

Feeding the war: illicit trafficking in cultural goods



Illustrated religious or ceremonial text at risk of being trafficked, featured on the *ICOM Red List*

LONDON - The question that many have been asking following the recent well documented destructions and acts of vandalism on cultural heritage is whether the trafficking in antiquities pillaged from the Middle East and North Africa regions is providing funding for insurgent groups active in conflict areas.

On the one side we have a situation where international communities feel outraged at the destruction of art and cultural heritage and on the other hand we know that trafficking in illegal antiquities is fed by the demand for such spoils on the international markets. Recently the United States returned to Iraq over 60 cultural artefacts after investigations determined that the items had been stolen from the country and were being sold on the international antiquities market. US investigators uncovered an international organisation trafficking looted items that were often shipped to museums , galleries and art houses in New York , according to the office of U.S. Immigration and

Continued...

Cooling down hot issues: the MIA

Conservation Freezer -

Aristoteles Sekellariou on the new preservation tool at the Museum of Islamic Art

Read article from page 7

Conserving Tibetan Tangkas -

Caroline Ocks on her work on two 19thC Tibetan Tangkas

Full article from page 10

A tale of one conservation professional -

Adam Klup's opinion piece on almost giving up the conservation profession...

Read the article from page 13

IIC review of conservation publications - Spain

Read the full review from Salvador Muñoz-Viñas from page 15

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Custom Enforcements. Systematic malpractices relating to the acquisition and sale of looted antiquities have been uncovered and are well documented; these practices relate to both auction houses, private dealers and, sadly, museums.

In 2014 UNESCO effectively banned the export of antiquities and published United Nations Security Council Resolution 2199 that condemns the destruction of cultural heritage and promotes legal measures to counter the illicit trafficking of antiquities from Iraq and Syria. The resolution targets Islamic State revenues, and threatens to place economic and diplomatic sanctions against countries and individuals that enable terrorist groups to profit from trade in antiquities, oil, and hostages.

Illicit trafficking in cultural goods is a complex and vast issue. Trafficking happens when cultural objects are illegally removed from their rightful place to be sold on the black market internationally. Thefts from museums, monuments, religious sites and other public or privately held places of conservation are all included in the definition together with Illicit excavations of archaeological objects (including underwater excavations), removal of cultural property during armed conflicts or military occupation, illicit export and import of cultural property, illegal transfer of ownership of cultural property often involving the production, trade and use of forged documentation.

Is there a strategy to successfully combat and stop the illicit trafficking in cultural objects?

According to the major international organisations devoted to the protection of heritage there are a number of strategies that can be pursued to help achieve this goal. Museums must be active players in the fight against illicit traffic and should adopt rules in terms of the acquisition and transfer of collections, according to the [ICOM Ethics Code for Museums](#).

ICOM's International Committees contribute to this mission by training their personnel to protect heritage, offering tools to create inventories of collections and publishing international guidelines for security.

International partnerships are crucial in the fight against illicit traffic in cultural property. The sharing of information and experience, the organisation of awareness-raising campaigns, the development of training programmes for law enforcement authorities and the dissemination of publications on illicit trade are all activities that need support.

Establishment of an International Observatory on Illicit Traffic in Cultural Goods

Started in January 2013, the Observatory on Illicit Traffic in Cultural Goods was initially conceived as a three-year project at the initiative of ICOM and with the financial support of the Prevention of and Fight against Crime Programme of the European Commission's Directorate-General Home Affairs.

The Observatory is a long-term international co-operative platform network between law enforcement agencies, research institutions and other external expert stakeholders; an information databank for the network and the public through a Website and a triennial Global Report and an innovative tool that will contribute to preventing and fighting the illegal trade in cultural property and related crimes at both national and international levels. It now has a dedicated website publicly available aiming to centralise and disseminate resources and instruments relating to the illicit traffic in cultural goods and the means to fight it.

For more information on the Observatory, visit <http://obs-traffic.museum>

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Editorial

Welcome to the April edition of *News in Conservation*.

I'll start off with a huge thank you for the incredible support received for the production of Issue 46, our first thematic issue on cultural heritage in conflict, and for the many messages sent in appreciation of *NiC*'s covering of such an important and hotly debated topic. With your help *NiC* will keep following events around the world and report on the latest news from troubled regions.

In this issue we travel to Doha in Qatar to get a few tips on how to set up a museum freezer and things to consider before purchasing and installing such an important tool.

Following is Caroline Ocks with an article on the conservation of Tibetan Tangkas. You may recall Caroline, as her poster presented at the IIC Hong Kong Congress was highly commended.

NiC is about stories so I am always thrilled when upon reading a submission I get to know people's stories too. Adam Klupš chose to share his tale with us, following on from previous articles on emerging professionals entering the world of conservation. Do you also have a story to tell? Get in touch, the deadline for submission is May 1st

In the IIC news section the hotly anticipated announcement of the IIC 2016 Los Angeles Congress organised jointly with INCCA. You will find details on paper and poster submission and all relevant links.

Barbara Borghese
Editor

Historic Wedgwood Institute's restoration begins

STOKE-ON-TRENT - Work has begun on the restoration of one of Stoke-on-Trent's most notable historic buildings, the Wedgwood Institute in Burslem. The Prince's Regeneration Trust and Stoke-on-Trent City Council are behind the project which is part of a landmark regeneration project, which could create up to 150 jobs in the long-term. Work should be completed by August 2015. Funds were also made available by the European Regional Development Fund, the Heritage Lottery Fund, English Heritage and Stoke-on-Trent City Council.

As part of the conservation work, urgent repairs to weatherproof the roof and to protect the building's ornate terracotta façade will be performed by contractors which will also carry out work on the interior to make the ground floor accessible and usable.

Last year, Stoke-on-Trent City Council agreed to transfer the Wedgwood Institute to The Prince's Regeneration Trust. Ros Kerslake, chief executive of The Prince's Regeneration Trust, said: "We are very excited that work to restore this beautiful and iconic building has finally begun. "Our vision, working with our partners, is to not only breathe life back into the Wedgwood Institute, which is a wonderful historical asset for Burslem, but also to kick-start business growth and investment in the wider area."

Dr Sarah Lewis, Principal *Heritage at Risk* Adviser for English Heritage in the West Midlands, said: "The Wedgwood Institute is a beautiful and truly iconic building. It is one of English Heritage's top ten *Heritage at Risk* priorities in the West Midlands and we are thrilled that the work – which will help ensure the building has a new, sustainable use – is beginning. This project will contribute to Burslem's economy for many years to come."

The Prince's Regeneration Trust (PRT) is a world-leading regeneration charity working in hard-hit areas of the UK to rescue and re-use local buildings in order to transform lives.

To learn more about their work visit: <http://www.princes-regeneration.org/>



Detail, Burslem, April 2008



News in Brief...

Rembrandt masterpiece hidden secrets revealed

BERLIN - Berlin's Gemäldegalerie announced the discovery that the museum's Rembrandt masterpiece *Susanna and the Elders* (1647) had undergone extensive alterations.

Conservator Claudia Laurenze-Landsberg, who conducted analysis on the painting, noticed the presence of pigments on the canvas that didn't exist in the 17th century while she also suspected that some parts of the painting appeared to be in a style that was different from Rembrandt's. In-depth investigations revealed that during the course of the 18th century large parts of the painting were altered and painted over, and entire sections were washed out using solvents and re-painted in different shades.

Further research pointed at the English painter and collector Joshua Reynolds (1723-1792) as the possible artist behind the work. Reynolds collected Rembrandt and had an interest in older painting techniques. According to researchers at the Gemäldegalerie, Reynolds, who was known to frequently alter paintings in his possession, owned *Susanna* at the time that the alteration occurred. This assertion was supported by the Reynolds Research Project, a major research project launched by the Wallace Collection in London in collaboration with the National Gallery and with funding from the Paul Mellon Centre for Studies in British Art.

