolonization in many fields that touch our cultural heritage, I would like to propose a book written by Raphael Greenberg and Yannis Hamilakis, two university professors from Israel and Greece. This interesting publication is structured as a dialogue between the two academic archaeologists, a conversation that touches upon the history-building role archaeological narratives have had and still have for nations, bringing examples from modern Israel and modern Greece. Among others they talk about the historical omission or distortion of concepts for the benefit of "whitening" the national identity of certain countries and the use that has been made of archaeological discoveries for a piloted interpretation of the past. The reader of this book will be as fascinated by the captivating histories that unfold along the chapters of the book, as well as by the openness of minds and the powerful conclusions made by the authors.

Archaeology, Nation, and Race: Confronting the Past, Decolonizing the Future in Greece and Israel

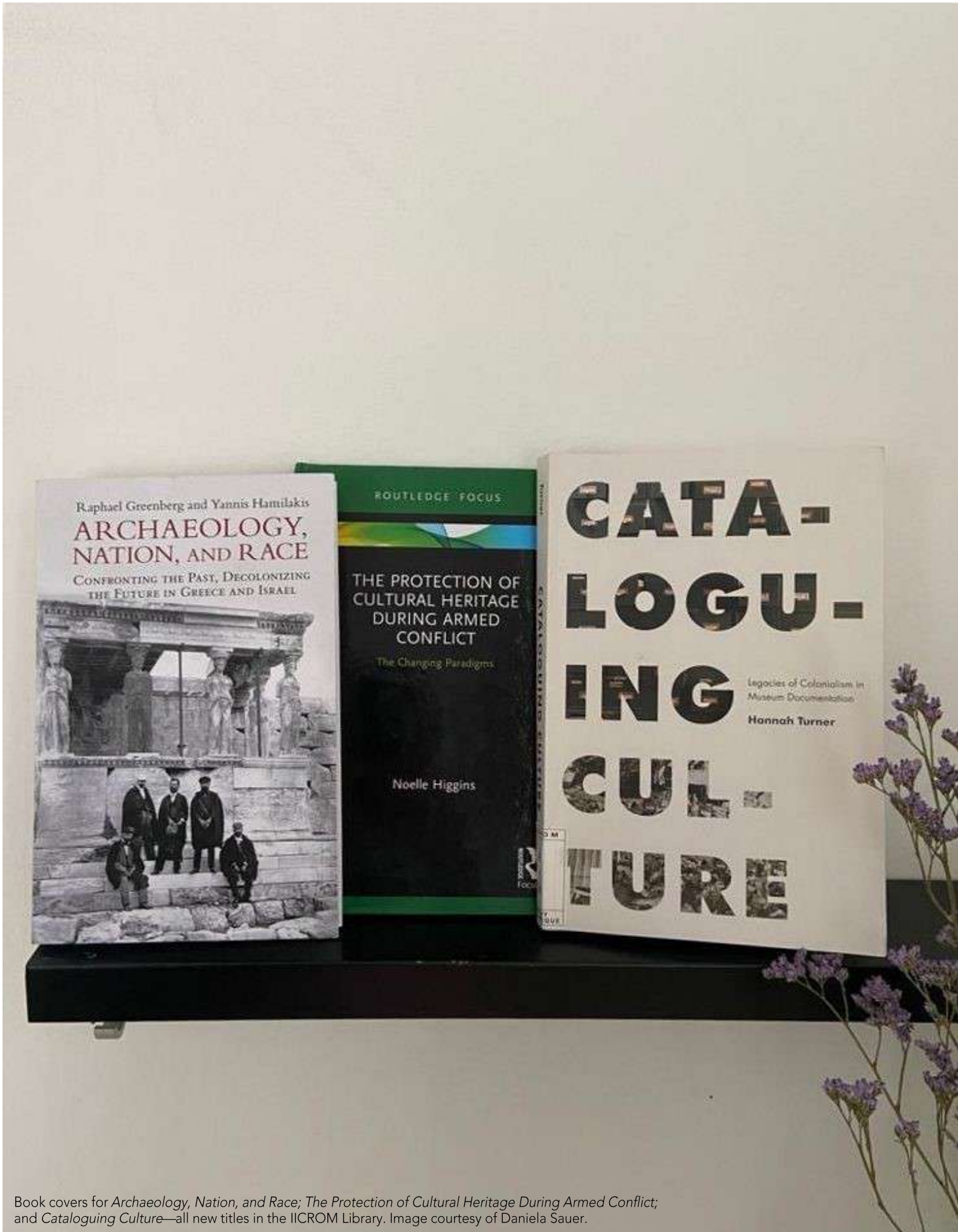
By Raphael Greenberg and Yannis Hamilakis

Cambridge: Cambridge University (2022)

xiii / 218 pages

ISBN: 9781009160254

ICCROM: VII A 281



Book covers for *Archaeology, Nation, and Race*; *The Protection of Cultural Heritage During Armed Conflict*; and *Cataloguing Culture*—all new titles in the IICROM Library. Image courtesy of Daniela Sauer.

