

Getty

Conservation News December 2025

Updates from the Getty Conservation Institute



PROFESSIONAL OPPORTUNITIES

Treatment Strategies for Painted Outdoor Sculpture Workshop

April 27–May 1, 2026
National Gallery Victoria, Melbourne

This five-day, in-person workshop brings together theory and hands-on practice to help conservation professionals at all levels master the challenges of preserving painted outdoor sculpture.

Developed in collaboration with the National Gallery of Victoria, the program offers practical tools and strategies for effective treatment planning. Participants will work with real-world case studies from the National Gallery Victoria's sculpture garden and Melbourne's public artworks.

[Learn more and apply](#)



Tarax play sculpture, 1969,
Peter Corlett. Ferro-cement,
enamel paint, 360.0 x 1100.0 x
1300.0 cm. On loan to
McClelland Gallery and
Sculpture Park from the
National Gallery of Victoria,
Melbourne. Purchased with the
assistance of Tarax and Milton
Johnson & Associates, 1969. ©
Peter Corlett / Copyright
Agency. Licensed by Artists
Rights Society (ARS), New York,
2025. Photo: Courtesy of
National Gallery of Victoria,

Deadline to apply is December 16, 2025.

Melbourne. © Dan Magree

Photography

PROJECT UPDATES

New Arches Implementation: England's Marine Historic Environment Record

In November, Historic England completed the migration of the National Marine Heritage Record (NMHR) into the Marine Historic Environment Record (Marine HER), an Arches-based system managed by the Marine HER Service for England.

Established in 1992, the NMHR contains records of England's offshore heritage assets up to the 200-nautical-mile sea limit, including tidal rivers, estuaries, and creeks. The Marine HER Service for England is now able to manage, enhance, and expand upon the NMHR with greater speed and accuracy, integrating records with new and diverse data sources. The system, now available for internal use, will also support broader use and interpretation of England's marine heritage data within the context of a growing blue economy.

[Learn more about Arches](#)



Survey of Museum Care and Conservation Practices

Last month, members of our Collections department traveled to Lima to collaborate with Peru's Ministry of Culture on museum care and conservation practices.

Welcomed by an interdisciplinary team led by Blanca Alva, Director General of Museums at the Ministry of Culture, the Conservation Institute's Head of Collections Stavroula Golfomitsou and archaeological conservator Ana Pastor Perez presented preliminary findings from their survey on conservation and care of museum collections in Peru—a project developed in collaboration with the General Direction of Museums.

During the visit, the team visited the storage facilities of the National Museum of Archaeology, Anthropology, and History and the National Major University of San Marcos, where they met faculty and students in conservation labs. They also convened a focus group with conservators from seven museums to discuss archaeological conservation challenges and capacity-building opportunities at the UTEC, and met with ACORP, Peru's professional association of conservators, to explore future strategies for professionalization.



[See photos from the visit on our Facebook page](#)

Bronze Patination for Conservators Workshop

We partnered with the Getty Museum to host 18 conservators from around the world for a three-day, hands-on workshop in October exploring the art and science of bronze patination.

Guided by external experts Andrew Baxter and Steve Roy and Getty conservators Robert Price and Julie Wolfe, participants practiced hot chemical patination techniques and learned how to assess treatments for bronzes in the museum's Stark Collection. Stavroula Golfomitsou, head of our Collections department, shared insights on the long-term stability of natural versus artificial patinas.

Combining expert instruction with practical application, participants gained hands-on experience in creating and controlling a range of patina colors, as well as evaluating when a sculpture requires localized spot treatment versus a full repatination.

[See photos from the workshop on our Facebook page](#)



Historic-Cultural Monument Plaque Unveiling

In October, StylesVille Barbershop & Beauty Salon—the oldest Black-owned business in the San Fernando Valley—was celebrated with the unveiling of a plaque designating it a Los Angeles Historic-Cultural Monument.



The designation is the result of the ongoing work of the African American Historic Places, Los Angeles project launched by the City of Los Angeles' Office of Historic Resources and Getty in 2022 to identify, protect, and celebrate the city's Black heritage.

Councilmember Monica Rodriguez (left) with Greg Faucett, third-generation owner of Stylesville, in front of the Historic-Cultural Monument plaque.

Rita Cofield, cultural resource manager and Getty project lead, and LA City Councilmember Monica Rodriguez, in whose district StylesVille resides, joined the celebration alongside Ollie Carter, widow of Fred Carter, who together with her husband co-founded StylesVille in 1958.

