

## Icon Twitter Conference 2019 - #IconTC

Time	Speaker	Twitter account	Paper Title	Abstract
9.00	Sara Crofts FRSA		<b>Welcome for Icon CEO</b>	
9.15	Daran, Qin	@Daran_Qin	Reconstructing Ruditapes Decussatus Specimen Wax Model: The Conservation of a Rare Model with Wax Malacological Part and Real Shell Specimen from the Grant Museum of Zoology (UCL)	<p>Consisting of wax malacological part and real shell specimen, Ruditapes decussatus specimen wax model belongs to a group of specially-ordered nine pieces models in the Grant Museum of Zoology (UCL). It is one of the only fifteen this type of model known in the world so far. Being broken apart in 2008, the object was conserved in 2018 by me as part of my formative practical training. For increasing the sensory and functional significances of the object, I reconstructed it by using two different kinds of adhesives with the support of dyed Japanese Tissue strips.</p> <p><b>Biography</b> Daran is a recent graduate student of MSc in Conservation for Archaeology and Museums programme at University College London (UCL). She also holds a MA in Principles of Conservation from UCL. As part of her MSc programme, she did a ten-month work placement at the Science Museum, London. She is an events co-ordinator in the Icon Ceramics &amp; Glass Committee.</p>
9.30	Becky, Doonan	@becky_doonan	Regrowth and repair: tackling hair loss in composite objects	<p>This paper covers aspects of the treatment of a group of late 19th century Chinese two-dimensional figures. These figures are primarily made of paper and cardboard, and have painted face details, with many of the card sections covered in silk fabric. The male figures have beards made up of strands of hair, adhered to the card. These areas of hair formed the focus for conservation; poor storage had caused breakages and detachment, leaving the beard areas looking bare. Various adhesive techniques for hair reintroduction using Japanese tissue paper were explored, taking inspiration from feather reattachment techniques used in taxidermy conservation.</p> <p><b>Biography</b> Originally from Norfolk, UK, Becky is a recent graduate of the MPhil Textile Conservation programme at the Centre for Textile Conservation and Technical Art History in Glasgow and is currently working as a freelance textile conservator in the Netherlands. She has a background in arts and crafts and has a passion for creative problem solving.</p>

9.45	Angela, Middleton	@rooswijk1740	Rooswijk- From the bottom of the sea to the conservator's bench	<p>The Rooswijk, a Dutch-East-Indiaman, which sank on the Goodwin Sands, Kent, UK in January 1740 is currently subject to a program of archaeological and scientific investigations. A large number of artefacts have been excavated and are now being worked on by various specialists, including conservators. This twitter presentation will give an overview of the conservation work that has taken place so far. It will feature key artefacts and give an insight into the various treatments and logistics when dealing with a shipwreck assemblage with more than 2,000 large, salty, and composite artefacts!</p> <p><b>Biography</b> Kim Roche specialises in conserving artefacts from underwater sites and has worked on shipwreck material including Royal Savage, USS Monitor, and the Newport Medieval Ship. She is the Project Conservator for the Rooswijk excavation and is responsible for the assessment, conservation, and monitoring of over two thousand inorganic and organic artefacts excavated from the site. Angela Middleton holds a degree in archaeological conservation from the University of Applied Sciences in Berlin and an MSc in Maritime Conservation Science from the University of Portsmouth. She has worked for the Newport Medieval Ship Project and the Michael Faraday Museum of the Royal Institution before joining Historic England as an Archaeological Conservator in 2007. Here she is responsible to advise on and undertake research and investigative conservation on material retrieved from land and marine sites. She has a special interest in the conservation of waterlogged organic materials. She has been working on material recovered from Englands protected wreck sites, most notably the London and the Rooswijk.</p>
10.00	Pieta, Greaves	@drakonheritage	Conservation of the Scremby Roman bowl	<p>In 2018 a Sheffield University excavation led by Hugh Willmott uncovered a rare and important Roman bowl at an Anglo-Saxon cemetery at Scremby. The small copper alloy bowl is covered in detailed designs of blue green and red enamel that had not been seen since the 6th/7th Century. The bowl was covered in burial soils and had active bronze disease which endangered the cells of the decorative enamel. This twitter paper will discuss the conservation of the bowl to allow specialist analysis and even a TV debut.</p> <p><b>Biography</b> Pieta Greaves (@pietagreaves) ACR is a conservator at Drakon Heritage. She is an accredited member Institute of Conservation (Icon) and Vice Chair of the Icon accreditation committee. Her specialism is the conservation of 3D objects and she has considerable on-site experience in both conservation and archaeology, working in the UK and abroad.</p>