ABSTRACT PROVIDED BY PUBLISHER

"*Archaeology, Nation, and Race* is a must-read book for students of archaeology and adjacent fields. It demonstrates how archaeology and concepts of antiquity have shaped, and have been shaped by, colonialism, race, and nationalism. Structured as a lucid and lively dialogue between two leading scholars, the volume compares modern Greece and modern Israel—two prototypical and influential cases—where archaeology sits at the very heart of the modern national imagination. Exchanging views on the foundational myths, moral economies, and racial prejudices in the field of archaeology and beyond, Hamilakis and Greenberg explore topics such as the colonial origins of national archaeologies, the crypto-colonization of the countries and their archaeologies, the role of archaeology as a process of purification, and the racialization and 'whitening' of Greece and Israel and their archaeological and material heritage. They conclude with a call for decolonization and the need to forge alliances with subjugated communities and new political movements."

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The third book that I would like to draw attention to is a small but compact black hardcover publication which I personally consider to be an important resource on a theme that is sadly ever-relevant: *The Protection of Cultural Property during Armed Conflict*. The author focusses on the fact that international laws on the protection of cultural heritage have been insufficient during the past years and decades. There is a need to respond to a series of new paradigms that go beyond the protection of the cultural object or monument for civilian purposes and beyond the need to protect cultural heritage for their attributed values. Sadly, often in the history of mankind, deliberate destruction of cultural property has been part of threatening the existence of a culture and its people. International law must be open to this fact and evolve in order to offer valid instruments for intervention if such destruction happens. This publication investigates the existing legal instruments and evaluates recently proposed paradigms that will hopefully improve the protection of our cultural heritage going forward.

The Protection of Cultural Heritage During Armed Conflict, By Noelle Higgings
Abingdon, Oxon: Routledge (2020)

vi / 108 pages

ISBN: 9780367253912

ICCROM: XXVI bis 549

ABSTRACT PROVIDED BY PUBLISHER

"This book analyses the current legal framework seeking to protect cultural heritage during armed conflict and discusses proposed and emerging paradigms for its better protection. Cultural heritage has always been a victim of conflict, with monuments and artefacts frequently destroyed as collateral damage in wars throughout history. In addition, works of art have been viewed as booty by victors and stolen in the aftermath of conflict. However, deliberate destruction of cultural sites and items has also occurred, and the intentional destruction of cultural heritage has been a hallmark of recent conflicts in the Middle East and North Africa, where we have witnessed unprecedented, systematic attacks on culture as a weapon of war. In Iraq, Syria, Libya, Yemen, and Mali, extremist groups such as ISIS and Ansar Dine have committed numerous acts of iconoclasm, deliberately destroying heritage sites, and looting valuable artefacts symbolic of minority cultures. This study explores how the international law framework can be fully utilised in order to tackle the destruction of cultural heritage, and analyses various paradigms which have recently been suggested for its better protection, including the responsibility to protect paradigm and the peace and security paradigm."

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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.



TIMELINE OF PROFESSIONAL MEMBERSHIP ORGANIZATIONS FOR CONSERVATORS OF CULTURAL HERITAGE AIC LOS ANGELES 2022: HISTORY SESSION

By Sharra Grow

I was invited to present the opening talk for the History Session at the 2022 AIC Annual Meeting, celebrating 50 years of the American Institute for Conservation. The filmed presentation is now available, with the other recorded talks from the Conference, through the AIC website. This paper is being published with all the History Session presentations, which are sure to be a valuable resource of conservation history for years to come.

Coming out of grad school, I knew the foundation of my career would not be built on typical full-time work in museums or private practice. Over the years of working freelance and in various private practices and museums, I have also spent extended periods of time caring for my three children at home, but have always found ways to stay connected to my profession in large part through engagement with professional membership organizations.

As I reflected on my professional journey, I made two key observations:

Firstly, I realize that while graduate training provided me with a strong base of technical skills, I have developed a new set of skills through my involvement and various roles in professional membership organizations. These skills include management, teaching, online outreach, grant writing, graphic design, editing, and finding and fostering international connections.