Museum director Bern Lindemann said: "This was a pretty radical alteration. Only the figures correspond to the version of the painting that Rembrandt finished. One can only speculate on what Reynolds's motives might have been. Clearly he thought the painting was in need of quite an improvement"



©Public Domain Image

Susanna and the Elders, Rembrandt van Rijn

Emergency preservation completed at Ma'arra Mosaic Museum



Ma'arra Mosaic Museum

ALEPPO - Syria's renowned Ma'arra Mosaic Museum, significantly damaged and in danger of collapsing as a result of the country's ongoing civil war, has undergone emergency conservation carried out by Syrian cultural heritage professionals and volunteers. Housing one of the most important collections of 3rd to 6th century Roman and Byzantine mosaics in the Middle East, the Ma'arra Mosaic Museum is located about 50 miles south of Aleppo. The Museum was an old *caravanserai*, or roadside inn, that was constructed in 1595 and refurbished as a museum in 1987.

The emergency project is the result of the initiative of an international group of organizations including: Safeguarding the Heritage of Syria and Iraq Project (SHOSI), which is a consortium of the Penn Cultural Heritage Center at the University of Pennsylvania Museum; the Office of the Under-Secretary for History, Art, and Culture at the Smithsonian Institution; the Geospatial Technologies Project at the American Association for the Advancement of Science; Shawnee State University, The Day After—a Syrian NGO; and the U.S. Institute of Peace. The consortium planned the project, coordinated necessary governmental approvals in the war-torn country, and paid for the materials required to carry out the work with support from the J. M. Kaplan Fund.



Two Stone Gates in Nepal get the laser treatment

PATAN – The Durbar square of Patan (Nepal), with its temples and the royal palace, is one of the seven monument zones of the Kathmandu Valley World Heritage Site. The ongoing project of the conservation of facades and courtyards of the palace was already underway as the team of conservators from the Institute of Conservation, University of Applied Arts Vienna arrived for the first time in 2010.

To date the conservation campaign has seen work being carried out on two stone gates, four stone lions, two fire-gilded deities and a doorway, one stone pavilion

base, a ritual bath and an ivory window. The co-operation between the senior conservation staff and students of the institute on the one hand, and architects from the Kathmandu Valley Preservation Trust (KVPT) and local craftsmen on the other, has proved very fruitful.

The international co-operation expanded in 2013 to include partners from India (National Museum Institute – NMI) and Italy (Ei.EN. Group).

As the gates were covered with a secondary and damaging layer of bitumen, a set of trials with different traditional and experimental agents and cleaning methods was conducted in order to remove this coating. The results concluded that the use of laser was the only option for improving the condition of the monuments.

In the first year (2013) a LQS laser, modified EOS 1000, was used. In the summer of 2014 a more powerful, Q-switched *Nd-Yag Laser* (Thunder art) was applied in order to improve efficiency. In both cases the results were very good. Some retouching, pointing of the joints as well as reconstructions of missing parts accompanied the cleaning in order to complete the project.

For more information about this project visit: <http://www.kvptnepal.org/>



The Durbar Square of Patan with the façade of the Royal Palace and one of the Gates

© Institute of Conservation, University of Applied Arts Vienna

Crowdfunding for low-cost multispectral imaging

“Multispectral Imaging for Art and Archaeology” is the first crowdfunding project related to art conservation science. It was launched by CHSOS (Cultural Heritage Science Open Source), with a funding campaign lasting two months and starting in April 2015.

The aim of the campaign is to collect funds to create an open-source and low-cost multispectral system that anybody will be able to replicate. The innovative idea behind the project is that research funding will be generated by the final users, the conservation community and all other related disciplines.

Multispectral imaging is not invasive and is successfully used in art examination to map and identify pigments and to enhance the reading of old documents. The development of a low-cost multispectral imaging system will benefit a transnational community of professionals involved in art conservation.

To learn more about this project visit: <http://chsopensource.org>. To visit the crowdfunding page go to: <https://www.indiegogo.com/projects/multispectral-imaging-for-art-and-archaeology>



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Conservation of church portal in Seville to begin

SEVILLE - World Monuments Fund (WMF) and WMF Spain are collaborating with the Instituto Andaluz de Patrimonio Histórico on the conservation of the Niculoso Pisano Portal, part of the Santa Paula religious complex in Seville.

The brick that forms the fabric of the portal, especially in the lower portion, is severely deteriorated, presenting almost total loss in some cases, as well as powdering, cracks, and biological growth. The tiled upper section is affected by dirt, guano deposits, detachment and lacunae, salt efflorescence and failing mortar.

The two-year project will consist of preliminary studies and documentation of the portal's existing conditions, followed by the development and implementation of conservation techniques based on the previous studies.

The religious complex of Santa Paula in Seville was established in 1473 by Ana de Santillana for the Jerónimas Sisters and it is still in use as a convent.

In 2014 the Annenberg Foundation provided a grant of more than US\$200,000 (\$135,000) to WMF for the restoration of the deteriorating main portal of the church, an interesting mix of Gothic, Mudéjar, and Renaissance styles by Pedro Millan and Niculoso Pisano and dating to 1504.

The project will start this year and will be implemented by the Instituto Andaluz de Patrimonio Histórico IAPH. For more information about this project visit: <http://www.wmf.org/project/monastery-santa-paula>



Niculoso Pisano Portal, Seville

Workshop on Managing Risks to Cultural Heritage

CAIRO - A two-week specialist workshop on "Building National Capacities for Managing Risks to Cultural Heritage in Case of Emergency" concluded in Cairo, Egypt, on 29 January 2015. The workshop was co-organized by ICCROM through its recently-established ATHAR Regional Centre in Sharjah, United Arab Emirates, the UNESCO Office in Cairo, the Arab League Educational Cultural and Scientific Organization (ALECSO), in co-operation with the Egyptian Ministry of Antiquities and Ministry of Culture, and with the support of the Government of Sharjah, UAE, and the US Secretary of State.

The closing ceremony was attended by Dr Stefano De Caro, Director-General of ICCROM, and HE Dr Mamdouh Damati, Egyptian Minister of Antiquities.

This workshop aimed at creating task forces recognised at national and regional levels that would be effective in managing risks to cultural heritage.

Activities consisted of interactive sessions and included study visits to several monuments located in Historic Cairo and Saqqara. These study visits helped to improve the participants' learning experience by giving them the opportunity to put into practice the theory learnt throughout the workshop. Emphasis was given to the understanding of international and national legislation and how it can be applied to cultural heritage protection during crisis situations, in order to advocate for better enforcement and protection of cultural heritage during times of peace and times of crisis.

An additional long-term objective of this workshop has been to create an observatory for cultural heritage in the Arab region. This will be achieved through national teams working on projects in their home countries, implemented with the support of organizing institutions through the ICCROM-ATHAR Regional Conservation Centre in Sharjah, UAE.

For more information visit: <http://athar-centre.org/>



Cooling down hot issues: the MIA Conservation Freezer

by Aristoteles Georgios Sakellariou



The Museum of Islamic Art (MIA) in Doha opened its gates to the public in 2008 under Qatar Museums Authority (today's QM) and H.E. Shaikha al Mayasa bint Hamad al Thani. In late 2011 the MIA conservators identified the need for the museum to have its own freezer, primarily to treat large objects, such as carpets, for insect infestation.



© MIA 2015

In December 2013, with the Director's support a new conservation freezer became a reality. It is custom-made, the design tailored to MIA's requirements and space available. Component parts were shipped to Qatar and assembled on site. It consists of a 13 m² chamber, an external refrigerating unit, a robust metal ramp and nine mobile shelving units in different sizes (0.9-1.5 x 0.6 m) with wheels which can be moved easily around the collections areas and fit perfectly into the interior of the freezer.

