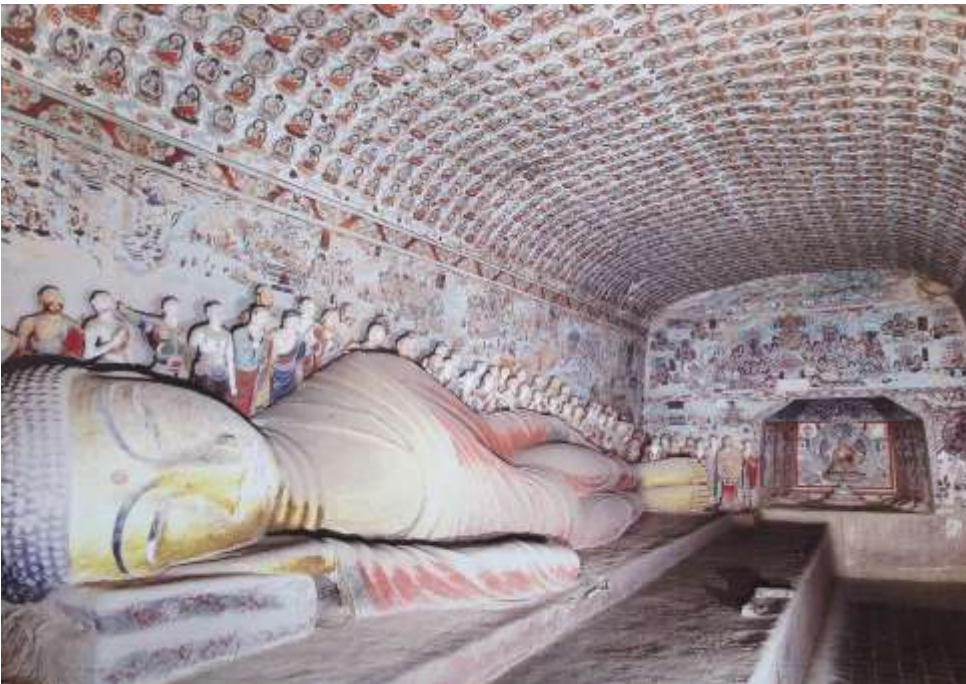


Mogao Caves available to visit... in Los Angeles

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Cave 158, one of the *real* caves in Dunhuang

LOS Angeles – From May 2016 visitors of the Getty Museum will be introduced to the spectacular Mogao caves, an ancient Silk Road site dating from the 4th to 14th centuries. The exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* will allow visitors to explore through a set of replicas reconstructed in the museum, the tremendous significance of the diverse art and artefacts from this UNESCO World Heritage site, and learn about the challenges faced in its preservation. A total of three caves will be reconstructed out of the 500 surviving today in Dunhuang.

Continued...

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Frontispiece of the Diamond Sutra (Or.8210/P2)

Organized by the Getty Conservation Institute (GCI), the Getty Research Institute (GRI), the Dunhuang Academy, and the Dunhuang Foundation, *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* celebrates the over 25 years of collaboration between the GCI and the Dunhuang Academy to conserve and protect this World Heritage site.

At the presentation of the event, Jim Cuno, President and CEO of the J. Paul Getty Trust said: "This exhibition is the product of years of hard work and cooperation between the Getty Conservation Institute and their partners in Dunhuang to conserve the extraordinary legacy of the Mogao caves, arguably the most important and beautiful pictorial evidence of the transmission of Buddhism along the Silk Road,"

The three full-size cave replicas, hand painted by artists at the Dunhuang Academy, will be installed on the Getty Centre's plaza, allowing visitors to experience the cave temples for themselves and to learn about their conservation.

The exhibition will include paintings on silk, textiles, drawings and manuscripts on loan from the British Museum, the British Library, the Musée Guimet, and the Bibliothèque Nationale de France—objects that have rarely, if ever, travelled to the United States. Alongside the replicas of the caves, the exhibition will also feature other masterpieces such as the Diamond Sutra that for the occasion was allowed to leave the British library to travel to Los Angeles. Believed to be the oldest complete printed book in the world, the Diamond Sutra is a 4.5-metre long Buddhist religious scroll.

The Getty Conservation Institute, in collaboration with China's State Administration of Cultural Heritage and the Dunhuang Academy, has been heavily involved since 1989 in trying to find the best methods to preserve and restore the Mogao caves, and to develop ways to manage the site that will offset some of the ill-effects of tourism.

***Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* will run from May 7–September 4, 2016 at the Getty Centre**

For further information visit:

http://www.getty.edu/conservation/our_projects/field_projects/mogao/

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Editorial

Welcome to the August issue of News in Conservation.