Secondly, my participation within these organizations helped me navigate the isolation of being home with young children. These organizations showed me that I am a link in my global professional community, connecting my colleagues and their work to each other. I am also a link between the conservators who have come before me and the rising generation. I see my place in the timeline of conservation history and I feel increasingly connected to our field as I learn more about its past.



The first meeting of the IIC-American Group at the Isabella Stewart Gardner Museum, 1960. Open access image. Access courtesy of Joyce Hill Stoner

WHY ENGAGE ON A GLOBAL LEVEL?

There are great benefits to becoming more globally engaged in conservation. In light of the war in Ukraine, my colleague [Chie Sano](#) in Japan sent me a manual on cultural heritage clean-up after a nuclear disaster, which she helped to write after the 2011 earthquake and subsequent nuclear disaster in Japan. Wouldn't this information, Chie suggested, be valuable for conservators all over the world who might face such emergencies in the future?

[Saiful Bakhri](#), a conservator and researcher in Indonesia, saw the benefits of sharing his work on a global level through an article in IIC's magazine *News in Conservation*. He described a new cleaning technique for outdoor stone architecture which combines sustainable and traditional practices while also being a much healthier and less expensive option.

While I taught in Lima, Peru, Colombian conservator Diana Montoya shared a technique for filling canvas painting holes. I watched as she took a detached canvas thread to create a tiny flat spiral which could be inserted into a loss. This moment has stayed with me, not only as a new fill technique, but also as a reminder that we have so much to gain when we share on an international level.



Global map showing the locations of over 100 professional membership organizations for conservators of cultural heritage. Map created by Sharra Grow.

THE MAP

Here I share with you an ongoing project which grew out of my interest in the history of the conservation field. Over the past few months, I have used an online program to create a timeline and map of professional membership organizations worldwide.

What became evident is the uneven distribution of these organizations. This lack of connection is obvious in several regions, including Africa,

which undoubtedly brings up questions about the legacy of colonialism and global power structures which have shaped our world over the centuries.

To give first-hand context to this issue, I talked with several African colleagues.

[Munyaradzi Sagiya](#) is a cultural heritage researcher and lecturer at the Bindura University of Science Education in Zimbabwe. He shared with me "that in southern Africa we still lag behind in terms of professionalisation of conservation.... Mostly, cultural heritage conservation is solely in the hands of state agencies."

[Adriaan Botha](#), chairman of the executive board and institutional co-founder of the South African Institute for Heritage Science and Conservation, with his decades of experience in the field, lamented to inform me that "A professional member body for conservation practitioners... does not exist yet [in South Africa]. So, we must regrettably disappoint your hope of our being able to advance the name of even a single professional conservation membership organization."

My friend [Naomi Meulemans](#), a conservator born in Ethiopia and raised in Belgium, is partnering with Ethiopian officials and professionals to create their first conservation training program. She observed that "The absence of a structured cultural sector is a long-



“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.” Naomi Meulemans

term problem that makes Ethiopians completely dependent on international intervention in the management of conservation for their patrimony.”

I have been told similar stories in other regions worldwide. This is a part of our history that we, as a global profession, need to reexamine to understand the hurdles that many of our colleagues around the world continue to struggle with, in order to best help each other discover and build the resources we need.

THE TIMELINE

The momentum in solidifying conservation as a recognized profession picked up immediately after WWII, which is where this timeline begins. The war acted as a catalyst in advancing the conservation profession, leaving in its wake undeniable evidence for the need to protect cultural heritage on a professional level. During the war, conservators from different continents had opportunities to meet in person, and we even have George Stout’s 1945 letter to F.I.G. Rawlins discussing the founding of what would become the IIC.

Seventy-five years later, our present is not so different; we live in a world devastated by a climate crisis, a pandemic, growing political unrest, and war that once again threatens to become catastrophic on a global level. But our needs now are different. With a foundation for our professional field now firmly in place, perhaps it is time to find better ways to connect on a global level.

Above: Headshot of (and courtesy of) Naomi Meulemans.