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Once the Freezer was installed and ready to receive objects, the conservation team faced a number of procedural challenges which needed to be solved, some of which are presented below.

Although a number of documents on procedures for museum freezers are published and available, it seems that the details of a freezer's operations depend really on the individual requirements of a single institution, rather than on common guidelines.

We are aware that a number of museums around the world, mostly in tropical regions, use their freezers for preventive purposes and in some cases every object is subject to freezing before it enters storage. Pest activity at MIA has been successfully kept to a minimum, with no occurrences of damage to objects caused by pests since MIA opened.

Therefore, we weighed the risk of pest damage against the risk of exposing objects to sudden low temperatures. Objects and their physical surroundings at MIA go through a thorough condition check before the first are taken to storage areas and also during their stay there. The same procedure is followed for movement into the museum's galleries. If an object is identified or suspected of being a pest carrier, it is put into quarantine.

With these precautions in place, the occurrence of unnoticed pest activity was judged to be very unlikely. On the other hand, subjecting an object to sudden low temperatures with the potential hazard of physical impact during de-frosting seemed to be a rather larger risk. Therefore in MIA's case, the decision was to use the freezer for occasional preventive or active treatment rather than systematic preventive treatment.

Estimating the frequency of potential use of the freezer created another dilemma: whether to keep it constantly on, or turn it off once a treatment is complete. The estimated frequency of operating the freezer and the amount of energy that would be consumed by constant use (8.86 KW/hr), led us to choose the second option.

The next challenge occurred while writing the *MIA Freezer Usage Policy*. Who can be a user and who is responsible for the overall operation of the freezer? The design and construction of the freezer was clearly an initiative of the Conservation Department. However the freezer is not only located outside the Conservation Laboratory, but outside the so called 'red zone', an area restricted to very few staff members. Using the freezer requires the movement of objects in and out of the 'red zone'.

This requires the filing of records by the Collections Management team to inform senior management and the security department of the proposed movement. Objects in the freezer spend a number of days under heavy security in that location, raising the question of whether the freezer is a piece of conservation equipment or a secure storage area. The answer is: both. The freezer is a piece of conservation equipment, but it becomes a secure storage area the moment collection items are in it.



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Therefore, the compromise is for conservators to remain responsible for the use and operation of the freezer under the co-ordination of the Head of Conservation, whilst collection management team is responsible for the access and movement of the objects (security permissions, updating movement records etc.). Additionally, the keys of the freezer remain with collections management staff as long as the freezer contains collection objects. Conservators are free to access and use the freezer for research projects or when there is no movement of objects.

The Freezer Usage policy and procedure was further challenged when the Museum of Modern Arab Art in Doha (Mathaf) requested use of the freezer. Although there was no question as to whether we would assist our colleagues, we realised that our procedures covered only internal use and was impractical for application to an external institution. Through trial and error we had to simplify our procedure by adding an additional paragraph dedicated to non-MIA requests. Objects have to be prepared under the requester's responsibility in that organisation's premises. A MIA conservator is attached to each external request to advise and guide the process. Non-MIA objects are taken from the loading bay to the freezer directly, without entering the secure 'red zone'. This significantly simplifies the administrative process. Similarly, the de-frosting phase takes place within the freezer. Once defrosted, the object is transported to the requester's premises for unwrapping.

A training session to raise awareness of the procedure and a second on freezer safety are compulsory for all staff members with access to the freezer. These staff members are: conservators, art handlers, and registrars, but curators and security staff are welcome to attend as well. Safety training (theoretical and practical) addresses correct clothing for entering the freezer, opening and closing the freezer door, the arrangement of the freezer's internal space and, last but not least, escaping the freezer once locked, a thrilling topic and popular with all participants!

Acquiring a freezing unit in a cultural organisation can be a difficult task, particularly in terms of cost and design. With this article we hope to communicate that the challenge does not end the moment the freezer is installed. On the contrary, here in MIA, we discovered that the real challenge started once the freezer was ready for use. The current MIA Freezer Policy and Usage Procedure is available upon request.

Acknowledgements: the author wishes to thank Paul Handley and the conservation team for their comments, Marc Peletreau (Head of Media) for his excellent photographs, Ilka Schact (MIA Director) for her excellent editing and last but not least Daniel Brown (MIA Director) and Aisha al Khater (MIA Director) for their support.

Aristotelis Georgios Sakellariou has worked for Qatar museums since 2012 and is currently the Head of Conservation at the Museum of Islamic Art in Doha. Previously he was the Head of Conservation at the Islamic Arts Museum Malaysia. He graduated from Northumbria University, UK, MA Museum Management (2012) and MA Preventive Conservation (2007) programmes both with Distinction. He has also been a consultant for the University of Athens, the Hellenic Museum of Folklore Art and has undertaken a series of projects in the Eastern Mediterranean and the UK. a.g.sakellariou@gmail.com





Two 19th century thangkas from Tibet: examination and conservation

by Caroline Ocks

This study, carried out as a diploma-project, is a multidisciplinary approach to the examination and conservation of two thangkas. The poster version was first presented at the 2015 IIC Hong Kong Congress and it is now published as a full version as part of NiC's focus on showcasing emerging conservators' work.

Thangkas are complex objects composed of a central painting sewn into a textile frame, wooden rods at top and bottom with metal knobs as well as a curtain with ribbons. Traditionally they were transported and stored in a rolled state, and therefore also known as painting scrolls.

The thangkas were acquired in the early 1970s in Delhi, India, practically without any knowledge about their origin and dating. Since then, both scroll paintings have developed a high personal value for the owner and consistently accompanied her while travelling around the world, suffering from the handling and constant risks of varying climates.

In 2011 the two painting scrolls reached the Institute of Conservation at the University of Applied Arts Vienna in Austria, being in different state of preservation due both to changing environment, mechanical stress caused by human action and in part to various conservation treatments carried out on the objects at some point in their past.

Art Historical Research

Since the origin of the two thangkas is unknown and their iconography differs in the presentation of composition, but they are framed the same way, two major questions arose: where did they



The Tangka before treatment

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A block print used for comparison

originate? Are the two paintings just framed the same way or part of a bigger ensemble?

Through research and comparison, the thangka could be attributed to an iconographic programme: Buddha Shakyamuni and the sixteen Great Arhats. This is based on a theme originally printed with block prints in the former printing house of the Nartang monastery in Tibet. The ensemble consists of seven thangkas. In comparing these with block prints from the Tibet House in New Delhi, infrared light analyses have proven that the two thangkas are not completely congruent in execution. No indications of printed under-paint and no colour codes were detected. So, one can only assume that the artists used this block prints as a model. Slight modifications of the motifs are verifying this assumption.

Technical Examination

Along with art historical research, an analytical study of the materials was carried out with optical microscopy of cross-sections and scanning electron microscopy for the pigment compounds, gas chromatography–mass spectrometry (GC-MS) analyses of binding media and composition of organic material as well as imaging with X-radiography and infrared light to clarify the existence of under-paint as well as colour notations.

The result of the analytical research confirmed the use for both thangka of the same materials: kaolin and magnesium white for the ground as well as other typical

pigments in thangka production (e.g. malachite, azurite, gold, vermillion, red lead, etc.).

Since the date of production was unknown, the presence of chrome yellow (PbCrO₄) as well as emerald green was an important discovery to narrow the dating of both thangkas to a period not earlier than 1815-20. Animal glue was used as binding media. In the case of the much later applied consolidant animal glue with traces of dammar was identified.

Condition

Both thangkas suffered from handling and transport damage, and also from previous conservation treatments. The binding media of the paint layer was probably heavily degraded. Therefore a protein-based consolidant had been extensively applied over the painting in a former conservation treatment. It soaked through all layers as well as the painting support and formed a hard and stiff islands of adhesive material on its verso.