Making the Transition, the 3rd IIC Student and Emerging Conservators Conference is fast approaching and in the IIC News section of this issue you'll find the latest details about the events organised for participants, including visits to Warsaw's institutions that for the occasion will be opening the doors to their conservation studios. There is still time to book your place so visit our website for further details!

Another important announcement is the signing of the MoU between IIC and ICCROM – this agreement reinforces the relationship between the two organisations with a view to expanding and enhancing the long-standing collaboration for the advancement of the discipline of conservation and conservation science.

The first of the long features is an interesting account of a project that Carlie McBride carried out in Pakistan on adaptive re-use of heritage sites.

Following is a paper that was originally presented at the 2012 IIC Vienna Congress; Anka Batič worked on recording the effects of solar radiation on paintings in a church in Slovenia.

Clare Finn's review looks at films based on art conservation that came out in the past year; her verdict on two of the most notorious ones notes that unfortunately conservation was not the star of the show and that more is needed if our discipline is to become more engaging to wider audiences.

Another review in this issue tells us about "Layers in Time - the 4th European Student Conference on Object Conservation". Eva Christiane von Reumont recalls her experience taking part in the event and gives us some insights into the work of the Cologne Institute of Conservation Sciences in Germany.

Hope you enjoy!

Barbara Borghese
Editor

Timbuktu's restoration project completed



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A typical mud structure in Timbuktu

TIMBUKTU – The end of July 2015 saw the completion of a restoration project of 14 historic mausoleums damaged in Timbuktu three years ago by Islamists fighters (News in Conservation, Issue 36, June 2013). The news was announced in Bonn, during the 39th session of UNESCO's World Heritage Committee, which concluded on the 8th of July.

Following a military coup in March 2012 extremists targeted the tombs of Muslim saints as well as the city's vast libraries, leaving a trail of destruction and causing international outcry.

Timbuktu, also known as 'the city of 333 saints', is located at the crossroads of several Trans-Saharan trade routes and in the 15th century A.D. became a major centre of Koranic culture.

The restoration initiative is the result of the co-operation between UNESCO, the government of Mali and various other international organisations: the project benefitted not only Timbuktu's heritage but also created 140 jobs and contributed to the local economy by keeping traditional craftsmanship alive. The mausoleums were constructed in mud-brick, the earliest dating back to the 13th century.

Speaking at the UNESCO's session, Maria Böhmer, a World Heritage Committee chairwoman, said: "At a time when heritage is coming under attack by armed groups, the reconstruction of the mausoleums of Timbuktu gives us grounds for optimism." The organisation's assistant director-general for culture, Alfredo Pérez Armiñán, said: "Timbuktu is the symbol of a country that is recovering and regaining its self-confidence. It is the best answer we can give to violent extremists and a remarkable success story for the international community."



News in Brief...

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The Mausoleum

subsequent phase.

In preparation for the work the team of experts involved in the project carried out in-depth studies of the tomb and its precinct. The investigation included archival research, documentation, condition mapping, and analysis of every aspect of the site.

At the opening ceremony marking the start of the work, Dr. Bhuvan Vikrama, Superintending Archaeologist, Agra Circle, ASI, followed the ancient Indian ritual of breaking a coconut to invoke blessings and good luck. The presence of students from the Institute of Archaeology, Delhi, in Agra for conservation training at the site on this occasion was significant. Later, the students were briefed about the project and shown round the site.

For more information about this project visit: www.wmf.org

Conservation starts at I'timad-ud-daulah

AGRA - Located in the Mughal Gardens in Agra, the Mausoleum I'timad-ud-daulah is a World Monument Fund 50th Anniversary Priority Site. In the next six months it will be the object of a conservation project that will see the implementation of conservation proposals drawn up as part of the Mughal River Front Gardens of Agra Project, a partnership of the Archaeological Survey of India (ASI) and World Monuments Fund.

The Mausoleum was constructed between 1622 and 1628 and it represents a transition from the first phase of monumental Mughal Architecture that used primarily red stone to the use of white marble of the

Restoration of 800-year-old Buddha completed

CHONGQING – A Chinese conservation team has completed the restoration of a famous 800-year-old Buddha statue after seven years of work.

The statue, called *Qianshou Guanyin* or *Bodhisattva with a 1,000 Hands*, is located in Dazu County, south-western Chongqing Municipality and is now accessible by visitors.

The restoration programme, began in 2008 and costing about 60 million yuan (US\$9.8 million, £6.2 million), it is by far the largest restoration project on a single statue in China.

Rising 7.7 metres in height and 12.5 metres wide, the statue was carved during the Southern Song Dynasty (1127 to 1279). It is a masterpiece among thousands of individual rock carvings in the grottoes in Dazu. The carvings date back as early as the Tang Dynasty (618-907). They were listed as World Heritage sites by UNESCO in 1999.