10.15	Pia, Edqvist	@EdqvistP	A Viking grave from Lindås, Norway	<p>In 2017 a metal detectorist reported a number of finds from the Viking age, located in Lindås, Norway. The Norwegian Directorate for Cultural Heritage subsequently allocated funding to enable excavation of the site, by archaeologists from the Museum of Cultural History, Oslo. This location generated twice as many findings as expected, and contained a double Viking age cremation burial from around 800 AD. This paper will present the documentation and conservation work executed so far within this project. Including aspects of cross disciplinary cooperations and technical investigation.</p> <p><b>Biography</b>          I currently work as an archaeological conservator at the Museum of Cultural History, University of Oslo, Norway. Work consists of active conservation treatment of both inorganic and organic materials. In addition, tasks also relate to exhibitions, incoming and outgoing loans, preventive conservation and revision of stored collections. I have worked within the heritage sector for a number of years with active and preventive conservation of archaeological material, antiquities and ethnographic collections. My experiences are wide and so are my interests, from fieldwork in Egypt and the Arctic Circle, I have cared for large collections in England, at the Petrie Museum of Egyptian Archaeology, University College London, and in Cambridge at the Fitzwilliam Museum, University of Cambridge. Special interests include ethics, contested heritage and sustainability within conservation and a broader heritage context. I very much enjoy passing on skills and sharing experience with colleagues, students and interns.</p>
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10.30	Nicola J. Emmerson, David E. Watkinson, Jerrod H. Seifert and Johanna C. Thunberg	@CUHeritageSci	How low can you go? Pragmatic best-practice in storage of archaeological metals	<p>A global survey has shown that practices for storage of archaeological metals are varied but most institutions strive to reduce humidities around artefacts, whether by use of mechanical plant or passive control in storage boxes. In advance of new guidelines on producing safe storage environments, this paper looks at target relative humidities (RH) and the cost benefit of achieving those well-known values for iron and copper alloys. Using data generated through laboratory research, these values are examined for feasibility and risk. How much leeway do we have and can even minor reductions in RH reap dividends for object longevity?</p> <p><b>Biography</b> The team of authors research metals corrosion and conservation in the School of History, Archaeology and Religion at Cardiff University. Nicola Emmerson and David Watkinson teach Conservation and Heritage Science on Cardiff's undergraduate and postgraduate programmes. Jerrod Seifert and Johanna Thunberg (AHRC funded) are PhD students focusing on management of archaeological metal collections.</p>
10.45	Jessica, Routleff-Jones	@JonesRoutleff	Stabilisation for Travel: Where to Apply the Brakes	<p>The Science Museums One Collection project is challenging all notions of museum storage movement. The scale of the project requires us to reassess our approach to conserving objects, focusing on essential stabilisation for travel, instead of general repairs or aesthetic conservation treatments. This concept is illustrated with a case-study showing our restricted approach to the conservation of a memorial plaque. Presented by King George V in 1925 to honour Dame Aldrich-Blake. The mixed-media object required stabilisation of the gilt, leaves and textile. It demonstrates the difficulty of conserving decorative objects for stabilisation, and exercising restraint upon conservation for appearances sake.</p> <p><b>Biography</b> Jessica Routleff-Jones is an objects Conservator working for the One Collection project at the Science Museum. She has a background in social history, medical and ancient Egyptian collections. Her experience with these collections has allowed her to research and focus on the stabilisation of leather and metal conservation. She particularly enjoys the conservation of decorative art, mixed media and working objects. She has worked on projects such as Tunnel: The Archaeology of Crossrail for the Museum of London and the new Medicine: The Wellcome Galleries for the Science Museum</p>

11.00	Lee, Bilson	@Irbilson (aka TheHeritageExplorer)	A Month in Caergybi: A laser cleaning case study	<p>In a J. L. Carr-esque fashion this paper will look to give a brief account and exploration into the process and subject of focus during a month based on Ynys Gybi(Holy Island) - detailing recent specialist laser cleaning works to some 20m2 of early C16 carved masonry [featuring a plethora of heraldry and beasts] across the grade I listed St Cybi's Church in Holyhead, North Wales. From these foundations, the paper will look to open a discussion on the benefits our built heritage can provide for our collective happiness, why we should preserve and maintain it, and how the process of preservation itself provides happiness and therefore how we should make the most of it and do what we can to prolong its life for the benefits of generations to come.</p> <p><b>Biography</b>          Building Historian &amp; Conservator // Self-proclaimed Geek // FRSA // Arvon Trustee // Freelance Writer A young, experienced, and passionate conservation &amp; heritage professional, Lee Bilson has worked in conservation and heritage since completing his Bachelor of Architecture at the Glasgow School of Art, and later Masters study at the University of Cambridge. Through his career he has been privileged enough to have worked on some of the UK's most important heritage buildings and artefacts, and with a range of organisations promoting and developing craftsmanship and conservation practice. Lee's academic and private studies focus on the significance of craftsmanship in built heritage and the need to ensure these traditions transcend generations for the benefit of our historic built environment and surrounding communities.</p>