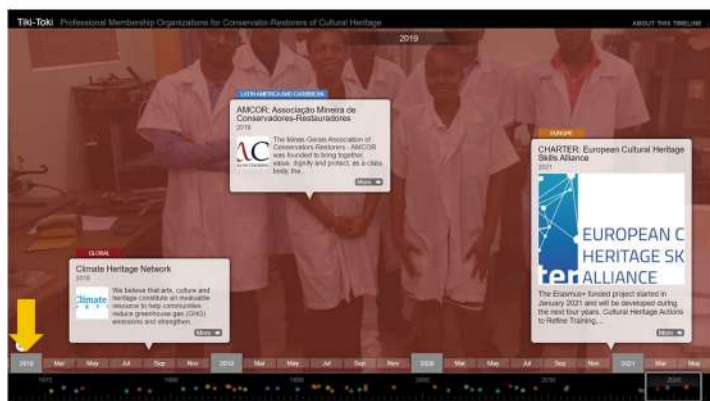
Right: George Stout during WWII, pictured 4th from the left. Inscription on back of photo: “These characters, left to right are: Pfc Rowland (my driver), Capt. Hancock, Lt. Moore, old Pop, Cpt. Fontana (another driver). Picture made in Marburg, Germany, early this month, June 1945” (George Leslie Stout papers, 1897-1978. Archives of American Art, Smithsonian Institution.)



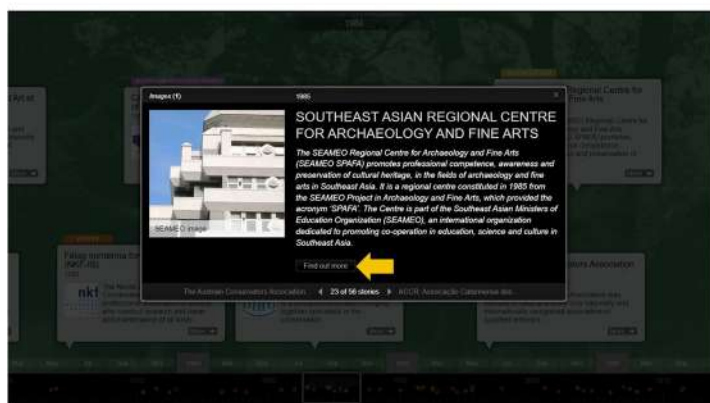
Here is a brief guide to exploring the *Timeline of Professional Membership Organizations for Conservators of Cultural Heritage*:

1. The timeline scrolls from left to right, beginning at 1943 up to the present. The months and years are marked near the bottom in small rectangular boxes.
2. Against a backdrop of historical photographs you can see what look like thought bubbles, each representing a professional organization placed along the timeline according to its year of foundation. Notice that each organization features a tab along the top edge, color coded according to its regional location in the world, making it easier to identify the organizations in your region of interest.
3. Clicking the “more” button in the organization bubbles will bring up an information box. This box contains a brief summary of the organization as well as a “find out more” button which will take you directly to the organization’s website.
4. Another great feature is the black bar at the very bottom of the timeline. This is a condensed version of the timeline giving us a big-picture understanding of the entire history, such as periods of high activity and regions with more or less organizations.

1



3



2



4



Numbered guide showing images of the Timeline, to accompany the user instructions within this paper. Timeline and guide image created by Sharra Grow. Timeline created on www.tiki-toki.com

This timeline is an open access resource for conservation professionals around the globe to more easily identify organizations and resources that already exist, allowing us to find what we need and to connect. This timeline also shows where organizations do not yet exist, where our conservation network is still sparse and where we need to foster connection.



OUR FUTURE TIMELINE

At IIC it is my job to make connections. It has taken me years to create my global network. But what if such a network was more accessible to everyone? What could we achieve as a global profession? Perhaps we can start with this timeline, and see what our efforts look like in another 50 years.

This is an on-going project, so I encourage you to take a moment to explore the timeline [HERE](#) or scan the QR code above, and get in touch to contribute (Sharra Grow news@iiconservation.org).

I am grateful to have already included so many worldwide colleagues and friends in this project, and I look forward to including even more of you going forward. Thank You.



Sharra Grow is editor of *News in Conservation*, IIC's e-magazine. She is also a modern and contemporary paintings conservator and has worked in several NYC museums and private practices, having received a master's degree from the Winterthur/University of Delaware Program in Art Conservation. Sharra now works in the Bay area, just outside of San Francisco, California.



AUSTRIA AND THAILAND! CONSERVATION MODE ON!

By Tanushree Gupta, Franziska Marinovic, Gabriela Krist

Group photo of the workshop team. photo provided courtesy of Tanushree Gupta

The joint master's degree programme, Cultural Heritage Conservation and Management (CHCM), is an endeavour of the Silpakorn University International College, Silpakorn University, Thailand, and the Institute of Conservation, University of Applied Arts Vienna, Austria to enhance the ability of conservators to understand, approach and practice conservation internationally in a more informed manner. Within this curriculum, we recently held a two-week workshop on the structural conservation of canvas paintings in the conservation studio of Silpakorn University in Bangkok from 18-28 April 2022.