Over the years, the statue had suffered from fading and cracks had appeared in the gilded surface exacerbating the detachment of the gold foils used for the decoration. One million gold foils were used by conservators during the intervention that also saw the consolidation of the surface of 830 hands in the statue.

The project is expected to help the *Qianshou Guanyin* gain a new lease of life, said Zhan Changfa, a researcher of the Chinese Academy of Cultural Heritage, who is in charge of the project.

Tong Mingkang, deputy head of the State Administration of Cultural Heritage said that experts will continue to monitor the statue's condition and implement new measures to prevent further damage.



Conservators working on the statue

©Xinhua



The Language of Bindings Thesaurus

LONDON – Ligatus, the research centre of the University of the Arts London, is proud to announce the launch of the *Language of Binding* online thesaurus of bookbinding terms, which was celebrated with a one-day event in the Chelsea College of Arts (University of the Arts London) in collaboration with the Consortium of European Research Libraries (CERL) on 23 June, 2015.

The Language of Binding thesaurus is the result of Ligatus long experience with historic bookbinding, but has been greatly assisted by contributions from an international group of bookbinding experts and book conservators. This work was made possible by a Networking Grant from the Arts and Humanities Research Council in the UK.

The thesaurus is constructed around *concepts* (such as different bookbinding components, features, materials or techniques) that can be expressed by a number of language terms (*labels*). The thesaurus allows one concept to have more than one label, which allows the same concept to be searched for by the different terms that may have been used historically to describe it. It will also allow the concepts to be expressed in different languages.

The thesaurus can be used as a reference online resource that can be searched by keyword or alphabetically. The concepts contained in the thesaurus are, however, also arranged hierarchically, based on a class/sub-class relationship, which allows concepts to be retrieved by navigating down the hierarchies even if their label (the term) is not known.

It is hoped that the thesaurus will enable all those who work with books in early bindings to arrive at more consistent descriptions of those bindings. By being based primarily on single concepts, it has tried to avoid the more familiar but sometimes frustratingly imprecise language that has often been used in the past. This means that some of these familiar terms will not be found as labels, though they may be referred to in the scope notes that define and describe the concepts (and can therefore be found by a simple keyword search).

At the moment, the thesaurus contains labels primarily in English, but work on its translation has already started, and plans for the addition of illustrations are also underway. The thesaurus can, in addition, be used as a look-up service for software applications that need to populate schema fields from thesauri.

An accompanying volume, *Coming to Terms: guidelines for the description of historical bindings*, which is based on the terms in the thesaurus, is to be published in the autumn.

The success of the thesaurus will to a large extent depend on contributions made to it by its users, either to add more concepts, refine existing scope notes or correct mistakes. Such contributions to the thesaurus will be welcomed, and can be made online following a registration process.

The thesaurus can be accessed at: <http://www.ligatus.org.uk/lob>



Nicholas Pickwood

UK ratifies 1954 Hague Convention

LONDON - A major international agreement designed to protect cultural property during military conflict is to be finally ratified by the UK. The UK was one of the original signatories to the convention but never ratified it.

The 1954 Hague Convention was set up after World War Two but has never been adopted into law by the government. The UK is the only major nation not to have endorsed the convention. More than 115 countries are party to the agreement, including all United Nations Security Council members, except for the UK.

The Hague Convention was meant to ensure nations and armies would not target cultural treasures. The 1990s conflict in the Balkans saw the agreement revised and in 2004 the UK said it would ratify when time allowed.

The director of the British Museum, Neil MacGregor, is among those recently to have called on the UK to ratify the convention. Mr MacGregor previously told *The Times* newspaper that the museum was already trying to protect antiquities taken from conflict zones. "We are playing a significant part in holding objects that have been illegally exported," he said. "We did that in Afghanistan and are now returning them. We are holding an object we know was illegally removed from Syria and one day it will go back."



Middleport Pottery wins award for building conservation excellence



@The Prince's Regeneration Trust

Middleport Pottery

LONDON - The Prince's Regeneration Trust (PRT) early this month announced that Middleport Pottery in Stoke-on-Trent, home of world-renowned Burleigh Pottery, has won a prestigious Civic Trust AABC Conservation Award for building conservation excellence.

The Civic Trust Awards are the longest-standing built environment awards in Europe. For 55 years, the Awards have acknowledged the very best in architecture, design, planning, landscape and public art. They are only given to projects that demonstrate high quality architecture or design, have demonstrated sustainability, are accessible to all users and have made a positive cultural, social or economic contribution to the local community.

At a ceremony held in London, it was revealed that the project was one of 32 to have won an award and just one of five to have won an AABC Conservation Award.