11.15	Luisa, Duarte	@luisaduarteAC	Gossamer Glass	<p>Over the last 10 years, I have been using nylon gossamer to fill archaeological glass. This appears to be a little known technique, as I am often asked to describe it. The fills are produced by immersing or brushing tinted Paraloid B72 onto several layers of nylon gossamer. The fill is allowed to set and the cut and the edges feathered. The edges of the fill are reactivated and applied to the internal surface of the glass. This is a quick technique that can be used with weathered archaeological glass to provide support to structurally weak areas.</p> <p><b>Biography</b>          Luisa is an archaeological conservator with 10 years experience. After graduating from UCL with an Ma and an MSc in conservation in 2010, she worked as an object conservator for the IWM, moving to MOLA in 2011. She has been working as an archaeological conservator at the Museum of London for 2 years. She specialises in the conservation of waterlogged organics and the display of archaeological materials in non-museum environments.</p>

11.30	Lizzie, Miller	BMTconservators	Conservation of a complex contemporary artwork at Birmingham Museums Trust.	<p>As is the current trend in many museums, Birmingham Museums Trust (BMT)'s five year collecting policy focusses on contemporary sculpture, including installation artworks containing moving elements and time-based media. Yet with no specialist conservator in this discipline, how can the department ensure the preservation of these complex new acquisitions? A key example is the modern art installation, ARTicle 14, D'œbrouille-toi, toi-m'ême! by Romuald Hazoum", comprising over 711 individual items, 300 of which are plastic, including mobile phones, trainers and toys. With no budget to employ specialist conservators the BMT conservation team have had to change and adapt to work with such complex pieces, with unstable modern materials, whilst honouring the Artist's original intent. This paper will explore how conservation are learning to adapt to changing collections policies, by collaborating with external experts and taking on new training and research, to ensure the long-term preservation of these challenging works.</p> <p><b>Biography</b></p> <p>Lizzie is an objects conservator with experience of working on a wide range of archaeological, applied art and historic objects. Following a BA in Archaeology, she trained at Durham University, gaining an MA with Distinction in the Conservation of Archaeological &amp; Museum Objects, which included a nine month placement at the National Museum of Scotland. Previous roles include Object Conservator at BevaringscenterFyn conservation centre, Denmark, and Institute of Conservation Preventive Conservation Intern at Bolton Library and Museum Service. Lizzie works part-time with Drakon Heritage and the rest of the time is employed as Object Conservator at Birmingham Museums Trust, where she undertakes interventive treatment on the collections, carries out condition surveys and trains interns and volunteers.</p>
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11.45	Rita, Amor Garcia	@rl1ove	The Artist Interview: Graffiti Writers and Street Artists	<p>The Artists Interview is an important tool widely used in conservation of contemporary art. This provides valuable technical and practical information on artworks that would help to understand the possibilities and limits of preservation in different cases. Also, the Artist Interview has been proven the perfect tool to collect information about alternative art movements that have emerged during the last decades, such as Graffiti and Street Art. This proposal aims to present the methods and information collected interviewing Graffiti writers and Street artists as a way to increase awareness about their concepts, methods, and experiences on art production and conservation.</p> <p><b>Biography</b>  Rita L. Amor Garcia is a Spanish conservator and independent researcher based in the UK. She received her PhD in the Science and Restoration of Historic and Artistic Heritage program (UPV) in 2017 with her research on the adaptation of the strappo detachment system to aerosol art. Since 2011, she has participated in diverse research projects on the conservation of paintings and collaborations with contemporary artists, she has participated in international conferences and symposia, and published papers on conservation of graffiti and street art. In addition, she is a member of the Street Art Working Team at the Spanish Group of IIC. Since 2012, Rita lives in London, where she works in a private conservation studio in Paintings and Exhibitions departments. Additionally, she has collaborated in educative, disseminative, and conservation programs on British heritage in public institutions, such as the Royal Academy of Arts and the Royal Museums Greenwich.</p>