As students had previously been introduced to the basics—either through their prior familiarity as conservators and/or through fundamental courses in practical conservation—this workshop was planned taking into account the students' knowledge and background in painting conservation. The topics included technical surveys and condition reports (with focus on art historical description), preparation of the working space, the correct way to handle the canvas paintings, consolidation of cracked and flaking paint layers, wet cleaning methods on painted surfaces, flattening of deformed canvas paintings, filling and retouching of losses in paint layers, framing and backside protection of canvas paintings.

The workshop was aimed at providing a hands-on mode of learning for students. Starting with essential theory and demonstration, the students could practice various steps in conservation of paintings through customized mock-ups that were prepared for them beforehand. The practice included not only performing each conservation step but also understanding the reasoning behind choosing a particular material and method. To elucidate, students worked on mock-ups to observe how gloss changes with different types of consolidants (natural and synthetic) and on different paint surfaces (oil and acrylic). Further, they used different methods of application (brush, syringe and heated spatula).

Similarly, wet cleaning was first practiced on mock-up samples. Different cleaning agents were applied using cotton swabs for a fixed duration of time and were then compared for intake of dissolved particulate matter and pigment. Comparisons were then made to thoroughly understand how one cleaning agent might be better than another,

keeping in mind that cleaning agents containing soap or chelators require a final cleaning with water to remove residues and that this may put additional stress on the paint layer. During the practice session on flattening, instructors emphasised the significance of reaching just the right moisture level within the sealed climate tent and how deviation from the same could possibly affect the painting. Filling and retouching were introduced as independent as well as interrelated steps. Such practice sessions aided in developing a knowledge-, skill- and experience-based understanding of each topic, which facilitated in inculcating a definite decision-making ability in students. As an advanced step, students were given original paintings and were asked to propose and execute the treatments, of course still under supervision.

Talking of treatments, painting conservation often requires preparation of functioning agents (such as a cleaning solution or consolidant) of a certain concentration. The concepts of chemistry and mathematics were discussed, and students participated in multiple exercises to ensure all were at ease with making such calculations with ample

practice time, so each student could follow and learn the steps of the process in detail. Moreover, students were given instructions on product shelf-life, storage and disposal as needed.

As climate may have an effect on the stability and success of various conservation materials applied to a painting during treatment, experiences from different countries were brought together. Students were encouraged to investigate the properties of various materials in depth

before using them on the painting and to devise experiments if necessary. We discussed that the best-suited material in one climate zone must be checked for its stability before using it in a contrasting climate zone.

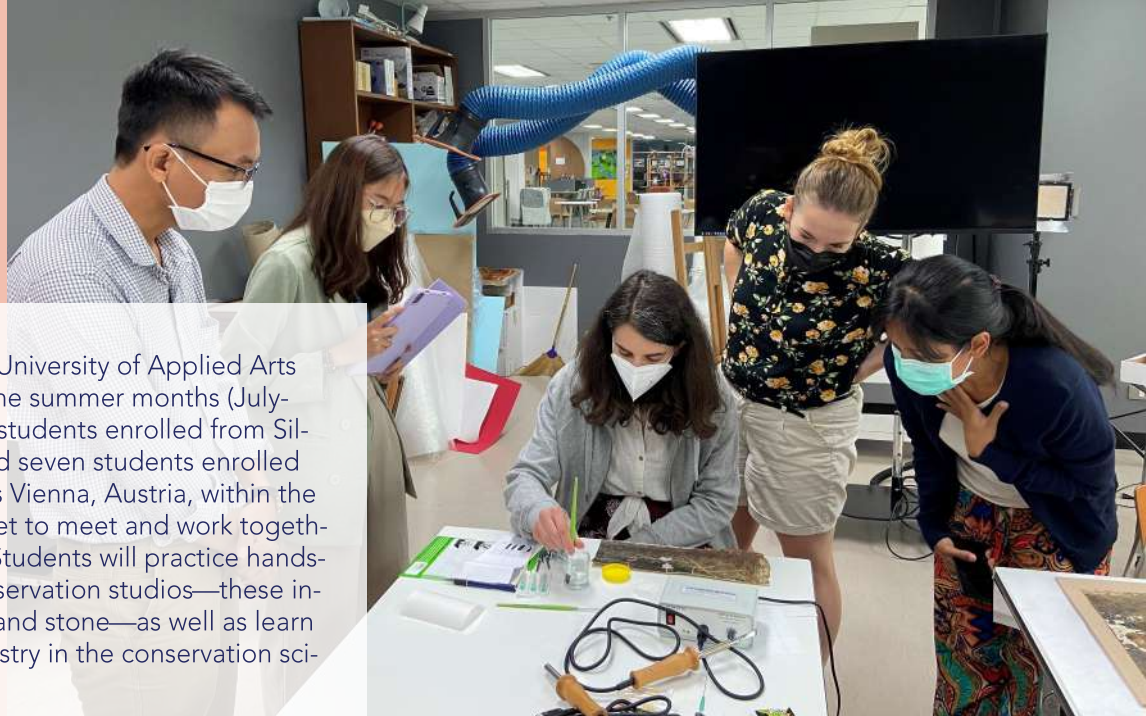
Each day was concluded with a quiz, which helped to reinforce all the nitty-gritty learnt during the day. Discussions around the subject often brought new insights and helped everyone to better learn and grow together. The team spirit, hands down, continued to be motivating. This workshop was planned under the leadership of Professor Gabriela Krist (head, Institute of Conservation, University of Applied Arts Vienna, Austria) and Professor Sompid Kattiyapikul (head, Silpakorn University International College, Silpakorn University, Thailand). Franziska Marinovic, Tanushree Gupta (University of Applied Arts Vienna, Austria) and Eliška Miklovičová (Silpakorn University, Thailand) led the workshop. The workshop was attended by six students who are in their second semester of master's studies at CHCM.