In June 2014, HRH the Prince of Wales, President of PRT, opened the refurbished Middleport Pottery, containing the Burleigh factory, a visitor centre, cafe, shop, activity areas and workshops and offices for creative businesses. The Pottery, in the Burslem area of Stoke, is now a major visitor destination.

The judging panel, who unanimously backed Middleport Pottery for an award, said of the application: "The scheme is an excellent illustration of research and analysis of both structure and contents, including opening-up works to aid the preparation of specifications."

"The light-touch approach that is clearly key to the success of the project has been well managed through the construction phase, with sensitive repairs being favoured over replacement and restoration. This is an excellent demonstration of true conservation principles at work, preserving building, artefacts and the building use for the future."

Find out more about PRT today by going to our website www.princes-regeneration.org; or follow @PrincesRegen on Twitter.

Restoration of the Central Tower of East Gopura IV at Preah Khan



@Allie Caulfield CC BY 2.0

A detail showing sculptures at Preah Khan before conservation

ANGKOR - At the end of 2014, the World Monument Fund (WMF) team in Cambodia successfully completed conservation work to ensure the structural stabilisation of a tower which is part of the East Gopura in the fourth enclosure wall at Preah Khan, a 12th century temple in the Angkor Archaeological Park.

Before the work commenced, some of the corner stones at the base of the tower, where the corbel arches spring, were completely missing, likely due to movements in the foundations. In addition, other elements of the construction were dangerously tilting and large open gaps could be observed at several locations. The conservation team determined that this situation posed a threat to the tower's stability and a restoration project began at the site in July 2012.

The project entailed the introduction of new material to support the fabric of the tower such as stainless steel wires and cables; these interventions were performed making sure that all new inserts are reversible. A small quantity of new stones have been installed to replace damaged and missing ones, but this is very limited in order to keep the tower structure as authentic as possible.



Islamic heritage site targeted by IS

PALMYRA – Two Islamic tombs belonging to Mohammed bin Ali—a descendent of the Prophet Mohammad’s cousin—and the Sufi scholar Nizar Abu Bahaaeddine were reported as having being destroyed by the Islamic State (IS).

The mausoleums were located outside of Palmyra’s main Roman ruins and Syrian officials have stated no Roman remains were damaged in the explosion.

The news was related on the website of Syria’s Director-General of Antiquities and Museums website which had previously informed international media that IS militants had planted landmines inside the temples and monuments of the 2,000-year-old World Heritage Site in Syria.

Director-General Maamoun Abdulkarim, said: “IS consider these Islamic mausoleums to be against their beliefs, and they ban all visits to these sites.” This is the first confirmed report of damage near the World Heritage Site since IS seized control of the area in May 2015.

Condemning the ongoing destruction of heritage sites, UNESCO’s director-general, Irina Bokova, released a statement calling for the immediate cessation of hostilities.

The archaeological site of Palmyra had been previously hit during earlier clashes between President Assad’s troops and Syrian rebels; in 2013 the Temple of Baal was damaged.

So far IS has destroyed at least 50 mausoleums dating from between 100-200 years in the regions under its control in north and east Syria.



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Free e-book on conservation of panel paintings available

LOS ANGELES – The Royal Institute for Cultural Heritage in Brussels (KIK-IRPA) and the Getty Foundation announced the publication of *Frames and Supports in 15th and 16th-century Southern Netherlandish Painting*.

This free e-book, written by scholar H el ene Verougstraete, serves as an important resource for conservators and scholars who study and care for old master paintings on wooden panels. The publication is an updated study, based on Verougstraete’s 1989 doctoral thesis, which was originally prepared in French with black and white pictures. The new e-book has been fully translated into English and features over 2,000, full-colour illustrations and diagrams presented as a searchable interface.

The translation and expansion of the first edition of this book was supported by a grant from the Getty Foundation as part of its Panel Paintings Initiative. This initiative focuses on training the next generation of conservators of paintings on wood panels through treatment of some of the most important works of art in European and North American collections. The training grants awarded to date have allowed participants to work on some of the most highly visible masterpieces in the history of Western art, including Hubert and Jan van Eyck’s *Ghent Altarpiece* (1432), Albrecht D urer’s *Adam and Eve* (1507), Pieter Breughel the Elder’s *Hunters in the Snow* (1565), Peter Paul Rubens’ *Triumph of the Eucharist* series (1626), Giorgio Vasari’s *The Last Supper* (1546), and Caravaggio’s *David with the Head of Goliath* (1610), to name a few. The new e-book provides a valuable and more accessible set of reference materials for panel paintings conservators and other scholars of early Netherlandish painting.



