



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS



Issue 101, APRIL-MAY 2024

FEATURES

Choosing Pearls: Safeguarding Heritage

REVIEWS

The 7th Safety and Cultural Heritage
Summit

IIC NEWS

Q&A with Dr Luiz Souza

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Published six times a year, *News in Conservation (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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For the June-July 2024 issue:
Editorial submissions due 1 May 2024
Advertising artwork due 15 May 2024
Submissions and queries to news@iiconservation.org.

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News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works, 3 Birdcage Walk, London SW1H 3JJ
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ISSN 1995-2635



Cover Image

Front and back covers: Experiencing the Conservation Tour: Modern and Contemporary Galleries with Keara Teeter. Photograph by Daniel Sone, Smithsonian Institution. (Story on p. 52)

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FROM THE PRESIDENT'S DESK



I was asked an interesting question recently in relation to the state of the conservation profession, namely, "What barriers are preventing us from creating the communities we envision and enacting the practices we believe should be practiced?"

The question is interesting to me on a number of fronts, as there are a range of assumptions made including that we are trying to create communities, that there are barriers to doing so and that we have practices we believe should be followed.

What are our IIC communities? IIC's mission is to co-ordinate and improve the knowledge, methods and working standards needed to protect and preserve the integrity of any objects or structures which, because of their history, significance, rarity or workmanship, have a commonly accepted value and importance for the common good. The word "common" occurs twice and the word "community" is derived from it, meaning that which is common, public, shared by all or many.

It reflects what I suggest we all see in our interactions with each other as conservators, namely a wish to serve the common good and to do that within the communities that we both service and serve. How is that playing out in 2024?

The theme of this year's Trendswatch report from the Future of Museums Community of the American Alliance of Museums will surprise none of us; the exponential

increase in speed of change in so many aspects of our lives. As the report says, speed may be thrilling, but it is also volatile due to all the uncertainties that come with it. I am reminded of the VUCA acronym describing our present: Volatile, Uncertain, Complex, Ambiguous.

The issues that this annual forecasting report identified, based on a year's worth of scanning and analysis of news, research and conversations, are:

- Culture wars with museums are the battlegrounds
- The threat of AI to the work of creators, with the challenge to understand the applications and implications for museums
- How museums can decarbonise their own operations and inspire their communities to undertake meaningful action in response to the climate crisis
- The over credentialling of museum workers and the barriers to entry that this is causing
- Loneliness and the role museums can play in providing social connection and community

Although many of us do not work directly in museums, as conservators we will likely identify with these themes as they are, of a global and universal nature, impacting us all. The issues are all limiters to creating communities, so what practices can we undertake to overcome these

limitations? Three immediately come to mind. Firstly, to be of the communities in which we work, actively seeking and building professional partnerships. I have long seen the value of conservators interacting with those who work in allied areas. Secondly, to ensure that we continue to understand and tell the stories about the objects we treat. We know we gain a unique insight into these objects by the privilege we have of treating them, and we need to recognise the value to communities that sharing this experience can bring. Finally, never forget we are passionate about the work that we do, and we must recognise that we can use the fruits of this passion to benefit communities by inspiring them.

Our [30th Biennial Congress in Lima](#), Peru in September will, as always, be a great time to discuss these issues, so do attend in person if you can or join us online. The Forbes Prize lecture, given on the first day of the Congress, is awarded by Council to acknowledge an individual's conspicuous service to conservation and is the highest award that IIC offers. I am delighted to announce this year's awardee, Professor Luiz Souza FIIC of the School of Fine Arts - Federal University of Minas Gerais in Brazil. Luiz has been a long-standing friend and supporter of IIC, and of the wider conservation profession, and we are honoured that he has accepted the award.

With my best wishes,
Julian Bickersteth
IIC President



MESSAGE FROM THE EXECUTIVE DIRECTOR

Every IIC member holds great potential. This is why we view collaboration as key to the future of our profession and why we create programmes like the [Net Zero pilot](#), to give our members the space to nurture ideas, support each other and facilitate peer-to-peer action—because no one can achieve the scale of change that's needed on their own.

This will be the focus of our hybrid 30th biennial Congress in Lima this September 23-27, [Sustainable Solutions for Conservation: New Strategies for New Times](#). The provisional programme includes technical

sessions, where we can dive into the details, as well as round table sessions for sharing experiences and exploring different world-views.

This year's [Forbes Prize lecture](#), to be delivered by Prof. Dr. Luiz Souza, will focus on 'Promoting Social Diversity and Inclusion in Cultural Heritage Preservation: Advancing a Global Community Committed to Conservation'. This preliminary title entails not only knowing and respecting the cultural heritage of minorities, but also delving into the intricate technicalities of climate, material

composition and overall vulnerability of cultural heritage sites, collections and immaterial heritage on a global scale.

Likewise, promoting public understanding, storytelling and appreciation of conservation are becoming increasingly important ways to recognise, inspire and contextualise the work of our profession, which we celebrate through the [IIC Keck Award](#) – please nominate a project for the 2024 award or share details with colleagues.

Sarah Stannage
IIC Executive Director

EDITOR'S SOUNDING BOARD



The focus and goals of our profession are swiftly becoming more than just the preservation of cultural heritage. We are increasingly looking outward, recognizing the needs

of our planet and inequities within our communities, and subsequently looking inward to understand how our field has contributed to these problems and how we can now work to right them.

The subjects and ideas presented within several articles in this issue reflect this shift and aim to spark conversation and inspire action to make needed changes in our field. From allowing communities to lead on the care of their

cultural heritage, to acknowledging the great toll benchwork takes on our bodies, there is a lot within these pages to ponder.

My hope is that you will take a moment to read and sit with this issue and that its contents will get you back up on your feet, ready to move forward together.

Sharra Grow
IIC Editor, News in Conservation

NEWS IN BRIEF

NOMINATIONS FOR THE 2024 PLOWDEN MEDAL

Nominations for the 2024 Plowden Medal Conservation Award, in the 25th anniversary year, are open until Friday 17 May 2024. If you know of any talented conservators who deserve recognition for their work, please consider nominating them and sharing the details with your network.

Established in 1999 to commemorate the life and work of the late Hon. Anna Plowden CBE (1938–1997), this medal was endowed by the Royal Warrant Holders Association, of which she was Vice-President. It is awarded annually to an individual who has made a significant contribution to the advancement of the conservation profession and whose nomination would be widely welcomed within the conservation community. The award covers all aspects of conservation be they practical, theoretical or managerial – and is open to those working in private practice or institutions.

The [nomination form](#) can be completed online, and the deadline for nominations is Friday 17th May 2024. The medal will be presented to the winner in the autumn.

If you have any queries on completing your nomination, please email Claire Anderson at: plowdenmedal@rwha.co.uk

We would be very grateful if you were able to share this information with your network to encourage applications. If you are able to share it on social media, please follow us on LinkedIn and Instagram:

Instagram: [@theplowdenmedal](#)

LinkedIn: [The Plowden Medal](#)

CONSERVATION AND STUDY OF A 16TH-CENTURY SHIPWRECK

A 16th-century shipwreck in Portugal was discovered in 2014 when a storm washed the ship's holdings onto the shore of Belinho Beach (about an hour north of Porto). A local artist had been walking along the beach when he can across what he thought were old helmets; these objects turned out to be pewter plates.

A team effort between Texas A&M University, the Conservation Laboratory of Vila do Conde Municipality, and the D. Diogo de Sousa Museum led to the cleaning and cataloguing of the historical findings. After a decade of conservation and research, the team has published their study in the [Journal of Maritime Archaeology](#).

Cleaning and examination of the hundreds of objects revealed depictions commemorating



Above: The Plowden medal. Image courtesy of The Royal Warrant Holders Association.

Below left: Example of a pewter plate, thought to be 16th century Swiss. Credit line: Rogers Fund, 1906, The Metropolitan Museum of Art, [Public Domain](#)

Below right: *Anne of Cleves*, by Hans Holbein. Photograph by [Patty/Flickr](#). (2010) Image licensed under [CC BY-NC-ND 2.0 DEED](#)

Magellan's voyage around the world, and experts believe the ship, which carried the pewter plates and other metal and stone artifacts, to be Iberian, dating back to the 16th century. The study further suggests that the plates were not every-day ware used by the ship's crew, but were loaded as valuable cargo. This cargo, along with other markings and artefacts, suggests that the ship voyaged from northern Europe, bringing up more questions than answers regarding who made the ship and who sailed it.

HOLBEIN'S ANNE OF CLEVES ON DISPLAY AFTER CONSERVATION

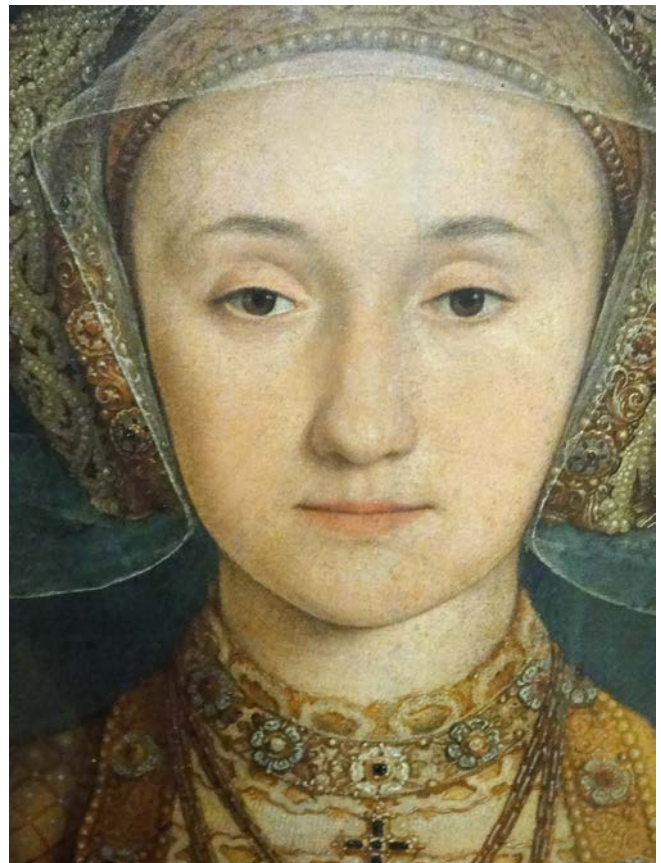
The Louvre's portrait of *Anne of Cleves* by Hans Holbein, taken off view to allow for conservation treatment, has now been returned to Room 811 where it is displayed with other Dutch master works of the early 16th century.

Part of the Louvre collection since its opening in 1793, the painting received a much-needed

treatment to reveal a bright blue background—hidden behind discolored varnish, time, and grime—which had previously looked a sickly, dark green. Anne's elaborate dress, before appearing dark and brown, was likewise found to be painted a vibrant red, all the more brilliant against the newly uncovered blue background. You can see updated images of the newly cleaned painting, and compare it to the images of the work before the cleaning, on the Louvre website [here](#).

Dr. Owen Emmerson (British historian and broadcaster) [noted on social media](#) that when an 18th-century copy of the painting was cleaned, the background on the copy was revealed to be "a sludgy green" suggesting that even at the time this copy was produced, the original blue of Holbein's painting was already hidden underneath discolored varnish and grime.

The painting holds a rather significant place in British royal history. On the hunt for his next wife after the death of his third (Jane Seymour) in 1537, Henry VIII



commissioned Hans Holbein the Younger to produce portraits of Anne of Cleves and her sister Amalia (suggested brides by Thomas Cromwell). The King, however, was rather displeased by Anne, on meeting her in person, saying “I like her not! I like her not!” While the two did marry, it would only last six months. Luckily for Anne, she wasn’t put to death, but was allowed to remain a member of the court for the rest of her life.

THE PANDEMIC OF SELFIES

Hiscox, a specialist insurer with a large clientele of art collectors, has reported a growing trend of art damage caused by selfie-taking visitors. In fact, Robert Read, head of art and private clients at Hiscox, calls this “a pandemic of selfies”

which is plaguing museums and collections around the world. The insurance company has reported that half of its art underwriting business is due to accidental damage, including a large portion caused by selfie-takers.

There have been many reports of such selfie accidents in the last few years. In 2017 a young woman at the 14th Factory in Los Angeles ran into an artwork while taking a selfie, causing a whole row of pedestals to fall, domino style (the whole thing caught on video). In that same year, a visitor at the Yayoi Kusama exhibition at the Hirshhorn Museum and Sculpture Garden (Washington DC) tripped while snapping a selfie and accidentally stomped on one of the pumpkin sculptures. In 2016 a man knocked a sculpture of Dom

Sebastiao off its pedestal, causing it to shatter, at the Lisbon Rossio train station when he climbed the pedestal for a picture. Also in Portugal that same year, someone focused on taking a picture at the National Museum of Ancient Art bumped an 18th-century statue of Archangel Saint Michael which then fell to the ground, resulting in damage to the wings, arm and

mantle. A group of women taking selfies at the Main Avenue Cultural Center in Yekaterinburg, Russia accidentally knocked over a temporary exhibition wall, damaging framed works by Salvador Dali and Francisco Goya in 2018.

There are so many other examples of smart phone distracted visitors damaging marble and plaster statues, ancient stone sarcophagi, paintings and more.



Selfie (2015) by Filip Mishevski/Flickr. Licensed under [CC BY 2.0 DEED](#) Modified by Sharra Grow (2024).

While such reports of accidents when taking selfies might seem a bit comical (video footage fit for a bloop reel), the cost of resulting damage (and subsequent treatment) is no small sum, and collecting institutions and galleries are taking note. Some museums have even begun to place new rules on visitors to quell this “pandemic.” The Gallery of Modern Art in Brisbane and the British Museum, for example, have both prohibited the use of selfie sticks. These incidents may also prompt a rise in protective barriers, such as glazing or even more bans on phone use in gallery spaces, but such restrictions can put museums in a difficult position; many institutions are eager to gain visibility through the social media posts generated by the very selfie takers who have, themselves, become a safety risk to the collections.



IIC COMMUNITY
BONUS CONTENT

Click on the **BONUS CONTENT** box to read more about these extra little news gems.



RARE TOMB ART
Walls of a 4,000-year-old tomb, excavated in Dahshur, include depictions of daily life—sailing ships, a market, workers in a field—rare inclusions during this period in Ancient Egypt. (Example of agriculture in ancient Egypt (1200 BCE) [Wikimedia Commons](#). Public Domain.)



SINGAPORE HERITAGE
A Peranakan beadwork and embroidery master, a Chinese opera singer, and a Malay dancer were this year’s recipients of the Stewards of Intangible Cultural Heritage award in Singapore. (Peranakan beadwork. Auckland Museum, [CC BY 4.0](#) via [Wikimedia Commons](#))



NORWAY’S ROCK ART
Home to thousands of rock carvings, the Vingen carvings in Norway, one of the most extensive sites of its kind in northern Europe, could be in danger by the development of a new quarry nearby. (Rock Carvings (2013) [JenniKate Wallace/Flickr](#). Licensed under [CC BY-ND 2.0 DEED](#))

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ERGONOMICS AND CONSERVATION'S CULTURAL MASTER NARRATIVES

By Sharra Grow
Editor-in-Chief, News in Conservation

Dancer at Rest, Hands Behind Her Back, Right Leg Forward, by Edgar Degas (1895, cast 1920). The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929 ([Public Domain](#)).





Years ago I was part of a conservation team removing old adhesive from the back of a series of ceiling murals in preparation for their reinstallation. This step in the treatment, which involved several seasoned conservators and interns, required months of scraping the back of the canvases with a small scalpel blade.

These were long, hard days, but it wasn't until after the completion of the project that one of the interns revealed that holding the scalpel in the same position for long periods of time and the repetitive motion and pressure of scraping had crushed one of the nerves in her hand leaving her unable to fully extend her pinky finger. In seeing my shock and horror at her confession, she was quick to dismiss the seriousness of the issue, adding that the nerve was healing through physical therapy. But rather than feeling placated, new questions developed in my mind. Why hadn't this intern mentioned the discomfort in her

hand before developing prolonged injury? Why hadn't anyone noticed her discomfort? Who was responsible for the well-being of the team members, especially the interns on the bottom rung of the workplace power structure? Considering all the other typical conservation health and safety measures in place, why wasn't there a workplace protocol for addressing this kind of risk?

WHAT IS ERGONOMICS?