Participants cleaning different areas of a painting. © Institute of Conservation, University of Applied Arts Vienna / photo by: Julian Salhofer

The Institute of Conservation, University of Applied Arts Vienna is now gearing up for the summer months (July-August 2022) during which six students enrolled from Silpakorn University, Thailand and seven students enrolled from University of Applied Arts Vienna, Austria, within the MA-CHCM programme, will get to meet and work together in Vienna for the first time. Students will practice hands-on skills in the specialized conservation studios—these include painting, textile, object and stone—as well as learn the essentials of related chemistry in the conservation science laboratory.

For the next batch of MA-CHCM students (2024-2025), admission procedure starts in October 2023. Visit https://www.dieangewandte.at/ikr_chcm or write to chcm@uni-ak.ac.at for further information.



During the workshop as Franziska Marinovic demonstrates consolidation of paint layers. © Institute of Conservation, University of Applied Arts Vienna / photo by: Tanushree Gupta



Tanushree Gupta completed her doctoral studies in art conservation in 2016 from National Museum Institute, New Delhi, where she also obtained her master's degree in 2010. After three PhD internships at the Institute of Conservation, University of Applied Arts Vienna, Tanushree has become part of their team and focusses on collection care practices and research.



Franziska Marinovic received her diploma degree in conservation of paintings in 2021 at the University of Applied Arts Vienna. In the same year, she started working as an assistant at the University. Parallel to her studies, she worked in various museums and on many famous historical sites in Austria as well as in Nepal and Egypt.



Gabriela Krist has been a professor at the Institute of Conservation, University of Applied Arts Vienna since 1999. She studied conservation at the Academy of Fine Arts Vienna, as well as art history and archaeology in Vienna and Salzburg. For many years she worked for ICCROM in Rome and at the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt).



Jumbo Floating Restaurant, Hong Kong. © neelaka/Flickr (2013).
Licenced under [CC BY 2.0](https://creativecommons.org/licenses/by/2.0/)

REFLECTIONS ON THE SINKING OF JUMBO

By Clive Raymond

With the 2022 Congress in Wellington close at hand, we thought it apropos to share the memories of Congress delegate Clive Raymond recalling the 2014 Congress in Hong Kong after hearing Jumbo, the iconic floating restaurant which played a memorable role during that Congress, had been lost.

It was recently announced that Jumbo, the Hong Kong floating restaurant, had sunk at sea. She had been towed out of Aberdeen Harbour and scuttled following a discussion about how and where to do this safely. The wreck now lies in deep water under the South China Sea, no doubt waiting to be visited by billionaires in their yacht-based submarines.

Many people will be saddened by the news. Thousands have enjoyed evenings on board, including delegates to the 2014 IIC Hong Kong Congress. The Congress dinner was memorable. Following a bus transfer to the other side of Hong Kong Island and a short ferry trip, delegates seated around large round tables enjoyed a floor show before their meal arrived. The curious spectacle of the face-changing man had us all mystified.