12.00	Lesley, Scott	@DLivingstoneBP	Re-Imaging David Livingstone's Birthplace as a platform for Scotlands challenging conversations around its colonial history	<p>The process of preparing a diverse and culturally sensitive collection for re-display in the refurbished Grade 1 listed Birthplace of David Livingstone, Blantyre Scotland to tell the remarkable story of, his life and work of global significance. Reflecting on the processes undertaken by part-time contractors, volunteers, students and interns on a HLF funded project, putting the case forward for smaller museum professional teams in a culture for tendering that makes it difficult for the sole traders to compete. Looking at solutions to poor documentation, remedial conservation, packing for transport, environmental challenges, minimizing waste, reducing costs and beating the Scottish weather!</p> <p><b>Biography</b>  Lesley Scott trained at Lincolnshire College of Art and Design (now de Monfort University) in Conservation &amp; Restoration Studies. The first Social History Conservation intern for Museums Galleries Commission (MLA) she has worked for area museum services, local authorities and freelance, including contracts for National Museum of Flight and National Museums of Scotland.</p>

				Having previously undertaken decants in Gloucestershire and the Wirral Lesley joined the Birthplace project as a part time freelancer in October 2017, taking on a second job at Museums Galleries Scotland as Accreditation Standards Support Officer in 2018.
12.15	Jane, Henderson	@LJaneHenderson	conservation collusion and colonialism	<p>The act of conservation is often taken to be an essential good, a task that benefits society that takes no sides except for the side of visitors of the future. Allowing this narrative to exist without challenge means that the work of conservators can, with or without our agreement, be drawn into a justification for colonial practices. The paper takes the declaration of the Universal museum as its starting point with the aim of challenging its clear implication that the act of caring for objects trumps the means and morality of its acquisition in restitution decisions.</p> <p><b>Biography</b> Jane is a conservator, she has done almost nothing else nor wanted to be anything else all her life. Her career trajectory was a move from archaeological conservation to preventive. By making many mistakes she has learnt a lot about advocacy and now concerns herself with how to engage in discussions about the place of conservation in society. She does this as Secretary General of IIC, as a Professor of Conservation teaching conservators of the future, through participating in museum training and via many lively discussions in twitter.</p>
12.30	Emma, Le Cornu	@elecornu	Get Up to Get Down: Conservators Move!	<p>We have all experienced discomfort or pain during and after work. Focusing on a project, working to a deadline, making do with non-ideal conditions. Its easy to let our own comfort go for the sake of the project. Conservation is a more dangerous career than we think; working in awkward positions, at heights, and with chemicals, no wonder we can sometimes feel as broken as our artefacts. Our tweets give some step-by-step guides for improving your work environment health. There is always time to move and work differently; start to counteract suboptimal working habits that aren't doing anyone any favours.</p> <p><b>Biography</b> Sarah Benson is a textile conservator who studied in Scotland, and has since worked in Singapore, Qatar and is currently in Norway. She has had to move creatively and safely in her various roles as a textile conservator and has an extensive movement experience background. Emma Le Cornu is a Paper Conservator currently working for Manx National Heritage in the Isle of Man. She has previously worked for the Royal Botanic Gardens, Kew, Singapore's National Heritage Board and Qatar Museums. She recently became a qualified yoga teacher and movement enthusiast.</p>

12.45	Arielle, Juler	@AJulerCons	What happens next? Bridging the gap between post-graduate experience and internships and professional employment	<p>Two years after qualifying as a preventive conservator and with two internships under my belt I felt I was ready to tackle professional employment in the sector. However, as many people are aware, opportunities and roles are not readily available and are competitively recruited. Increasingly early career conservators are needing to fill the gap between their post qualification experiences and employment with a range of freelance work, volunteering, and non-sector related work in order to remain financially solvent. While continuing to develop my technical and professional skills I am also learning how to manage a business, self-promotion, insurance, and negotiate client meetings all for the first time. My talk will share tips, resources, and humour to help raise the profile of this important and increasingly common career step and the additional 'soft skills' often required of emerging professionals.</p> <p><b>Biography</b> Arielle Juler completed an MA in Preventive Conservation with Northumbria University in 2017. She has completed a yearlong ICON internship with the National Trust for Scotland and an internship with the University of Edinburgh Centre for Research Collections as well as volunteer work in the sector. In addition, Arielle has experience in arts administration and collections management. Arielle's passions are integrated pest management, disaster planning and salvage, conservation in action, and cake!</p>