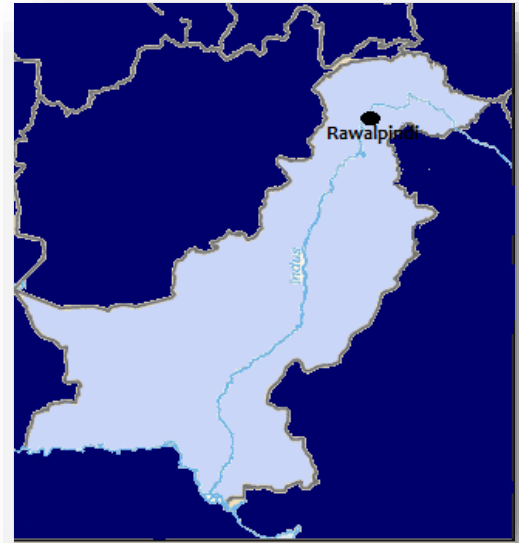
Pieter Coecke van Aelst, *wing with the Annunciation and Abbot Willem van Brussel*

©KIK-IRPA



Cultural Heritage Preservation: A Very Human Problem

by Charlie McBride



As a student in heritage studies, I believed that I had found my career path, yet I craved a challenge and wanted to achieve more than appreciating ancient ruins and sacred places. When the opportunity of an internship with the promise of field work arose, it was an experience I could not ignore.



The city scape of Rawalpindi from the Haveli roof

The heritage consultancy was *Rogers Kolachi Khan and Associates* and they were based in Pakistan. The Heritage site was located in one of the oldest and most congested areas of the city of Rawalpindi. It was with a certain amount of apprehension that I boarded the plane to Islamabad.

Rawalpindi is the twin city of Islamabad, the capital of Pakistan. The two are joined by a highway called the Murree Road. Islamabad was designed to be the capital of Pakistan, with organised neighbourhood sections and tree lined roads. In stark contrast, the twin city of Rawalpindi grew sporadically from the original, more ancient village.

Rawalpindi has been described as an 'organic' city, with buildings all joined together creating narrow, twisting alleys and streets. When designing Islamabad the poorer workers and domestic household staff were not taken into account and as a result they built what they could in Rawalpindi. This added even more to the ad-hoc architecture and narrow street plan.

The heritage site we were working on was a nineteenth Century Sikh Mansion (Haveli), located in Barbara Bazaar, one of the oldest neighbourhoods of the city. As a westerner, especially a female, I received a lot of attention. I found there was very rarely any hostility in people's stares, only great curiosity. My guides soon told me that westerners had not been seen in some of these areas since the September bombings in

the USA in 2001. We had to walk to the Haveli each morning, as the streets got narrow, even motorbikes had trouble navigating them.

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The Haveli was named after its architect and owner Sujhan Singh and was designed as his personal residence. Viewing the remains, we could see the great expense and special attention that Sujhan Singh put into his home. There were ornately carved wooden ceilings, opulent gold wall paper, imported steel trimmings on the verandas and stained glass windows in most of the doorways. The Haveli was designed to impress visitors and it would undoubtedly have done so. The main ballroom would have been especially impressive. We found remains of a vibrant blue paint on the walls, an ornately carved wooden ceiling and massive frames that would have featured stained glass patterns. At the centre of it all was an open courtyard, surrounded by arches that featured carved false columns bearing lotus shaped bases. Years later, the courtyard was still beautiful, a lavish area for us to rest and drink the constant supply of sweetened tea, a Pakistani custom that I happily embraced.

One of the biggest events in Pakistani and Indian history forced Sujhan Singh and his family to abandon their beautiful home. In 1947, upon making the decision to give India its independence, the British Government drew up borders according to those who wanted to remain in a Hindu majority government and those who wanted an independent Muslim government. Racial tensions had been lurking beneath the surface for many years and when the borders were drawn, there was a massive explosion of human migration, as everyone rushed to be on the right side of the border. The violence that erupted during this time was widespread and leaves its mark on the two countries today (Ahmed, 2010)¹. Sujhan Singh and his family migrated to Sikh majority areas in India and the Haveli was abandoned.

Just as Sikhs and Hindus were migrating to India, Muslims were moving to Pakistan. The chaos of the Partition of Pakistan from India meant that the government was unstable and records were lost. During this time, the Haveli was used as a shelter for 43 families who were fleeing the violence of Partition. While these families lived crowded together in the Haveli, others were building outside, connecting buildings to house more and more people.

During times of violence, displaced persons can take shelter in heritage sites, especially when such places feature strong fortifications. Unfortunately, the problems that arise from such situations can be detrimental to these places. Families need water and sanitation as well as a means to make food. The overcrowding of the building led to water damage, rudimentary sanitation and a fire breaking out on the third floor, resulting in damage to the ceilings and walls. The fine decorative features of the architecture were looted to either sell or melt down, especially the decorative cast iron. Rudimentary walls were added to the architecture, as boundaries between the families. The Haveli was stripped down to the bare bones of the building. When the Government regained stability and decided to preserve the building, the families were moved out and to this day live in varying states of poverty around the Haveli, some just next door.