The issue in this remembered event is of health and safety, but not of topics we, as conservators, usually jump to first; this was not an issue of exposure to chemicals or improper PPE but was a portion of health and safety that often gets left out of the conversation; ergonomics.

Ergonomics, for the purposes of this paper, is defined as the study of how people interact with their workspace, leading to the development of solutions to eliminate discomfort and risk of injury, modifying the environment to fit the worker and not the other way around. The discomfort and injuries are generally described as musculoskeletal, which include those affecting muscles, nerves, tendons, joints, cartilage, and the spine. Musculoskeletal issues can be traumatic (a sudden, often violent, physical injury with immediate symptoms) or cumulative (gradual-onset injuries due to repetition, with symptoms slowly developing and worsening over time).

Traumatic injuries tend to be easier to identify and acknowledge in our profession (throwing out your back when trying to move a heavy bronze sculpture through the lab, or accidentally hammering your finger instead of that stainless steel staple on the stretcher bar). It is the cumulative injuries, which can feel more subjective, that we have a harder time pinning down and acknowledging to ourselves and to others; your neck is sore on Saturday morning after a week of hunching over a 200-year-old tapestry, or you have trouble focusing your eyes—and not to mention a headache—as you drive home after a long day of inpainting an *in situ* mural. Maybe you just slept funny on Friday night, or maybe you just didn't drink enough during the day (I mean, who does when you are working on-site away from the studio?). It can be quite easy to explain away cumulative paint and injury.

THE ERGONOMICS HOLE IN OUR FIELD

In gathering information and research on this topic (ergonomics in relation to cumulative musculoskeletal discomfort and injury), it became clear how little ergonomics has been considered within our profession. Within the limited sources of information I could find, even those researchers commented on the dearth of information available on this topic relating to conservation.

A few years ago, *The C-Word: The Conservator's Podcast* put out an episode dedicated to the "Aches and Pains" of our profession (S10E05). In conversation with episode guest host Emma le Cornu (conservator and yoga instructor), permanent host Jenny Mathiasson observed, "It's funny because conservators are so health & safety minded with so many other things, you know like, the chemical safety, and we've gotta wear gloves and not breath in mold spores, and we've gotta not eat asbestos... and all of those things, we're super good with. But the physical body aspect we sort of... we forget and don't talk about, and I desperately tried to find people who had written about this or even surveys that had been done or... just void. People are not really doing much about this, which is another reason I wanted to do this episode. I think we need to talk about this."

Kloe Rumsey, also a *C-Word* permanent host, supported Jenny's observation saying, "I think there's a lot to be said about how physical conservation is... and that's not something that's really talked about, particularly when you're training... the number of ways that

injury can mess up your work life... it can just put you out, because you are constantly using your body for your job." Not only is there very little research on ergonomics within the conservation profession, but it is not sufficiently discussed with students as they enter the field. In a survey of 135 conservators, conducted by Portuguese conservator Catarina Pinheiro, when survey participants were asked if they thought their academic training in conservation had included sufficient training and knowledge in health and safety generally, 71% answered "no". A 2018 paper, presented by Emily England, Joy Erdman, and Melissa Miller, surveyed 189 museum studies academic programs based in the United States and found that 76% of the

institutions offered "museum studies programs without any clear attention paid to the issue" of health and safety in the workplace.

If the majority of conservators believe they are under-trained in health and safety generally, it should be alarming how ill-trained we are as a profession to address the sub-topic of ergonomic health and safety, which has very little literature when compared to the information available

on, for instance, handling harmful chemicals and materials. As an example, there is a fantastic annual conference held at the Smithsonian in Washington DC (USA) called *The Safety and Cultural Heritage Summit: Preserving our Heritage and Protecting our Health* (in fact, I'm happy to say a review of the latest Summit is featured in this *NiC* issue). In reviewing the seven years of Summit presentations, I found many on topics such as mold remediation, fire safety, handling objects containing pesticides, proper PPE, etc., and I was also pleased to find at least one talk that focused on ergonomics in conservation. While the Summit series shows that we are beginning to recognize ergonomics as part of conservation health and safety, it also shows we still have a long way to go; our profession does not sufficiently acknowledge the pervasiveness and importance of ergonomic issues.

CULTURAL MASTER NARRATIVES

My purpose in writing this paper is not to relay or regurgitate the available research on ergonomic issues within conservation and the proposed solutions. I have created a bibliography (see the link at the end of this article) with several papers and resources which expertly address this topic, and I encourage you to dive in and begin (or continue) your own education on this essential subject within our profession.



Old fellow, your painting lacks warmth, published in *Le Charivari*, December 6, 1864 (Honore Daumier). The Metropolitan Museum of Art, Rogers Fund, 1922 (Public Domain).



Broken Marble Statue by Eacu De Buono/Pexels (uploaded 2022). Licensed under Creative Commons.

Instead, I will discuss a different question; why is there so little information and focus on the topic of ergonomics within the conservation profession? If virtually every conservator, at some point, experiences these work-related aches and pains, why are ergonomic practices and tools not engrained into the very fabric of our profession?

In order to address this question, I will first introduce the concept of cultural master narratives as it relates to the culture of the conservation profession (In this paper, I frame our professional culture using my American, female, and white lens and acknowledge that others may have different perspectives and lived experiences within our collective professional culture). A cultural master narrative is an expectation or ideology that dictates acceptable behaviors within a specific culture. The cultural master narrative framework helps to illuminate these invisible codes of conduct.

As explained by [Dr Elizabeth Ostler](#) in her research on the subject, "Cultural master narratives are one of the ways that we know how we're supposed to behave and be in order to be accepted or belong within a particular culture. They are often expectations, archetypes, and stereotypes. Cultural master narratives are not neutral." It is important to also acknowledge that a master narrative is accepted as truth within its culture but is based on limited or simplified perspective and therefore only partially true at best, but, as Ostler observes, "Belonging is often at stake. Those who follow or align themselves with the cultural master narrative will likely experience a greater sense of belonging than those who don't. Not aligning with a cultural master narrative can lead to disconnection, ostracization, or expulsion. Cultural master narratives are so well known within a culture that they are invisible. They are the water that we are all swimming in."

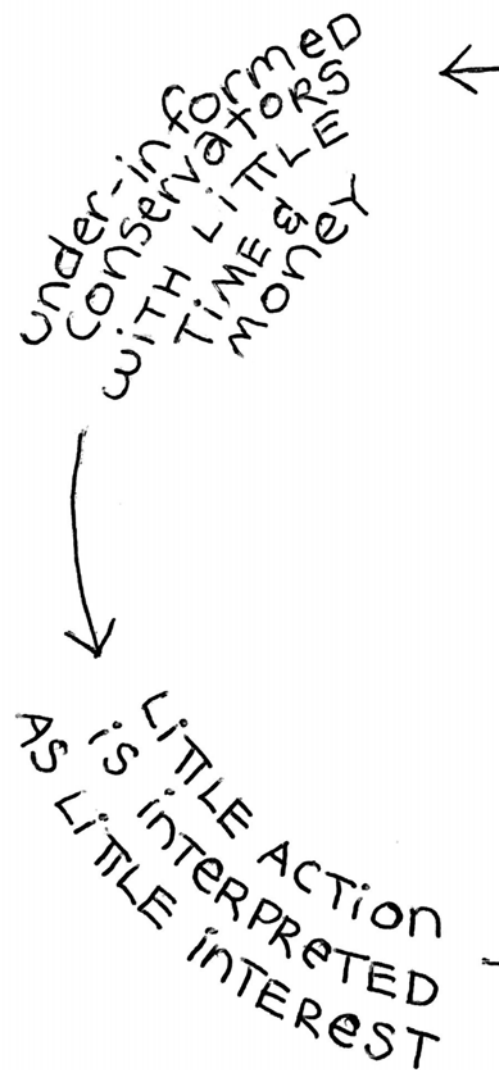
Like all cultures, our professional conservation culture has many

master narratives, and I suspect one to be the idea that our work-related aches and pains (specifically cumulative musculoskeletal) are an expected and accepted part of our work. These aches and pains are so pervasive, so common in our profession, that they have been normalized. Rather than seeing the discomfort or injury as a problem that needs to be solved, it is instead just the water we swim in, and to those of us in the water, the problem becomes invisible and therefore silenced.

Catarina Pinheiro created a diagram showing a cycle of inaction in relation to ergonomics within conservation. The cycle begins with conservators who feel they are unable to invest time or money in learning about and improving ergonomic issues often due to work deadlines or lack of allocated budget and institutional support. Because ergonomics is low on their priority list, there is little action on this subject within the workplace which is subsequently interpreted by the research field as lack of interest or lack of need. As we all know, it's the squeaky wheel that gets the oil, not the silent one, thus this results in little or no research being conducted, which explains the dearth of ready information for the conservation professional to access, and the cycle begins again.

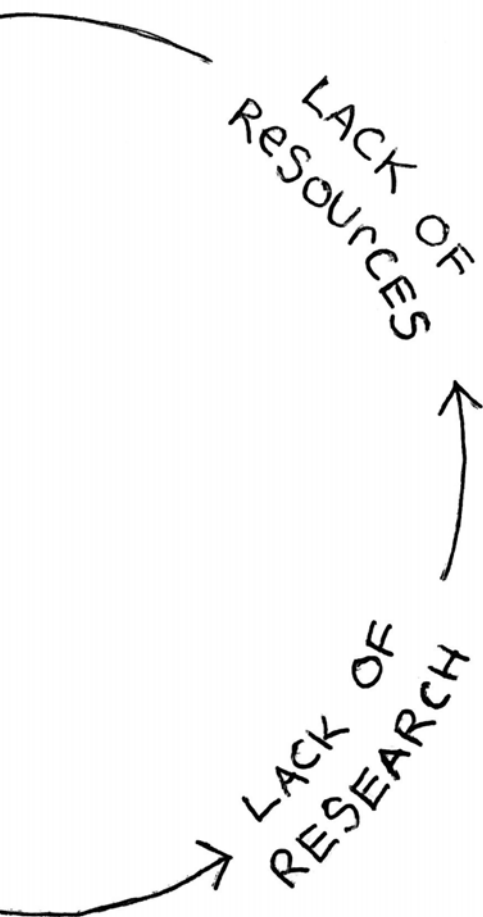
This observed cycle of inaction demonstrates how my hypothesized master narrative of work-related aches and pains has shaped the way we as conservators tend to dismiss ergonomics in our profession and the resulting lack of education and awareness on this issue even though it is woven into the fabric of our daily practice.

Kloe Rumsey recognized this lack of awareness (in S10E05 of *The C-Word Podcast*) in her comment that, "If you don't say 'I'm having arm pain', or something, no one knows." This illustrates that not only are we unaccustomed to talking about our work-related aches and pains, but we are also unquipped with the skills to recognize



Above: Diagram showing cycle of inaction within conservation regarding ergonomics. By Sharra Grow, based on study by Catarina Pinheiro.

Right: *Anthropomorph with Leg Broken Off* (1500-500BCE, India). The Metropolitan Museum of Art, Samuel Eilenberg Collection, Bequest of Samuel Eilenberg, 1998 (Public Domain).



these injuries in others (and perhaps often unable to recognize them in ourselves) because such a skill holds no purpose within our profession's master narrative. And we cannot address an issue that we cannot even see.

WHO IS POTENTIALLY LEFT OUT OF OUR CULTURAL MASTER NARRATIVES?

I previously acknowledged in the article that this paper is written from my own perspective as a white female conservator living and working in Western culture. Along with this perspective, I would add that conservation professionals are predominately white-presenting and female-presenting. In fact, of the ten students who were in my graduate-level conservation class, all ten of us fit into these categories. Such a high percentage of our professional population falls into this narrow description that perhaps this depiction of a "typical" conservator could also be part of a master narrative in our field. How would this description, as a cultural master narrative, affect those who are considered to be within our professional culture but who

are outside of the "typical" narrative?

The desire to conform to master narratives within a culture is strong since, as stated in Ostler's research, nonconformity can lead to disconnection from the culture and a sense that one does not belong (or even that one's livelihood is at stake). There are many ways that members of our conservation community may feel they do not belong; for this paper, I will focus on BIPOC (Black, Indigenous, and people of color) to demonstrate my point. In an article on workplace burnout of BIPOC employees, author Kelli Washington explains that "despite evidence of success, imposter syndrome is common for BIPOC in a predominantly white workspace... and being one of the only BIPOC in the space may cause an internalized fear of not being qualified."

If a conservator does not fit one of the dominant master narratives of the professional conservation culture (the proposed example here being "the typical conservator is white and female"), they may overcompensate in conforming to other master narratives to demonstrate their belonging to other

"If virtually every conservator, at some point, experiences these work-related aches and pains, why are ergonomic practices and tools not engrained into the very fabric of our profession?"





The Clenched Left Hand (Study for Hand of Pierre de Wiessant) by Auguste Rodin (1885, cast 1974) The Metropolitan Museum of Art, Gift of Iris and B. Gerald Cantor Foundation, 1984 ([Public Domain](#)).

members within the culture and perhaps to themselves. Washington goes on to explain, “The burden of exceeding expectations and being the representative for an entire marginalized group can create the need to push oneself beyond reasonable expectations or an appropriate work-life balance, thus leading to burnout.” The cultural pull to fit into my hypothesized master narrative of conservators expecting and accepting work-related aches and pains, for instance, may be heightened for those who are minorities in our field, falling outside of other cultural master narratives. These conservators may be even more likely to hide or downplay work-related aches and pains, may take fewer breaks than generally prescribed, and may therefore be more prone to unrecognized and untreated work-related injury.

My experience of discovering an intern’s dismissed injury and the resulting questions have haunted me for years. It is only now that I am developing the vocabulary and tools to understand why. While cultural master narratives can help to create and unite a cultural community, they can also do harm if they are left unrecognized and unexamined. By examining the possible cultural master narrative that our work-related aches and pains (specifically cumulative musculoskeletal) are an expected and accepted part of our work, I hope to inspire us to identify and dissect this and other narratives our profession has constructed. Only then can we recognize what aspects of our professional culture do not serve all members of our conservation community and which aspects are based on truths worth holding onto.

Click the **BONUS CONTENT** button to access a bibliography of ergonomics resources for conservators and for all references in this article.



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Sharra Grow is editor in chief of *News in Conservation*, IIC’s e-magazine, and has been a member of the IIC Communications Team for over a decade. 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 East Bay, just outside of San Francisco, California.

In light of this article, we wanted to hear from our IIC community about work-related aches and pains. Here is what you all had to say in response to our survey questions posted in IIC's Instagram Stories last month.

Which conservation specialty do you think suffers from the most work-related aches and pains?

textiles
architecture stone
murals
on-site archeology metal

knees neck wrists
nausea hands
back
cuts arms
allergies tendinitis shoulders

What are common work-related injuries or bodily complaints you hear about within your specialism?

If a conservation conference offered a workshop or speaker session on ergonomic equipment and physical exercises related to minimizing conservation work-related bodily damage, would you attend?

depends on how much it costs
I'd think about it
will be delighted if online option would also be available
definitely
no
maybe
please
sounds interesting
my whole team would
it's an interesting aspect not talked about enough in the profession

CHERISHING



Family Portrait (Achilles Chooses the String of Pearls) (1995), oil on canvas. © Elie Shamir.

IG LEGACY, CHOOSING

PEARLS:

STORIES OF RESILIENCE IN SAFEGUARDING CULTURAL HERITAGE AMIDST DISASTER

By Alexandra Taylor

*Book Reviews Co-ordinator and Associate
Editor, News in Conservation*

*As the Oracle stated, Troy could not be won without the death of Achilles. And so, Ulysses went out in search of him. Thetis, upon hearing the prophecy, sent her son Achilles to the court of Lycomedes where he disguised himself as a woman among the king's daughters. Ulysses, donning a merchant's robe, came through town with two crates of goods: one full of jewellery, the other, arms. While Lycomedes' daughters were drawn to the allure of precious jewels, Achilles revealed his true identity by instinctively reaching for the weapons. This pivotal moment, captured in Ovid's *Metamorphoses* (13:162-70), marks the beginning of Achilles' journey towards fulfilling his destiny in the Trojan War.*

Elie Shamir, a painter and social activist based in Kfar Yehoshua, Israel, drew inspiration from this legend for his work *Family Portrait* (1995). Shamir portrays himself as Achilles alongside his daughters and wife, who represent the daughters of Lycomedes. However, Shamir puts a spin on the original tale: instead of choosing tools of destruction, Achilles selects a pearl necklace from Ulysses' treasure trove. By altering the myth in this way, the value of the story significantly changes. In the midst of so much destruction currently taking place in Shamir's part of the world, it seems the moral of this new story holds great permanence. The artist's reinterpretation of the Achilles myth serves as a poignant theme throughout this paper where we encounter stories of resilience and learn about individuals who cherish legacy—who choose the pearls—over conflict and destruction.