Based on these treatments and further oxidation, the support became brittle and stiff. This resulted in multiple tears as well as a hole where the fibres were broken. There were heavy paint losses mostly in combination with the ground layer. Together with the typical damage caused by rolling of the thangkas, the main reason for the partial losses of the depictions were past attempts at wet surface cleaning (e.g. an indigo coloured sky was almost washed out). The damages are equivalent to the water stains marked on the reverse of the thangka.

Conservation Treatment

The aim of the conservation treatment was to achieve a similarity in the appearance of both thangkas with minimal intervention. The main focus of the intervention was to secure and stabilise the paintings' support without



Phases of the repairs

losing its function as a scroll painting. Furthermore, a new method for the hanging should be developed to ensure that the main weight of the lower rods would be carried by supporting construction.

After dry surface cleaning with soft brushes and polyurethane sponges the treatment included a reduction of the brittle and stiff protein-based consolidant that had been applied to the painting.

Several methods were tested and a successful reduction was obtained with moist compresses on the suction table. The thick crusts were thinned as far as possible without harming the water-sensitive ground and paint layers.

Deformations of the paintings-support were reduced with moisture and pressure (Gore-Tex®-sandwiches). Tear mending of the support was carried out with a mixture of 20% sturgeon glue and 10% wheat starch paste (ratio 1:2).

An "intarsia" was applied with the same method to close the hole. After the successful stabilisation of the support, in-painting was carried out using dry pigments in 4% Klucel® E in Isopropanol.

Furthermore, a new method for the hanging has been developed to avoid damages through tension and elongation. L-shaped brass-plates were covered with padded Tyvek® to carry the weight of the lower rods without harming the delicate textile-frame.

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Views + opinions

A tale of one conservation professional

by Adam M Klupś

I often recall how on numerous occasions, while still at university, I was forced to explain to newly made friends, entirely unfamiliar with the concept of cultural heritage conservation, that my degree had nothing to do with protecting Bengal tigers or the Amazon rainforests. Neither hugely discouraged nor surprised by the lack of knowledge of my conversationalists, I had tried to talk them to death about contemporary heritage conservation theory and ethics. I was over the moon about every individual who was thus enlightened. Ever since I can remember, I have always been passionate about cultural heritage, but it took me some time to discover conservation. Nonetheless, once I eventually discovered it, it was love at first sight. Somewhere half-way through my BA I finally decided: 'I want to be a conservator!' Sounds familiar? Well... A few years on, I am not a conservator after all...

But before I continue my story, I would like to share with the reader that I have been thinking for some time now about putting to paper some of my reflections concerning my personal experience of taking the first steps into the world of conservation. I eventually decided to do so after reading Sarah Giffin's article: ['We are the children of the \(conservation\) revolution' \(NiC, October 2014\)](#). Encouraged by a good friend to offer my input to a topic so relevant to all emerging and newly emerged conservation professionals, I am hoping that it will continue a dialogue that other authors will contribute to in the future, in these pages of *News in Conservation*.

Back to my story then... So, as explained above, my love for conservation might have been love at first sight, but it was not unconditional from the very beginning. I have always been a pragmatist. In fact, I resisted deciding what 'kind of' conservator I desired to be. There was simply too much choice! 'Fine! I will try everything!', I thought. A few years on, I must say, I have sorted this out quite well, thanks to many inspiring people who were willing to guide me, as well as my own initiative and enthusiasm, and of course, a lot of luck. I ended up volunteering at a paintings conservation studio in Cambridge, on archaeological excavation projects in Bulgaria, Turkey, Cyprus, and Wales, and working for private building conservation practices in Scotland and London. In the meantime I got involved in other initiatives, one of the most rewarding of which have been IIC's Student and Emerging Conservator Conferences started in London in 2011.

The first crisis came early and there were more to come. I was asking myself the same questions again and again: 'Can I do conservation for the rest of my life?', 'Am I any good at what I am doing?', 'Will I ever find a job in conservation, which I will fully embrace and dedicate myself to?' One thing never changed: I knew that no matter what happens I could never bear to see cultural heritage deteriorating, neglected, being vandalised, or destroyed.

Life is full of surprises and disappointments, which often make us see things from different perspectives. Months before I finished my MA degree in Principles of Conservation at UCL's Institute of Archaeology I realised that I was neither able to afford the tuition fee for the MSc course constituting two-thirds of the full conservation programme offered by the Institute, nor could I study full time for another two years without being able to work in order to support myself. I gradually got used to the thought that I was not going to become a conservator. At least, not at the time. Luckily, meanwhile I secured a part-time job at a museums service run by a local authority.

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I spent many long hours thinking about 'Plan B'. In fact, there were also 'Plan C' and other plans on my mind, including leaving the world of conservation for good. However, I kept in touch with the profession; I attended and contributed to conferences, talked to people and listened to, and digested, every piece of advice. I also kept applying for jobs... Over a dozen job applications and a couple of interviews later I have found a role that makes me learn new things every day, and which makes me use all my experience and skills: the same skills, which I acquired studying for my conservation degree and developed in the course of internships and voluntary work. My awareness of conservation ethics, conservation methods and materials helps me to understand work-related publications and reports, write site notes, respond to queries and thoroughly discuss conservation treatment proposals.

I spent many long hours thinking about 'Plan B'. In fact, there were also 'Plan C' and other plans on my mind, including leaving the world of conservation for good

Even if spending the rest of my life in a conservation studio might not seem my destiny now, I will always be looking back at my past choices with satisfaction and never with regret, for they made me a 'conservation professional'. In fact, I have always been very fond of the expression 'conservation professional'. It points directly to the field of conservation and indicates a level of knowledge and awareness. At the same time, the term is not fully defined, but essentially remains very inclusive. To me it embraces everyone whose profession is somehow linked to conserving, as well as protecting cultural heritage in one way or another; be it a preventive conservator caring exclusively for environmental conditions in a county archive, an architect specialising in historic buildings, overseeing repairs to a listed Victorian church or an archaeological conservator consolidating freshly excavated animal bones on the site of a Neolithic settlement. I am proud to be a member of this great community of professionals from many ways of life contributing their knowledge, skills, and interdisciplinary expertise in the quest for conservation and protection of cultural heritage.

I hope that my testimony will appeal to those younger colleagues who are about to graduate or already hold a conservation degree certificate in their hand and who may feel a little anxious or confused about their future. Nevertheless, I would like to point out that the intention of this text has not been to divert anyone from their chosen path, but rather to remind the reader that every one of us has to find their own path, the end of which is often not obvious and clear when we decide to step onto it for the first time. Nowadays, when there are not plenty of jobs around, it is crucial to be prepared to be flexible, but also determined and stubborn. Staying in touch with the profession and the community of conservation professionals is unquestionably crucial!

Whereas not all conservation graduates will end up having 'conservator' in their official job title straight after university, and potentially some might never find it on their badge or business card, that does not mean that their conservation education and experience can not be utilised elsewhere in the world of cultural heritage, albeit in a different guise. Trying something slightly different to the original plan does not have to be daunting. As I have learnt myself, the skills and the knowledge conservation students acquire in the course of their degree make them very well prepared for various professional challenges across the field of cultural heritage.



Adam M Klupś Adam currently works as the Assistant Church Buildings Officer for the Diocese of Gloucester, supporting the work of the Diocesan Advisory Committee, which advises on matters relating to church buildings and churchyards, promotes the long-term sustainable future of the historic church buildings across the diocese and assists individual congregations in caring for them and adapting them for today's needs. Adam holds a BA in History of Art with Material Studies from University College London and an MA in Principles of Conservation, from the Institute of Archaeology (UCL), from where he graduated in 2013. Adam is also a trustee of the Jozef Pilsudski Institute of Research based in London. In 2011, in collaboration with IIC, he instigated the first Student and Emerging Conservator Conference. Adam remains a member of the S&ECC organising committee, currently contributing to the planning of the third of this series of conferences, which is to be held in Warsaw in October 2015.