The conservation plan for the Sujhan Singh Haveli was based on the idea of “adaptive re-use”. This approach has been used for many historic buildings, the most common result being the transformation of a heritage building into a public Museum. In this case, the Haveli was to be transformed into an architectural field school for students from the nearby arts university and a museum for visitors. The architecture students would learn as they go, conserving the building while learning the correct method of doing so.



A girl from one of the families leaving near the Haveli holds her baby brother

¹ Ahmed, I., (2002) The 1947 Partition of India: a paradigm for pathological politics in India and Pakistan, *Asian Ethnicity*, 3:1,pg 9-28, DOI: 10.1080/14631360120095847

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An example of the remaining decorative cast iron

As conservation methods go, adaptive re-use is a method that can be very inclusive of the society that surrounds the building. Students were to be involved in the future conservation process and therefore had a personal interest in the building. Workers were hired from the area, for manual labour in a city where jobs are precious and money is scarce. The surrounding area would be improved, with the long term plan of attracting tourists and more money.

My job was to document the character defining features of the Haveli. With such research utilised, the adaptive re-use would not damage any historic fabric, and the museum would tell the public the story of the building. Particular to this case is the protection this plan affords the Haveli. Much built heritage has been knocked down and rebuilt to make room for an ever-expanding population. Part of the conservation plan was to increase awareness of the benefits of heritage protection through public research programmes.

During these research programmes, we were invited into the homes of the surrounding neighbourhood and met some of the families who had once taken shelter in the Haveli. Many of these people had tragedy in their lives and visiting the building was, for them, traumatic. One woman could not visit the second floor because her son had been born there, and had recently died. One family was in mourning for a daughter

who had died due to ill health, another family had a baby boy who was struggling to breathe. While researching the history of the building, the fact that these people had been moved and then forgotten was obvious. What about *their* heritage and history? Their presence in the Haveli had a very detrimental effect on the fabric of the building, but the government's solution was hardly in the best interest of the community who were in need. But apart from removing them, what else could be done? The chaos and violence of Partition resulted in lost records, racial tensions and enduring trauma, lasting through the following generations. In such situations, people can easily be forgotten. This experience showed me that there is a notable gap between the ideals of cultural property recovery and its ability to aid displaced persons.

The merging of cultural property recovery with humanitarian efforts has begun to take hold around the world. Destruction of cultural property through cultural cleansing, targeted violence, displaced persons and deliberate destruction of heritage buildings has been recognised by the UN as a human rights abuse (United Nations General Assembly, 2011). Despite this acknowledgement, there remains a great need for coordination of heritage conservation work with humanitarian aid efforts. How can a building be preserved while displaced persons are using that building for shelter? Can aid organisations and cultural recovery efforts be integrated into a rapid recovery programme? How can cultural heritage and identity be rescued, along with displaced persons? In a country like Pakistan how do we work together with policy makers, ensuring a well-coordinated rescue operation?

These questions have stayed with me and will continue to drive my future career in heritage conservation.

Acknowledgements: All information learned regarding the history of the Haveli was learned onsite, while working under Rogers, Kolachi, Khan and Associates.

All images used in this article are ©Charlie McBride



Charlie McBride is an emerging heritage consultant, with an interest in emergency heritage protection. She is currently completing a BA in Heritage, Museums and Conservation. She will be starting a Masters Course next year and is currently working towards a PhD. Her experiences in Pakistan will be the driving force in her future career.



The effects of direct solar radiation on the canvas paintings by Anton Cebej in the Church of St John the Baptist

By Anka Batič



This was first presented as a poster at the 2012 IIC Vienna Congress, as part of the Emerging Professional Poster Session. NiC is publishing selected presentations from past events in line with IIC's continuing effort to give emerging professionals a platform to increase the visibility of their work.



The church of Saint John the Baptiste

In the Church of St John the Baptist, located in Ajdovščina, Slovenia, measurements of temperature and relative humidity (RH) were taken in the immediate and broader area of the paintings on canvas by the Slovenian Baroque painter Anton Cebej.

The analysis of the results confirmed the hypothesis that the microclimate in the Church of St John the Baptist is not ideal for storing and displaying works of art, like most buildings of this type in Slovenia.

At the same time, the analysis of these studies highlighted two major causes for the rapid and wide-ranging fluctuations in temperature and relative humidity (RH) of air around the paintings. The prime cause is the solar radiation emitted to the paintings in the northern side of the church in a certain season; the second is the presence of a large number of people in the church.