The intention behind this article is to highlight initiatives that seek to protect cultural heritage, not destroy it. Daily we are faced with so many natural, cultural and social tragedies; it's imperative that we also shine a light on initiatives that actively respond to and even pre-empt the loss of irreplaceable tangible and intangible history, identity and



heritage of communities worldwide. By spotlighting these efforts, I hope to raise awareness, inspire action and garner support for their vital work. It's also healthy to be reminded that there are good people out there doing good things.

THE EDUCATORS

At this article's core is cultural heritage, so it seems vital that we start at the very beginning with art creation, with humanism and with one of the strongest filaments in our collective being: teaching and education. Elie Shamir represented to me the lasting effects of edification. As both an artist and a teacher, his role is a powerful one, shaping young minds and inspiring futures. Shamir's [TEDx Talk](#), "What makes people create?" encapsulates this ethos.

Shamir plays an active role within his village community. In fact, I interviewed him on the tail of a gallery talk attended by 150 individuals, including 17 current students and numerous alumni. In his own practice, Shamir challenges prevailing mythologies, such as that of Achilles, urging us to explore our identities as part of a broader cultural narrative. Another powerful, invigorating aspect to Shamir's mission is inclusivity. Regardless of gender or cultural background, all are welcome in his studio, which he describes as a place that exists "beneath a dome"—a safe place.

In communities where artistic pursuits (particularly for women) may be frowned upon or limited, Shamir advocates vehemently for equal rights to creative expression. "Becoming [an] artist is not really very well accepted in [some] families. But that success, including economic success, gives [women]

power to make up their minds—their families cannot ignore that success. It's risky, it's problematic, but it's happening in an exciting way." Despite the inherent challenges, Shamir remains steadfast in his belief that every individual, regardless of their background or sex, deserves the opportunity to pursue their artistic passions—after all, the freedom to create is a fundamental human right.

This is the power of education. I begin with Shamir because "teacher", as a guide who instils



ideas that leave a lasting impression, is a powerful position to have, especially during war. In his case, Shamir's art studio sits amidst the devastating Israel-Hamas conflict. With both Israeli and Palestinian students in his class, Shamir vies that no positive or peaceful end can be salvaged from a story run by bad people. With friends who were killed in the massacre of October 7th 2023, Shamir is in despair at the war continuing to rage around him, but his classroom is a haven. I found the following extract in our conversation especially telling:

"When I teach art, I separate the voice and the text... The human voice must come from the lungs, it's immaterial. The voice takes this text to you. What I'm telling my students is that [their voice] is much more important than the text, and they should use it. The

text is whatever it is, but the struggle between texts brings evil to the world—if you think your text is higher than somebody else's text. Everybody has a human voice. We should listen to this human voice."

THE GUARDIANS

Without invitation, no one has a right to commandeer another's cultural heritage—tangible or intangible—even if the intention behind the act is good. The student-led initiative Konservasi, now [Institut Konservasi](#), was established in response to the Mount Agung eruption in 2017. The ongoing efforts of this foundation not only demonstrate the advantages of cross-cultural collaboration but also underscore the importance of guardians of heritage initiating the calls for aid.

Mount Agung is an active volcano in

Bali, Indonesia, and it sits southeast of Mount Batur. Dominating the surrounding areas as the highest point in Bali, the Mount influences climate by shepherding the especially heavy rainfall patterns in this part of the world. At the time of the impending eruption in 2017, Saiful Bakhri was an international student from Indonesia studying his Masters of Cultural Materials Conservation at the University of Melbourne. The news he was receiving from home—[1,000 daily tremors](#) with evacuations steered by the [National Disaster Management Agency](#)—highlighted that the focus was on the safety of people and essential stocks, overlooking the protection of cultural heritage in the region, despite Bali boasting at least [44 museums](#) and relying heavily on cultural tourism.

Given the proximity of five museums and cultural centres, along



Opposite page: Mount Agung. © Institut Konservasi

Clockwise from the top: Gedong Arca in Tampaksiring, part of the Bali Office for Archaeological Heritage Conservation. © Institut Konservasi / Disaster Preparedness Workshop: Alexandra Taylor demonstrating wet cleaning. © Institut Konservasi / Lontar preparation, demonstrated by elder. © Institut Konservasi / Disaster Preparedness Workshop: Lisa Mansfield testing samples collected earlier in the week of a cold lava flow from Mt. Agung for acidity, with water as the control. © Institut Konservasi

with several smaller shrines located within the 12 km exclusion zone surrounding Mount Agung Volcano, and 15 additional museums situated just a short distance away, Bakhri jumped into action. In consultation with Dr. Marcelle Scott, acting mediator from the University of Melbourne, and Ajeng Ayu Arainikasih, founder of Museum Ceria and lecturer at Universitas Indonesia, Bakhri put a rescue and salvage plan into action. With fellow students Lisa Mansfield, Laura Gransbury and myself, Bakhri applied for the University of Melbourne's *Student Engagement Grant*, to cover the costs of travel and materials, which was accepted by the University of Melbourne in record time.

Almost as soon as Bakhri and his team landed in Bali, the volcano began to erupt. They launched into action, visiting nine museums and—in collaboration with staff onsite—established disaster preparedness plans. A pre-project questionnaire revealed that most participating museums lacked an adequate strategy and/or response team, prompting focused efforts to enhance preparedness across nine museums including Museum Gedong Arca, Museum Puri Lukisan, and Bali Museum. This process was one of collaboration, with plans built through the exchange of different cultural practices to develop best practice. These insights are further detailed in Bakhri's paper "[From the classroom to the Field: developing cross-cultural skills in conservation](#)".

In the list of nine museums Konservaction agreed to visit, Museum Lontar was the closest in proximity to the Mount. Museum Lontar, at the time, was under development by the community of Dukuh Penaban. The village elders are the guardians of over 400 ancient Lontar texts. These texts, inscribed on palm leaves, embody centuries of oral tradition and cultural identity; they are steeped in both intangible and tangible significance. The elders' proactive collaboration with Konservaction in establishing emergency response strategies showcases the vital role of guardians in heritage preservation. This example reaffirms the power that indigenous communities possess. Prompt intervention was initiated by those best positioned to act; those with the right to spearhead responses to calls for aid within their countries.

THE ACTORS

The ongoing conflict in Ukraine commenced on [February 24th 2022](#), with the incursion of Russian military forces from Belarus, Russia and Crimea into the country. The powerless Dr. Donatella Banti felt she had reached a tipping point when she heard the news of the destruction of art by [Maria Prymachenko](#). She thought, "We are part of a heritage community, and we were not saying anything about this. It's not just the human cost, but together with the heritage—the





Willard vacuum lining table donated by Paul Willard delivered to the National Centre for Restoration in Kyiv. © Katya Belaia-Selzer



Conservators in Kyiv using a lining table donated by Willard. © Paul Willard. [source](#)



Conservators at the National Centre for Restoration in Kyiv using the table donated by Paul Willard. © Katya Belaia-Selzer

soul of a nation, the soul of its people—I believed we should try to do something.” Prompted by this desire to act, Banti initiated contact with Sara Crofts, then head of [Icon UK](#). Eager to rally support and gauge interest, they leveraged Basecamp as a platform for collaboration.

This last part of my article addresses legacy—specifically the actors: the effect of ascribing care and value to things that matter, and the affect—or imprint—of a determined group initiative. My interview with Banti focussed on three core strategies implemented by Icon UK’s Ukraine Appeal on Basecamp including “Ukraine: Guidance,” “Ukraine: Material Aid,” and “Ukraine: Sponsoring Refugees”.

The first group, “Ukraine: Guidance,” focused on providing essential emergency guidance and informational resources regarding the safe keeping of cultural heritage. These resources covered a wide range of topics including fire protection measures. However, it was quickly noted that the existing materials were solely in English. Immediately, efforts were sought to broaden accessibility by translating these guides, ensuring that crucial information reached the intended audience. Language is definitively a barrier and an important obstacle to bypass in conflict resolution (It’s worth mentioning that Sara Crofts is now the chief executive at ITI, [Institute of Translation and Interpreting](#)).

Translated texts include the *Guide on Historic Buildings and Fire in War-affected Countries*, authored by René Teijgeler and Nina Kjølser Jernæs in May 2022, now accessible on the [Blue Shield International](#) website. Further guidance authored by Karen Dundas ACR, Fiona Macalister ACR, and Katrina Thomson, with significant contributions from conservation and fire specialist colleagues in the UK, Norway and the US can be found [here](#). [Blue Sky: The Ukrainian Conservation Forum on Telegram](#) continues to disseminate this information, build

ing conservation knowledge and expertise in Ukraine.

The second group, “Ukraine: Material Aid,” concentrated on mobilising conservation material support and assistance for Ukraine. Despite challenges in coordinating shipments (especially in conflict zones), initiatives were undertaken to organise convoys and distribute essential preventative supplies such as fire safety equipment, extinguishers and Tyvek. The implementation of these plans mainly filtered through [The Committee of Ukrainian Museums](#) which operates from Warsaw. Once secured, the warehouse space in Warsaw served as a hub for accepting large shipments of aid destined for Ukrainian museums, subsequently transported to Lviv and other cities via rail. Private companies played a significant role in funding these efforts with individuals like Jenny Mathiasson, actively involved in coordinating donations and logistics, and Paul Willard from *Willard Conservation Ltd.* who donated a conservation suction table to the National Centre for Restoration (NCR) in Kyiv.

In private correspondence and on [LinkedIn](#), Willard stated that “preservation of the world’s priceless works of art and historic media is of paramount importance” and “we felt compelled to help the conservation community in Ukraine in their time of extreme adversity”. The impact of Willard’s involvement can be gleaned in the precis of a letter written by Svitlana Strelnikova, Director General of NCR. “Thanks to your interest in our institution and thanks to your initiative to help the Centre, we are now able to do so much more than had been possible before...The gift is unique for us and undoubtedly a vital piece of equipment which will serve all the affiliated departments around the country. It will help us prevent further loss of museum objects which are a testament of the Ukrainian culture and people.”

The third group, “Supporting Conservators,” focused on providing support to conservators and



Top image: Ukrainian conservator refugees visiting the British Library as part of a larger UA-UK networking project. © Katya Belaia-Selzer

Two images below: Ukrainian conservator refugees in UK undergoing training in paper conservation by the National Trust. © Katya Belaia-Selzer

Opposite page: Elie Shamir self-portrait with student for "Harvest Time" exhibition (unknown), oil on canvas. © Elie Shamir.

cultural heritage professionals affected by the crisis. This approach not only provided practical support but also instilled a sense of dignity and belonging for those seeking refuge and further professional development. Led by Banti and Katya Belaia-Selzer, who had personal connections to Ukraine, this group sought to assist Ukrainian refugees who were conservators. [Historic Royal Palaces](#) demonstrated a commitment to supporting Ukrainian professionals by offering opportunities for training and development. [The Queen Elizabeth Scholarship Trust](#) also stepped in. A recent blogpost on the Huguenot Museum webpage highlights current work being undertaken by [Valeriia Kravchenko and Ahneta Shashkova](#), two women in this sponsorship initiative. [The BAPCR](#) gave all Ukrainian conservator refugees in the UK free memberships, and IIC gave free memberships to all displaced Ukrainians worldwide.

As the conflict continues, Belaia-Selzer still plays an active role with partners like Blue Shield International and ALIPH Foundation—a list of their achievements can be found [here](#). Cecile Communal of the [British Library](#) organizes events highlighting Ukrainian culture, reaffirming the importance of maintaining cultural identity amidst crises. IIC continues to support Valeriia Kranvhenko in her pursuit of funding to establish the inaugural Ukrainian-English conservation dictionary, the draft live on [this website](#). And in the US, [Yuri Yanchyshyn's](#) collaboration with Ukrainian conservation education institutions not only integrates conservation into formal curricula but also spearheads the development of a standardised condition checking process in Ukrainian, crucial for disaster response efforts.



I've come to believe that the measure of our lives lies in the depth of presence and connection that we cultivate along the way. Learning how to love, communicate emotions and respect others is an adult responsibility. Giving voice to every text, assisting where needed in any way that we can, safeguarding that which makes us human; this is what matters.

These acts of resilience highlight some of the good things that professionals working in the cultural sector have been able to accomplish in recent years with much heart, albeit limited resources. Every one of them wisely attributes their accomplishments to choosing the pearls. Unlike Achilles, they've chosen the less predictable path and bravely write their own stories.

IN CONCLUSION

Despite the success of these initiatives, the hopelessness felt in the face of bureaucratic hurdles and geopolitical complexities is palpable. For me the imperatives in each story are clear: to safeguard cultural heritage as a bulwark against erasure. But it's crucial to emphasise that without the UK government's initiation of the Ukrainian refugee scheme, this initiative could not have happened.

Through education, guardians and actors, these efforts reach far beyond that of immediate relief. Those who had sought refuge abroad are returning to Ukraine, armed with newfound skills and experiences, contributing to the rebuilding efforts in tangible ways. Institut Konservasi continues to thrive by providing training, research and services of art and cultural materials in Indonesia. And Elie Shamir, the humble practitioner trapped in a warzone, acknowledges that we must focus on our shared humanity and assist each other in order to pull through.

ACKNOWLEDGEMENTS

Elie Shamir—artist and advocate, previously taught in the Art Institution in Oranim Academic College of Education and in Bezalel

Academy, Jerusalem, and in the MFA, Boston. Now teaches art from a home-based studio.

Dr. Eran Arie—senior lecturer at the Department of Cultural Heritage, University of Haifa.

Ilonka Sillevs Smitt—social worker and friend.

Sagie Sagiv—painter, photographer, and photo-therapist.

Saiful Bakhri—PhD student in the UCLA Conservation of Material Culture.

Dr. Donatella Banti—freelance paintings conservator and Daphne Jackson Fellow (Conservation Science) at the Courtauld Institute of Art.

Katya Belaia-Selzer—Painting Conservator-Restorer, Founder of the UA-UK Cultural Heritage Initiative

Paul Willard—Managing Director at Willard Conservation Ltd.



Alexandra Taylor is a paintings conservator at the National Galleries of Scotland, Edinburgh. She has worked internationally, including at SRAL in Maastricht, Saltmarsh Paintings Conservation in Cambridge, and the Phoebus Foundation in Antwerp. Her interests lie in the treatment of Old Masters and the fundamental aspects of paintings analysis, research, and the valorisation of results. She is passionate about increasing public awareness and promoting professional outreach in this field.



ANNUAL GENERAL MEETING 2024

The seventy-fourth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works took place at 6:30 pm (GMT) on Monday 29th January 2024. 1 Birdcage Walk, Westminster, London, SW1H 9JJ was the address given on the notice for attendance with online participation for attendees via Zoom teleconference.

Present from Council: Julian Bickersteth (President, in the Chair), Jane Henderson (Secretary-General), James Brooke Turner (Treasurer), Juergen Vervoort (Director of Awards and Grants), Joyce Townsend (Director of Publications), Tom Learner (Director of Congress), Rachel Rivenc (Director of Professional Development and Standards), Helen Griffiths (Director for Legal Counsel), and Sarah Staniforth (President Emeritus).

In attendance: Sarah Stannage (Executive Director) Ellie Sweetnam (Fellowship and Membership Engagement Manager) and Marina Herriges (Regional Programmes Manager)

Members attending online and in-person are recorded in the printed copy of AGM minutes only.

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Julian Bickersteth, President, in the Chair, extended a welcome to all those present, and called the meeting to order at 6.35 pm noting that the 74th Annual General Meeting was by videoconference convened by proper notice to IIC members circulated on the 21 December 2023 with all reports including the annual accounts available to view on IIC's website and with this the attendance requirements of Article 11 have been met. There were no direct or indirect conflicts of interest declared in the proposed business to be transacted at the meeting.

