

Met completes 12-year conservation of Tullio Lombardo's Sculpture of *Adam*



NEW YORK - The Metropolitan Museum of Art's marble sculpture *Adam* by Tullio Lombardo (ca. 1455–1532) returned to public view last month, following a conservation project that lasted 12 years. The sculpture was famously damaged in 2002 following a tragic accident that saw Adam breaking into 28 large fragments and hundreds of small pieces. The head and torso were spared damage with the extremities and the decorative tree trunk being the most heavily affected.

Shortly after the accident, the Museum's conservators, conservation scientists, and curators, supported by an outside team of materials scientists and engineers, began an unprecedented multidisciplinary collaboration to determine the best course of treatment for the sculpture.

The methods developed from this effort ultimately provided a new model for best practices and standards in the conservation of large stone sculpture.

IIC 2015 AGM – candidates for election announced

Find details on the IIC AGM and read candidates manifestoes from page 15

**The British Museum's
World Conservation
and Exhibition Centre -
NiC** given exclusive tour of the new Centre. Read of our impression from page 7

**Conservation of 48
uta-e Japanese Prints -** After receiving praises at the last IIC Congress Agata Klos explains her work on the prints in an article on page 10

**'Careers in
Conservation' –** Puneeta Sharma shares her opinion and personal experience on page 21

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From the outset, it was clear that the treatment of the broken sculpture would be a formidable project, posing an unusual series of challenges with little in the way of past practice to draw on. The conservators had to find a method that would limit handling of the sculpture and position the heavy fragments precisely without abrading the fresh, vulnerable break edges. The importance of *Adam* warranted critical evaluation of the use of pins and adhesives traditionally used by conservators and an investigation into less invasive and more reversible approaches. Historically, the reassembly of large-scale sculpture has relied on the use of multiple iron or steel pins, supplemented, more recently, by structural adhesives such as epoxies.

Investigations began in 2003 with three-dimensional laser scanning of the major fragments which informed the team about the stresses and strains in the sculpture as well as the nature of the breaks. Extensive research and testing never before conducted on conservation materials was carried out to determine the best adhesives and pinning materials for the treatment. The innovative treatment of the sculpture followed this, giving special attention to the use of mock-ups and empirical studies carried out in an effort to minimise handling of the fragile break surfaces on the sculpture. The fresh breaks to the Carrara marble posed several challenges to the conservators, and required them to diverge from traditional sculpture conservation techniques. For example, an external armature was developed that was sufficiently substantial to support the assembled sculpture without adhesive. The armature not only supported the sculpture during assembly but also served as the method of clamping the fragments once adhesive was applied.

Following the structural work, the sculpture was carefully cleaned to remove surface grime that had accumulated over the years. Areas of loss were filled and toned to match the surrounding marble. The final stages of the treatment transformed the appearance of this damaged work of art so that it can once again be appreciated as a masterpiece of Renaissance art.

Adam's return to public view coincides with the inauguration of a new gallery for Venetian and northern Italian sculpture.

Afterward, *Adam* will become the focal point of this permanent gallery, in a niche inspired by its original location on the tomb monument. It will be joined by highlights of the Met's sculpture from this period, including Cristoforo Solari's *Saint Catherine of Alexandria*, which was purchased with the new gallery in mind.

To learn more about this project and other activities at the MET you can tune in to:

<http://www.metmuseum.org/>



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Joseph Coscia, Jr.

Tullio Lombardo (Italian, ca. 1455–1532), *Adam*, ca. 1490–95 (detail), marble, The Metropolitan Museum of Art, New York, Fletcher Fund, 1936

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Editorial

Welcome to the December issue of *NiC*!

Following from the dialogue started in the October issue of our e-paper, in this issue *NiC* continues to give voice to emerging professionals willing to share their experiences and contribute to the debate on the difficulties of entering the profession.

Puneeta Sharma's opinion piece not only relates her personal path to paid employment, it also includes interesting insights from fellow emerging conservators with precious tips and advice; hopefully this will be of help to anyone going through the pains and trepidation of leaving student life to embrace a professional career.

I'm very excited to tell you everything about *NiC*'s visit to the British Museum new World Conservation and Exhibition Centre. *NiC* was kindly invited for a tour of the new facilities which proved to be truly impressive; read my account on page 7.

In this issue we also included something we never did before – a film review. Clare Finn used the opportunity of the release of the movie "Turner" to write about the artist and the exhibition which is taking place until January at the Tate in London.

One last thing – January is an important month for the IIC calendar as the AGM is taking place in London. As ever, this is a great opportunity to catch up with old friends and make new ones, listen to all things IIC and catch a fantastic talk which will take place after the voting. We hope to see you in great numbers!

Barbara Borghese
Editor

Victoria & Albert Museum's conservator Susan Catcher awarded Queen Elizabeth Scholarship

LONDON - Susan Catcher, Senior Paper Conservator in the V&A Conservation Department was awarded a Queen Elizabeth Scholarship (QEST) that allowed her to participate in the IIC Hong Kong Congress that took place last September and to extend her stay in China to spend a month in the scroll mounting studio at Nanjing Museum.

Susan sent *NiC* an update of her stay in the studio with details of the projects she has been working. She wrote: "The time I am spending here is invaluable and I have worked on a variety of objects ranging from paintings on silk and paper to creating my own ink rubbings. Due to the limited teaching opportunities in the UK, and the nature and variety of the V&A collections the chance to learn about Chinese techniques can only improve my conservation skills for working with our Chinese objects. It has also been a chance for me to exchange information with the conservators here as we also integrate Japanese methods and materials into our conservation and this is an area of great interest to the Chinese conservators who are isolated from international dialogue. Consequently, we have been looking at an alternative for the use of alum (aluminium sulphate), which makes paper brittle over time and is commonly used in traditional mounting techniques. The British Museum has developed a soya-bean milk alternative so this has been discussed and samples made. The use of Japanese paper for repairs to creases and tears prior to lining has been discussed and paper samples will be sent for experimentation. I feel that the collaboration has been good for all concerned and that staff at Nanjing Museum are delighted to be working with the V&A, as are we with them. In the long term I will hopefully be able to pass on my skills as I would like to hold a basic lining workshop as a master class and continue my collaboration with my newly found Chinese colleagues."

We surely hope Susan will send us more updates upon her return to the V&A.

For more information on QEST visit www.gest.org.uk



Susan working on a scroll

© Susan Catcher



News in Brief...

Chan Chan at risk of losing “Cultural Heritage” title

LIMA - Chan Chan is the largest Pre-Columbian city in South America, located in the Peruvian region of La Libertad, five km west of Trujillo.

The archaeological marvel, declared UNESCO World Heritage Site in 1986, is now at risk of losing his place on the list due to its state of abandon, according to Henry Gayoso, Project Director at the site. According to Gayoso, the accumulated trail of litter that can be found at the site is the result of uncontrolled visitors activities and construction companies operating in nearby areas.



A View of the ruins of Chan Chan, Peru

© Veronique Debord CC BY-SA 2.0

According to Regional Manager of Tourism for La Libertad, Bernardo Alva, the government has had to spend some S/. 10 million (£ 2,175,000) this year alone to clean up scattered litter left in the surrounding area. The large expense goes towards both machinery as well as human labour to remove the tons of waste accumulated.

It is hoped that a campaign to inform the public of the damages caused by careless behaviour will help to improve awareness of the consequences for the heritage site. It is estimated that 1.4 million visitors will have passed through the area by the end of 2014.

Bargello Museum raises funds to complete restoration of Donatello's Crucifixion

FLORENCE - The Bargello Museum, one of the most visited in Florence, will see the return of an important piece of work by Donatello after a year-long restoration. The 'Crucifixion', a bronze panel that the artist created in 1455, was conserved thanks to a generous private donation made via the 'Association of Friends of Florence'.

In the words of Cristina Acidini, head of Polo Museale Fiorentino (Florence's Association of Museums), the result of the restoration is that the Crucifix has regained its original splendour and richness of detail, which adds emotional intensity to the piece. The intervention removed layers of dirt, wax, resin and oil varnishes that had completely obscured the areas of silver laminate, and darkened the bronze and gold.

An interesting element of the project was that the intervention was carried out in full view of visitors, who could watch the delicate cleaning process that involved the use of lasers together with traditional cleaning techniques.

The conservation project was a finalist in the Friends of Florence Prize, a competition which awards funding to the winning restoration project and is presented at the bi-annual Salone for Art and Restoration at the Fortezza da Basso.