13.15	Jenni, Butterworth	@drakonheritage	Conservation apprenticeships	<p>The first Conservation apprenticeships have been approved in England and will soon be ready to accept their first apprentices; the Conservation Technician (level 4) and the Conservator (level 7) post-graduate degree apprenticeship. They have been developed by an employer working group with Icon's support and align to the professional standards. This paper provides an introduction to the apprenticeships, the reasons behind some of the key decisions in their development, the potential they have to support both CPD and to bring new talent into the sector. The paper will outline the next steps for their development and how to get involved.</p> <p><b>Biography</b> Jenni is an archaeologist and project manager, and is the facilitator, on behalf of Historic England, of the employer working group that is developing apprenticeships for the heritage sector</p>

13.00	Jane Henderson and, Phil Parkes	@PhilParkes4 @LJaneHenderson	Precarious conservation careers the case for trade unions	<p>A common theme raised with the C-Word (@thecwordpodcast) agony aunt relates to the precarious nature of entry and mid-career conservation roles. Emerging conservators discuss how to fund their professional careers with side hustles whilst conservators in museums and universities in the UK have turned to trade union action to seek liveable conditions. Despite advocacy, volunteering and CV priming unless there are secure jobs and living wages there is little individual conservators can do to effect change. We will examine the role of trade unions in resolving career challenges in a sector that might be considered beyond the domain of class struggle.</p> <p><b>Biography</b> Phil Parkes is an accredited Conservator-Restorer who has been based in Cardiff for three decades. Phil has worked with National, regional and commercial archaeological organisations and museums carrying out on-site and post-excavation conservation for publications and display. Objects conservation has included Bronze Age burial vessels, waterlogged Iron Age structures from Goldcliff, Roman metalwork and coin hoards, medieval glass and finds from Haverfordwest Priory and waterlogged leather objects from The Newport Ship. Phil currently teaches practical conservation, decision making and analysis of heritage materials to undergraduate and post graduate students. Jane is a conservator, she has done almost nothing else nor wanted to be anything else all her life. Her career trajectory was a move from archaeological conservation to preventive. By making many mistakes she has learnt a lot about advocacy and now concerns herself with how to engage in discussions about the place of conservation in society. She does this as Secretary General of IIC, as a Professor of Conservation teaching conservators of the future, through participating in museum training and via many lively discussions in twitter</p>
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13.30	Bethany, Palumbo	@bethany_bug	Beyond No Food and Drink in the Gallery: Guidelines for the Management of Food in Collection-Holding Institutions.	<p>From the visitor cafeteria to a catered special event, food is an increasingly common sight in museums. Food generates income and enhances the visitor experience; however, it brings new challenges for the preservation of collections including increased pest activity or damaged exhibits. In 2016, the Conservation Committee of the Society for the Preservation of Natural History Collections (SPNHC) published a best practice document on the management of food in museums. This presentation will discuss the creation of this document and present several key recommendations, aiming to support collections staff in the development of their own institutional policy on food management.</p> <p><b>Biography</b> Bethany Palumbo is the owner of Palumbo Conservation Services, specialising in the conservation and restoration of Natural History Collections. Previous to this she held the role of Conservator of Life Collections at the Oxford University Museum of Natural History and undertook a Conservation Fellowship at the American Museum of Natural History. She holds a BA and MA in the Conservation of Historic Objects from the University of Lincoln and is accredited by ICON. Bethany serves on the Conservation Committee for the Society for the Preservation of Natural History Collections (SPNHC) and the Conservation working group for the Natural Sciences Collections Association (NatSCA).</p>
13.45	Amy, Crossman	@Crossman_AmyL	Integrated Pest Management: Informing the Decision-making process	<p>Integrated Pest Management (IPM) is now accepted and commonplace in many cultural heritage organisations worldwide. Without IPM the deleterious effects from infestations are all too often noticed after the damage has already occurred. The emphasis on preventive rather than reactionary measures, as promoted by IPM is the most effective means by which to diminish these risks. Those working in IPM are encouraged to embrace cross-disciplinary working, raise awareness and to seek out new and exciting ways to engage museum professionals across all museum disciplines. IPM is a collaborative process, a shared responsibility!</p> <p><b>Biography</b> Amy Crossman MSc, BA (Hons), Collections Care Consultant. Amy has worked in collections care and conservation for the cultural heritage sector internationally for the past 15 years. Amy is a Pest Odyssey Steering Group Committee member, a multidisciplinary group who provide expertise, advise and promote best practice in Integrated Pest Management for cultural heritage. She translates conservation literature from English into Arabic language, and vice versa and assesses and presents grant applications for the Department of Digital, Cultural Media &amp; Sport's Cultural Protection Funds grant programme.</p>