- The Executive Director, Sarah Stannage, Fellowship and Member Engagement Manager, Ellie Sweetnam and Regional Programme Manager, Marina Herriges were declared as the tellers to record votes at the meeting.
- The minutes of the last Annual General Meeting on Monday 30 January 2023 were published on the IIC website and circulated to members electronically. The minutes were confirmed by members as read and a true and correct record by show of hands and were digitally signed by the president.
- The Notice calling the present Annual General Meeting was published on the IIC website on 21 December 2023 and sent to all eligible members by e-mail. The Notice was declared as read by a show of hands.
- The Reports and Financial Statements were sent by e-mail to members, in December 2023 and published on the IIC website. Members agreed by show of hands that the Reports and Financial Statements could be taken as read.

The president provided an overview to the year under review, IIC made a deficit at the year-end following planned investment on IIC's website. This follows four years of delivering year on year operating surpluses on income. The year end position demonstrated that IIC continues to be resilient during a period of global volatility including with financial markets.

IIC's accounts have been audited by Sayer Vincent LLP. A technical review of IIC's financial reports and accounts was undertaken and signed by the auditors, showing IIC remains a going concern.

The president announced at the AGM the renewal in 2024 of its fruitful collaboration with the Palace Museum, Beijing, celebrating nearly a decade of partnership for the IIC International Training Centre for Conservation (ITCC). With the idea originally founded in 2014, the IIC-International Training Centre for Conservation (IIC-ITCC) is an initiative of the IIC and Palace Museum, Beijing, that offers mid-career conservation professionals the opportunity to promote research and international exchange in the region. Since then, 117 participants from 37 countries in Asia, Africa, Europe, America and Oceania have benefited from training workshops held in Beijing, covering topics such as preventive conservation, non-destructive analysis, textiles, paper and photography, archives and photography, and a fifth workshop in 2019, 'scientific approaches to ceramics and glass'. The global impact and positive contribution of the ITCC training workshops has been recognised and celebrated in '[Mid-Career scientific training for 21st century conservators: Methodology, research, and practice at the IIC-International Training Centre at the Palace Museum, Beijing](#)'. The course themes for the next three years have been chosen to fit with the evolving needs and changing landscape of the profession and will include: the conservation and restoration of metals, the conservation and restoration of paintings (including wall-painting, thangkas, oil paintings and traditional Chinese paintings), and the conservation and restoration of furniture. IIC is looking forward to opening applications for this year's conservation and restoration of metals course following the AGM.

No questions or queries were raised by members at the AGM.

In respect to the Ordinary Resolutions included in the notice to members, these were taken together. The votes online in advance and at the meeting were combined. Members resolved to approve by 39 votes (For), 0 (Against) and 1 abstention were recorded, for the following resolutions:

Resolution 1: To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2023

Resolution 2: To authorise the Council to appoint auditors or independent examiners to the Institute, and to fix their remuneration for the ensuing year.

On the basis of this, resolutions 1 and 2 were duly adopted. It was confirmed that the following individual, Mariana Escamilla-Martínez, is standing for election as Director of Communications. The President made members aware at the AGM, that election statement has been checked and reviewed by the Talent and Participation Committee and were published on the IIC website.

There were no proxy votes to consider.

Resolution 3: To elect a Director of Communications

On the basis of the total votes, Mariana Escamilla-Martínez, was duly elected as an ordinary member of Council for a three-year term.

Resolution 4: To transact any ordinary business

A Fellow attending the AGM online raised a request to support a Fellowship nomination, this item was noted, and the president referred the matter to IIC's Fellowship and Membership Engagement Manager, Ellie Sweetnam, to resolve following the AGM.

The president, Julian Bickersteth, noting that there was no further business, declared the annual general meeting closed at 7.00 p.m. (GMT).

The AGM Talk from Dr Nick Merriman OBE commenced at 7.05pm, the theme of the talk focusing on the practical reality of the transition to a net zero future, bringing to life the opportunities for our sector to lead positive change. IIC's Marina Herriges also presented a new initiative and pilot programme, 'Net Zero', to be launched following the AGM.

Julian Bickersteth, IIC President
Chair of the meeting

THE 2024 FORBES PRIZE

PROF. DR. LUIZ A.C. SOUZA FIIC

At every IIC Congress, a distinguished member of the conservation profession is invited to give the Forbes Prize lecture. The prize is named after Edward Waldo Forbes (1873-1969) who was Director of the Fogg Art Museum at Harvard University from 1909 to 1944 and the first Honorary Fellow of IIC in 1958. The Forbes Prize lecture was established in 1958 by IIC's Council to acknowledge an individual's success and conspicuous service to conservation and provides an opportunity to address the assembled Congress.

*It is our pleasure to announce that **IIC's 2024 Forbes Prize** lecture at the forthcoming 30th biennial Congress, *Sustainable Solution in Conservation: New Strategies for New Times*, 23-27 September 2024, hosted in Lima, Peru will be delivered by Prof. Dr Luiz A. C. Souza FIIC, Full Professor of Conservation Science at CECOR—Center for Conservation of Cultural Heritage at the School of Fine Arts, Federal University of Minas Gerais in Belo Horizonte, Brazil, on the opening day of the Congress.*

Seizing the opportunity to get to know Luiz a bit more, we present here a Q&A with him, the first half to be in this issue and the second half to be in the next (June-July) issue:

Q: *Luiz, congratulations on being awarded the Forbes Prize for this year's IIC Congress in Lima. Can you give us any hints as to what you will be speaking on for your Forbes Prize lecture?*

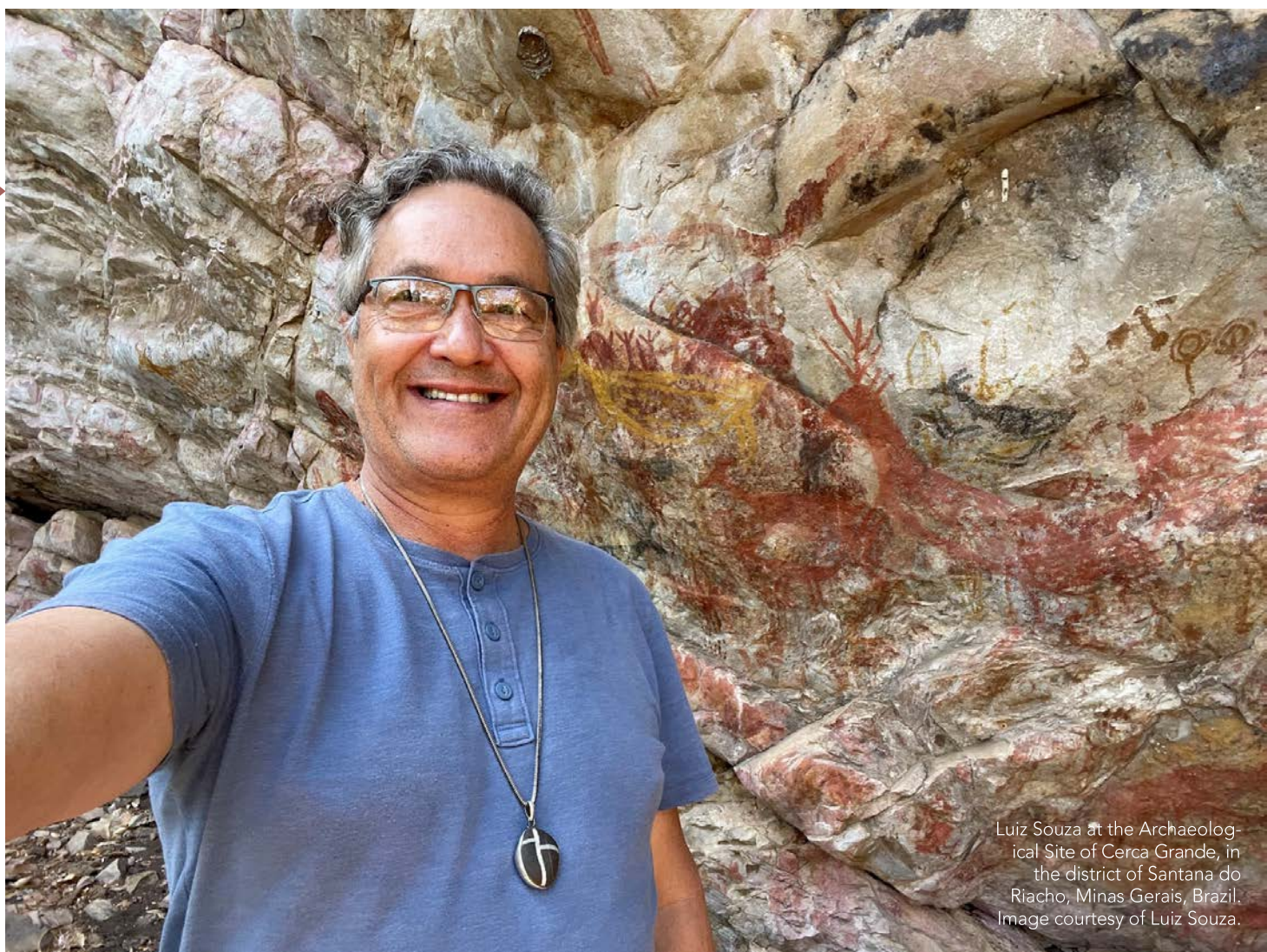
A: First of all, I am indeed very honored by the award, because it recognizes all the work regarding conservation of cultural heritage in Brazil and South America that I have developed over the last 30 years (41 years, if I count from when I started my internship at CECOR – Center for Conservation of Cultural Heritage, at the School of Fine Arts of the Federal University of Minas Gerais, in Belo Horizonte, Minas Gerais, Brazil) within the field of cultural heritage preservation, involving a wide range of topics such as training and education, scientific research, professional association, recognition of conservation-restoration within the scenario of emerging research fields, networking and cross-cultural and scientific promotion of the field, and its importance to society as a whole.

The opportunity I have as the Forbes Prize Lecturer at the opening of the IIC Lima Congress 2024 in

September is a unique one given the importance of the event and the high quality of the conference audience which, besides in-person delegates, will also include online attendees from all over the world, crossing all time-zones including Asia, Africa, Europe, North America, South America, Australia, and Antarctica.

In regard to the contents of my lecture, I'm pleased to advance that the talk will be based on the following provisional title and contents:

Preliminary title: "Promoting Social Diversity and Inclusion in Cultural Heritage Preservation: Advancing a Global Community Committed to Conservation." This preliminary title for the lecture entails not only respecting—and learning more about—the cultural heritage of minorities, but also delving into the intricate technicalities concerning the climate, material composition, and overall vulnerability of cultural heritage sites, collections, and immaterial heritage on a global scale and with a very close regard and sensitivity to local issues and cultures.



Luiz Souza at the Archaeological Site of Cerca Grande, in the district of Santana do Riacho, Minas Gerais, Brazil. Image courtesy of Luiz Souza.

Q: *You have been involved in leading and shaping conservation education in Brazil for decades now. Has serving on the ICOM Working Group on Sustainability changed your approach to teaching conservation?*

A: My experience in dealing with conservation education in Brazil comes from the very beginning of my career when I was a chemical engineering undergraduate student at the beginning of the 1980's. I have good memories of those initial years at the University, when I had to decide which professional paths to follow, with all the implications in terms of contextualization as forged by my future career activities. At that time, my decision to change my undergraduate training from chemical engineering to chemistry—and also the decision to join the then very young and recently inaugurated CECOR (Center for Conservation and Restoration of Cultural Heritage) at the School of Fine Arts of the Federal University of Minas Gerais (initially as a volunteer, and soon after as a grantee of the Brazilian National Research Council Scientific Initiation program)—was already pointing to several questions

and issues that I would much later discuss within the ICOM Working Group on Sustainability. Forty years later, after my initial days as a young undergraduate, these fundamental questions are effectively the basis for Sustainability according to the UN Sustainable Development Goals (SDGs) and the 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015.

Most of the issues we have discussed within the ICOM WG on Sustainability, with a focus on museums, professionals, and community, have brought to mind the issues that I have lived with and learned in my student life, my personal life, and my career. These include the importance of respecting and promoting the diversity of opinions, color, and cultures; respect for and protection of the environment; gender equality; reduction of inequalities; and partnerships in reaching goals. The museum community still has a long way to go in terms of adopting and effectively practicing several of the 17 UN Development Goals. Last year the success of discussions and work performed by the WG on Sustainability led to the creation of ICOM SUSTAIN – The International Committee on Museums and Sustainable

“We all must work to combat inequalities, both within our museum community and within society in general; inequalities exist not only within society in general, but also within the museum and cultural heritage community.”

Development. Parallel to the creation of ICOM SUSTAIN, is the creation of the SOMUS – International Committee for Social Museology, and not coincidentally, the very first SOMUS General Assembly occurred last week in Rio de Janeiro, Brazil. Just as a reminder, it was also in Rio de Janeiro, in 1992 at the UN Earth Summit in Brazil, that more than 178 countries adopted Agenda 21, a comprehensive plan of action to build a global partnership for sustainable development to improve human lives and protect the environment.

Returning to the question on how serving on the ICOM Working Group on Sustainability has changed my approach to teaching conservation, I am glad to look back at my teaching history and approach and conclude that my trajectory runs parallel with the construction of the SDGs within the agenda of the UN countries, as well as within the museum community. Brazil and Latin America both have represented a key and leading role in all of this, and I am happy to be an active part of this new, more open, and inclusive horizon. Speaking of combatting inequalities, in particular through my teaching, I am glad to reinforce to our conservation students the need, within the museum community in general, to recognize conservation-restoration professionals as fundamental components of the museum world, together with the other members of this community. In my opinion, we all must work to combat inequalities, both within our museum community and within society in general; inequalities exist not only within society in general, but also within the museum and cultural heritage community. It’s a matter of mutual respect towards our own diversity!

Q: *Compared to 30 years ago, how have you seen sustainability change and grow in South America in general and within the conservation profession?*

A: Looking back 30 years ago to 1994 in South America, my impression is that we had a stronger and well-connected community of conservation professionals compared to the situation today. It seems strange, because back in 1994 the internet was just a baby, and there was no Facebook, Instagram, or

LinkedIn, making it much more difficult to be in touch instantaneously, as we are today with WhatsApp and other social media platforms. I remember very well that we had strong and regular communication and connections between the conservation professionals in Brazil, Argentina, Chile, Colombia, Bolivia, Uruguay, Ecuador, and Venezuela. Back in 1994, the ABRACOR – Brazilian Association of Conservator-Restorers, then recently created in Rio de Janeiro, was an important reference for the conservation professional community, and our biennial congresses used to have 300 to 400 participants, with representatives from several of the countries mentioned above.

In terms of sustainability, if we look back at the ABRACOR conference preprints, we can see that the contents of the papers were more directed towards scientific aspects of conservation interventions such as the materiality of cultural heritage including questions related to solubility and cleaning techniques, among others. Conceptual questions were also discussed, but the focus was more on what we would call “traditional” cultural heritage, still very linked and rooted in our colonial heritage.

As I have already mentioned above, Brazil and some South American countries have played important roles in the progress of sustainability, and the inclusion of these efforts within the South American conservation profession has made our community distinct within the global conservation profession. Back in 1994 we were already researching and publishing in the field of preventive conservation, expanding professional knowledge on the role of local climate on the behavior and conservation of wooden polychrome sculptures, for example, and questioning the then-popular restriction of temperature and relative humidity fluctuations for museum collections and cultural heritage holding institutions.

In the years since 2000, there have been political changes in several countries in South America, and some of the training courses have disappeared in the region while new programs have been created. Within the region’s governments, the shift between right and left political parties has interfered with cultural heritage policies, directly impacting investments in the training, research, and societal reach of conservation. Despite these ups and downs, my impression is that the conservation community in South America is progressing, and we have all the necessary components to engage as strong members of the international conservation profession, making use of social media as well as local, regional, national, and international events to promote our knowledge and our academic and professional interactions, with the inclusion of minorities in mutual respect and a deeper understanding of our cultural diversity—important elements and the basis of society for several countries in the region.



30TH BIENNIAL CONGRESS

LIMA 2024

IN-PERSON AND ONLINE

SUSTAINABLE SOLUTIONS IN CONSERVATION:
NEW STRATEGIES FOR NEW TIMES

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#IICCongress

We're excited to announce that registrations are now open for the IIC Congress in Lima, taking place 23-27 September, with the theme:

SUSTAINABLE SOLUTIONS FOR CONSERVATION:
NEW STRATEGIES FOR NEW TIMES

You can also now see the list of papers & authors and explore the provisional in-person programme!