Donatello Crucifixion, c.1465, Museo Nazionale del Bargello, Florence

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Restoration under way on Qusayr 'Amra wall paintings

AMMAN – Qusayr 'Amra, located 85 kilometres to the east of Amman in Jordan, is a small residence discovered in 1898, dating to the Umayyad period.

The UNESCO World Heritage Site was included in 2008 in the World Monument Fund Watch List. In 2009, WMF in collaboration with the Italian Istituto Superiore per la Conservazione ed il Restauro and the Department of Antiquities of Jordan started a pilot project to assess the site's conditions and to implement measures for the conservation of the building's exterior and of its mural paintings.



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One of the painted ceilings at Qusayr'Amra in Jordan

At present, around 25% of the total wall painting's surface have been restored by the team that had previously provided training to Jordanian conservators in lime mortar preparation, wall conservation, and mural painting conservation techniques.

The team painstakingly removed thick layers of shellac from the surface of the mural paintings. This material was applied in the 1970s as a protective layer after years of soot and grime had been removed, residue from centuries of use of the building as a shelter and burial place by the local Bedouin tribes. The shellac had degraded, leaving only a shiny yellowish patches on the paintings, which also suffered from the impermeability of this substance, causing the detaching of the paint layers from their base. The deep cleaning conducted during this test revealed not only a rich colour palette where blue, orange, red, and yellow prevail, but also previously unknown details, which are bound to change the interpretation of the painting and our understanding of Umayyad art

During the course of the work, conservators discovered a Kufic Arabic script referring to Walid ibn Yazid or Walid II, who ruled as an Umayyad caliph from AD743 to AD744, providing a more accurate dating of the palace.

For more information about this project and the activities of WMF visit:

<http://www.wmf.org/project/qusayr-amra>

You can watch a video of the project at: <http://www.wmf.org/video/>

Cortez funerary linen conserved at INAH



© INAH 2014

Cortez funerary linen during treatment

MEXICO CITY – Conservators working at the Instituto Nacional de Antropología e Historia (INAH) in Mexico have completed the conservation of a mortuary linen that enveloped the remains of Spanish conqueror Hernan Cortes.

The conservation of this linen, that also carried a black silk embroidered ornament, was carried out as part of a project for the systematic conservation of the collection belonging to the Museo Nacional de Historia (MNH) celebrating its 70th anniversary this year. Students from the Western School of Conservation and Restoration (ECRO) also participated in the project.

The fibres of the linen, analysed in collaboration with the laboratories of the Escuela Nacional de

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Conservación, Restauración y Museografía (ENCRyM), resulted as being very fine linen and the black embroidered lace ornament identified as being made of silk threads.

Restorers Veronica Kuhliger and Laura Garcia were in charge of the conservation intervention explained that following an initial investigation it was determined that the most deteriorated part of the linen was at the centre with stains, missing parts, wrinkles, deformations in the joint and a decrease in the resistance of the textile in the area. After completion of the work, the silk lace was reintegrated into the original piece.

For more information about this project visit <http://www.inah.gob.mx/>

West Dean clocks conservation student wins major QEST Award

LONDON - Jonathon Kelly has been awarded a £12,000 (US\$ 19,000) Queen Elizabeth Scholarship (QEST), one of the largest awards given, to study a full time postgraduate diploma in clocks conservation at West Dean College, UK.

In awarding the funds, the QEST trustees look for well thought-out projects which will contribute to the pool of talent in the UK and reflect the excellence of British craftsmanship as symbolised by the Royal Warrant Appointment. Since February 2014, Jonathon has been assisting the Senior Conservator at West Dean as an intern. He has worked on a major project to repair an 18th century mechanical organ clock by Royal Clockmaker George Pyke.

Jonathon trained and worked in manufacturing engineering for several years solving technical issues on production lines. However, preferring to work with his hands and with a longstanding interest in mechanical devices, he re-trained in horology at Birmingham City University, UK. After graduating he gained further experience in a number of working environments from commercial workshops to a period of self-employment.

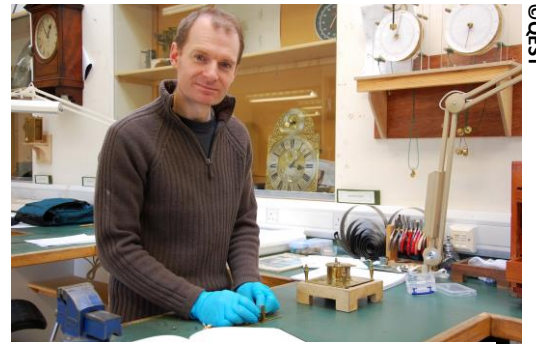
The QEST Award will provide the vital funding for Jonathon to pursue a career in the heritage sector after completing the post-graduate programme in conservation of clocks at West Dean where he will learn the skills required to work with historic clocks.

"I'm thrilled to have received this generous QEST award allowing me to study at West Dean College. West Dean will provide a unique learning environment in which I can focus on heritage clock conservation work," say Jonathon. West Dean student's work on live projects as part of their training and the advanced level of practical skills learnt are in demand by employers.

QEST, the charitable arm of the Royal Warrant Holders Association, was established in 1990 to mark the 90th birthday of Queen Elizabeth the Queen Mother and the 150th anniversary of the founding of the Association.

For further Information on the full time programmes email diplomas@westdean.org.uk

For more information on QEST visit www.qest.org.uk



Jonathon Kelly at work

©QEST

Volunteers clean 500-year-old Sevasi Vav in India

VADODRA - A group of Non-Governmental Organisations (NGO) have joined forces to mount up an effort to clean up Sevasi Vav, a 500-year-old monument known for its architecture, intricate wall carvings and sculptures.

The volunteers from the Historical and Cultural Research Centre (HCRC), Ahmedabad, visited Sevasi Vav and cleaned the site along with residents and other volunteers.

The Vav was used to store rain water and was built in memory of a spiritual leader, Vidyadhar, who was revered in Sevasi village. The stepwell was in a sorry condition and was badly affected by accumulation of litter and waste.

The cleaning was carried out as a part of the 'Swachha Monuments - Swachha Gujarat' campaign that aims at cleaning heritage monuments and their surroundings between Patan in north Gujarat and Prabhas Patan at Somnath in Saurashtra. The team of volunteers will be visiting nearly 14 cities as part of their campaign.



The British Museum's World Conservation and Exhibition Centre open its doors to *NiC*

by Barbara Borghese

Mainly hidden away from view, slotted in between two pre-existing wings, lays the British Museum's newest and largest addition in the last 260 years of the building's history: the aptly named World Conservation and Exhibitions Centre (WCEC). Covering an area of 18,000 square metres, with 70% of the new built being below street level, the cost of the project totalled £135 million (US\$ 211 million) and was completed in approximately seven years.



The Centre brings together the museum's collection, conservation and research functions for the first time since the BM was first opened to the public in 1759, the new extension adding some vital loading, storage and temporary exhibition space.

In the past the museum had to adopt a 'creative' approach to the way it organised its activities involving the movement of oversized collections or in the way it accommodated loans of large objects; it now has the opportunity to use among other facilities, the largest truck lift in Europe with a capacity of 42-tonnes, 5000-



A view from the entrance to the sculpture conservation studio

square metres of storage below street level and the largest x-ray facility in the country (accessible directly from a loading bay). This arsenal of wonders will no doubts allow the museum to reaffirm its world-class standing.

In October 2014 *News in Conservation* was kindly invited to a 'behind the doors' tour of the new Centre; a tour guided by none other than the Museum's Keeper of Science and IIC Vice-President, David Saunders.