Reviews

IIC review of conservation publications – Spain

Salvador Muñoz-Viñas

In this issue of NiC we continue exploring the world of conservation-related publication available in different countries and languages. This review, contributed by Salvador Muñoz-Viñas, focuses on Spain, presenting an interesting and in-depth analysis of the country's publication, their history and a commentary on their content.

Very often, professional organisations are the driving forces behind very interesting and valuable periodicals in the field of conservation, *News in Conservation* being a good case in point.

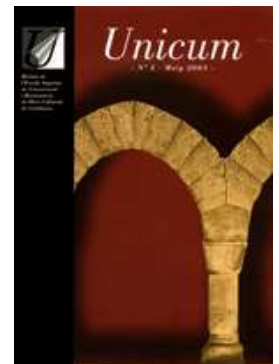
In Spain there do exist professional associations that are slowly gaining relevance among conservators. However, they are not as strong as some of their counterparts in other European countries. As a consequence, many of the conservation journals published in Spain come from a different environment, namely conservation-training centres.

A quick perusal of the conservation periodicals published in Spain in the last few years would include *Pátina* (published by the Madrid Conservation School), *Unicum Journal of the College of the Preservation and Restoration of Cultural Property in Catalonia* (published by the Catalanian Conservation School), *Restauración&Rehabilitación* and *Arché* (published by the Institute for Heritage Conservation of the Universidad Politécnica de Valencia), *Labris* (published by the Galician Conservation School) and *Kausis* (published by the Aragonese Conservation School). All of these periodicals share some features.

Firstly, there is an unavoidable tendency to emphasize the institution's own research or conservation achievements. This is not necessarily a bad thing, but it does mean that the content may be of varied quality – a feature which is actually not uncommon in nearly every conservation publication this author can think of. Secondly, most of these periodicals have a short history, as most of them first started being published in the 21st century. Furthermore, some of them had a very short lifespan, and are no longer being published, *Kausis* and *Labris* being two examples of this.

A paramount exception to this last rule is *Pátina*, whose first issue was published back in 1986. *Pátina* is published annually, though at the beginning there were some gap-years. It is a nicely made magazine, printed on high-quality paper, with plenty of colour illustrations and a beautiful design. The Madrid Conservation School makes a commendable effort to publish the magazine, and the quality of its content has steadily improved since its early issues. It accepts submissions from outside authors, which widens its impact and scope. The magazine deals with any aspect of conservation, including special treatment reports, material research, technical art history, and theoretical reflections.

For a conservator in his early fifties, as is the case for the author of this paper, sifting through the issues of *Pátina* is a pleasant endeavour, as the reader can very clearly experience first-hand the history of conservation in Spain. And an *experience* it is, not an academic account aspiring to objectivity: the evolution of the profession can be very intuitively felt through not only the material quality of the publication (the paper, the design, the illustrations), but also the topics and approach to its content. Interestingly enough, the fast evolution of conservation in Spain may be



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turning some of its not-so-old issues into pieces of heritage themselves. I am not sure all readers will consider this feature a valuable one, but in the Spanish scene, where conservation has experienced such a quick rise over the last three decades, it probably is worth mentioning as a unique value to *Pátina*.

Unicum is another example of a valuable journal published by a conservation-training institution, in this case the Catalan Conservation School. It is published in Catalan and Spanish, and has a lot in common with *Pátina*: it deals with a wide range of topics, accepts contributions from authors outside the School itself, and is lavishly published. Unlike *Pátina*, however, all of its content, from its first issue (published in 2001) onwards, can be accessed online, which is indeed an important bonus (for those interested, the content is stored on [Dialnet](#), a Spanish academic repository that can be accessed after a simple registration process: well worth it, and not just for *Unicum*).

The Madrid and Barcelona Conservation Schools are a part of the European Higher Education Area, but they are autonomous institutions, and not part of a university. This does have some advantages, but it also means that they lack the research infrastructure common at most universities. This includes a number of scientific tools, labs and know-how. Conservation schools such as those of Madrid or Barcelona can and do use these tools by contacting universities or research centres willing to co-operate, but for conservation departments within universities accessing these same tools, and those who know how to best use them, it is much easier. As a (not necessarily negative) consequence, research at the conservation schools, and more importantly for our purposes now, *published* research from the schools, more or less subtly leans towards the practical side of conservation practice. Also, their magazines do not shy away from non-material aspects of conservation practice such as legal controversies, the professional status of the discipline or even its more philosophical side. This trend can be more easily spotted when the content of these publications is compared to that of the magazines published from conservation units within universities, such as *Arché*.



Arché's complete title is *Arché. Publicación del Instituto Universitario de Restauración del Patrimonio de la UPV*, indicating that it is published by the Heritage Conservation Institute of the Universitat Politècnica de València (IRP/UPV). *Arché* presents papers written, or at least co-written, by members of the UPV, which includes the faculty, as well as some researchers, PhD students and guest researchers working at the UPV. Since the IRP/UPV gathers circa 150 members from different teaching departments, the topics and approaches reflected in its papers are very diverse. Interestingly, nearly half of those members work in the field of architectural conservation, which is faithfully reflected in the journal's content. The fact that this journal is published at a polytechnic university is also reflected in the more *scientific* approach to the topics and problems discussed in some articles (and please note that in this context, the term 'scientific' refers to material sciences only). Nevertheless, the reader should not expect a purely physico-chemical approach to conservation problems: papers on the historical, philosophical and technical aspects of conservation are also present.

Like *Pátina* and *Unicum*, *Arché* is a yearly publication. However, it is a comparatively young publication, as its first issue was published in 2006. And even though it was not as lavishly published as *Pátina* and *Unicum* (no colour plates, small typeface), the number of published papers per issue is much greater. More importantly for those who cannot read Spanish, many of its papers are published in English. In this same regard, it is interesting to note that its complete content is conveniently available online. In fact, the number of visits to the website has increased so dramatically in recent years that in 2013 the staff of the IRP/UPV has decided to stop producing a printed version of the magazine and concentrate their efforts on the electronic version.

Restauración&Rehabilitación, or simply *R&R*, is another very interesting journal. It is published by the IRP/UPV, but it is distributed in printed form only and is sold by subscription or upon request. *R&R* publishes papers from authors from different countries and affiliations, and the latter issues include an English translation of its contents. It has a long history, with nearly 120 issues published: it started out as a monthly publication but is now published biannually. Many papers in the beautifully-designed *R&R* describe recent conservation and restoration processes, both from the architectural and non-architectural fields, what makes it a good option for keeping up-to-date on current events in the conservation scene in Spain and other countries.

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All of the periodicals mentioned are published by academic institutions, though public conservation centres also publish some interesting periodicals. One of the most important and valuable efforts in this regards is that of the Instituto Andaluz del Patrimonio (the Andalusian Heritage Institute, or IAP), which started publishing its [PH Boletín](#) in 1992. While *PH Boletín* touches on a wide range of topics, including conservation treatments and reports, its forte is heritage management, and specifically the social and legal aspects of heritage conservation. *PH Boletín* was beautifully published in printed form every three months, its content as appealing as its design; however, in 2012, twenty years after the publication of its first issue, the IAP decided to publish it in electronic form only; its title now is [Revista PH](#). The papers in *Revista PH*, like the many interesting papers that graced the pages of *PH Boletín*, are freely available online. (For those interested in the more scientific and technical aspects of conservation, it might be worth mentioning that in 2013 the IAP started publishing [PH Investigación](#), a freely-downloadable electronic periodical in which these topics are duly highlighted).