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KECK AWARD 2024

WE ARE NOW INVITING NOMINATIONS FOR THE 2024 KECK AWARD.

We believe promoting public understanding, storytelling, and appreciation of conservation, are becoming increasingly important ways to recognise, inspire, and contextualise the work of our profession. Projects that reach diverse and underrepresented audiences, are particularly welcomed as well as initiatives that increase social impact and inspire creative public engagement.

The IIC Keck Award was generously endowed by Sheldon and Caroline Keck to commemorate their shared lives of distinguished achievement in conservation. The award is presented every two years at the IIC Congress to the individual or group who has, in the opinion of IIC Council, contributed most towards promoting public understanding of conservation and engagement with the accomplishments of the conservation profession.

A GENEROUS PRIZE TO SUPPORT YOUR FUTURE WORK

The award consists of a certificate and a prize of £2500, which will be presented online at the next biennial IIC Lima Congress 2024,

23-27 September 2024, on the topic of **Sustainable Solutions for Conservation: New Strategies for New Times.**

SIMPLE APPLICATION PROCESS

If you would like to propose a project, whether your own work, institution or organisation, or the work of others, please send your nomination to the IIC office to arrive by **Friday 10 May 2024 (5pm BST/UK time)**.

The nomination should include the name, job title and professional address of the individual (or of all the partners in a group project) and should include the following: -

- a statement of between 500 and 1000 words describing the nominee's public outreach and engagement activities
- plus two or three photographs in support of this statement.
- If available, please give us an outline of supporting material available – for example, publications, websites, videos, or evidence of media coverage. We might ask for these at a later date.

£2500
CASH PRIZE,
AWARDED
AT OUR
2024 LIMA
CONGRESS.

Please send your proposal to iic@iiconservation.org with the words 'Keck Award' in the subject line.

A shortlist of projects will then be selected by a panel of judges for public vote in June 2024. The winning nomination will be chosen by public vote and the winner announced during the Closing Ceremony of the 23 – 27 September 2024, Lima Congress.

OPEN FOR NOMINATIONS

2022 KECK AWARD WINNER GAME JAM FOR CONSERVATION

Playing we learn to conserve cultural heritage, supported by the National Coordination for the Conservation of Cultural Heritage and National Institute of Anthropology and History through the Directorate of Management and Liaison in Mexico, allied with the Games Laboratory of the Center for Digital Culture (CCD) and the Independent Collective "Mermelada de Juegos".

The project promoted game development, education, restoration and culture, highlighting the importance of digital technology and playful products as important tools for preventive conservation and risk management of paleontological, archaeological and historical heritage. Game Jam was praised by the judges for reaching wider audiences and raising awareness of conservation-restoration in communities, schools and museums.



2020 KECK AWARD WINNER SPORT E LISBOA

The Storage, Conservation and Restoration Department (RCR), Sport Lisboa e Benfica Cultural Heritage in Portugal

RCR's mission is to ensure the management, conservation and restoration of the collections of Sport Lisboa e Benfica, but it has also led a remarkable outreach programme, including guided tours and events for schools and a strong social media presence which has brought the world of conservation to a large audience.

2018 KECK AWARD WINNER NIGULISTE MUSEUM / ART MUSEUM OF ESTONIA / ESTONIAN ACADEMY OF ARTS

Rode Altarpiece In Focus: the conservation and technical analysis of the altarpiece of the high altar of St. Nicholas' Church in Tallinn (1478–1481)

The double-winged retable, completed in the workshop of the famous Lübeck master Hermen Rode, is one of the most grand and best preserved examples of late medieval Hanseatic art in Europe. More than forty saints and biblical figures are depicted.



IN MEMORIAM: STEPHEN G REES-JONES (1941-2024)

Tribute written by
Sarah Staniforth
sarahporritt@btinternet.com
and Julie Rees-Jones Rayfield
julierayfield@mac.com

IIC Council, 1990s:
Back Row: David Bomford, Andrew
Oddy, Rafeaella Rossi-Manaresi,
Colin Pearson, Jane McAusland,
Liliane Masschelein-Kleiner, David
Drown, David Leigh, Prof Teddy
Hall;
Front row, seated: Stephen G Rees-
Jones (Treasurer), Henry W M
Hodges (Secretary- General, Agnes
Grafin Ballestrem (President), Perry
Smith (Executive Secretary). Image
courtesy of David Leigh and the IIC.



Stephen G Rees-Jones died peacefully at home on January 14, 2024. Stephen was awarded a Diploma in Archaeological Conservation at the Institute of Archaeology, UCL, London, in 1960. He went on to become the Conservation Officer at Ulster Museum/ Queen's University Conservation Laboratory, Belfast, from 1961-71. During this time, he wrote articles for the *Ulster Journal of Archaeology* on excavations at Harry Avery's Castle, County Tyrone, and Sheeplands Mor near Chapelstown, County Down, and a paper for *Studies in Conservation* (1963) on "A simple Vacuum Impregnation Tank for Pottery and Other Objects." He was Field Conservation Officer for the University of Pennsylvania, Mohenjo Daro Expedition in West Pakistan (1964-65).

Stephen was appointed Keeper of Conservation at the City Museum and Art Gallery, Birmingham from 1971 to 1978. During this period, he wrote again articles for



Studies in Conservation, this time on conservation of iron objects from the sea, a Florentine terracotta relief, and conservation equipment such as a new easel for picture restoration. He followed in his father's (Professor Stephen Rees Jones) footsteps as Director of the Technology Department, Courtauld Institute of Art, London, 1978-1990. While at the Courtauld, he published an article on early experiments in pigment conservation, and he was an editor of the Conservation and Museology Series by Butterworth Scientific (1982-1990)

Stephen was a Fellow of IIC and served for a record number of years as Treasurer from 1974 to 2001. During his career he held membership in the Crafts Advisory Council Conservation Committee (1974-76), the steering-committee for the British Archaeology Institution (1974-75), the West Midlands Area Archaeology Advisory Committee (1975-78), the Paintings on

Canvas and Wood sub-committee for the Council for the Care of Churches, the "Mary Rose" advisory panel (1980-84), and the Board of Studies for the Textile Conservation Center.

In retirement his membership in the Dorset Natural History and Archaeology Society extended his interest in archaeology, and he spent significant time involved in major DIY projects, putting his practical and problem-solving skills to good use. Stephen is survived by his wife Adrienne and four children: Julie, Nuala, Stephen, and Anja; as well as four grandchildren—Alanna, Emil, Bronwen, and Evan. Gifts in his memory can be directed to the [Dorset Museum and Art Gallery](#).

Reprinted in part from the Global Conservation Forum (ConsDistList) - Jan 25, 2024, with additions by Julie Rayfield.

FELLOWSHIP CORNER



Beate Sipek holds a master's degree in conservation-restoration of wall painting, stucco and architectural surfaces from the Academy of Fine Arts in Vienna. She is currently a senior lecturer at the same institution. For over 25 years, she has worked as a freelance restorer on numerous restoration projects both in Austria and abroad. These projects have received support from various public organizations including UNESCO and the World Monuments Fund.

Currently she is one of the principal investigators of the research project, *Pretty in Pink?* New restoration treatments to mitigate salt crystallisation and pink discolouration inside historic buildings. The project is funded by the Austrian Academy of Sciences and focuses on investigating the properties and effectiveness of new poultice materials. In addition, she consults for several institutions, museums and the Federal Monuments Authority Austria and is active in the Austrian Conservators' Association and ICOMOS.

IIC Fellow Beate Sipek is a senior lecturer at the Academy of Fine Arts Vienna. Image courtesy of Beate Sipek



Mr. Xia Yin is senior research fellow and director of the Conservation and Restoration Department, Emperor Qin Shihuang's Mausoleum Site Museum (Qin Shihuang's Terra-cotta Army Museum) and deputy director of the Key Scientific Research Base of Ancient Polychrome Pottery Conservation, National Cultural Heritage Administration, China. He holds a BA in chemistry and an MSc in conservation and had participated in restoration and conservation work in Qin terracotta polychrome figures, stone armor, acrobat figures and many other field works. In past decades his interests have focused on the history and research of pigments. His book *Chinese Historical Pigments in Polarized Light Microscope* includes the most valued research to date on ancient Chinese pigments. He also has skills in researching and characterizing materials from cultural heritage (including pigments, ceramics, soil and metals) with polarized light microscopy, Raman microscopy and SEM/EDS.

Xia Yin, FIIC, heads conservation at the Emperor Qin Shihuang's Mausoleum Site Museum. Image courtesy of Xia Yin.



Maria Papadimitriou earned her master's degree (DESS) in preventive conservation from the University of Paris 1, Panthéon-Sorbonne and her undergraduate degree in conservation of antiquities and works of art from the Technological Educational Institute of Athens. She has over 30 years of experience as a field conservator working in international, multicultural and diverse workplace environments for public and private institutions. Since 2001, she has been actively involved in the development and implementation of preventive conservation strategies. From 2003 to 2018, she was also a lecturer of the MA in *Museum Studies* at the National & Kapodistrian University of Athens. Between 2018 and 2020 she held the position of Preventive Conservation Unit Head at Louvre Abu Dhabi Museum (LAD). Currently, she is a freelance heritage consultant and conservation specialist in the countries of the Arabian peninsula. She is a member of ICOM, APrévu and HSA (Hellenic Society for Archaeometry).

IIC Fellow Maria Papadimitriou is a conservator and consultant in the Arabian peninsula. Image courtesy of Maria Papadimitriou.



Polytimi Loukopoulou is a conservator of antiquities and works of art with over 25 years of experience in archaeological conservation; she holds an MPhil and a PhD on the corrosion of glass. She has been employed by the Hellenic Ministry of Culture and Sports at the Directorate of Conservation of Ancient and Modern Monuments (2000-2022) and is currently at the Byzantine and Christian Museum. Her research and practice focus on glass corrosion, the study and conservation of archaeological finds, along with appropriate storage solutions. She publishes, lectures and delivers workshops on relevant topics. Furthermore, she has over 15 years of experience as an academic teacher.

She had been a member of scientific and organising committees, a reviewer and she is a representative at the Hellenic Technical Committee for Standardisation. She has been member of the board of the IIC Hellenic Group, Hellenic Archaeometric Society and currently the International Council of Museums (ICOM) Hellenic National Committee and co-ordinator of the Conservation Group.

Polytimi, IIC Fellow, is a conservator of antiquities specializing in glass. Image courtesy of Polytimi Loukopoulou.

MEET OUR TRUSTEES

Chandra L. Reedy has served as editor-in-chief of *Studies in Conservation* since 2010. An earlier role as editor-in-chief of JAIC from 1995-2003 helped prepare her for taking on this responsibility. However, the growth of IIC's flagship journal over the years has meant that the position has constantly evolved. When she first took on this role, the journal appeared four times per year; manuscripts, reviews, revisions, and final edits were submitted via email, and images too large for emails had to be posted to the IIC London office on CDs which would then be mailed on to her. Today the journal comes out eight times per year, and an online editorial manager system simplifies and coordinates submissions, revisions, and communications. The number of associate editors on the journal's editorial board has greatly increased since 2010 as has the number of submissions per month for which peer reviewers must be sought. Another big change is that in 2010 the journal existed only as a printed volume mailed to IIC members and institutional subscribers. Today members and subscribers have access to the online version of the journal, many "Latest Articles" not yet assigned to an issue, digitized papers going back to the very first issue, and all past IIC Congress preprints. Even non-members can read and download many Open Access papers.

Chandra received her Ph.D. from UCLA's interdepartmental Archaeology Program, staying in Los Angeles for several years afterwards to serve as a conservation scientist at the Los Angeles County Museum of Art. In 1989 she moved to the University of Delaware, first teaching in the Art Conservation Department and Museum Studies Program. Since 2001 she has been a professor of historic preservation in the Joseph R. Biden, Jr. School of Public Policy & Administration, running the Laboratory for Analysis of Cultural Materials in its Center for Historic Architecture and Design. Since 2017 she has also been the Director of that Center. Her attraction to interdisciplinary research is reflected in joint and affiliated faculty positions in art history, anthropology, Asian studies, and material culture. Having a spouse and child who are data scientists and Python programmers has brought some collaborations close to home.

She is the author or co-author of four books, three edited volumes, and 85 journal papers or book chapters. These publications include the results of



Chandra L. Reed, Editor-in-Chief of *Studies in Conservation*.
Image courtesy of Chandra Reedy.

object-focused research, laboratory experiments, and fieldwork on intangible cultural heritage associated with material culture, conducted mainly in Asia (especially India, Japan, and China). She has taught many workshops for conservators, conservation scientists, and archaeologists on topics such as thin section petrography of stone and ceramic cultural materials, scientific methodology for conservation treatment selection, and writing and reviewing journal articles.

She finds that her grounding in interdisciplinary work is helpful for the role of *Studies in Conservation* editor-in-chief, with submissions spanning an ever-growing array of topics and specializations. She invites all IIC members to participate in our journal by submitting papers, reviewing when called upon, and reading over the rich content available to all members.



Image from freepik. See original image [here](#).

IIC WEBINAR: SOCIAL MEDIA FOR AUTHORS

Join us for an Exclusive Social Media Webinar for Authors!

Are you tired of sharing your work on social media and getting 0 likes and shares? What are you doing wrong? Join us for a brand new webinar on how to use social media to share your academic work. We will give you all the tips and tricks you haven't heard about before to maximise distribution and engagement!

Date: June 6th
Time: 19:00 (UK Time)

This webinar hosted by Angelica Isa and Mariana Onofri is focused on helping authors presenting at the 2024 Lima IIC Congress, but even if that's not you, come find out what you've been missing!

[Register for free here](#)

¡Únete a un seminario web exclusivo sobre redes sociales para autores!

Estás cansado de compartir tu trabajo en las redes sociales y obtener 0 likes y shares? ¿Qué estás haciendo mal? Únete a nosotros para un webinar totalmente nuevo sobre cómo utilizar los medios sociales para compartir tu trabajo académico. Te daremos todos los consejos y trucos que aún no conoces para maximizar la distribución y la participación.

Fecha: 6 de junio
Hora: 19:00 (hora del Reino Unido)

Este webinar conducido por Angélica Isa y Mariana Onofri está enfocado en ayudar a los autores que se presentarán en el Congreso del IIC de Lima 2024, pero incluso si ese no es tu caso, ¡ven a descubrir lo que te has estado perdiendo!

[Regístrate ahora gratis](#)

Junte-se a nós em um webinar exclusivo sobre mídia social para autores!

Está cansado de compartilhar seu trabalho nas mídias sociais e receber zero curtidas e compartilhamentos? O que está fazendo de errado? Junte-se a nós em um novo webinar sobre como usar as mídias sociais para compartilhar seu trabalho acadêmico. Daremos a você todas as dicas e truques que você ainda não conhece para maximizar a distribuição e o envolvimento!

Data: 6 de junho
Horário: 19:00 (horário do Reino Unido)

Este webinar, apresentado por Angelica Isa e Mariana Onofri, tem como foco ajudar os autores que se apresentarão no Congresso do IIC em Lima em 2024, mas mesmo que não seja o seu caso, venha descobrir o que você está perdendo!

[Registre-se agora gratuitamente](#)

IIC WITH *SCIENCE FOR* BOOK CONSERVATORS CLUB EDITORS, JOYCE TOWNSEND AND DAVID SAUNDERS

In January, IIC hosted a Book Club event about the new Science for Conservators edition. As a book series used and beloved by so many conservators worldwide for decades, it was overdue for an update. Editors Joyce Townsend and David Saunders engaged with our Book Club to share what is to come for the series. Please enjoy these two perspectives on the event.

THE BOOK CLUB IS STILL VERY INNOVATIVE! *SCIENCE FOR CONSERVATORS, BOOK 1: AN INTRODUCTION TO MATERIALS AND CHEMISTRY*

By Gabriela Lúcio

2024 began with an excellent learning opportunity, and it is encouraging to see that our global colleagues in the field of conservation are so interested in learning that they spent one of the first Saturdays of 2024 engaging in formative conversations about conservation science. On January 20th, the IIC Book Club met to discuss *Science for Conservators - Book 1: An Introduction to Materials and Chemistry* by Joyce H. Townsend. The event was a real success with the participation of more than 300 online attendees!