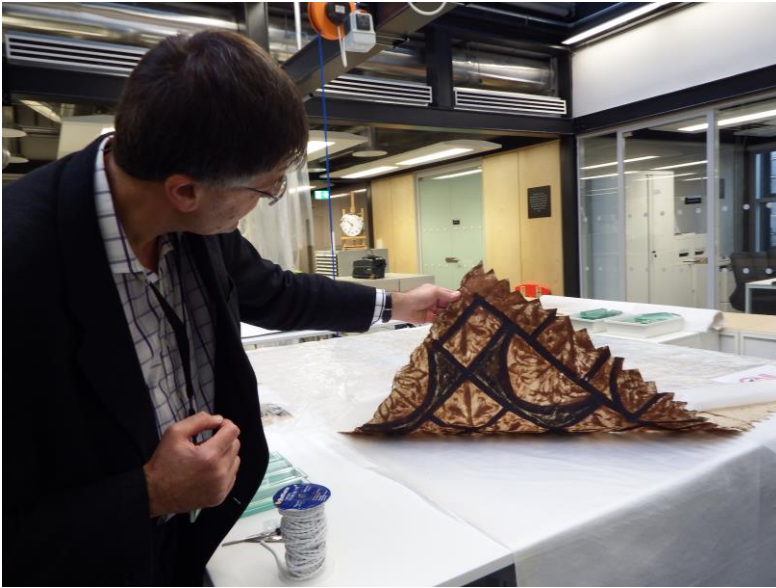
As we entered the new building, the architecture immediately took centre stage. The industrial feel permeated throughout the visible black metal beams and the vast expanse of glass. The latter afforded the internal space an amazing light even on a gloomy rainy day like the morning of the visit. A brief walk through some swanky open-plan office space lead us to the first of a series of conservation studios located on the upper levels. These are open, adaptable spaces with plenty of natural light, albeit according to one of the conservators, not as 'perfect' as the light they used to have in the old studios.

Most of the furniture is on wheels, creating the flexibility that the variety of works passing through these doors no doubts requires and the general feel is of an uncluttered place. To increase the feel of space and continuing with the modern industrial look, there are no dropped ceilings, beams are exposed and lighting fixtures suspended on pantographs that can be lowered from the ceiling right onto the conservator's benches.

One of the interesting features of the studios is the interconnection that has been created between different areas of conservation. For example, the textile studio is separated from the paper studio by a 'communal' area used for wet treatments that can be used by both disciplines. This makes sense from a practical point of view and it also facilitates the exchange of experiences that at times is lacking within different conservation disciplines.

Dotted at the periphery of the central open-plan area there are a number of special rooms used for specific projects, again with built in flexibility to adapt when the need arises. Lab areas are separated from the open-plan setting and there is even a room to dye textiles and other materials.

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Top image - David Saunders showing a bark cloth in the textile studio. Bottom image - Objects awaiting treatment in the archaeological conservation studio

The studios are indeed impressive but the show-stopper had to be the final studio that we visited: the sculpture studio with its own entrance and direct access for lorries to deliver large sculptures undergoing treatment. Like the rest of the building, this space is simple and minimal but its volume makes it spectacular. A gigantic hoist runs along the ceiling and can transport statues of enormous proportions to the opposite end, where a separate room serves as treatment/examination area.

Housed in the subterranean levels of the building are the research facilities. These comprise of laboratories and testing rooms fitted with state-of-the-art equipment and inhabited by the scientific research arm of the department. In addition the sublevels also include office accommodation and library facilities within an impressive atrium space, well lit by a large roof light, allowing daylight to penetrate.

Although the Centre is provided with a sophisticated environmental control system, when we met, David was quick in clarifying that the preferred approach is for a 'loosely' controlled environment within the studios. This reflects an approach to energy conservation that is nowadays shared among museums and a trend that is rethinking the traditionally accepted parameters of environmental control for collections.

My first impression of the place was very positive; I was impressed, and I can't think of a better adjective to describe my reaction. The space makes sense on many different levels and although you may always find details that could have been executed better (considering the

budget) I am sure that the Centre will provide happy hours of work for the lucky conservators, students, interns, researchers for years to come.

On a purely esthetic note, the space does not 'invite' you in straight away. The internal design and architecture express modernity with a sophisticated industrial feel giving you the impression of a place that wants to be admired, photographed but not necessarily messed about for mundane daily routines. Speaking with one of the conservator that I met that day, my impression was substantiated to a point; I was intrigued to hear that many conservators had the very same first impression when they moved in. No doubts in time the space will form its own personality and that people will adapt to their new surroundings soon enough.

I now have a final note on colour: grey, grey and more grey – you may say *fifty shades of grey*...

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Conservation of 48 Japanese Prints from the 1845-1848 Ogura nazorae hyakunin isshu Series by Kuniyoshi, Hiroshige and Kunisada

by Agata Klos

In September 2014 Agata Klos presented the following paper in a poster format at the IIC Hong Kong Congress. Her poster was highly commended and NiC now prints the full article version of Agata's work



Figure 1 and 2 - Two of the scenes printed on washi paper

Ogura nazorae hyakunin isshu (Take-offs Based on the Ogura [Version] of the One Hundred Poets, 小倉擬百人一首, 1845–1848) series is a compilation of 100 brocade pictures (*nishiki-e*) illustrating the anthology of 100 *tanka* poems edited by Fujiwara no Teika (1162–1241) in 1230 titled *Ogura hyakunin isshu* (One Hundred Poems by One Poet Each).

The *ukiyo-e* series dates back to the end of first half of the 19th century (Tokugawa period, 1603–1868). The prints were designed by artists of the Utagawa School: Utagawa Kuniyoshi (歌川国芳, 1797–1861), Utagawa Hiroshige (歌川広重, 1779–1858) and Utagawa Kunisada (歌川国貞, 1786–1865). The depicted scenes were accompanied by short stories written by Ryūkatei Tanekazu (柳下亭種員, 1807–1858). The designs were

printed on *washi* paper made of *kōzo* fibres (*Broussonetia papyrifera*) in *ōban tate-e* size (circa 25 x 38 cm) using the *nishiki-e* technique and traditional colourants and binders (Fig. 1 & 2).

The 48 treated prints were assembled in Japan by Stanislaw Dembiński, a passionate Eastern art collector, in the period between the two Great Wars. The Polish collector mounted them on larger paper sheets. He also translated the poems and stories into Polish and wrote them on the back. To our knowledge this is the only existing example of the *Ogura nazorae hyakunin isshu* stories translated into the Polish language and one of few Polish translations of the *Ogura hyakunin isshu* poems.

The main goal of the project conducted in 2012–2013 was to minimize the effects of deterioration of the prints, and preserve them for the future in good physical condition.

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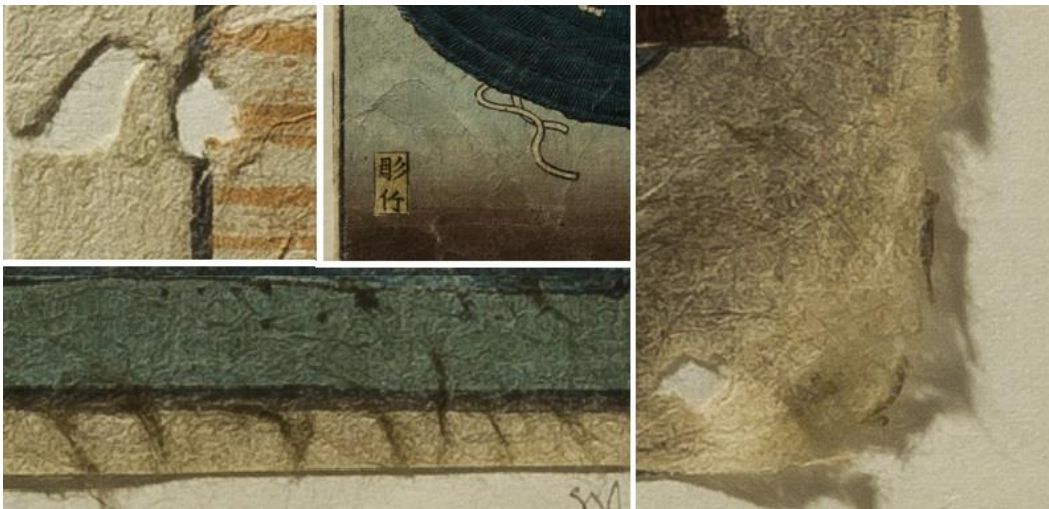
Conservation Analysis

The conservation research included application of complementary non-destructive optical methods of identification of pigments and colorants, such as ultraviolet fluorescence photography and false-colour infrared photography, colposcopic and microscopic observation and image registration. The preliminary examination using optical methods was followed by x-ray fluorescence analysis (XRF) of pigments and characteristic analytical reactions of paper fibres and binders.



Deterioration and challenges in conservation

In order to determine the physical condition of the collection, a preservation survey was conducted, using a condition survey template inspired by a template created for the Metropolitan Museum of Art's (New York) Japanese print collection¹. The preservation survey allowed us to determine the main problem characterizing this print collection, which was physical damage caused by external factors. It was possible to distinguish damages characterizing all the prints, such as numerous small losses, frequent tears, creases, thinned edges and pilling of the fibers on the support surface.