The Instituto del Patrimonio Cultural de España (the Spanish Cultural Heritage Institute, or IPCE), also deserves a mention here, as it has gone to great lengths to publish its findings. Over the course of its history, it has published a number of books, and in the last decade it has published no less than three journals. The yearly *Bienes Culturales* was published between 2002 and 2008, while *Informes y trabajos* (mostly an account and discussion of the most interesting works done by the IPCE) was published between 2007 and 2011. Though they are no longer published, their electronic versions are still freely available online, which is why they may be worth mentioning here. Currently, the IPCE publishes [Patrimonio Cultural de España](#), which is indeed a very interesting publication. Its first issue was published in 2009, and seven more issues have been published since then. This journal deals with conservation in a broad sense, though each issue of this magazine includes a theme-based section that brings together papers with a shared topic (intangible heritage, legal aspects of conservation, earthquakes and heritage, etc.). As is the case with the IPCE's other publications, each issue of *Patrimonio Cultural de España* is freely downloadable for any interested reader.

Last, but not least (and very appropriately for a paper published in an IIC publication like *News in Conservation*), we should mention *GE-conservación*, an electronic periodical published yearly by the Grupo Español del IIC. [GE-conservación](#) is another valuable publication dealing with all aspects of conservation from technical analysis to heritage management to case studies. Most texts are in Spanish, though some are in English or Portuguese. The papers tend to be somewhat more geared towards, or based on, real-life problem-solving than those in other journals. Another equally important feature is the fact that the entire journal's content can be accessed online by everyone, and not just by members of the association. *GE-conservación* is a relatively young publication (its first issue was published in 2009).

As this review approaches its end, some patterns become recognizable among the conservation periodicals in Spain. Firstly, all of the periodicals highlighted here are published by publicly-funded institutions, such as universities, conservation schools and conservation centres, the only exceptions being *GE-conservación*, which is published by a professional association. A word of gratitude is perhaps in order, as it is astonishing how much effort the workers in these institutions are willing to invest in order to share their findings, achievements and perplexities. In fact, another feature of many Spanish conservation journals is their open-access policies, which makes their content freely available to any interested reader. Finally, another noticeable characteristic of many of these periodicals is their youth: most of the publications highlighted here first came to light in the 21st century. This means that the average life of the Spanish conservation publication is, as of now, comparatively short. Fortunately, it also means that the conservation world in Spain is active and lively.



IIC News



IIC 2016 Los Angeles Congress

12 – 16 September 2016

Saving the **Now**:

Crossing Boundaries to Conserve Contemporary Works

Saving the Now: Crossing Boundaries to Conserve Contemporary Works - Los Angeles Congress announced!

Arguably one of the great creative cities of the world, Los Angeles is the location for the 2016 IIC Congress, organised in collaboration with INCCA, the International Network for the Conservation of Contemporary Art, *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*. Reflecting one aspect of the rich and varied history of the city's architectural styles, the congress will be held at the historic Millennium Biltmore Hotel, situated in the centre of the vibrant downtown and arts district.

The diversity of materials, processes and modes of creative expression that make up our contemporary cultures present ever more complex challenges for the conservation profession. Whether considering works of art, architecture, products of contemporary design, or other media, the profession has to adapt to an expanding set of values and demands, while attempting to maintain existing ethics, philosophies and best practices. Nowhere is this seen more clearly than in navigating the delicate balance between the artist's or creator's intent and the preservation of original materials and procedures when these appear to be in direct conflict.

Conservators working in this area do so without the benefit or comfort of well-established hierarchies of values often afforded to colleagues preserving more traditional heritage objects. Faced with the uncertainty of judging which aspects of contemporary culture will be valued by future generations, the conservation profession has responded to date by encouraging stronger dialogue with artists, carrying out unprecedented levels of documentation and adopting an increasingly interdisciplinary approach to conservation with, for example art historians, architects, curators, engineers, scientists and fabricators.

While such approaches have undoubtedly resulted in an improved interpretation of contemporary cultural heritage, and vastly increased volumes of information for future generations of conservators and curators, relatively little progress has been made in assessing the likely impact of making certain decisions, or undertaking specific treatments on contemporary works today. What will be lost if the major guiding principle for conservators remains the artist's intent? What is the consequence of avoiding treatments due to the unavailability of established procedures? Has the debate on replicas already become too polarised?

One potential avenue for advancing the field is to explore and compare different philosophies and approaches to conserving contemporary culture utilised in different disciplines, markets, countries and cultures. Can ethics and values adopted by the built heritage sector assist in conserving moveable heritage, and vice versa? Can approaches used for ethnographic collections be integrated more broadly into contemporary art practice? Can the different issues posed by public art, or the art market, help influence Institutional thinking? Can non-materialistic philosophies help to move the field forward in broader terms?

IIC and INCCA, international organisations with members worldwide, are coming together to offer opportunities for conservators of contemporary culture to cross such boundaries and engage with diverse approaches to ethics, values and conservation approaches from a variety of cultures, disciplines and geographical regions.

Call for Papers and Posters

We now invite the submission of proposals for papers and posters to be presented at the 2016 Congress. Please note that on this occasion we are issuing a simultaneous call for paper and poster proposals: there will be no later separate call for posters. We are looking for new and original, unpublished work, relevant to the Congress theme and to conservation. We are also looking for an awareness of the need for ethical treatments. Multidisciplinary proposals are encouraged. A requirement of submission is that one of the authors of each selected paper or poster must attend the Congress to present the work to the audience.

To submit a proposal, go to: <https://www.iiconservation.org/node/5586>

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IIC awards Honorary Fellowship to Dr Robert Brill

The honour of IIC Honorary Fellowship was established to recognise an outstanding contribution to heritage conservation. IIC's Council is delighted to have been able to award two Honorary Fellowships in the past few months. At the 2014 IIC Hong Kong Congress Dr Robert Brill of the Corning Museum of Glass was presented with this accolade and at the 2016 IIC Annual General Meeting in London Dr John Mills also accepted Honorary Fellowship.

Stephen Koob, IIC Fellow and Chief Conservator at the Corning Museum of Glass writes: "Bob, as he prefers to be called by his colleagues and friends, is eminently deserving of this honour. He has a very long history of active membership in IIC, as well as AIC, for which he was a Founding member, and he has published extensively for both organisations. He retired as Research Scientist Emeritus of The Corning Museum of Glass in New York 2011, after 51 years on the staff. Bob is still very active behind the scenes, and carries on an incredible amount of support for the conservation field, through his contacts, communications and goodwill. Bob's lifetime contributions to the field of conservation and scientific research are too numerous to mention. Some highlights include his directorship of The Corning Museum of Glass from 1972-1975, when he spearheaded the recovery from the disastrous 1972 flood, and published 'The Corning Flood: Museum Underwater'. He has been honoured with many distinguished awards, including the Archaeological Institute of America's Pomerance Award for Scientific Contributions to Archaeology, The American Chemical Society's Eugene C. Sullivan Award, and the William E.S. Turner Award from the International Commission on Glass, for his lifetime of contributions to the ICG.

He received his B.S. in chemistry from Upsala College and his Ph.D. in physical chemistry from Rutgers University in 1954. He taught chemistry at Upsala until joining The Corning Museum in 1960. Since then he has conducted scientific research in early glass and the conservation of glass, authoring more than 150 publications in those fields. His work has involved chemical analyses of some 3500 ancient glasses. He was the first to apply lead-isotope analysis to archaeological artefacts, and oxygen-isotope analysis to ancient glasses. From 1972 to 1975 he served as Director of The Corning Museum of Glass, guiding the Museum through its recovery following the disastrous flood of 1972. Dr. Brill, the 1990 recipient of the Pomerance Award for Scientific Contributions to Archaeology, has participated in numerous archaeological excavations and has led expeditions documenting traditional glassmaking in Afghanistan and India. His current interests include the study of Asian glass and glass found along the Silk Road. He received Honorary Membership in 2008 from the American Institute for Conservation of Historic and Artistic Works. He is married to Margaret R. Brill, Professor of Art History and Humanities at Corning Community College. Their daughter, Elizabeth Rose Brill, is a glass artist."