The event was organized by The International Institute for Conservation of Historic and Artistic Works (IIC) and aimed to present the most recent edition of *An Introduction to Materials and Chemistry* which is Book 1 in the *Science for Conservators* series, edited by Dr. Joyce H. Townsend. In addition to the participation of the publication's editor, the event was attended by the renowned Dr. David Saunders, author of the book *Colour, Color Measurement and Color Change*. His participation was an added delight for everyone present. With over 40 years of experience on the topic, Joyce H. Townsend's talk focused on conservation science, specifically investigation of the materials that are involved in historical objects and the modern and contemporary materials that are used in their conservation, all presented on a framework of basic concepts in chemistry. It is important to highlight this issue, as many people who work with the preservation of cultural heritage are not familiar with these concepts, which are essential for understanding the products and materials commonly used in the conservation and restoration of cultural heritage.

I would like to highlight the participation of Alexandra Taylor and Laura Valean, who commented on how this book series has been an influence on their lives, especially

in learning and teaching chemistry; the series has become a fundamental tool for many conservators in understanding chemistry. We cannot deny that the real understanding of hard sciences, such as chemistry and physics, is very complicated and that there is a considerable learning gap in our field. For this reason, a publication that bases its production on accessible teaching is essential for the conservation profession.

The Q&A portion of the webinar provided some interesting interactions, and I think it is worth highlighting one of the questions which, to me, is extremely important: will this publication be translated? My mother tongue is Brazilian Portuguese, and it is undeniable that some esoteric scientific terms are practically impossible to understand without a correct translation. I would consider it essential to translate this book into as many languages as possible, making it accessible to conservators from other countries who do not have a professional knowledge of English, but I also know that this is very costly—both in terms of time and money—since an efficient translation would need to be done with great care.

A very special and important new feature discussed during the webinar was the launch of a website that will accompany the *Science for Conservators* book series, featuring support materials and learning resources. Furthermore, for those who are members of the IIC, a 30% discount will be offered when purchasing the book! You can find more information available at this link: <https://www.iiconservation.org/science-conservators>

I am a member of the IIC in the student category, and I highly recommend the association, as we have many additional membership advantages! For more information on becoming an IIC member, access this link: <https://www.iiconservation.org/membership>

I would like to reiterate the importance of these types of activities — both the webinar to promote the book and the production of the website for the *Science for Conservators* book series. It is obvious that such

resources do not replace complete training in conservation and restoration, but it is a useful supplement for our field.

REVIEW OF THE IIC BOOK CLUB DISCUSSION ON THE 3RD EDITION OF THE *SCIENCE FOR CONSERVATORS* SERIES

By Julia Pettas

This session of the IIC Book Club dove into the third edition of the *Science for Conservators* series, previously published in 1982. The series was groundbreaking in its time, aiming to equip conservators with the practical knowledge utilized by scientists in the field. However, Dr. Joyce Townsend, a conservation scientist with over 30 years of experience, recognized the need to update the series given its age. She identified outmoded assumptions, antiquated chemicals, the absence of safety or environmental concerns, crucial missing topics (preventative conservation, anyone?), and the poor quality of the 1980s images. Thus, the objectives for the new edition became clear, including expanding the series to six volumes.

The updated edition, discussed by Dr. Townsend, IIC Director of Publications and editor of the new edition, incorporates significant expansions and updates. During the Book Club, Dr. Townsend was joined by Dr. David Saunders, an honorary research fellow at the British Museum, who presented his forthcoming volume in the series titled *Colour, Colour Measurement and Colour Change*. The IIC session was presented by Alexandra Taylor with technological support from the IIC Director, Sarah Stannage. The discussion was complemented by the personal experience of a masters student, Laura-Cassandra Vălean, who was familiar with the original book series.

Dr. David Saunders began the discussion with an engaging preview of his forthcoming book in the series, *Colour, Colour Measurement and Colour Change*.



He articulated that the aim of his book is to consolidate essential information related to color for conservators, streamlining the often-disparate sources found in physics and chemistry texts as well as journal articles. His presentation offered a glimpse into the promising depth and breadth of the book, demonstrating its relevance and importance in the field.

Dr. Saunders explained that the first few chapters provide a foundational scientific background on color covering what color is, how the human eye perceives it, systems of categorizing colors, and how color can manifest in materials. Subsequent chapters introduce techniques for measuring color encompassing instrumental methods such as spectrometry as well as colorimetric methods like indices that measure for yellowness, whiteness, etc. Dr. Saunders further explored ways in which colors can be altered or lost as well as processes that change the properties of different materials. He elaborated on the book's examination of the significance, acceptability, and potential reversibility of color change. Additionally, he highlighted how measuring colors and their changes can be a useful tool for conservators, emphasizing the use of measurements to identify, map, and rank color change. Dr. Saunders wrapped up his discussion by touching on important preventive measures to mitigate these changes, including discussion of the five agents of deterioration that cause change and briefly exploring the application of oxygen-free environments to prevent color change.

Given the significance of color in many cultural heritage artifacts, Dr. Saunders' volume in the series will be a valuable resource, easily accessible for conservators grappling with the various intricacies of color and will provide a solid foundation for students.

Laura-Cassandra Vălean, a student studying the conservation of

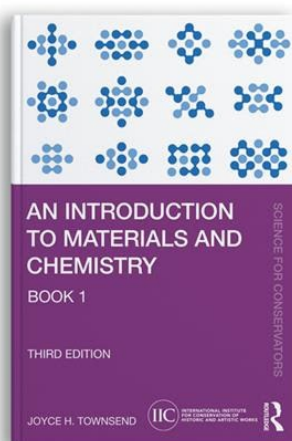
photographs at Nova University in Lisbon, followed Dr. Saunders' presentation by sharing her positive experience with the *Science for Conservators* series during her undergraduate years. Vălean commended the series for its ability to make science accessible without overwhelming the reader, affectionately referring to it as a "second science professor." As someone who has studied in various countries, she also highlighted the series' function as a reference for non-native English speakers to become comfortable with scientific terms in English.

Vălean then handed over to the series the editor, Dr. Joyce Townsend, who led the core of the event. Dr. Townsend discussed the evolution of the series, addressing the assumptions of the original edition and shedding light on the updates to broaden its scope.

Dr. Townsend acknowledged that, while trailblazing in its time, the original series is outdated and lacks coverage in areas of modern conservation that have developed since its initial publication. She noted that the series only addressed chemistry concepts, neglecting a comprehensive scientific approach and could benefit from the inclusion of fields like physics and biology. Discussions on health and safety measures for the conservator, sustainability, and the use of



Dr. David Saunders, editor of the book on colour in the *Science for Conservators* series. Image courtesy of David Saunders.





Dr. Joyce Townsend, editor of the *Science for Conservators* series and Book 1. Image courtesy of Joyce Townsend.

green materials were absent from the original text as were considerations of ethics and preventative conservation.

Beginning her work with these critiques in mind, the series editor updated the first volume, *Introduction to Materials and Chemistry*. This volume covers general scientific concepts, continuing with chemistry fundamentals and their relevance to conservation. New features include an index, references for further reading, and more engaging color images. The book is also intended to reach a broader audience including pre-program students and mid-career professionals.

Dr. Townsend removed certain outdated treatment examples from the volume while preserving some of the older treatment examples which she believes conservators might encounter as part of an object's history, providing insights into possible side effects and considerations for future

treatments. Dr. Townsend also unveiled the upcoming volumes in the series during her presentation. The second volume, *Cleaning*, will be updated by Matthew Cushman. The third volume, *Adhesives and Coatings*, will also undergo updates by Dr. Joyce Townsend. Subsequent volumes will include *Preventive Conservation in Practice* by Sarah Staniforth and *Experimental Design and Scientific Data Analysis* by Linda and Phillip Skipper.

The Book Club meeting ended with a Q&A session, during which the audience shared their experiences with *Science for Conservators* and how the series has influenced their professional journeys. Many participants had similar stories to Laura Vălean's, demonstrating the wide impact within the field that this series has had since its initial publication. One can envisage that the updated and expanded edition will continue to shape the future of learning in conservation.



Gabriela Lúcio is a Brazilian heritage conservator. She is a PhD student in museology and heritage at Unirio/Mast. She received a master's degree in science information at UnB. And a bachelor's degree in conservation and restoration at UFRJ. Gabriela is a former participant in the Adapt program (IIC/Getty Foundation) and content producer for social media at APOYOnline. She is a student member of IIC.



Julia Pettas is an art conservator who recently completed a professional certification in art conservation and restoration from the Institute Lorenzo de' Medici in Florence, Italy. She holds a BA in art and materials conservation from Columbia College Chicago.

AUSTRALIA'S EXAMPLE OF A PEOPLE-CENTRED APPROACH TO SUSTAINABLE HERITAGE PROTECTION

NiC Editor for Reframing Conservation



Port Arthur Historic Site, Tasmania—Penitentiary I 004, by [Rex-ness/Flickr](#) (2015) Licensed under [CC BY-NC 2.0 DEED](#)

PEOPLE-CENTRED RESILIENCE WITHIN HERITAGE PRESERVATION

By Marina Herriges,
Conservation Through Sustainability



On the back of the IIC Net Zero Pilot Programme, I have been learning from a variety of professionals who have been doing great work to tackle climate change within conservation in different parts of the world. One of these professionals is Emilia Zambri who is a built heritage consultant and materials conservator. Emilia describes her work as having a people-centred and sustainable approach to heritage preservation and conservation of the built environment.

I had the pleasure of speaking with Emilia about the work she has been doing and how it has been shaping her life not only as a professional but also as an individual: “My professional journey shifted towards incorporating climate mitigation and resilience in my practice due to the pressing challenges posed by climate change to Australia's historic and natural heritage. The increasing impacts of rising temperatures, extreme weather events and sea-level rise demanded consideration. Recognising the unique vulnerabilities and opportunities inherent in climate change, I pivoted towards integrating climate resilience and adaptive management strategies into my built heritage projects.”

Emilia understands that engaging further with interdisciplinary dialogues on climate adaptation will enrich her understanding of the subject. Her engagement thus far has been through collaboration with climate scientists, engineers, architects and communities, which provide a holistic perspective on the convergence of climate science, cultural heritage and sustainable conservation practices. Emilia reiterated that “this inclination was not solely prompted by professional considerations but also fuelled by a sense of responsibility to protect and preserve the nation's



Lake Surprise in the Budj Bim Cultural Landscape located in the traditional Country of the Gunditjmarra Aboriginal people in south-eastern Australia, by [Peter/Flickr](#) (2018). Licensed under [CC BY-SA 2.0 DEED](#)

cultural and natural legacy for future generations.”

At the end of 2023, Emilia published an article entitled [“Preserving Australia's past in a changing climate: A call to action for climate-resilient heritage conservation”](#) in which she stresses the need for urgent and adaptive strategies in conservation. While we spoke, Emilia told me that, in her view, “the conservation profession is actively responding to the pressing need for adaptive strategies in historic and natural heritage amid the challenges of climate change. This transition involves moving away from reactive recovery measures to proactive approaches centred around resilience, effective management and capacity building. Present conditions reveal a concerning trend of heritage sites deteriorating due to climate change-induced events including flooding, coastal erosion, bushfires and evolving fire regimes. Despite ongoing efforts, limited monitoring and evaluation underscore the heightened vulnerability of these sites.”

Emilia also underlined the value of “a collaborative and effective international conservation community,

the diversity of perspectives and approaches, often stemming from different global contexts. By bridging the gap between the global north and south dynamics, we can create a more inclusive strategy to address the pressing challenges of the climate crisis.”

As a Hungarian, who grew up in South Africa and immigrated to Australia, Emilia observes that the country is in a good position to influence the world in a collaborative effort by passing on their learnings. “Australia, with its unique ecological landscape and conservation practices, offers valuable insights that can greatly benefit the global conservation effort. Australia's experience in dealing with extreme weather events, such as flooding and bushfires, provides valuable lessons for building adaptive strategies for natural, built and archaeological heritage sites. Developing resilience through fire/flood management plans, early warning systems, and community engagement models can be crucial for mitigating the impact of climate change-induced disasters worldwide.”

Emilia also acknowledges the challenges posed by insufficient government resources and pressures from urban development which makes apparent the need for a holistic management strategy within our profession. “There is a need for a collective effort for effectively addressing the multifaceted impacts of climate change on heritage.”

NATURE AND INDIGENOUS HERITAGE IN THE CLIMATE AGENDA

The connection between nature conservation and heritage conservation is an obvious one, especially when we are looking at heritage sites that are inbuilt into environmental areas. Emilia and I spoke about these crossovers, and she gave me an interesting example: “A prime illustration of this synergistic relationship is evident at the Port Arthur Historic Site in Tasmania, where historical structures and archaeological remnants coexist with the surrounding natural bushland and coastline. The conservation efforts extend beyond the maintenance of the structures built by convicts, but also encompass the careful stewardship of natural elements including the



Emilia Zambri describes her work as having a people-centred and sustainable approach to heritage preservation and conservation of the built environment. Image courtesy of Emilia Zambri.

management of natural bushland, fire risk and weed control, forming a holistic strategy for heritage conservation and preservation. Preserving and safeguarding built heritage, biodiversity, ecosystems and landscapes are essential elements contributing to the overarching goal of conserving all values associated with the site.”

The conversation evolved towards lands and indigenous communities and how these groups have been leading the way in the climate adaptation agenda. Emilia told me about the Budj Bim Cultural Landscape project, located in the traditional Country of the Gunditjmarra Aboriginal people in south-eastern Australia. The community has been taking the lead in adapting to climate change and safeguarding their

land and heritage by actively joining decision-making processes on the management of their ancestral lands. The project developed over seven years with extensive community consultation and showcases how traditional knowledge can be integrated into building sustainable and resilient tourism sites. Emilia explained that “the project illustrates the vital role of architecture in storytelling, aiding both Indigenous and non-Indigenous visitors in understanding the Gunditjmarra story and emphasising the continuous nature of the Budj Bim Cultural Landscape despite physical changes due to colonisation. The project highlights the importance of preserving cultural heritage through a cultural heritage management plan, adaptable design and strict construction guidelines. Additionally, the Budj Bim Cultural Landscape project embraces sustainability, creating a circular economy that employs Traditional Owners in land care. The focus on eco-friendly principles, off-grid designs, water harvesting and recycled materials reflects a holistic approach to climate adaptation aligned with Indigenous values.”

Emilia’s testimony and experience are encouraging to hear. It is a positive experience to learn from projects that are committed to nature, the planet, climate resilience, climate adaptation and indigenous rights. I certainly feel that in conservation we are increasingly more committed to practices that tackle climate change and ensure the relevance of the profession.

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Marina Herriges is an object and textile conservator based in Glasgow, Scotland and holds a position as Regional Programme Manager at the International Institute for Conservation of Historic and Artistic Works (IIC). Marina is a PhD researcher at the College of Social Science, School of Education at the University of Glasgow. She investigates the interrelation between heritage conservation, climate change and colonialism from an anti-disciplinary viewpoint. Marina is a guest visiting lecturer at the MPhil Textile Conservation, University of Glasgow. She has worked in a range of different heritage and conservation organizations in Brazil, Portugal, Spain and the United Kingdom.

A Perfect Ground

Preparatory Layers for
Oil Paintings 1550–1900

Maartje Stols-Witlox

A PERFECT GROUND: PREPARATORY LAYERS FOR OIL PAINTINGS 1550-1900

Review by Rebekka Katajisto

*A Perfect Ground: Preparatory Layers for Oil
Paintings 1550-1900*

By Maartje Stols-Witlox

Archetype Publications Ltd: London (2017)

Hardback £85 / 412 pages

ISBN 9781909492356

Book cover image courtesy of
Archetype Publications Ltd.

Artists across the ages have employed an enormous variety of materials and techniques in preparing and applying preparatory layers to artworks to achieve certain aesthetic and physical qualities. A wealth of historical recipes and artists' manuals detail processes that interest artists including those related to stability, texture, application, materials and visual effects. As the first comprehensive account of the materials and techniques that appear in historical artists' recipes regarding preparatory layers, *a Perfect Ground* by Dr Maartje Stols-Witlox is a welcome and much-anticipated addition to this body of literature.