Degradation of a physical and chemical nature included surface dirt, overall brown discoloration of the paper and numerous small stains. The prints were also relatively discoloured due to fading of the organic dyes and darkening of lead-based pigments. The presence of organic dyes was a problem because of their water-

sensitivity, so an efficient and safe cleaning method had to be chosen. The large number of prints created a challenge for time management and workspace and treatment organization. To solve this problem a special agenda was created, in which treatment for each print was planned and followed carefully. In order to optimise efficiency, the prints were worked on groups for each treatment.

¹ Fiske, B., *Metropolitan Museum of Art Japanese Print Collection: Condition Survey, Computer Cataloging and Exhibition Concerns* [in:] *The Book and Paper Group Annual* [online], vol. 12, 1993, URL: <http://cool.conservation-us.org/coolaic/sg/bpg/annual/v12/bp12-06.html> [accessed: 23.10.2014].

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Conservation Treatment

All prints were detached from the collector's mounting sheets which underwent preventive conservation treatment due to their unique cultural value. The pilling fibers on the surface of prints were removed using small scissors and tweezers. The next step was cleaning on a suction table, which due to water-sensitivity of the organic dyes was carried out in a sandwich composed of wetted blotting paper. Non-printed surfaces and margins were additionally bleached with 3% oxygen peroxide. After cleaning, the prints were treated with 0,75% methylcellulose. Weakened parts of the prints were reinforced and losses were filled with *kōzo* paper, using diluted starch glue.



In order to dry and stabilize fragile prints without flattening their 3-dimensional structure, they were mounted in *kōzo* paper false margins and seasoned on a *karibari* panel.

New storage method

Safe maintenance of the prints and translated texts was a priority, therefore a new method of storage was planned and executed, re-using window mats which originally housed the objects in the museum. Passe-partout windows were extended to avoid direct contact with prints. Low quality backboards were replaced with a high quality white core mount boards made of acid-free chemically purified pulp.

The collector's sheets were mounted on the backboard using two small pieces of *kōzo* paper and few drops of diluted starch glue. The prints were attached to the backboard over the collector's sheets, using false margins provided during the treatment and few drops of diluted starch glue. A larger sheet of Palatina (Fabriano) paper was placed between them as a protective interlayer.

The new housing minimises the possibility of future degradation, allows us to exhibit the prints and view both sides of the print and collector's sheet.

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Agata Kłos has an MA in Conservation and Restoration of Paper and Leather from the Institute for the Study, Conservation and Restoration of Cultural Heritage, Nicolaus Copernicus University in Toruń, Poland. In June 2014 she completed a 6-months internship at the Laboratorio di Restauro della Carta in Istituto Superiore per la Conservazione ed il Restauro in Rome, Italy, and obtained a Bachelor's degree in Cultural Studies at the Polish-Japanese Institute of Information Technology in Warsaw, Poland.

IIC News

The IIC 2014 Hong Kong Congress – the Organising Committee’s perspective by Shing-wai Chan

The week of the 22-26 September 2014 was truly an amazing one for the Organising Committee of the IIC 2014 Hong Kong Congress. After the typhoon that swept across the city in the previous week, the weather improved and the week proved to be one of the most pleasant of the year, weather-wise.

Crucial to our success was the attendance of over 500 delegates from 32 countries, with which we have made many new friendships and shared animated conversations during the exciting 5-day programmes. Their enthusiasm and spirit were



contagious, and have definitely made our time together both productive and memorable! We were very fortunate as well, to have a diverse and dynamic group of experts and panelists speaking in the technical sessions, addressing issues from all conservation disciplines in relation to East Asian works of Art and Heritage. We hope the Congress had also been all that you expected it to be.

Thousands of volunteer hours went into creating this long-awaited event. We would like to stress again, on behalf of the Local Organising Committee, how profoundly we appreciated the help received from all our sponsors, supporting institutions, and above all, the IIC Council for their unfailing trust and support over this two-year preparation period. Special thanks are due to Jo Kirby, Secretary-General of IIC and Graham Voce, Executive Secretary of IIC, without whose guidance and coordination we could not have walked through this journey so steadily. Our gratitude also goes to Dr. Austin Nevin and Dr. Joyce Townsend, Chairs of the Technical Committee and Editorial Committee respectively, for their invaluable efforts dedicated to lining up the technical agenda and producing IIC’s first bilingual Preprints—two core deliverables of the Hong Kong Congress.

From some 170 questionnaires and encouraging comments which flowed in after the event, we have put together an evaluation report which is now available for download at the [Congress website](#), along with the event photos for delegates to recapture the fond memories of their stay in Hong Kong. Our hope is that the momentum and connections built up in the Congress will be sustained. The Congress website will therefore continue to serve its function as a platform to disseminate IIC notices and reach out to a wider network of conservation community, in particular the Chinese-speaking delegates who are showing more prominent involvement at the Hong Kong Congress and the international conservation arena.

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As the Organiser of the event, the most rewarding outcome of the Congress is, perhaps, to elicit actions and further debates in shaping the future of conservation practice. Of particular relevance was the signing of the joint declaration on environmental guidelines developed during the ICOM-CC meeting in Melbourne, formally adopted by the IIC Congress in Hong Kong. It has undoubtedly offered a useful reference for practitioners and was a big, concerted leap to tackle the complex issue of climatic control from an international perspective.

Another exciting, yet unexpected, outcome of the Congress was the signing of a MoU between IIC and the Palace Museum, Beijing. This idea was initiated by Dr Jixiang Shan, Director of the Palace Museum, who was so impressed by the IIC Congress that he decided to bring forth a number of joint initiatives including the proposed establishment of an IIC international training centre at the Palace Museum and the organisation of thematic conservation seminars in Hong Kong on a regular basis. Hong Kong will be honoured to assist in the future organisation of these commitments, wherever possible.

Last but not least, I wish the 2016 IIC Los Angeles Congress another breath-taking success. Like everyone of you, we are much looking forward to another interesting, thought-provoking event that will enrich the debate on the conservation of contemporary art.

Shing-wai Chan

Chair of the Organising Committee

Notice of IIC Annual General Meeting 2015

Notice is hereby given that the sixty-fifth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held at the Institute of Materials, Minerals and Mining, 1, Carlton House Terrace, London SW1Y 5DB on Tuesday 20th January 2014 at 6.00 pm for the following purposes:

1. To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2014 (downloadable from the IIC web-site www.iiconservation.org).
2. To re-appoint Jacob, Cavenagh & Skeet as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.
3. To consider and if thought fit to pass a Special Resolution THAT the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association (downloadable from the IIC web-site www.iiconservation.org).
4. To elect a Vice-President
5. To elect a Director of Publications
6. To elect a Director of Communications
7. To elect three Ordinary Members of the Council
8. To transact any ordinary business of The Institute

8 December 2014
By Order of the Council
Jo Kirby Atkinson
Secretary-General

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Explanatory Note to Special Resolution 3:

A copy of the amended articles, marked to show changes against the previous version, is available to view on the IIC web-site with the announcement of this Annual General Meeting. In summary, the changes provide:

1. For the co-option as well as election of members to Council.
2. To formalise and enhance the electronic communication options members have with IIC.

Other amendments are consequential or clarificatory.

This notice was sent by post to all eligible members on 8th December 2014.

Voting at the AGM

Honorary Fellows, Fellows and Individual Members in good standing are able to vote at the AGM either in person at the meeting or by using the form posted to all eligible members; these may also be downloaded from the IIC web-site: www.iiconservation.org.

If you are planning to attend the 2012 AGM it would be helpful if you could notify the IIC office in advance by e-mail to iic@iiconservation.org. If you intend to vote in person at the AGM you should not, of course, make use of the postal or proxy voting form.

For postal voting and proxy votes the form can be returned by post to IIC, 3, Birdcage Walk, London SW1H, 9JJ, UK, by fax to +44 20 7799 4961 (020 7799 4961 within the UK) or may be scanned by the voter and sent by email to iic@iiconservation.org. Please remember that votes and proxy votes must reach IIC 48 hours before the meeting, that is, by 5.00 pm on Friday 16th January 2014 at the latest; votes and proxies received after then will not be counted.

Candidates for Election

There are no notified candidates for the posts of Vice-President and Director of Communications.

Joyce Townsend is standing for re-election as Director of Publications.

A total of three places as Ordinary members of Council are available for ballot. Richard Kerschner is retiring from Council at this meeting. There are four candidates for the three places: Amber Kerr is standing for re-election and the following are standing for election as Ordinary members of Council for the first time: Stephen Koob, Tom Learner and Graeme Scott.