Left: Hong Kong's Floating Jumbo Restaurant. ©Jonathan Khee/Flickr (2011). Licenced under [CC BY-NC 2.0](#). Center: Jumbo from here... ©Roger Price/Flickr (2014). Licenced under [CC BY-NC-SA 2.0](#). Right: Jumbo Restaurant. ©Shek Graham/Flickr (2005). Licenced under [CC BY-NC 2.0](#)

A visit to Hong Kong is a feast for the senses, and it was quite hot in September. Knowing that the Congress programme would be very full, I went early in order to have a look around and get my bearings. There was a long Metro journey to my accommodation at the base of Kowloon Peninsula. Heritage Lodge, off Castle Peak Road, was on the list of recommended hotels, but I recognised few, if any other, delegates there. The buildings that earlier functioned as barracks and a hospital exemplified heritage

turned sensitively to modern use and were set on a steep hill. A staircase snaked around through wild bauhinia trees in bloom to the dining room, also heritage, at a lower level.

My journey in each day took me to the Metro station from which I walked to the Congress venue at the Old City Hall building. I skirted around some student protesters;

there were some barricades, but it was before the umbrella phase of the demonstrations. Having been in Hong Kong a few times in the 1960's and 1970, I was able to see how much the city had changed both physically and socially. The shoreline had been reclaimed a long way out from where I remembered it, and the old Star Ferry had a much-shortened journey to Kowloon. The ferry terminal remains a point of interest for people-watching and shopping. I visited a farmers' market there. There were some wonderful tours and evening events, usually involving a shuttle bus, but the highlight for me was the post-Congress tour to Lantau Island.

"...we were left to disburse and make our ways home, minds buzzing with the contents of presentations and posters, the memories of visits and interactions with numerous conservators with whom we shared lunches, coffees and bus journeys."



The coach took us over long bridges and past the new airport, on to the cable car which lifted us above the countryside to a huge Buddha on a hill and a monastery restaurant for lunch. The most interesting place for me was Tai O fishing village where we visited one of the four temples.

Our tour guide, Mr Cheung, was very informative throughout, particularly when he explained the importance to specific families of these ancient places of worship and commemoration.

Before the long ride back to Central Hong Kong by a different rural and coastal route, we visited Tai O Marine Police Station, an outpost facing the Pearl River and China. This was another example of a historic building sympathetically conserved and restored as a hotel and restaurant

following the guidelines of the Burra Charter. On returning from the post-Congress tour and alighting from the coach at City Hall, we were left to disburse and make our ways home, minds buzzing with the contents of presentations and posters, the memories of visits and interactions with numerous conservators with whom we shared lunches, coffees and bus journeys. For me, it was one more day's round of museums that I had not seen and on to the plane. We left behind many local delegates and organisers who were most warm and kind to us visitors.

As for Jumbo, she was not the first floating restaurant in Hong Kong. With an upturn in trade and travel, perhaps a business case could be made for a new one to be built and opened.



Clive Raymond, born in Brisbane, had a career in the Merchant Navy before studying Archaeological Conservation and has since worked as a field archaeologist and a stone conservator on heritage building projects. Now retired, he attends a bookbinding class, bringing damaged books back to life, and volunteers on the Thames foreshore recording archaeology at low tide.

ANNOUNCEMENTS

CALLS FOR PAPERS

EAS: Eastern Analytical Symposium

14-16 November 2022

New Jersey, USA

Poster abstract submission deadline: 5 September 2022

For more information visit: https://eas.org/2022/?page_id=2348

Semi-synthetic and Synthetic Textile Materials in Fashion, Design and Art

ICOM-CC Textile Working Group

21-23 February 2023

Online (Free)

Call for abstracts extended to: 5 September 2022

For more information contact:

icomcc.synthetictextiles2023@gmail.com

Photomechanical Prints: History, Technology, Aesthetics, and Use

30 October-3 November 2023

Washington DC (USA)

Paper submissions will be due: 31 October 2022

For more information visit: [https://](https://learning.culturalheritage.org/p/photomechanical#tab-product_tab_call_for_papers)

learning.culturalheritage.org/p/photomechanical#tab-product_tab_call_for_papers

CONFERENCES, SYMPOSIUMS

26th ICOM General Conference

21-27 August 2022

Prague, Czech Republic

For more information visit: <https://prague2022.icom.museum/>

28th EAA Annual Meeting

31 August-3 September 2022

Budapest, Hungary

For more information visit: <https://www.e-a-a.org/ea2022>

IIC Wellington Congress 2022

5-9 September 2022

Wellington, Aotearoa New Zealand (and Online)

For more information visit: <https://www.iiconservation.org/congress/iic-wellington-congress-2022-registration>

Metal 2022

5-9 September 2022

Helsinki, Finland

For more information visit: <https://metal2022.paper-flow.com/default.aspx?ReturnUrl=%2f> or contact:

admin.metal2022@paper-flow.com

Lacona XIII: Lasers in the Conservation of Artworks

12-16 September 2022

Florence, Italy

Visit here for more information: <http://www.lacona13.eu/index.php/2019/11/27/about-lacona-xiii/>