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The analysis of the measurements of temperature and RH of air and surface temperatures of paintings when they are and when they are not exposed to direct sunlight have shown that the fastest and the most extensive changes of the given environmental parameters are caused by the solar radiation through southern windows of the church. In that time, the direct sunlight warms the air of the relatively stable environment of the church's interior. Furthermore, it depends upon direct solar radiation on the paintings surface in the northern part of the wall in a certain period of time of the day and year. This results in surface temperature variations of the exposed paintings and the air temperatures in their immediate environment.

Evaluation of changes in surface temperatures of paintings caused by the solar radiation

The actual changes in the surface temperatures of paintings exposed to direct sunlight were documented with Infrared (IR) camera (FLIR ThermaCAM S65). These images indicated suddenness, rapidity and extensiveness of the canvas paintings surface temperatures increase and decline caused by the solar radiation. It also defined different responses of various surfaces to the same conditions.

On the left side of the images below it is possible to see a temperature scale where the coldest parts of the surfaces are represented in blue and the warmest in yellow.

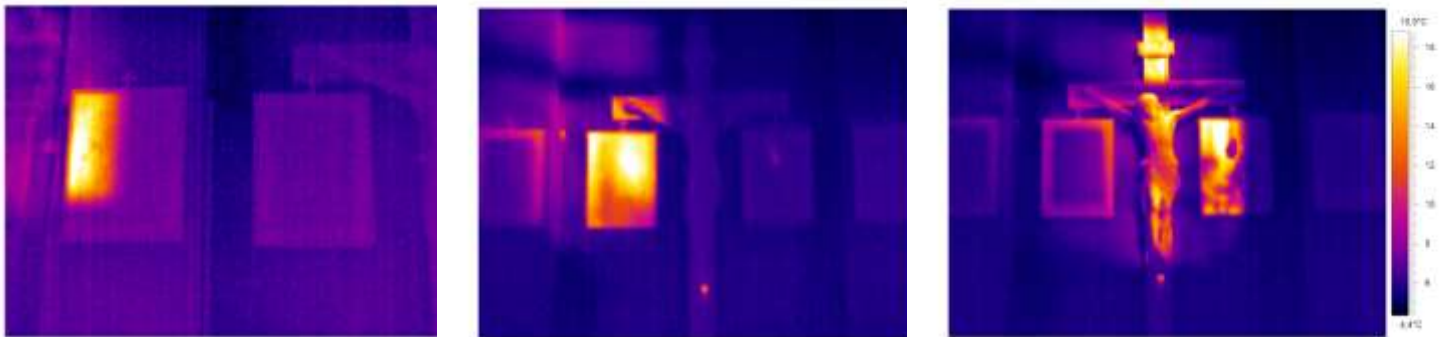


Fig. 1, 2 and 3: Thermographic images showing the course of solar radiation on the paintings

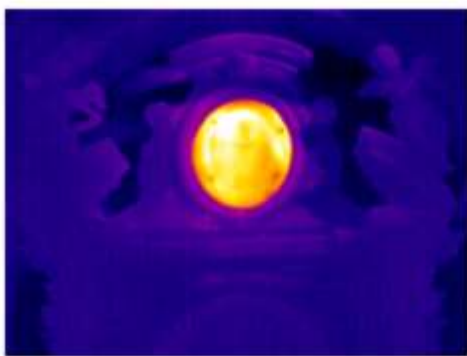


Fig.4: Solar radiation on St. Margaret

After defining the actual extent of the solar radiation's impact on the surface and temperatures and RH of air in the immediate area of the paintings on canvas, it is clear that this environmental factor represents a great risk to the paintings on canvas, precisely because of the effects that it causes. That is why it is necessary to protect these important works of art from further exposure to unfavourable conditions of temperature and relative humidity.

The thermographic images (Figures 1, 2, 3) show the course of solar radiation on the paintings by Anton Cebej (*Stations of the Cross*). The sunlight travels through the southern windows from left to right.

Response of different materials to solar radiation and comparison of different measurements

Figure 4 shows solar radiation on St. Margaret, the canvas painting by the same author, which is placed on the stone altar at the entrance of the church. The surface temperatures of the painting reached over 18 °C. Meanwhile, the temperatures of the stone altar's surface remained almost the same as before the exposure to the direct sunlight.