Their manifestos are printed below:

Joyce Townsend: I have already had considerable experience with the running of IIC, both as Director of Publications and as an officer on the IIC Council since 2009. Additionally, I was budget planner for the IIC London 2008 conference.

I have planned and managed the move towards full digital access for IIC publications from 2012, by bringing all of IIC's scholarly publications under the umbrella of *Studies in Conservation* and its online supplements. I have recruited a large number of editors and other volunteers to work on IIC publications, and have introduced a wider range of topics and new means of publishing within IIC, as well as cost savings, a more sustainable publications strategy based round IIC's financial planning for the next 5 years, proper attention to copyright and archiving, distribution of older printed material to institutions which could benefit directly from its use as a local resource, and a clearer distinction between IIC news and citable publications worthy of long-term preservation and obtainable by online searching. This has led to the creation of the new voluntary position of Director of Communications to oversee access to IIC news across all social media, leaving the Director of Publications role covering all aspects of the scholarly and citable publications which can be found in what used to be known as 'an IIC journal of record'.



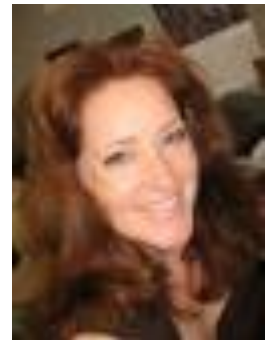
I believe strongly that scholarly publications and texts provide key information for conservation professionals, and are very important for professional development and for the preservation of cultural heritage. Therefore the

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means of delivering them to members and to the wider sector should be reviewed and updated on a regular basis, and addressed both to new and long-established members of the profession.

In the next three years I hope to set up a preprints publication model suitable for the next two IIC congresses, based round the changes introduced for the preprints of the 2014 congress in Hong Kong (which was a dual-language publication, for the first time) and to see *Studies in Conservation* broaden its content through the publication of online supplements covering non-IIC congresses and events, increase its impact and further reduce the time between paper submission and publication

Amber Kerr: In seeking re-election to the IIC Council, I hope to continue working with a collaborative team of individuals committed to this organisation and its members. The past three years on Council have been a rewarding experience for me, and one of professional growth. I participated in the IIC Web Team, continuing our efforts in the social media arenas of Facebook and Twitter, and collaborated with colleagues to expand our outreach through IIC's burgeoning LinkedIn group and other, similar projects. We have watched our followers in these arenas nearly quadruple in number, exceeding over 20,000 in Facebook fans alone and our motivated team continues to explore new ways of reaching out to and engaging with our members and public audiences.



As chair of the Student Poster Selection Committee for 2012 Vienna and 2014 Hong Kong IIC Congresses I have had the good fortune of seeing this initiative grow from its beginnings in Istanbul to that of an established and successful arena to allow IIC student members to showcase their research. IIC continues its dedication to student members as we celebrate the success of a second Student and Emerging Conservator Conference which was held in Copenhagen in 2013, and as we prepare for the next such conference in Warsaw in 2015.

IIC provides an international perspective on the current issues in our field and I hope to continue participating in the future endeavours and continued excellence of programming offered by our organisation. I am honoured to work alongside creative and inspiring members on Council and the remarkable individuals who volunteer their time to support new initiatives and directions for IIC.

Stephen Koob: I am willing and very interested in becoming a member of the IIC Council. I have been a member of IIC since 1979, and elected to fellowship in 1991. I have been very active in IIC, attending 10 Congresses since 1984, and presenting papers (individually, or co-authoring) at seven of those. I have published widely in the field, including articles in *Studies in Conservation*, and I have also been an associate editor of *Studies* since 2012. I have actively recruited and supported new Fellows, and will continue to promote an active and growing professional membership.



As a member of the IIC Council I believe I can strongly contribute to the IIC organisation, by helping to increase membership, assist in promoting the conservation field, and reviewing conservation awards, as well as assisting with other needs and duties as required. I have also been a very active conservation educator, and just this year was presented with the 2014 Sheldon and Caroline Keck Award of the American Institute for Conservation of Historic and Artistic Works. I can certainly help in promoting educational opportunities and disciplines.

I am also willing to come to London for the IIC board Meetings, and the Corning Museum of Glass supports this.

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Tom Learner: I have worked at the Getty Conservation Institute (GCI) in Los Angeles for almost eight years, first in establishing its Modern and Contemporary Art Research Initiative, and – since January 2014 – as Head of Science, in which I oversee all scientific research being undertaken by the Institute, and develop and implement projects that advance conservation practice in the visual arts. Prior to my time at the GCI, I was a Senior Conservation Scientist at the Tate in London, where I worked for 14 years. I have a PhD in chemistry (University of London, 1997), and a Diploma in conservation of easel paintings (Courtauld Institute of Art, London, 1991).

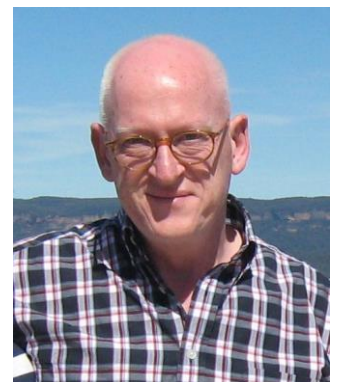


I have been a member of IIC since 1988, when I was starting out on my conservation journey at the Courtauld, and strongly remember the impact that *Studies in Conservation* and – in particular – the 1990 Brussels Congress *Cleaning, Retouching and Coatings* had on my career. I have remained closely tied to IIC ever since and thoroughly enjoyed serving on the Technical Committee for *Reviews in Conservation* from its inception until the publication was wrapped into *Studies* in 2010.

I am now seeking to join the IIC Council for the next term – in particular in the lead up to and immediate aftermath of the 2016 Congress, which will be held here in Los Angeles on the conservation issues of contemporary works of art. I am thrilled to be serving on the Technical Committee for the Congress, and look forward to being part of this extraordinary opportunity to develop a Congress that is unique from the many other conferences and meetings there have been on this subject: a congress that is suitably International in its scope and outlook, and seeks to explore potential overlaps between disciplines and cultures.

I sit on the steering committee for INCCA (the International Network for the Conservation of Contemporary Art) and was co-ordinator for the Modern Materials and Contemporary Art working group of ICOM-CC from 2008–14. I have also organised a number of major conferences, including *Modern Paints Uncovered* (Tate, London 2006), *Object in Transition* (Getty Center, Los Angeles 2008), and *Conserving Outdoor Painted Sculpture* (Kroller Muller Museum, Otterlo, 2013), and therefore feel I can add something significant to the 2016 Congress and IIC in general.

Graeme Scott: I have been working in conservation since 1978, and since 1996 in a management capacity. My special interests are in preventive and ethnographic conservation. I am currently Conservation Manager for Glasgow Museums, a group of nine institutions, both large and small, employing 20 conservators. Before that I spent 17 years in the National Museum of Ethnology in the Netherlands and seven years in Australia, having begun my career in Scotland. I have therefore worked in and with museums of all sizes, in a variety of countries and widely varying circumstances, both as a working conservator and as manager of groups of conservators and technicians. I have also worked regularly with private conservators and other contractors. The projects I have worked on have varied widely, from routine exhibition and loan preparation, training specialist staff and working with indigenous communities to organising major removal, reinstallation and renovation projects.



I have therefore been working to apply sound and pragmatic conservation principles in all sorts of circumstances, and have a good understanding of what is possible and practical.

In the past I have been a committee member of the former Scottish Society for Conservation and Restoration (SSCR), helping organise conferences and meetings, and the Australian conservators association, the AICCM, when they were developing ideas on professional accreditation. I believe I can bring my broad knowledge of the practice of being a museum conservator and of institutional organisations, together with my personal skills as a manager and organiser, to the role of ordinary member of the Council.

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AGM Annual Talk

After the formal business is concluded, the meeting will be opened to the public and we will be hosting a panel discussion on the subject of 'The future of heritage science'. This will be part of the *Dialogues for the New Century* series.

More details are available on [the IIC web-site](#).

The photos in the manifestoes are copyright of the candidates

2014 IIC Keck Award announced

IIC is pleased to announce that the 2014 IIC Keck Award is awarded to the Royal British Columbia Museum, Canada for their Public Conservation Project 'The Chinese Freemason's Lantern'. In 2013, the Royal BC Museum featured the conservation of the Chinese Freemason's Lantern in a temporary exhibit "Tradition in Felicities: Celebrating 155 years of Victoria's Chinatown" as part of an initiative to preserve and represent immigrant history in British Columbia. The exceptional demands of this conservation treatment required a cross-disciplinary approach and lent itself well to a public conservation program.