©The Corning Museum of Glass

Kilian Anheuser new IIC Fellow

Congratulations to Kilian Anheuser, a new Fellow of IIC. Originally trained as a chemist, Kilian has been active in the field of conservation science for more than 20 years, in academia as a lecturer in conservation science at Cardiff University, in museums first obtaining a postdoctoral research at the Rathgen Laboratory Berlin, and following as head of conservation at Musée d'art et d'histoire Geneva and curator in charge of preventive conservation at the Musée d'ethnographie Geneva and in private business as head scientist at the Fine Arts Expert Institute Geneva (FAEI). In these positions he has widely published and lectured, at an academic and professional level as well as for the general public.



©Kilian Anheuser

His principal areas of activity and expertise include:

- Technological investigation and authentication of cultural objects, in particular paintings and metalwork
- All aspects of preventive conservation
- Analytical techniques in conservation science

Kilian has been an IIC member since 2001.

For more information on the IIC Fellowship process visit:

<https://www.iiconservation.org/about/membership/fellowships>

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IIC Honorary Fellow Robert L. Feller presents generous gift to The National Gallery of Art Library

WASHINGTON - Robert L. Feller, emeritus director of the Research Centre on the Materials of the Artist and Conservator at Carnegie Mellon University recently presented the National Gallery of Art library in Washington with a generous gift of nearly 2,500 books.

Feller's name is familiar to the conservation community for his decades of ground-breaking work on varnishes, his extensive publications and commitment to AIC and IIC. What is less well known is that he is a passionate bibliophile who spent years building an extraordinary collection of historical treatises on painting, printmaking and sculpture, volumes on colour science and works on the history and manufacture of paints varnishes and resins. Also included are catalogues of artists' materials and books on fabrics and dyes which related to the work of his late wife Ruth M. Johnston Feller in whose name the gift was also made. Characteristic of Feller, his modesty rarely allowed him to reveal that he was a fine artist. Each volume is identified by an *ex libris* plate which is illustrated with a drawing made in the 1950's

This collection adds to already strong holdings in these areas to make the National Gallery of Art library a major repository for research in historical conservation. Volumes in the gift which already existed in the Gallery's holdings were donated to the Art Conservation Department at Buffalo State College.

To honour the Fellers, the National Gallery of Art is presenting a three-month exhibition which will highlight examples of the rare books included in the gift.



©National Gallery of Art

IIC Membership fees 2015 - 2016

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and IIC's Council has concluded that for the 2014 - 2015 membership year fees are to be held at the levels they were for the membership year 2015 - 2015.

Thus the figures for the membership year 2015 - 2016 have been agreed by IIC Council as follows:

Individual members: £70

Fellows: £100

Student members: £25

Institutional: £360

Corrigendum - Issue 46 included an article that was subsequently removed due to authorship issues. The article is: "Risk assessment and protection of Egyptian Cultural Heritage after the 2011 revolution by Abdelaziz Elmarazky, Sayed Hemeda, Ahmed Elsemany".



Why wait? Become part of the IIC's community now!

Will you join us? In joining IIC you will become a member of the oldest and most established conservation organisations in the world.

Our support of you depends upon your support of us.

Become a member, be part of the international community that is IIC - and start enjoying the benefits of membership today!

To learn about benefits, rates and types of memberships available visit:

<https://www.iiconservation.org/about/membership>

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IIC sixty-fifth Annual General Meeting – Minutes

The sixty-fifth Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works took place at 6:00 pm on Tuesday 20th January 2015 at the Institute of Materials, Minerals and Mining, 1, Carlton House Terrace, London SW1

Present: Sarah Staniforth, President, in the Chair
 Jo Kirby Atkinson, Secretary-General
 Joyce Townsend, Director of Publications
 Julian Bickersteth, Vice-President and acting Director of Communications
 David Saunders, Vice-President
 Mikkel Scharff, Vice-President

Lorenzo Appolonia, Shing-wai Chan, Stavroula Golfomitsou, Madhavan Velayudhan Nair, Austin Nevin, Barbara Reeve, Tiina Sonninen, Valentine Walsh, Cornelia Weyer
(members of IIC Council)

Jonathan Ashley-Smith, Louise Bacon, May Cassar, Helen Ganiaris, Barry Knight, David Leigh, Fiona Macalister, Hazel Newey *(Fellows)*

Antonio Alves Cardoso, Yunsun Choi, Stephen Hackney, Catherine Higgitt, Adam M Klupś, Konstantina Konstantinidou, Viola Pemberton-Pigott, Clive Raymond, Alison Richmond, Kristiane Straetkvern, Athanasios Velios *(Individual Members)*

Unable to attend:

Velson Horie, Treasurer

In attendance: Graham Voce, Executive Secretary
 Valerie Compton Taylor, Membership Secretary
 Patricia Gameiro, Office Administrator

Helen Griffiths (Slaughter and May)
 John Budd (Slaughter and May)
 Laura Bradford (W. S. Maney & Son Ltd)



Sarah Staniforth, President in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. Sarah Staniforth explained that after the resolutions of the meeting there would be two other matters: the signing of a Memorandum of Understanding with the Conservation Committee of the International Council of Museums (ICOM-CC) and the presentation of an IIC Honorary Fellowship to John S Mills. The meeting would be followed by the latest IIC *Dialogue for the New Century*, "The Future of Heritage Science", which would include a question and answer section. The Dialogue would be recorded for future reference.

The Minutes of the last Meeting, having been published in *News in Conservation* number 41 of April 2014 and posted on the IIC web-site, were taken as read and signed by the Chairman.

The Chairman noted that voting on the Resolutions by members present who had not voted by post or

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appointed a proxy would be by show of hands for the Ordinary and Special Resolutions and would be by ballot paper for the elections to positions on Council.

The Notice calling the present Meeting, having been published in *News in Conservation* number 45 of December 2014, as well as being posted to members and published on the IIC web-site, was taken as read. The Audited Reports & Accounts for the IIC membership year 2013 – 2014 had been posted to members and published on the IIC web-site at the same time.

Resolution 1: *To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2014*

Louise Bacon noted that the current funding and reserves situation of IIC looked very positive and asked how much money was provided for people to go to conferences and why such money was unspent. Sarah Staniforth replied that IIC, in the past three years, had had to expend a significant amount of its reserves to exit from its previous publishing agreement and, subsequently, had succeeded in bringing these reserves back to the levels suggested in the Charity Commission's guidance. Jo Kirby Atkinson added that the IIC's Brommelle Memorial Fund supported students to attend IIC conferences and that the Fund had supported a number of students to attend all recent IIC Congresses; the Brommelle Memorial Fund was required to be separately invested from IIC's main finances. There was a separate grant from the Getty Foundation, for which IIC applied separately for each Congress, used to support further attendance at IIC Congresses.

David Leigh noted that IIC's Council had done a very good job in restoring IIC's reserves to their current level and also noted that IIC was generating a greater amount of membership income from a smaller number of members; he would, however, like to see an effort to increase the number of Fellows in IIC's membership and would like to see the Fellowship application process made quicker. Sarah Staniforth thanked David Leigh for his comments and explained that twenty-two candidates for election to Fellowship were being laid before Council at its meeting the following day. May Cassar noted that there seemed to be a healthy number of institutional members and asked what the age demographic of the 'people' membership was and if there was an average age for IIC's membership. Jo Kirby Atkinson replied that although members were asked to supply their dates of birth when joining or renewing this could not be insisted on. May Cassar suggested that an online survey might be an effective research method here; Sarah Staniforth added that this would be something the new Membership Committee could address.

Sarah Staniforth, Chairman, noting that this comment referred to an event taking place outside the period covered by the audited Reports and Accounts, thanked IIC Fellow and Council member Shing-wai Chan for his support and organisation of (and the support of the Hong Kong Government's Leisure & Cultural Services Department for) what had been a hugely successful 2014 IIC Hong Kong Congress in September 2014.