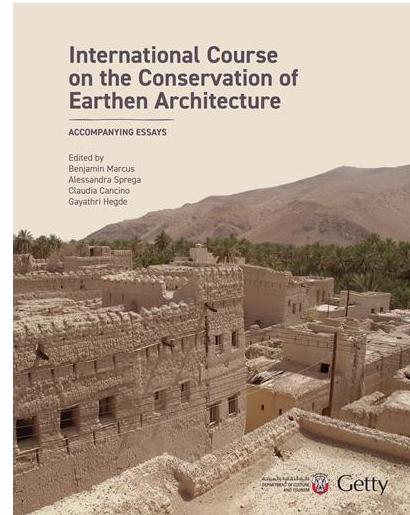
[Read more about the ceremony in the *LA Times*](#)

PUBLICATIONS AND RESOURCES

International Course on the Conservation of Earthen Architecture: Accompanying Essays

This volume complements our [International Course on the Conservation of Earthen Architecture](#), a four-week training initiative organized in partnership with the Department of Culture and Tourism–Abu Dhabi and support from the Ministry of Heritage and Tourism, Oman.

Featuring essays by course instructors and organizers, it includes chapters on regional earthen architecture and archaeology, analysis of earthen materials, building with earth, documentation, conservation theory, building assessment, and structural diagnosis. Conservation treatment methods for earthen buildings and sites are also



covered, with sections dedicated to structural interventions, seismic retrofitting, traditional roofing, and more.

Designed as a resource for course participants and an enduring reference for the field, the publication supports value-based approaches to conserving earthen heritage.

[Download the free PDF edition](#)

New in the Conservation Collection

New to the [Conservation Collection](#) are books about historic sites in India, women in architecture, royal Portuguese artists of the 20th century, furniture restoration, historical gardens, sculpture in the classical periods, Swedish theater and costumes, and pigments made from vegetables.

[See the full list \(PDF\)](#)



ON GETTY.EDU

Art in Transit

How do you get a work of art that needs to move—whether for a loan, research, or conservation—from point A to point B without damaging it? The answer lies in collaboration: a complex web of stewards that includes curators, registrars, art handlers,



Transportation of the boulder for Michael Heizer's *Levitated*

conservators, and scientists, whose research supports every step of the process.

Since 2013, the Managing Collection Environments (MCE) Initiative of the Getty Conservation Institute has built on this foundation by advancing the understanding of environmental conditions for collections—not only in galleries and storage but also during transit.

[Read the story](#)

Soot to Soil

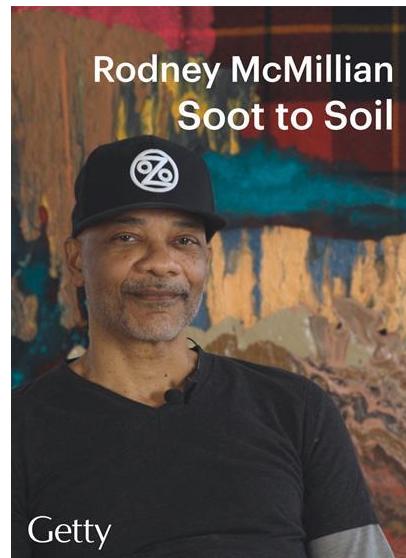
Artist Rodney McMillian embraces wear and tear as part of his work's life cycle. "Whatever is left on the object is what's left on the object. I'm not precious about that," he says.

In the latest film in our Artist Dialogues series, McMillian explores his multidisciplinary practice—transforming everyday materials into visceral reflections on history, power, and lived experience—while examining how ideas of value, change, and meaning shape both his art and its conservation.

[Read the story](#)

[Watch the film](#)

Mass (2012) to the Los Angeles County Museum of Art.
Artwork: Levitated Mass, 2012, Michael Heizer. Los Angeles County Museum of Art. © Michael Heizer. Courtesy of the artist and Gagosian. Photo: © Museum Associates/LACMA



The Art of Science

Across two floors of state-of-the-art laboratories, just beneath the footsteps of visitors, science is happening at the Getty Center campus.

Inside the Getty Conservation Institute's purpose-built labs, experts in chemistry, biology, physics, engineering, architecture, and conservation tackle challenges that protect cultural heritage worldwide.



[Read the story](#)

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Villa News

Exhibitions and events at the Getty Villa

Foundation News

Highlights of current initiatives and recent grants from the Getty Foundation.

Museum that explore the cultures of the ancient Mediterranean.

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Mission Statement

The Getty Conservation Institute works internationally to advance conservation practice in the visual arts - broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, we create and deliver knowledge that contributes to the conservation of the world's cultural heritage.

About Conservation News

Conservation News is published six times a year with updates on our activities and timely information for conservation professionals.



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