A modified conservation laboratory was constructed in the gallery, surrounded by text and graphic panels that described and illustrated the process. Under the direction of Project Conservator, Lisa Bengston, a crew of six conservators, three conservation interns, and seven volunteers completed stabilization and restoration treatments as well as materials analyses five days a week for seven months. A remarkable digitally-animated representation of the lantern in pristine condition was created and exhibited on an adjacent computer screen, providing an accurate interpretation of the lit and moving lantern, a state of restoration that was inappropriate for the actual lantern.

The public showed great enthusiasm for the conservation work and asked probing questions, providing an extraordinary opportunity to enlighten a broad audience to the work of conservators. Visitors were also keen to provide information and anecdotes relating to the lantern, adding to the curatorial record. Surveys completed during the project were extremely positive and encouraging for future public conservation programs. The Royal BC Museum highlighted this public conservation project in its publications and promotional materials as well as online. Lisa Bengston is acknowledged for her valuable contributions to this project, which was showcased in a poster produced by Lisa Bengston and Kasey Lee at the 2014 IIC Congress.

The complete paper, written by Lisa Bengston will soon be published in *News in Conservation* so watch this space!

Corrigendum:

In the October issue of *News in Conservation* we wrongly captioned an image in the article: *Artworks escape damage during fire at Civilization Museum in Quebec City*. The image is the Grand Hall of the (formerly called) Canadian Museum of Civilization/Musée canadien des civilisations in Gatineau, Québec (now named the Canadian Museum of History), and not of the Musée de la civilisation in Québec city. Thank you to Carole Dignard for spotting the error!



Reviews

Late Turner; Painting Set Free and Mr Turner - a review by Clare Finn

Autumn, this year, is enriched by Britain's best painter of light Joseph Mallord William Turner (1775 -1851) with both an exhibition and film. Here in London Tate Britain's exhibition *Late Turner; Painting Set Free* is already open until January when it travels to Los Angeles, then to San Francisco. Mike Leigh's film, *Mr Turner*, opened in the UK on 31 October, across Europe thereafter and in the U.S. on 17 December. Painter par excellence of skies, speed and water it is surprising Leigh is the first director to tackle Turner as a subject.



J.M.W. Turner, *Modern Rome - Campo Vaccino* 1839



J.M.W. Turner, *Rain, Steam, and Speed – The Great Western Railway* 1844

Both exhibition and film deal with the final decades of Turner's life. While the exhibition attends to his art, the film concentrates on the man and Timothy Spall in the title role brings his taciturn character, wrapped in his own concerns, creditably to life. Spall was named best actor for the role at this year's Cannes Film Festival. Leigh builds his films around lengthy improvisation work with his actors, expecting them to study and immerse themselves in their characters, revealing only so much information to his actors, leaving them to discover and react to their fates. The depiction of 19th century women is unflinching and uncomfortable viewing to present-day eyes.

Turner turned 60 in 1835 a time when physical and mental decline was thought to impair output. Not so with Turner, he continued to innovate, nevertheless being attacked in the press for his capacities of mind and hand. Recreating William Parrott's painting *Turner on Varnishing*, Leigh shows the artist radically reworking his paintings while colleagues point ridiculing him as he works his canvases with vigour, scratching his paint with thumbnail and fingers, blowing raw pigment off the back of his hand like snuff. Such details abound in both performances and sets

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illustrating the depth of thought the production encompasses, competently aided by the Georgian and early Victorian consultant, Jacqueline Riding, it rewards close scrutiny. Although the episode of Turner having himself lashed to a ship's mast to experience the full force of a sea storm may be apocryphal it and others are depicted to great effect in a series of vignettes, many with the air of earlier Dutch genre scenes, though not without satire, as in the representation of Ruskin.

Locations such as Petworth House and Park, home of Turner's patron Lord Egremont, provide more lush visuals and great sweeping skies, captured in skilful cinematography. Leigh shows Turner's fascination and concerns about the future. He describes his visit to the Crystal Palace, his response to the new railway; the 1840s was 'the' decade of railway expansion that saw most British towns acquiring a rail connection. Turner also shows curiosity, he has himself depicted, and worries about the effect of daguerreotypes on painting. But while he depicted the modern in dramatic images like *Rain, Steam and Speed* and *The Burning of the Houses of Lords and Commons*, Tate's exhibition shows his preoccupation with history, time and continuity in his art. Turner made his landscapes history paintings including scenes from classical antiquity and Shakespeare and continued to draw on the conventions of marine painting, especially its Dutch roots that had inspired him in the past, but now in his late years with much more theatre and drama. The film touches on this only through classical bas-reliefs hanging in the artist's studio.

Turner was a great continental traveller. The film shows him in Holland. For him travel was not just about looking but studying the landscape intensively. With age he travelled less, and as his memory of, for example, Venice, faded, he did not visit it after 1840, his technique became broader, which worried the critics. They wanted more architecture, more specificities as in his earlier depictions of that city.

With greater press hostility, in the film shown as a music hall turn, and Queen Victoria's outspoken dislike of his work, Turner retreated into studio and produced private, experimental work not for exhibition. There was no fundamental break but an ongoing process. Even now with some of his very late work we do not know if they are finished. Some like those for Frances McCracken are documented as unfinished; like *Sunset from the Top of the Rigi*. Other prospective patrons expressed alarm at Turner's evolving practice.

For the conservator interested in materials, the catalogue has a chapter devoted to the detrimental effects wrought by his choices and early conservation treatments, affecting the way his paintings look today. Turner adopted many new, though unstable, pigments that appeared in the 19th century, as did others who also used Megilp, absorbent grounds and wax in their paint. The film shows his father, who acted as studio assistant, ordering and preparing paint and canvases, grumbling about the price of a bladder of ultramarine, telling his son the Megilp will arrive next week. It was Turner's innovative, expressive use of these materials, not their choice that was so radical and not solely their application either. He compressed into square, round or octagonal formats, contrasting effects, sometimes paired; *Shade and Darkness with Light and Colour*, *War, the Exile and the Rock Limpet and Peace*, *burial at Sea*. His optics and the power of painting shocked and mystified, his innovations remained too radical for some, which Leigh captures exactly on film.

Dr Clare Finn has worked in conservation, in both the public and private sectors, for over 40 years. Trained near Newcastle in the UK, Zurich, Stuttgart and Rome before setting up a conservation department for Coventry Museums, she has run Clare Finn & Co. Ltd since 1983. Specialising in the conservation of oil paintings, especially the Impressionists and modern works, she also works with mixed media. She gained her doctorate on Picasso's metalwork and has published and lectured on both Picasso and a wide range of subjects relating to conservation; insurance, papier mâché, patination as well as perception. She has been a trustee for ICON, is a member of its Paintings Group Committee, an elected member of the Critics Circle and is currently part of IIC's Communications Team.



Views + opinions

Emerging Professionals: Careers in Conservation

by Puneeta Sharma

In the October issue of NiC we started to address some of the issues relating to opportunities for emerging conservators entering the profession. In this issue we continue on the theme with an opinion article from Puneeta Sharma, who recently graduated and is now working as a conservator.

Following recent debates on the view that it is extremely hard upon graduating to achieve paid employment in conservation, I know the difficulties involved in getting paid employment in this sector; it's extremely competitive and starting salaries can be low. However, that being said, it has always been difficult securing well-paid jobs in the arts and heritage sectors, so it would be assumed anybody wishing to take up a career in conservation knows the risks associated with employment before embarking upon the profession. Through this piece I aim to share my experience and hopefully show that it is possible to embark on a career in conservation even at hard times.

I graduated in June 2014 with an MA in Conservation (Art on Paper) from Camberwell College of Arts, University of the Arts London. I was in a class of 20 students from across the globe and approximately half of these were from the United Kingdom and other EU countries. I knew the risks, but still made the decision to pursue this career; my undergraduate degree was in Fine Art and I knew the difficulties involved with an arts-related job. Nevertheless working towards a career that I was passionate about was important to me so I decided that working as a Paper Conservator would bring me immense job satisfaction and allow me to work in a heritage related field.