14.00	Lorraine, Finch	@conserve_lfcp	Conservation and Collections Care on a Shoestring	<p>Caring for your collection can be a very expensive process, yet you can reduce your costs with a few simple hacks. These tweets will share a selection the tips and tricks you can use to care for and conserve your collection on a limited budget. It will go through assessing your costs, using less expensive suppliers, local and national resources, working together, making, re-using, re-cycling, being inventive and internet resources. All of these tips have the added benefit of being sustainable and helping you to reduce your carbon footprint.</p> <p><b>Biography</b> Lorraine is an accredited conservator working with archives and specialising in the conservation and preservation of film, sound and photography. She runs her own business LF Conservation and Preservation, and thoroughly enjoys being freelance. Lorraine is active in the conservation community including as Chair of the Icon Ethics Task and Finish Group. She loves spreading the word of conservation on social media, via podcasts and in the press. Lorraine is passionate about inspiring others to become conservators, to help people care for their family collections and increasing diversity in cultural heritage. She also works as a film extra. Can you spot her in Fantastic beasts and Where to Find Them?</p>
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14.15	Derek, Brain	@BrainConserve	Conservation Club at Birmingham Museums	<p>Conservation Club is a volunteer programme offered by Birmingham Museums Trust to provide opportunities for anyone to learn about preserving Birmingham's Historic properties and collections. The activities generate a valuable boost to the conservation team in cleaning, pest management and collection condition checking, while volunteers benefit from an increased sense of wellbeing and satisfaction in being able to give something back to the community. Some go on to careers in museums and all become ambassadors for the Trust in their communities. Now in its 6th year, the programme is going strong and gives accredited conservators an opportunity to develop their training and communication skills.</p> <p><b>Biography</b></p> <p>While working towards the postgraduate diploma in Archaeological Conservation from Durham University, Derek Brain ACR experienced working for Wiltshire County Council Library and Museums Service at Salisbury Museum and later English Heritage's Ancient Monuments Lab in central London. He was lucky to get his first proper job at the Royal Armouries when it was still in the Tower of London and then moved on to working with Laurence Birnie on Scientific instruments at the National Maritime Museum, Greenwich. Developing into a preventive conservator he moved to the Science Museum, London in 2004 where he became expert at managing radioactive and other hazardous objects, along with meeting the challenges of protecting displays in very populous galleries. Now at Birmingham Museums Trust, when Derek is not running Conservation Club, he focuses on sustainable solutions to improve the existing buildings ability to protect the collections.</p>
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14.30	David, Harkin	@dmharkin	A Guide to Climate Change Impacts on the Historic Environment	<p>In October 2019, Scotland's Historic Environment sector published a brand new guide on climate change impacts. This new guide aims to raise awareness of the risks and hazards of climate change - such as increased rainfall, soaring temperatures, rising sea levels and shifting coasts - and their physical impact on the historic environment throughout Scotland. Importantly, the guide also aims to start a conversation on what possible adaptation solutions exist, and where there are key knowledge gaps. Over 27 different organisations contributed to the guide, including ICON, ensuring that all different elements of Scotland's physical historic environment were included.</p> <p><b>Biography</b> David is a climate scientist working within the Conservation Directorate at Historic Environment Scotland (HES). His role is to research and understand the impacts of climate change on the Properties in Care of HES, with research published to assist the wider historic environment. He is one of the lead authors of HES' 'Climate Change Risk Assessment' and the Our Place in Time 'Guide to Climate Change Impacts on the Historic Environment'. David has a background in geological and environmental hazards.</p>