The first chapters of the book establish the often-confusing terminology of grounds and give an overview of the recipes including their authors, geographical origin, publication type and their impact. The subsequent chapters follow a structured narrative, thoroughly examining the chronological developments spanning the period between 1400 and 1900 in North-west Europe, shedding light on the evolution of preparatory layer recipes. From panel paintings with

preparatory layers of chalk or gypsum bound in glue, the development into coloured grounds on canvas and more complex ingredients is established.

Discussion unfolds regarding the materials described in these recipes and the functions of each ingredient within the mixture. Different aqueous and oil-based binders, pigments, size layers, fillers and solvents used in ground layers are explored. It is shown that artists were often highly aware of issues of flaking, water-sensitivity and brittleness when choosing their materials.

The subsequent chapters delve into the application and texture of preparatory layers, with discussion of tools and consistency of the ground mixture. This is followed by investigations of the colours that were employed by artists, in which Stols-Witlox outlines general trends in ground colour for each period. Considerations of the influence of ground colour on the subject matter and painting technique are particularly interesting.

Evidence of professional primers is found from the 16th century onwards. The author explores the significance of professional primers and the role of commercial suppliers, which often led to a reduction of the artist's influence on the process. Further chapters investigate the deterioration of ground layers as detailed in historical sources. There was great awareness of the impact of different materials, colours and absorbency on the long-term stability of grounds.

A series of more specific topics is examined; historical recipes for size layers, flour paste, lead-white processing methods and 17th-century streaky imprimatura. Each subject is accompanied by reconstructions based on historical recipes. In the case of lead-white processing, cross-section images demonstrate the differences in particle characteristics from each process and how to identify them.

A concluding chapter synthesises the findings, with the following appendices delving into the authors' recipes; comparative overviews; and recipes for canvas, panel, stone, copper, paper and board preparation as well as further selected topics. The inclusion of annotated and general bibliographies, along with a comprehensive index, enhances the scholarly value of this volume, making it an essential addition to the bookshelves of researchers as a go-to handbook of preparatory layers of easel paintings.

Historical recipes can often be ambiguous, omitting seemingly crucial practical information while including details we may deem unnecessary. Perhaps due to this, the use of reconstructions in the context of ground layers is a tool not yet fully realised until now. The reconstructions in this book have been undertaken with historically informed and appropriate materials, still a concept that is fairly new in our field. Cross-referencing and contextualisation of recipes clarify some of the ambiguous information that can be found in recipes and help to understand the relationship between the theory and practice in the daily life of the artist.

The detailed observation of reconstructions complements the historical source analysis and information gained by the examination of actual paintings.

Altogether this offers valuable insights into the chemical, physical and visual characteristics of the materials used. As the author notes herself, this publication would make a fantastic model for research into other topics concerning artists' materials and techniques.

The research is not merely limited to paintings on canvas and panel, but also discusses less traditional supports such as stone, copper, board and paper. In my experience, I have found many sources on these materials inaccessible or untranslated.

In conservation literature, the results of technical examination are often presented in individual case studies with little context, making it challenging to draw general conclusions on ground layers. Therefore, the drawing together of recipes in their respective timeframes and contexts in *A Perfect Ground* was particularly refreshing. Furthermore, the book is structured in a clear way, with informative bar graphs and tables summarising the findings. These illustrations effectively convey trends and regional differences, the periods during which each material was introduced and other key findings in easily digestible and accessible ways.

A Perfect Ground is the manifestation of Stols-Witlox's continued study of historical artists' recipes, reconstruction of recipes and the examination and analysis of ground layers on actual paintings. With thorough examination of approximately 1,000 texts, coupled with reconstructions and data from real paintings, it succeeds in its core aims of outlining the material characteristics of grounds, chronicling their use and presenting reasons for these materials' use in grounds. It is a crucial read for both students and researchers within art history and conservation, as well as any paintings conservator. This compendium, with such an extensive overview of preparatory systems, can be a helpful tool in making more informed conservation decisions. By understanding the composition of ground layers, we are more likely to comprehend their internal condition as conservators. *A Perfect Ground* does not only enhance our understanding of ground layers but also becomes a helpful tool in reconstructing artworks by providing recipes from such a wide timeframe.



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Rebekka Katajisto is a third-year student of conservation of easel paintings at the Hamilton Kerr Institute, University of Cambridge. Her current research interests lie in medieval paintings, with ongoing projects exploring a 15th-century cassone painting and a 15th-century rood screen. (Headshot of Rebekka © University of Cambridge)

CONSERVING CANVAS

Review by Eva Videnska

Conserving Canvas
 Edited by Cynthia Schwarz, Ian McClure,
 and Jim Coddington
 Getty Conservation Institute,
 Los Angeles: 2023
 516 pages / \$95.00 (print) / free (digital)

Conserving Canvas is a compilation of papers originating from the proceedings of an international symposium in 2019 under the same title, organized by the Institute for the Preservation of Cultural Heritage at Yale University. This symposium received support from the Yale University Art Gallery and Yale Center for British Art, with generous help from the Getty Foundation. The Getty's international initiative, Conserving Canvas, aims to preserve the art of conserving the textile supports of paintings through various stimulating events worldwide. This book is one of the fruits of these efforts, edited by Cynthia Schwarz, Ian McClure and Jim Coddington. Nearly 370 participants gathered at the symposium to discuss one of the most debated techniques in conservation—lining and conserving canvases. This event marked a significant milestone in the theory and practice of lining, following the 1974 conference in Greenwich, England, and represents a more global and open approach to the subject. The book is available [online for free](#).

This year marks the 50th anniversary of one of the most important events in the history of lining of paintings, The Conference of Comparative Lining Techniques held at

the National Maritime Museum in Greenwich, England in 1974. This significant event undoubtedly changed the ship's course from invasive practices towards more reversible and structural treatments, and the philosophies established during this era continue to influence contemporary conservation practices. This book sheds light on the subject matter, presenting viewpoints from professionals around the globe and reflecting on past practices, materials and accumulated experiences applied in practice.

Lining is a complex creature that has sunk its claws into most of museum collections worldwide, yet practical experience with these techniques is slowly dwindling among younger generations. This collection of papers deals with various practical problems, documenting methods used and providing lists of materials at the end of most articles. If you seek diverse and current perspectives from restorers around the globe—from both the private and institutional sectors—this book offers exemplary experiences. It provides a comprehensive overview of developments in the world of canvas and textile support conservation, drawing on the



EDITED BY CYNTHIA SCHWARZ, IAN

expertise of well-established professionals with years of practice and tons of ideas.

Noteworthy contributions include Mateo Rossi Doria's exploration of lining techniques in Italy and his research into adhesive materials like glue-paste. Another amazing paper that caught my eye was written by Elke Oberthaler from the Kunst Historisches Museum in Vienna. She explored non-invasive preservation techniques applied to 300-year-old linings, focussing on works by Caravaggio and Titian. The author highlights the loss of practical lining experience among the current generation of

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MCCCLURE, AND JIM CODDINGTON

Book cover images courtesy of
Getty Conservation Institute.

conservators from the museum sector (early and mid-career) and suggests knowledge exchange with practitioners from the private sector as a solution.

Online access to *Conserving Canvas* enables you to zoom in on the amazing details of each restoration project and view rare videos related to the articles. I highly recommend watching the restoration process of Pierre Puvis de Chavanne's *Philosophy* mural, which offers insights into dismantling, restoring and presenting the artwork using a technique not commonly practiced in Slovakia where I am from. The link is accessible [here](#). Furthermore, a list of videos related to other articles can be accessed [here](#).

The book also addresses the need for greater transparency regarding the materials and techniques used in conservation. It emphasises the importance of comprehensive documentation, as every lost detail represents a missed opportunity for learning and advancement in the field. At the beginning of my career as a painting's conservator, I remember writing down the modified recipe and procedure for producing "klajster" (glue and starch/flour, etc.), a Slovakian recipe learned from my tutor who was in his 80s. Despite the prevalence of documentation in the modern era, there remain under-documented practices, highlighting the ongoing need for thorough records.

The essay collection offers various approaches to canvas conservation including dismantling marouflage, using water as a heat source, and addressing ethical considerations. It reflects on past, current and future practices as well as ongoing research and material advancements.

Paintings are intricate layered structures, akin to biotopes. Preserving them requires the perfect balance of addressing aesthetic concerns whilst maintaining structural integrity. I commend the insights shared by many senior paintings conservators and restorers whose extensive experience enriches our understanding of canvas conservation. Their testimonies provide valuable perspectives on conservation practices and philosophies.

This book serves as a valuable reference for historical lining techniques and a guide for conserving lined canvases, heralding in an invigorating new era in canvas conservation. As [Antoine Wilmering](#), The Getty's senior program officer, aptly stated, "...knowledge has to continue to exist—and be passed on." This book represents the legacy of 20th-century liners, bridging the gap between generations by imparting practical experience. If there is one message to glean from German conservation philosophy in the 1980s, it is that sometimes doing as little as possible, or nothing at all, is the best course of action; lining should be considered as a last resort.



Eva Videnska (MA, MFA) graduated from The Academy of Fine Arts and Design in Bratislava (specialising in easel and panel paintings conservation and restoration) and from Constantine the Philosopher University in Nitra (in fine arts and aesthetics). She works as a private conservator and teaches painting conservation in Slovakia.

THE
7TH
SAFETY
AND
CULTURAL
HERITAGE
SUMMIT
SPRINGBOARD
TO
COLLABORATIVE
BENEFITS FOR
COLLECTION
CARE
PROFESSIONALS

By
Keara Teeter,
Anne Marigza &
Anna Nielsen



Left and right images: Q & A Session with speakers Katie Wagner (on opposite page) and John A. Engel; in the audience, Charles Bragdon poses a question. Photographs by Daniel Sone, Smithsonian Institution.



Poor attention to health and safety not only places cultural heritage staff, volunteers, researchers, private contractors and members of the public at risk, but also threatens the preservation of collections. Publicizing and encouraging collaborative studies between collection care and occupational environmental health & safety professionals has been the focus of the Safety and Cultural Heritage Summits from 2016 to 2023. These meetings have been collaborative efforts between the Washington Conservation Guild (WCG), the Potomac Section of the American Industrial Hygiene Association (AIHA), the Smithsonian American Art Museum's Lunder Conservation Center (SAAM), the Smithsonian National Collection Program (NCP), and the Smithsonian Office of Safety, Health, and Environmental Management (OSHEM). The 2020 and 2021 Summits were global and virtual resulting in 550 attendees. The 2023 Summit was hybrid (in-person and virtual streaming) allowing for an ever-expanding reach around the world.

Over the course of seven years, themes that have emerged in the

presentations describe relatable challenges many collecting institutions face as well as strategies the speakers and their institutions use to manage, mitigate, and solve them. These challenges have included working safely; hazard discovery, identification, and mitigation; hazard communication in collections care; designing and retrofitting storage and exhibit spaces; and budget consciousness.

The overarching theme has always been collaboration at the intersection of collections care and the safety of the people caring for, using, or experiencing collections.

The Summits have been a springboard to new developments and a forum for many projects in their early stages of research or application. Since their presentation at past Summits, several topics have been expanded further, featured at other conferences and webinars, and published in peer-reviewed journals. The Fall 2023 Summit was no exception. It was a single-day event that featured full-length presentations, lightning round presentations, posters, and museum gallery tours.

The full-length presentations (20 minutes each) encompassed the following:

“Case Study: Preservation of Historically Significant and Critical Retention Scientific Journals” Naval Research Laboratory presentation by John A. Engel, Certified Industrial Hygienist

“Mold Remediation During COVID – Two Emergencies Collide” Smithsonian Libraries and Archives presentation by Katie Wagner, Senior Book Conservator

“Cellulose Nitrate Film: Risks and New/Updated NFPA 40 Guidelines for Appropriate Methods for Handling and Storage” Smithsonian OSHM presentation by Sara Montanez, Fire Protection Engineer

“The National Park Service New Risk Assessment Tool & Virtual Museum Fire Protection Training Series” NPS presentation by Joan Bacharach, Senior Curator, Museum Management Program

“Balancing Safety and Engagement in the Display of Michael Heizer’s *Collapse, 1967/2016*” Glenstone Museum presentation by Austin Anderson, Assistant

Conservator, and Michelle Clair, Senior Manager of Visitor Experience

“Safety Practices for Outdoor Sculptures at Smithsonian American Art Museum” SAAM presentation by Dorothy Cheng, Objects Conservator

“No! We Can’t Expect the Apes and Elephants to Use Fire Extinguishers! A Wildland Urban Interface Assessment of the National Zoological Park – Rock Creek Campus” Smithsonian OSHM presentation by Elliot M. Paisner II, Intern

“Safeguarding India’s Heritage: Integrating Nano-Biopesticides and Traditional Methods for Sustainable Pest Control in Cultural Heritage Institutions” Aligarh Muslim University presentation by Fatma Faheem, Department of Museology

“Detecting Pesticide Residues in Books at the Walters Art Museum: A Cross-departmental Strategy” Walters Art Museum presentation by Conservation Scientist Annette S. Ortiz Miranda, Ph.D., and Kathleen Hardin, Director of Safety and Security



Welcome and opening remarks were shared by Amber Kerr, SAAM Head of Conservation. Photograph by Daniel Sone, Smithsonian Institution.



"Action steps" slide from the Walters Art Museum presentation by Conservation Scientist Annette S. Ortiz Miranda, Ph.D. Photograph by Daniel Sone, Smithsonian Institution.

Lightning round presentations and posters highlighted other important issues within a variety of topics. In-person attendees were able to view the posters as handouts inside their conference packets (these folders were provided to attendees when they checked in). Virtual attendees were able to live stream or watch recordings of the presentations, and posters were available for download from the Smithsonian External Learning's Moodle platform.

In-person attendees also had access to guided tours onsite. The tour "Picturing America," with docent Eileen Doughty, examined an array of artworks that offer varied pictures of the United States and its peoples. The "Conservation Tour: Modern and Contemporary Galleries," with conservators Keara Teeter and Martin Kotler, explored the newly reopened galleries and provided insight into the behind-the-scenes conservation work that was done to prepare the reinstatement. Three self-guided audio tours were also available to guests: (1) Collection Highlights, (2) Historic Building Tour, and (3) American Voices and Visions.

LIGHTNING ROUND

"Collections-Based Hazards Flipbook: An Update" presentation by Amy Zavec, PRICE and Professional Development Contractor

"Providing Reliable Resources on Emergency Planning to Heritage Institutions: The AIC Emergency Committee Wiki and Zotero Library" presentation by Melissa Miller, NCP Collections Emergency Program Specialist

"Hazards of the Job: How the Office of NIH History and Stetten Museum Plans to Mitigate Hazardous Materials in their Collection" ONHM presentation by Haley Higingbotham, Assistant Archivist, and Devon Valera, Curator and Collections Manager

POSTERS

["Promoting Exhibit Access and Safety \(PEAS\): A Collaborative Approach to Collections Care - 2023 Update" poster by Jeff Hirsch, Cali Martin, Melissa Miller, and Sam Snell](#)

["Arsenic in the Stacks: The University of Chicago Library's Preliminary Response" poster by Ann Lindsey, Patti Gibbons, Melina Avery, and Jenny Kim](#)

["From Poison Books to "Bibliotoxicology" Highlighting Hazards in Paper-Based Library Collections" poster by Rosie Grayburn and Melissa Tedone](#)



Experiencing the *Conservation Tour: Modern and Contemporary Galleries* with Keara Teeter. Photograph by Daniel Sone, Smithsonian Institution.

The 7th Safety and Cultural Heritage Summit hosted 85 in-person attendees and 113 virtual attendees. Overall, people were thrilled that registration was offered in a hybrid format, since past conferences were in-person only (2016–2019) or virtual only (2020–2021). People onsite at the Museum affirmed that they were happy to see people face-to-face again; their post-conference evaluation surveys revealed that 59% were first-time Summit participants (41% had attended another Summit between 2016–2021). Evaluations from virtual attendees revealed that 55% were first-time Summit participants (45% had attended an earlier Summit). When asked if they would plan to attend future Summits, based on their experience in 2023, 96% of in-person attendees and 98% of virtual attendees responded “yes”.

Video recordings of previous Summit content are available online through the Smithsonian National Collections Program (NCP) website and on YouTube. Content from the 7th Safety and Cultural Heritage Summit will be released through the NCP website in Fall 2024.