There were key beneficial factors involved in my beginnings in this profession. During my MA I was living with my parents in London and this gave me the opportunity to take on a variety of unpaid placements whilst seeking paid employment. As a requirement of the Masters course at Camberwell College of Arts, each student had to take on an unpaid placement to broaden their knowledge and understanding. I was able to continue with the unpaid placements I had started at the British Postal Museum & Archive and Osterley House, the National Trust after graduating. Expenditure and living costs did somewhat hinder my ability to carry out these placements, as is the case for many other students. However, living at home definitely made this easier.

Towards completion of my MA, I applied for every available position related to my MA, regardless of location, duration or financial remuneration. In fairness, I was tenacious in my efforts. I spent hours filling in applications and researching possible job locations. This meant I was fortunate to secure a one-month paid internship at Magdalene College, University of Cambridge, which was an incredible learning opportunity straight out of university. Whilst in Cambridge, I once again set about spending almost all my free time applying for every single paper and preventive conservation job or internship I could find. I would say I was shortlisted for approximately 40% of the positions I applied for, but I had to decline some interviews as I was not able to cover the travel expenses myself and Skype interviews were not an option. This is one of the major set-backs for recent graduates and a frustration found

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amongst many of us applying for jobs. It is difficult paying for a train journey or flight when one is currently unemployed, working part-time or struggling financially. An alternative would be a Skype interview but I was rather surprised at how frequently I was told Skype interviews could not be held. It would be useful if Skype could be used to hold an initial interview, allowing the applicant to meet the interviewers before making a journey to the institution.

But let's take a look at the positives; conservation is a unique profession where we, as conservators get to handle the rarest and most fascinating works of art and documents known to man, in order to preserve them for the future. What we do is vital to maintaining knowledge about the human race and the planet. If it is money that drives you, then this isn't the profession for you, but job satisfaction is likely to be guaranteed.

A large majority of my classmates have secured posts in the UK; some were still students when they secured jobs whilst others had only been out of university for a couple of months. Many of my other classmates secured paid internships in other parts of the world, including the United States of America, China and the Netherlands. This is a really attractive aspect of the profession; the ability to travel and apply our skills working with other collections. The class of 2012 and 2013 similarly had great success gaining paid work across the globe (see map of UK & Ireland)

What do recent graduates suggest?

I asked some of my former classmates what advice they would give to someone looking for paid work upon graduating or for students currently studying conservation.

Fay Humphreys, Book and Paper Conservator, Cambridge University Library:

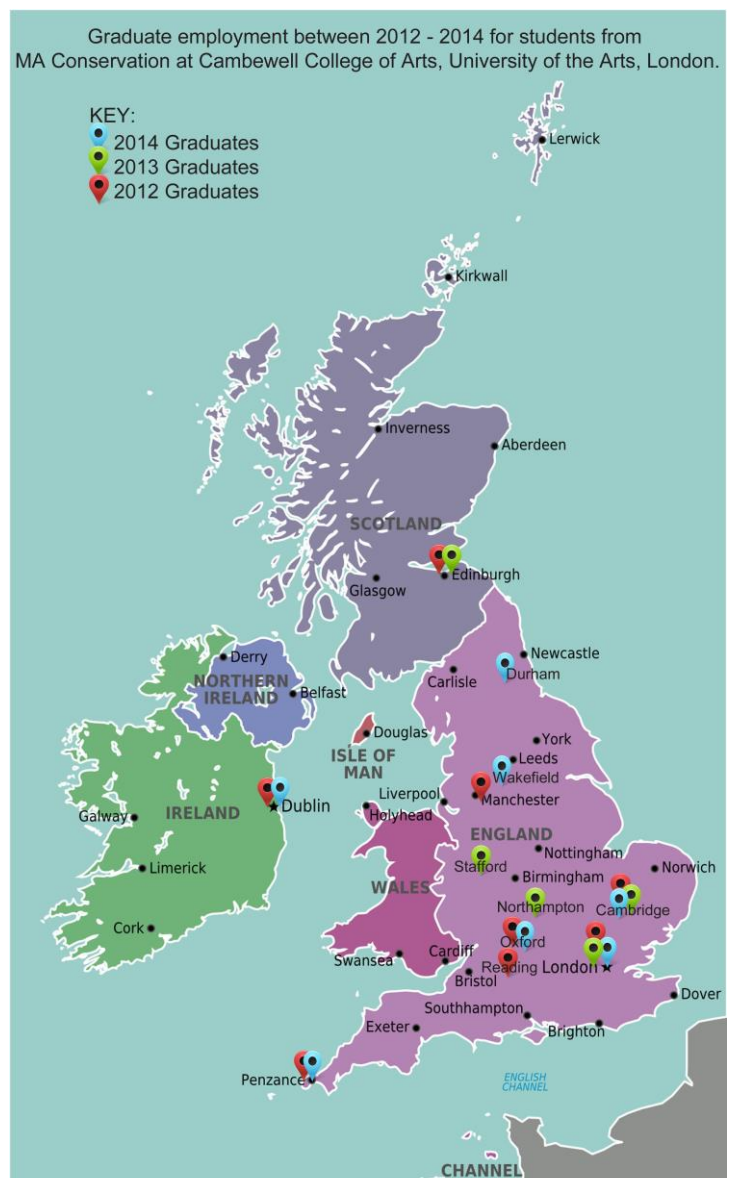
"Apply for everything but tailor your application to the position, so make sure you give specific examples of when you have done something that relates to the work you would be doing. And prepare well for the interview, go through your answers first and make sure you know them."

Jana Kostalikova, Conservation Assistant, Churchill Archives:

"Do as much volunteering as possible to get experience in a real working environment. That way you not only develop your skills but you can also meet people with same interests or professionals who might remember you and help you in the future."

Jessica Pollard, Project Conservator, The National Archives:

"Take any opportunities that come along and make the most of them. Ask questions, offer to help, make contacts and get involved! You must be open to trying new things, and getting involved with all aspects of the conservation profession. It is great to have a passion for a specific specialism but do not limit yourself to this, you can gain



Map showing where graduates from Camberwell Collage of Arts from 2012-14 have gained paid employment or internships in the UK and Ireland

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valuable experience and learn new skills from many different areas. Apply for as many jobs and internships as possible to gain experience with writing applications and attending interviews. Prepare to be flexible. Upon graduating, keep contacting people and remind them who you are. It's often about who you know, and being in the right place at the right time."

Corinne Henderson, Trainee Book and Archive Conservator, PZ Conservation:

"Tailor your work experience to your interests, and use your networks to find out the most you can about a place and the people who work there before applying for a job. Don't panic, be excited, and be prepared to move about a little!"

Laurie Endean, Assistant Conservator, Durham University:

"Firstly, don't sell yourself short when you're writing personal statements or profiles in application forms, everything in your life that you have done will be applicable to something that employers want in a conservator. It's important to remember that you're not JUST going to be a conservator; you'll be part of an institution and within that, a team. Even if you're the only conservator there you will still have to work with other people and be a part of the department. So showing that in interview and on an application form is important. Secondly, don't be afraid and don't let things put you off applying. After doing a BA or MA I think people forget what they've just learnt. There is so much more knowledge to get by working, but you have also amassed a HUGE amount in the last few years. Lastly and most importantly... ALWAYS BE PASSIONATE ABOUT WHAT YOU DO! Employers see passionate people and can appreciate it! If you don't have it you won't get very far!!"

And so, it would seem, a career in conservation is possible after all...

A career in conservation *IS* possible, and with passion, persistence and genuine enthusiasm for safeguarding heritage, I believe you can find a job. For those thinking about doing an MA in Conservation, think about what interests you about conservation. Are there places you could volunteer at, which have collections that fascinate you before you start the course? If you are currently a student, have you thought about doing a placement in another part of the country or even abroad during the holidays? This is a great way to meet more professionals and experience in a new location.

Volunteering is important because it helps us to meet other conservation professionals and discover more about this fascinating field. If there is an area you think you might be interested in, explore it! I have always had an interest in historic houses, which led me to volunteer at Osterley House whilst studying. Here I was able to develop my knowledge and understanding on various aspects of preventive conservation. Having a wider knowledge and understanding of the preventive and remedial aspects of conservation has meant I can talk about a wide range of experiences in interviews, rather than just those focused on Paper Conservation.

The world will always need conservators, and if this is something you want as a career choice and you're able to adapt to new situations and new locations, then persistence is key. I had real doubts initially when I heard about the lack of jobs, but then I realised, there's nothing else I would rather do, that combines my interest in art and history, whilst using my hands and constantly learning. So I took the gamble, and I'm glad I did.