2nd Colour Photography and Film Conference

15-16 September 2022

Florence, Italy

For more information visit: <https://www.iiconservation.org/content/2nd-colour-photography-and-film-conference>

Woodworking Tools & Techniques-Past, Present & Future

16-19 September 2022

Stockholm, Sweden

For more information visit: [https://](https://www.malmstensalumni.com/symposium)

www.malmstensalumni.com/symposium

The Needle's I: Stitching Identity: A Winterthur Conference

6-7 October 2022

Winterthur, Delaware, USA

More information here: <https://www.winterthur.org/calendar/needlework-conference/>

Register here: https://my.winterthur.org/103103?vgoo_ee=6q0Hn98o6rIM3mavcQo8KQ%3D%3D

Dyes in History and Archaeology 2022

11-13 October 2022

Visby, Sweden & Online

For more information and to register go to: <https://www.raa.se/in-english/events-seminars-and-cultural-experiences/dyes-in-history-and-archaeology/>

AICCM Symposium on Exhibitions: Inclusive and Sustainable Practices

18-20 October 2022

Melbourne, Australia/Online

For more information visit: <https://aiccm.org.au/events/aiccm-exhibitions-sig-symposium-september-november-2022-exhibitions-inclusive-and-sustainable-practices/>

Silk Road Textiles Under the Microscope (IASSRT)

20-21 October 2022

Online (Zoom)

For more information visit: http://iassrt.iidos.cn/detail/iassrt_news/237.html

2022 ICOM-CC Glass & Ceramics Interim Meeting Recent Advances in Glass and Ceramics Conservation

8-11 November 2022

Lisbon, Portugal / Online

For more information visit: https://eventos.fct.unl.pt/icomcc_gc_2022

MUTEC: International Trade Fair for Museums and Exhibition Technology
24-26 November 2022
Leipzig, Germany
For more information visit: <https://www.mutec.de/en/visit/visitor-information/>

15th ICOM-CC Wet Organic Archaeological Materials Conference (WOAM)
30 January-3 February 2023
Mainz, Germany
For more information visit: www.conference-service.com/ICOM-CC-WOAM2022

CFP: Objects, Pathways, and Afterlives: Tracing Material Cultures in Early America
20-22 April 2023
The Huntington, San Marino, CA (USA)
For more information email: objectspathwaysafterlives@huntington.org

13th Baltic States Restorers' Triennial Meeting
16-19 May 2023
Riga, Latvia
For more information visit: <https://www.iiconservation.org/content/13th-baltic-states-restorers-triennial-meeting-changes-challenges-achievements>

ICOM-CC 20th Triennial Conference Working towards a Sustainable Past
18-22 September 2023
Valencia, Spain
For more information visit: <https://www.icom-cc2023.org/>

Photochemical Prints: History, Technology, Aesthetics, and Use (FAIC)
30 October-4 November 2023
Washington DC, USA
For more information contact: learning@culturalheritage.org

COURSES, WORKSHOPS

Workshop on Asian Papers and Their Applications in Paper Conservation
30 August-1 September 2022
Leiden, The Netherlands
For more information visit: <https://www.minahsong.com/workshop>

Structural Treatments of Paintings: Reinforcement with the Mist Lining System
12-14 September 2022
Milan, Italy
More information: <https://www.sral.nl/en/nieuws/workshop-structural-treatments-paintings/>

Disaster response and salvage training West Dean One-Day CPD Courses
London, UK
22 September, 2022
For more information visit: <https://www.westdean.org.uk/>

10th MaSC Workshop and Meeting Mass Spectrometry and Chromatography
Bordeaux, France
26-30 September 2022
For more information contact: MaSCUB2022@gmail.com

Contemporary Art: Who Shares?
29 September 2022
Museum de Pont, Tilburg, Netherlands
For more information visit: <https://www.sbmkn.nl/activiteiten/SBMKdag-CAWS>

Damaged books and bound archives: practical first steps West Dean One-Day CPD Courses
London, UK
3 October, 2022
For more information visit: <https://www.westdean.org.uk/>

Dust and dirt: strategies for prevention and management West Dean One-Day CPD Courses
London, UK
3 November, 2022
For more information visit: <https://www.westdean.org.uk/>

Writing and using a preservation policy West Dean One-Day CPD Courses
London, UK
21 November, 2022
For more information visit: <https://www.westdean.org.uk/>



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