10/29/20: *2020 Safety and Cultural Heritage Summit (5th Annual)*. [Video]. NCP. <https://video.ibm.com/recorded/128574904>

10/30/20: *Safety and Cultural Heritage Summit (5th Annual)*. [Video]. NCP. <https://video.ibm.com/recorded/128574907>

10/19/21: *Safety and Cultural Heritage Summit (6th Annual)*. [Video]. NCP. <https://video.ibm.com/recorded/131149292>

10/20/21: *Safety and Cultural Heritage Summit (6th Annual)*. [Video]. NCP. <https://video.ibm.com/recorded/131149832>

04/06/23: *WCG & Potomac Section of AIHA joint meeting at SAAM | "The Safety and Cultural Heritage Summit: A Conversation on Its Impact and Future"*. [Video]. YouTube. <https://youtu.be/A0VR83Lg-A?si=E9E0tOW1xNxsULr>

ACKNOWLEDGEMENTS

The authors would like to thank the other advisory committee members and Summit volunteers who contributed to the one-day symposium: Kathryn Makos, Samantha Snell, Janice Ruggles, Amber Carlberg, Amber Kerr, Mia Musolino, Tim Paz, Brent Sharrer, David Hicks, Rachel Greenberg, Christine Haynes, Katie Capristo, Amy Zavec, Daniela Gonzalez-Pruitt, and Steven Pickman.



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Keara Teeter served on the 2023 Summit Committee under two capacities, as Vice President of the Washington Conservation Guild and as SAAM's Meisel Conservator of Modern American Paintings. Keara holds a M.S. from the Winterthur/University of Delaware Program in Art Conservation, and she is active in several member organizations including the Society of Winterthur Fellows, AIC, IIC, and INCCA.



Anne Marigza is a conservator at the United States Holocaust Memorial Museum in Washington, DC and a Professional Member of the American Institute for Conservation. Anne is a member of the Museum and Cultural Heritage Industry Working Group, a collaborative effort between AIC and the American Industrial Hygiene Association to provide health and safety information to the collections care profession.



Anna Nielsen is Program Coordinator at the Lunder Conservation Center, Smithsonian American Art Museum. She served on the 2023 Summit Committee, is a member of the AIC, and volunteers with the AIC Outreach Subcommittee. Anna uses her museum education background and outreach, and her B.A. in art history, to promote interdisciplinary learning through the preservation of our cultural heritage.

ANNOUNCEMENTS

CALLS FOR PAPERS

Artificial Intelligence and the Future of Digital Preservation

18 June 2024

Online Webinar

Paper submissions due: 19 April 2024

For more information contact: Alenka Kavčič Čolić (alenka.kavcic@nuk.uni-lj.si) and Miguel Angel Marde-ro Arellano (miguel@ibict.br)

24th CHRC Heritage Symposium

Heritage Expertise: Paradigm or Platitude?

19-20 June 2024

University of Cambridge (UK)

Paper submissions due: 22 April 2024

For more information write to: acamhs24@gmail.com

Colour Photography and Film: analysis, preservation, and conservation of analogue and digital materials

12-13 September 2024

Amsterdam, The Netherlands

Abstracts due: 30 April 2024

For more information visit: <https://www.gruppodelcolore.org/the-conference/?lang=en>

16th International Conference on Indoor Air Quality in Heritage and Historic Environments (IAQ 2024)

18-20 November 2024

New York City/Online

Abstracts due: 2 June 2024

For more information visit: www.metmuseum.org/iaq2024

OH-SMArt: Oral History-Stories at the Museum around Artworks

28-29 November 2024

SBMK, University of Amsterdam

Paper submissions due: 15 April 2024

For more information visit: <https://www.uva.nl/en/shared-content/faculteiten/en/faculteit-der-geesteswetenschappen/events/2024/11/oh-smart-symposium.html>

Mending Threads, Filling Gaps: Conservation narratives of loss and renewal

15th biennial North American Textile Conservation Conference (NATCC)

15-19 September 2025

Alberta Canada

Paper submissions due: 1 July 2024

For more information visit: <https://natccconference.com/>

CONFERENCES, SYMPOSIUMS

Archiving 2024

9-12 April 2024

Washington DC (USA)

For more information visit: https://www.imaging.org/IST/IST/Conferences/Archiving/Archiving2024/Archiving2024_Home.aspx?hkey=5bd7c069-e1ed-41f9-8dfd-a508f485ee47

Adhesives and Conservation (IAP)

11 April 2024

Online

For more information visit: <https://academicprojects.co.uk/courses/adhesives-and-conservation/>

The Development of Phase Preservation and Phase Box (AICCM Book & Paper SIG)

11 April 2024

Online (Brisbane-AEST time)

To register visit: https://us02web.zoom.us/webinar/register/WN_2-78iWxRnCL01YpxE0xIQ?fbclid=IwAR18TmsVMGAoETSx69loPXQFiHIM4F3wis6zM46qqltwVo8d6GNgOHjfCA#/registration

Conversations with Change Makers: Sealed frame package research at the Image Permanence Institute

11 April 2024

Online

Register here: <https://learning.culturalheritage.org/products/conversations-with-change-makers-sealed-frame-package-research-at-the-image-permanence-institute>

CAN! Conversations: When we say 'stakeholder' ... what are we talking about?

12 April 2024

Online

For more information visit: https://learning.culturalheritage.org/products/can-conversations-when-we-say-stakeholder-what-are-we-talking-about#tab-product_tab_overview

Common Ground: the role of museums in divided communities (2024 ICOM UK Conference)

12 April 2024

Ulster Museum, Belfast, Ireland

For more information visit: <https://uk.icom.museum/events/international-events/2024-icom-uk-conference-common-ground-the-role-of-museums-in-divided-communities/>

Archaeology of Colour. The production of polychromy in sculpture up to the 16th century

17-19 April 2024

Online

For more information visit: <https://sites.google.com/campus.fct.unl.pt/archaeology-of-colour/home>

AGO (Art Gallery of Ontario) Frame Symposium
1-2 May 2024
Art Gallery of Ontario, Ontario (Canada)
For more information visit: <https://ago.ca/events/many-lives-picture-frames-context>

Public Art Inside Out Symposium
7-8 May 2024
Hybrid format
For more information visit: <https://event.fourwaves.com/scpa/pages>

American Alliance of Museums (AAM) Annual Meeting & MuseumExpo
16-19 May 2024
Baltimore, Maryland (USA)
For more information and registration visit: https://portal.annualmeeting.aam-us.org/2024/att_reg.cfm?ga=2.264312527.1797441169.1707168872.1191859221.1707168872

52nd AIC Annual Meeting: Salt Lake City
20-25 May 2024
Salt Lake City, Utah (USA)
For information and registration visit: <https://www.culturalheritage.org/events/annual-meeting/current-meeting>

Transmitting the Intangible: Indigenous Perspectives on sustainable Memory and Contemporary Culture
27-28 May 2024
Oslo, Norway (and Online)
Register here: <https://event.fourwaves.com/transmittingtheintangible/pages>

kulturGUTerhalten: Reconstruction-Addition-Retouching History(ies) of the Restoration of Archaeological Treasures
29-31 May 2024
Bode Museum, Berlin, Germany
For more information visit: <https://www.smb.museum/en/events/detail/kulturguterhalten-reconstruction-addition-retouching-2024-05-29-100000-142150/>

8th International Architectural Finishes Research Conference: Past Forward, from Paint to Finishes
29 May-1 June 2024
Amsterdam
For more information visit [here](#).

Macro X-ray Fluorescence (MA-XRF) and Reflectance Imaging Spectroscopy (RIS)
4-7 June 2024
George Washington University, Washington DC (USA)
For more information visit: <https://maxrf-ris-meeting-2024.academic.wlu.edu/>

Papyrus Curatorial and Conservation Meeting
6-7 June 2024
Rijksmuseum (NL)
For more information visit: <https://www.rmo.nl/en/research/conferences-and-congresses/papyrus-curatorial-and-conservation-meeting/>

24th Annual Cambridge Heritage Symposium
Heritage Expertise: Paradigm or Platitude?
19-20 June 2024
University of Cambridge, UK
For more information visit: <https://www.heritage.arch.cam.ac.uk/events/annual-symposia>

How do you do it? Transmitting Embodied Knowledge Across Generations in Contemporary Art Conservation
21 June 2024
HAWK, University of Applied Sciences and Arts, Hildesheim, Germany
Find more information [HERE](#) or contact Sandy Bruer: sandy.bruer@hawk.de

Future-Proofing Heritage Science: Focusing on sustainability in conservation and heritage materials analyses (Scientific Methods in Cultural Heritage Research-GRS)
6-7 July 2024 (applications to attend due 8 June 2024)
Les Diablerets, Switzerland
For more information and registration visit: <https://www.grc.org/scientific-methods-in-cultural-heritage-research-grs-conference/2024/>

XXVIII International Conference on Raman Spectroscopy (ICORS)
28 July-2 August 2024
Rome, Italy
For more information visit: <https://icors2024.org/>

Preserving the Race for Space: From the Earth to the Moon and Beyond
13-15 August 2024
Space Center Houston, Texas (USA)
For more information visit: <https://www.nps.gov/articles/000/preserving-the-race-for-space-2024-from-the-earth-to-the-moon-and-beyond.htm>

Use and reuse of paper in the pre-industrial world
27-28 August 2024
Cork, Ireland
For more information visit: <https://papertrailsiceland.wixsite.com/papertrails/use-reuse-paper>

Archaeologies and Heritagizations of Historic and Contemporary Violence (EAA)
28-31 August 2024
Rome, Italy
For more information visit [HERE](#)

37th Biennial Congress of the International Paper Historians (IPH)
 9-14 September 2024
 Oslo, Norway
 Questions can be sent to:
kari.greve@nasjonalmuseet.no

11th Workshop and Meeting of the Users' Group for Mass Spectrometry and Chromatography (MaSC)
 16-20 September 2024
 Washington DC (USA)
 For more information visit <https://mascgroup.org/workshops-meetings/2024-workshop-and-meeting/>

5th International Conference on Integrated Pest Management for Cultural Heritage
 18-20 September 2024
 Berlin, Germany
 For more information visit: <https://ipm2024.org/call-for-papers-posters/>

IIC 2024 Lima Congress
 Sustainable solutions for conservation: new strategies for new times
 Lima, Peru
 23-27 September 2024
 For more information visit: <https://www.iiconservation.org/iic-lima-congress-2024>

Resilience: How we adapt heritage-preservation to future challenges
 3-4 October 2024
 Copenhagen, Denmark
 For more information visit: <https://nkf-dk.dk/congress2024/>

5th Ibero-American Congress (ICP 2024)
 Investigation on Heritage Conservation
 17-19 October 2024
 Valencia, Spain
 Visit for more information: https://cultura.upv.es/actividades/content/congresos_jornadas/content/2024_icp/cas/index.html

International Colloquium on Vibration & Conservation
 7-8 November 2024
 Paris, France
 For more information visit: <https://www.inp.fr/agenda/appeel-communication-colloque-international-vibration-conservation>

MUTEC 2024
 International Trade Fair for Museum and Exhibition Technology
 7-8 November 2024
 Leipzig Exhibition Centre, Germany
 For more information visit: <https://www.mutec.de/>

International Round Table on Polychromy in Ancient Sculpture & Architecture
 18-21 November 2024
 J Paul Getty Museum, Los Angeles (USA)
 For more information visit: <https://www.polychromyroundtable.com/Next-meeting.php>

COURSES, WORKSHOPS

Exploring the Psychology of Emergency Preparedness
 10 April 2024 (Europe and UK)
 11 April 2024 (Australasia)
 Online webinar
 For more information visit [HERE](#)

Respect in museums: inclusive practices, co-creation, restitution and more
 ICOM International Training Centre for Museum Studies (ICOM-ITC)
 Beijing, China
 17-25 April 2024
 For more information on application visit [HERE](#)

Glass Bonding & Filling Workshop (Icon)
 3-5 May 2024
 Prestwick, Scotland
 Register here: <https://www.icon.org.uk/events/ceramics-glass-group-glass-bonding-filling-workshop-scotland.html>

Mould and Records (Hornemann Institute of the HAWK)
 6 May-30 June 2024
 Online Course
 Find more information here: <https://hornemann-institut.hawk.de/en/online-courses>

Conservation of Transport and Industrial Collections
 13-16 May 2024
 West Dean (UK)
 For more information visit [HERE](#)

Identification of Plastic Materials: Workshop at West Dean College
 14-15 May 2024
 West Dean, UK
 For more information visit: <https://www.westdean.ac.uk/short-courses/m2d13596-identification-of-plastic-materials>

Low pressure portable table. Practical course for the self-construction
 20|21 Conservação e Restauro 24th Masterclass
 15-17 May 2024
 Porto, Portugal
 For more information visit [HERE](#)

Preventive Conservation: Care of archives, art, and artifacts

15-17 May 2024

Online and in-person (Georgia Archives Conservation Department-USA)

For more information visit [HERE](#)**IIC Social Media for Authors (Webinar)**

6 June 2024

Online

To register and learn more, visit: <https://www.iiconservation.org/news/iic-social-media-authors-webinar>**PREVENT—Mitigating Flood Risk for Heritage**

22 June-1 July 2024

Hybrid (Trogir, Croatia and online)

For more information visit: <https://www.iccrom.org/courses/prevent-%E2%80%93-mitigating-flood-risk-heritage>**Identification of Print Making Techniques:****Identification of Manual Prints**

24-25 June 2024

Berlin, Germany

For more information visit: <https://iada-home.org/events/identification-of-prints-3/>**Identification of Print Making Techniques:****Identification of Photomechanical Prints**

27-28 June 2024

Berlin, Germany

For more information visit: <https://iada-home.org/events/identification-of-photomechanical-prints-2/>**Fusion 2: Asian-Pacific minimally invasive methods for the conservation of paintings' textile supports**

Workshop sessions between July 2024-January 2025

Online and at the Art Gallery of New South Wales, Sydney, Australia

For more information and application visit: <https://www.artgallery.nsw.gov.au/art/conserving-our-collection/fusion-2/>**Conservation of Historic Concrete**

8-11 July 2024

West Dean (UK)

For more information visit [HERE](#)**Fluid Specimen Conservation Course**

15-18 July 2024

Southampton University, UK

For more information contact Simno Moore: cou-tea@btinternet.com**2024 Papyrus Conservation Summer Seminar**

12-23 August 2024

University of Michigan Library, Ann Arbor, Michigan (USA)

For more information write to: marieka@umich.edu**The Users' Group for Mass Spectrometry and Chromatography (11th MaSC Workshop & Meeting)**

16-20 September 2024

Washington DC (USA)

For more details visit: <https://mascgroup.org/workshops-meetings/2024-workshop-and-meeting/>**Workshop: Managing Preservation Storage Environments**

17-18 September 2024

Image Permanence Institute, Rochester, NY (USA)

For more information visit: <https://store.imagepermanenceinstitute.org/products/workshop-managing-preservation-storage-environments>**Agar Spray: New applications of rigid gel for the treatment of large surfaces**

18-19 September 2024

Palermo, Italy

For more information visit [HERE](#)**Mist-Lining Workshop**

SRAL and Fine Art Restoration Company

30 September-4 October 2024

Carlisle, Cumbria (UK)

For more information visit: <https://fineart-restoration.co.uk/sral-mist-lining-workshop-cumbria-2024/>**Workshop: Practical Introduction to Mechanical Analysis of Cultural Heritage Materials**

15-17 October 2024

Image Permanence Institute, Rochester, NY (USA)

For more information visit [HERE](#)**Hazards in Collections**

12-13 November 2024

Online course (Zoom)

Register here: <https://www.eventbrite.co.uk/e/870850566487?aff=oddttdcreator> and email for more information: info@academicprojects.co.uk**International Course on the Conservation of Earthen Architecture**

25 January-23 February 2025

Al Ain, UAE and Nizwa, Oman

Applications due to 15 April 2024

For more information visit: <https://www.getty.edu/projects/international-course-conservation-earthen-architecture/eac-2025/>**Exploring the Materiality of Powdered Colors (traveling seminar)**

Funded by the Getty Paper Project and hosted by the University of Amsterdam

25 March-3 April 2025

Amsterdam and Paris

Applications due: 1 May 2024

For information contact: powdered.colors@gmail.com



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

News in Conservation is published by
The International Institute for Conser-
vation of Historic and Artistic Works, 3
Birdcage Walk, London SW1H 3JJ

Website: iiconservation.org
Email: iic@iiconservation.org
ISSN 1995-2635



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



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