Following this, the Reports and Financial Statements, having been sent to members in December 2014 by post and having been placed on the IIC web-site, were taken as read and the Chairman invited the Secretary-General, Director of Publications and acting Director of Communications to make their reports. Sarah Staniforth explained that Julian Bickersteth was continuing to act as the Director of Communications as well as serving as a Vice-President and would report to the meeting in the former capacity. As Velson Horie, the Treasurer was unable to take part in this meeting his report would be read to the meeting by the Executive Secretary (see separate reports).

On completion of this discussion the resolution was duly adopted.

Resolution 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.*

The resolution was duly adopted.

Resolution 3: *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*

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Sarah Staniforth, President in the Chair, explained that in summary, the changes provided:

- (a) for the co-option as well as election of members to Council;
- (b) to formalise and enhance the electronic communication options members have with IIC.

Other amendments were consequential or clarificatory.

A copy of the amended articles had been made available to view on the IIC web-site with the announcement of this Annual General Meeting, marked to show changes against the previous version and had been available for viewing in the room before this meeting.

On the basis of the total vote the resolution was duly adopted and Sarah Staniforth, President in the Chair, signed the new Articles of Association.

Resolution 4: To elect a Vice-President

Sarah Staniforth, President in the Chair explained that as no candidates had been put forward for this role there would be no ballot and the position remain unfilled.

Resolution 5: To elect a Director of Publications

Joyce Townsend was standing for re-election for a third term. On the basis of the total vote, Joyce Townsend was duly elected as Director of Publications.

Resolution 6: To elect a Director of Communications

Sarah Staniforth, President in the Chair explained that as no candidates had been put forward for this role there would be no ballot and the position remain unfilled.

Resolution 7: To elect three Ordinary Members of the Council

Sarah Staniforth informed the meeting that Richard Kerschner was retiring from Council and thanked him for the time and energy he had put into his time on Council and into the work of IIC. There were three vacancies for Ordinary members of Council and there were four candidates for the three places: Amber Kerr was standing for re-election and the following who were standing for election as Ordinary members for the first time: Stephen Koob, Tom Learner and Graeme Scott.

On the basis of the total vote, Amber Kerr was re-elected and Stephen Koob and Tom Learner elected as Ordinary Members of Council. Sarah Staniforth congratulated them and welcomed them back to, or onto, Council. Sarah Staniforth thanked Graeme Scott for standing as a candidate and expressed her hope that he would stand for election again.

Resolution 8: To transact any ordinary business of The Institute

Sarah Staniforth, President in the chair asked if there was any ordinary business that members wished to raise. There was none.

Sarah Staniforth then introduced Kristiane Strætkevorn, Chair of the International Council of Museums Committee for Conservation (ICOM-CC) and together they signed a Memorandum of Understanding between IIC and ICOM-CC with the aim of enhancing the working relationship between the two organisations over the coming three years.

Sarah Staniforth then announced, with huge pleasure, the presentation to John S. Mills of Honorary Fellowship of IIC and Dr Mills responded with a short speech thanking IIC for this award.

There being no further business Sarah Staniforth, President in the chair, then thanked Helen Griffiths and John Budd of IIC's legal advisors, Messrs Slaughter and May and Laura Bradford of W. S. Maney & Son Ltd for attending. The Chairman then declared the meeting closed at 7.00 pm.



What's on + NiC's List

Call for papers

IIC 2016 Congress - Saving the Now: Crossing Boundaries to Conserve Contemporary Works

12-16 September 2016

Los Angeles, USA

Call for Papers and Posters

Deadline for abstracts submission: 15 June 2015

For more info go to:

<https://www.iiconservation.org/node/5586>

Santander Art & Culture Law Review - 'Terrorism, Non-International Armed Conflicts & the Protection of Cultural Heritage'

Call for Articles

Deadline for abstract submission: 30 June 2015

For more information [click here](#)

"Processes. The Making of Design and Modern Art Materials, Technologies and Conservation Strategies"

28-30 October 2015

Pinakothek of Modern, Munich, Germany

Deadline for abstracts: 30 April 2015

For further information [click here](#)

Call for Proposals - Session on Printmaking for CAA Annual Conference 2016

3-6 February 2016

Washington DC, USA

Deadline for proposals: May 1, 2015

For further information [click here](#)

Call for posters - "SPark: Conservation of Sculpture Parks"

14-16 September, 2015

Sisak, Croatia

Deadline for submission: 30 April 2015

For more information visit:

<https://spark2015sisak.wordpress.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

COLOURS2015 Bridging Science with Art

26-26 September 2015

Évora University (Colégio do Espírito Santo), Portugal

Submission of abstracts / deadline: 30 April 2015

For more information visit:

<http://www.colours2015.uevora.pt/>

Conferences/Seminars

IIC 2016 Congress - Saving the Now: Crossing Boundaries to Conserve Contemporary Works

12-16 September 2016

Los Angeles, USA

For more info [click here](#)

Panel Paintings: Experience from the field

8-10 May, 2015

Dresden

For more information visit:

<https://www.iiconservation.org/node/5583>

Historic Metallurgical Society Annual Conference 2015

12-14 June, 2015

Stratford-upon-Avon, UK

For more information [click here](#)

Archeology 2015 - Ancient Cultures in the Lands of the Bible

21-25 June, 2015

Jerusalem

More info: <https://www.archaeologyisrael.com/>

Disaster Risk Reduction, Response and Sustainable Reconstruction: Capacity Building for Equitable Planning and Development

23-24 June 2016

Boston, United States

For more information [click here](#)

7th Conference on Scientific Archives "Records Management and Access to Information: Challenges and Guidelines for Institutions of Teaching and Research"

24-26 June, 2015

Rio de Janeiro, Brazil

For more information [click here](#)

21st Annual Meeting of the European Association of Archaeologists (EAA)

02-05 September 2015

Glasgow, United Kingdom

For more information visit:

<http://eaaglasgow2015.com/>

41st Western Association for Art Conservation (WAAC) Annual Meeting

30 September to 02 October 2015

Pacific Grove (Monterey Bay), CA, United States

For more information visit:

<http://cool.conservation-us.org/waac/meeting/>

3rd International Conference on Documentation, conservation and Restoration of the Architectural Heritage and Landscape protection

22-24 October 2015

Valencia, Spain

For more information visit:

<http://reuso2015.blogs.upv.es/en/>

79th South African Museums Association (SAMA) National Conference

26-29 October 2015

Durban North, South Africa

For more information visit:

http://www.sama.za.net/?page_id=2

Exotic Surfaces: Chinese Export Lacquer Symposium and Workshop

29-30 October, 2015

Winterthur, DE, USA

For further information and to register write to:

courses@conservation-us.org

XX NKF Congress - Monumental Treasures : Preservation and Conservation

21-23 October 2015

Helsinki, Finland

For more information visit:

www.konservaattori.fi

www.nba.fi/en/nationalmuseum

Courses/Workshops

Metallography workshop

1-4 June, 2015

Amsterdam, The Netherlands

For more information on booking [click here](#)

Conservation of Glass Objects

8-12 June, 2015

Academy of Fine Arts, Wroclaw, Poland

For more information [click here](#)

2015 Summer Conservation Field School

22 June-23 July, 2015

Old Acre, Israel

For more information and applications visit our website:

<http://conservationcenter.org.il/fieldschool/>

Workshop: Identification of Modern Photograph Processes

6-9 July, 2015

Amsterdam, the Netherlands

For more information and applications visit:

<http://www.fotoconservering.nl/3173912/master-classes>

Historic Book Structures for Conservators

1-31 July, 2015

The Winterthur Museum, Garden and Library

Winterthur, DE, USA

For more information and applications visit:

<https://www.iiconservation.org/node/5467>

For more information about conferences and courses see the IIC website:

www.iiconservation.org