Puneeta Sharma completed her MA in Conservation (Art on Paper) at Camberwell College of Arts in 2014. Since then, she has worked at Magdalene College, University of Cambridge as a Paper Conservation Intern and The National Archives in Kew, as a Project Conservator. She has recently secured a conservation internship with the Heritage Council working at the Chester Beatty Library in Dublin, Ireland.





10th Baltic States Restorers' Triennial meeting: "Seeking Balance: Preservation, Use, Conservation"

By Indra Tuna

On 27th – 30th May the Latvian Restorers Society hosted the 10th Baltic States Restorers' Triennial meeting 'Seeking Balance: Preservation, Use, Conservation' in the Latvian capital, Riga.



SEEKING BALANCE: PRESERVATION, USE, CONSERVATION
THE 10TH BALTIC STATES TRIENNIAL RESTORERS' MEETING
RIGA, May 27-30, 2014

The Triennial meeting of Baltic States Conservators is a regular event held every three years in one of the Baltic States – Latvia, Lithuania or Estonia. As always it is a great opportunity to meet colleagues from neighbouring countries, to discuss current news, to obtain new information, gain new knowledge and insights into future projects.

This year the Latvian Restorers Society celebrates its 25th anniversary and we were delighted to be able to mark this event with this conference. This year we had the pleasure to host more than 250 colleagues not only from traditional participant countries Estonia, Latvia, Lithuania, but also from Italy, Germany, Serbia, Ukraine, Russia and Greece.

The Conference followed the traditional pattern used in previous years – a three-day programme that included tours for the participants, multiple events and an exhibition of conservator's work and achievements from the host country.

The Conference

The three – day programme allowed participants to gain an insight into the activities of conservators from the host country. We observed that the preservation focus is slightly different in various Baltic and this was a great opportunity to learn from the experiences of colleagues from different countries. For example we learned that Estonian colleagues are more focused in educating the society on the benefits of preservation, Lithuanian conservators turned their attention to the understanding of conservation processes and study of materials, while Latvian conservators talked about the conservation of architectural cultural heritage.

Very interesting guest lecturers from Germany, Ukraine, Serbia, Russia and Greece also spoke at the event.

The poster session included some 80 posters divided according to materials, enabling professionals to spend time together and to discuss issues arising from the presentations.

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An open seminar for cultural heritage professionals and managers was also organised with lectures about stone, paper, metal and wood conservation as well as preservation of cultural heritage preservation.

Exhibition

An exhibition called *Revival* was held in the Latvia National History Museum; this was a good opportunity to gain a closer look at the activities of Latvian conservators. Here guests could get insights into the conservation works of items from Latvian museums, archives and libraries reflecting achievements in a wide range of materials.

Tours

The last day of the event was dedicated to tours. Our guests visited different venues in Riga including conservation departments in educational institutions, museums, workshops, archives, as well as participated in tours to other regions of Latvia.

In Kurzeme our guests visited the city which won the Europa Nostra 2013 prize – Kuldiga, enjoying a rich programme with visits to city museums, conservation workshops and churches. In the Ugale Church, guests listened to a 17th century organ concert while in Vidzeme it was possible to visit an authentic 19th century papermills workers village.

A very successful trade session received a lot of positive feedback as participants appreciated the chance to receive information on products and services in one place.

For the first time in the history of Baltic States Triennials we broadcasted our conference via online live streaming. It looks like it was a good decision because we received heartfelt words of gratitude from people who cannot travel to the event but nonetheless had the opportunity to participate.

We are very delighted with the outcomes of the Conference and would like to thank IIC, particularly the Executive Secretary Graham Voce for the help provided.

We are also grateful to the Director-General of ICCROM Stefano de Caro, who showed interest and found the time to attend our conference.

The next Baltic States Restorer's Triennial Meeting will be held in Estonia in 2017.



@Indra Tuna



@Indra Tuna

Top image: The poster session. Bottom image: Guests visiting the exhibition



What's on + NiC's List

Call for papers

SPark: Conservation of sculpture parks

14- 16 September, 2015

Sisak, Croatia.

Deadline for submissions: 31 January, 2015

For submission and general info contact:

spark.conference.sisak@gmail.com

Terra 2016 – XIIth World Congress on Earthen Architectures

11-14 July, 2016

Centre de Congrès, Lyon, France

Deadline for submission of abstracts: 10 January 2015.

For more information:

<http://terra2016.sciencesconf.org/>

Society of Architectural Historians 69th Annual International Conference – Call for papers and posters

6- 10 April, 2016

Pasadena and Los Angeles, CA, United States

Deadline for submissions: 16 January 2015

For more information visit:

<http://www.sah.org/conferences-and-programs/2016-conference---pasadena-la>

The Second International Conference on Study of Oriental Lacquer

24-25 July, 2015

Bangkok, Thailand

Submission of abstracts / deadline: 16 March 2015

For more information write

to: sirichai_wan@finearts.go.th or sirichai-w@hotmail.com

A comprehensive list of events taking place around the world, in and around the field of conservation. Write to news@iiconservation.org if you wish to add your event

Effects of Playing on Early and Modern Musical Instruments

9-10 September 2015

Royal College of Music, London, UK

Deadline for abstracts: Sunday, 1 March, 2015

For further info visit:

<https://www.iiconservation.org/node/5381>

Historic Metallurgical Society Annual Conference 2015

12-14 June 2015

Stratford-upon-Avon, UK

For further info visit:

<https://www.iiconservation.org/node/5375>

Conferences/Seminars

International Heritage Conservation Conference 2015: Towards a Sustainable Model for Adaptive Re-use of Heritage Building

9 January, 2015

Hong Kong, China

For further information visit:

<https://www.iiconservation.org/node/5297>

Glass Deterioration Colloquium

20-21 February, 2015

State Academy of Art & Design

Stuttgart, Germany

For more information contact: Prof. Dr. Gerhard Eggert at gerhard.eggert@abk-stuttgart.de

Divine Disorder: Folk and Outsider Art Conference

24 to 26 February, 2015

Atlanta, GA, USA

For further information visit:

<https://www.iiconservation.org/node/5041>

Weather Beaten Archaeology: Revealing, Concealing and Erasing

7 March, 2015

Institute of Technology, Sligo, Ireland

For further information visit:

<http://weatherbeatenarchaeology.com/>**Third UN World Conference on Disaster Risk Reduction**

14 - 18 March, 2015

Sendai, Japan

For further information visit:

<http://www.wcdrr.org/>**Conservation science of cellulosic materials: recent developments**

22 - 26 March, 2015

Denver, USA

For further information visit:

<https://acsmaps.abstractcentral.com>**SAH 68th Annual International Conference**

15-19 April 2015

Chicago, IL, United States

For further information visit:

<http://www.sah.org>**Symposium: Don't Rock the Cradle. Books in Exhibitions: Mounts, Materials and Economy**

1-3 April 2015

Washington, DC, United States

41st Annual CAC Conference and Workshops |

26-30 May, 2015

Edmonton, Alberta, Canada

For further information

visit: http://www.iccrom.org/classifieds_categories/events/**IV Archaeometallurgy in Europe International Conference**

1-3 June, 2015

Madrid, Spain

For further information visit:

<http://www.congresos.cchs.csic.es/aie4/>**American Association for State and Local History (AASLH) Meeting - The Power of Possibility**

16-20 September 2015

Louisville, KY, United States

For further information visit:

<http://about.aaslh.org/conference/>**Courses/Workshops****Balkan Heritage Field School - Call for Applications Season 2015**

Various dates

Bulgaria

Deadline: Saturday, 31 January, 2015

For further information visit:

<http://www.bhfieldschool.org/>**6th International ISPRS Workshop - 3D-ARCH 2015: 3D Virtual Reconstruction and Visualization of****Complex Architectures**

25-27 February, 2015

Avila, Spain

For further information visit:

<http://www.3d-arch.org/>**Salted Paper Printing Workshop**

18 February, 2015

Andover, Massachusetts, USA

Deadline: Wednesday, 31 December, 2014

For further information visit:

<https://www.nedcc.org>**British Library/West Dean College One-day Courses 2015**

4 March - 28 April, 2015

The British Library, London, UK

For further information visit:

<http://www.westdean.org.uk>**Communication and Teaching Skills in Conservation and Science****International Summer School 2015**

13 - 24 July, 2015

Rome, Italy

For further information and to apply click [here](#)**For more information about conferences and courses see the IIC website:****www.iiconservation.org**