14.45	Skye, Marshall	@ScitTechPreserv	Moving Parts - The Relocation of Ingenium's National Collection	<p>In 2017 Ingenium decided to undertake a massive and long anticipated project to relocate the national collection of its three museums. Having just moved into our new building, we have passed a substantial milestone, with collection relocation continuing for several years. With a scientific and technological collection, we work with big challenges, including complex, hazardous, and large objects. Simultaneously, we are presented with the unique opportunity to raise all of our collections care standards and engage the whole corporation. Join us as we share the challenges we encounter and the opportunities we seize during the #IngeniumBigMove.</p> <p><b>Biography</b> Skye Marshall is a Junior Conservation Technician with Ingenium: Canadas Museums of Science and Innovation, where she has been working to assess, prepare, and pack objects for the #IngeniumBigMove. She is a recent Museum Studies graduate (2019), with undergraduate studies in Humanities (BHUM 2016). Jessica Lafrance-Hwang is a Conservator with Ingenium, where she specializes in the treatment and care of industrial, technological, and scientific objects, as well as hazardous and modern collections materials.</p>

15.00	Sarah, Graham	@S_VL_G	One cyclopak, many questions: Assessing the Preservation and Conservation needs of a new collection	<p>The travels of this cyclopak (tightly rolled storage) have mirrored my introduction to the national archive collection at PRONI. Most of the 7 maps in this cyclopak required different treatments according to surface media or condition. This made it a good example for me to revive interventive treatment in the previously dormant studio and show staff and volunteers conservation in action. However, looking after a large collection mainly happens outside of the studio; in the stores, reading room or workspaces where original material is consulted. All of which were discussed when considering safe access, handling and storage of this material.</p> <p><b>Biography</b> Started work as head of conservation at the Public Records Office, Northern Ireland (PRONI) in September. Previously worked as a book and paper conservator at Maynooth University, London Metropolitan Archives, Glasgow University Special Collections and the National Archives of Ireland.</p>
15.15	Leah, Humenuck	@lhbookconservation	"Do you even lift?" Treating and housing a >36kg photographic album	<p>The conservation project for an &gt;36kg photographic album. This is a late 19th century album, from the Quartermaster General of India to the Quartermaster General of the United States Army belonging to U.S. Army Heritage and Education Center. The album contained braking and delaminating pages, a failed binding, rotting leather, corroding endpapers, and a duct tape spine. This conservation project involved overcoming the challenges of documenting, treating, and creating housing for all the pieces for a limited treatment time. This was done by creating workflows, training a volunteer, and building oversized enclosures which added as little unnecessary weight as possible.</p> <p><b>Biography</b> Leah Humenuck, MA Conservation Books and Library Materials West Dean College of Arts and Conservation Currently volunteering as a rare book conservator for the U.S. Army Heritage and Education Center.</p>

15.30	Bridget, Mitchell	@ArcaPreservatio	The Book Shelter. Open display covered.	<p>A new technique for the open display of books. The Book Shelter developed in collaboration with the National Trust is designed to enable quick and easy, protected book display in invigilator historic rooms and at events and open days. Simple to use it, enables multi-layered story telling when and where it is most effective.</p> <p><b>Biography</b> Bridget Mitchell is an accredited Book Conservator, specialising in repair and rebinding, preservation boxing and display of books and manuscripts. Working in private practice since 2003 she was previously Senior Book Conservator at the V&amp;A for 9 years and Book Conservator at the Bodleian Library Oxford.</p>
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15.45	Alberto/ Michael, Campagnolo/ Toth	@RBTothAssociate	Advanced Imaging Supports Conservation of Coronelli Globe in Venice	<p>The large Coronelli printed globes in Venice’s Marciana Library have suffered light and mechanical damage, ingrained dirt and insect infestation. In 2018, a new conservation campaign utilized scientific and diagnostic analyses of pigments and varnishes, including multispectral imaging to support conservators and researchers. A portable narrowband illumination and camera system provided new insights into faint features, as well as spectral responses for ink analysis. This first multispectral application on a curved 3-dimensional surface revealed difficult-to-see manuscript lines, prior repairs, and numerous manuscript notes not visible to the eye. It also allowed comparisons of inks, varnishes and colorants from prior conservation.</p> <p><b>Biography</b> Michael B. Toth, president of R.B. Toth Associates, is an international leader in providing advanced imaging solutions for the conservation and study of cultural heritage objects around the globe. With 30 years of experience in technical systems operation and management, he leads teams of technical experts and scholars as they help conservators and researchers in libraries, museums, and other institutions use the previously unseen for research and preservation. Alberto Campagnolo trained as a book conservator in Spoleto, Italy, and has worked in that capacity in various institutions, including the London Metropolitan Archives, St. Catherine’s Monastery (Egypt), and the Vatican Library. He studied Conservation of Library Materials at Ca’ Foscari University Venice, and holds an MA in Digital Culture and Technology from King’s College London. He pursued a PhD on automated visualization of historical bookbinding structures at the Ligatus Research Centre (University of the Arts, London). He was a CLIR Postdoctoral Fellow (2016-2018) in Data Curation for Medieval Studies at the US Library of Congress. In collaboration with Dot Porter in the UPenn Libraries, Alberto has developed VisColl, a model and tool for recording and visualizing the gathering structure of books in codex format. Alberto has served on the Digital Medievalist board since 2014 and the Editorial Board of the Journal of Paper Conservation since 2016.</p>
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16.00	Tania, Passafiume	@TaniaPassafiume	Collaboration, Conservation and a Classic Composite	<p>Summerhayes &amp; Walfords large composite of the Montreal Lacrosse Club from 1886 arrived in the Library and Archives Canada conservation labs in a deteriorated and unstable state, with prominent deformations, multiple large tears, punctures, large areas of lifting, and loss of media. The composite required a major intervention from three conservation labs to examine, treat and stabilize it. The Paintings lab addressed treatment of the oil paint, the removal of the linen lining, and framing; the Photographic Materials lab focused on the albumen photographs; and the Prints and Drawings lab concentrated on the paper support and the water-based media.</p> <p><b>Biography</b>            TANIA PASSAFIUME, Head Conservator, Photographic Materials, Care of Collection Division; MARY PIPER HOUGH, Head Conservator, Paintings, SUSANNAH KENDALL, Acting Head Conservator, Prints and Drawings and MADELEINE TRUDEAU, Acting Manager, Curatorial Services, Exhibitions and Online Content Division all from Library and Archives Canada.</p>
16.15	Rosie, Brigham	@rosie934	Visitors photographs can help in heritage management	<p>Monument Monitor is a citizen heritage science project that aims to establish to what extent visitors photographs of heritage sites can help in their conservation. We are six months in and already the response has been phenomenal. At 20 different sites around Scotland our signs have prompted visitors to send in photos of specific aspects of each site, and photographs have flooded in in their thousands. In this talk I will highlight some of the key images we have been sent, and how they can help us manage remote and unstaffed monuments.</p> <p><b>Biography</b>            Rosie Brigham is a Citizen Heritage Scientist and founder of the Monument Monitor project. For more info see <a href="http://www.monumentmonitor.co.uk">www.monumentmonitor.co.uk</a> or check the hashtag #monumentmonitor</p>
16.30	Arroyo del Vizcaino, Fossil Collection	@arroyovizcaino	Moving 2000 fossils into a new home	<p>The Arroyo del Vizcaño collection houses around 2000 fossils from mammals that lived in the Uruguay region, 30,000 years ago, including ground sloths, glyptodons, and saber-tooth cats. In October 2018, construction of the new collection and lab spaces was finished, and the collection was moved. After the February 2019 field expedition, recently excavated fossils were brought into the space and shelving was installed. The move was an opportunity to rehouse the collection using appropriate housing materials. Planning of the spaces was done with expansion of the growing collection in mind and current monitoring will allow for future environmental controls.</p> <p><b>Biography</b>            Arroyo del Vizcaino is a Pleistocene fossil site in Sauce, Uruguay. It was originally discovered during a drought in 1997 and excavated by this research for the first time in 2011. We have</p>



				collected over 1,500 fossils so far and have created a paleontology lab to focus on the study and preservation of these 30,000-year-old bones. One of our most important finds is a series of cutmarks that resemble those made by humans. More info at <a href="http://www.arroyodelvizcaino.org/en">www.arroyodelvizcaino.org/en</a>
16.45	Mariana, Di Giacomo	@MarianaDGiacomo	A Different Mindset: Teaching Natural History Conservation to Art Conservation Students	<p>Natural History Conservation differs from Art Conservation in many ways: size of collections and collecting and preparation of specimens for science, to name a few. Therefore, preventive conservation is the key to success. During the Fall 2018 and Spring 2019 semesters, I taught internship-style classes within the Undergraduate Art Conservation Program at the University of Delaware. Classes focused on treatment and understanding of natural history collections. Students presented on collection types and discussions emerged on materials, hazards, emergency preparedness, and policies. As a result, students are prepared for internships and have a better appreciation of the work in these collections.</p> <p><b>Biography</b> Mariana Di Giacomo is a conservator and paleontologist from Uruguay. She did her undergraduate and master's degree studies in paleontology at the Universidad de la Rep�blica in Montevideo, Uruguay. In 2012, Mariana became collections manager and preparator at a fossil collection in Uruguay, where her interest in conservation began. She has a PhD in Preservation Studies from the University of Delaware. She is currently the Natural History Conservator at the Yale Peabody Museum of Natural History.</p>
17.00	Icon		Icon Thank you and Sign off	