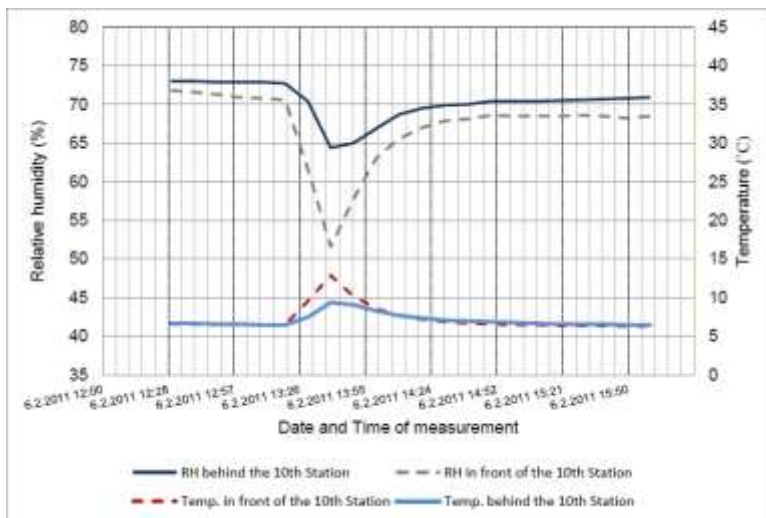
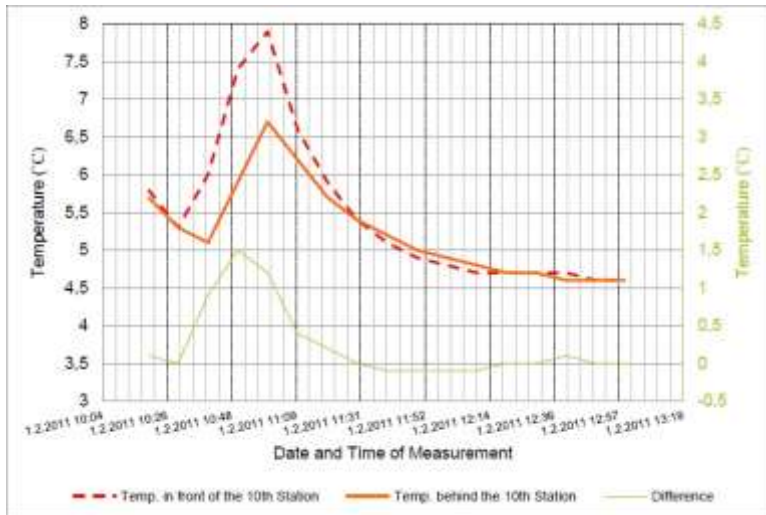
The thermographic images with IR camera were taken simultaneously as the measurements of the temperatures and RH of air in front of and behind the 10th Station with data loggers (175-H2, accuracy ± 0.5 °C, ± 3 % RH). The analyses of the measurements results show a lower variation in the air temperatures during solar radiation as the surface temperatures at the same time. The measurements of environmental parameters with data loggers also showed that the air temperatures behind the painting also increased when exposed to the direct solar radiation but of a smaller range than the air temperatures in front of the same painting (Graph 1).

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The air temperature variations also caused changes in RH values in the air around paintings. When the air temperature in front of the painting increased for 5 °C, the RH of air declined almost 20 %. The change behind the same paintings at the same time was minor (Graph 2).

Conclusion

In Figure 1, a change can be observed in the surface temperatures in correspondence with the upper left corner of the 8th Station of the Cross as a result of the direct solar radiation.



Graph 1 and 2

which is yet to be exposed to the direct sunlight. This can clearly be seen on the graph below the thermographic image. The shape of the window, through which the sunlight is coming, was also documented in this image.



Anka Batič graduated with honors in 2012 from the Academy of Fine Arts Department of Restoration at the University of Ljubljana in Slovenia, receiving an award for her diploma thesis. Anka specializes in restoration of frescoes and stucco, working on projects such as the restoration of the stucco in the Presidential Palace in Ljubljana in 2011, the restoration of wall paintings in the Metzinger House in Krško, and various other projects in several Slovenian churches. She has also worked on restoring wooden polychromatic sculptures.

All images are ©Anka Batič

By the time the image was taken, the temperature of the surface had already reached 9.3 °C meanwhile the surface temperatures of the other painting remained constant at around 6 °C. In the thermographic image, the solar radiation is no longer emitted on the 8th Station of the Cross but on the painting to the right representing the 9th Station of the Cross.

Only around 25 minutes have passed from the beginning of exposure to the sun on the previous painting; the position of the solar radiation through the window has changed very fast. The surface temperatures of the affected painting increased to 15.4 °C, meanwhile the surface temperatures of the previous painting had already declined. The image also indicates different influences on surfaces of different materials, such as paintings on canvas, wood and masonry.

For example, the surface temperatures of the wooden stretchers decline more slowly. Also, on one of the paintings, the *Tenth Station of the Cross*, the form of the data logger, which simultaneously measured the temperature and RH of air in front of the painting, can be seen.

The analysis of the thermographic image of defines a large increase in the surface temperature of the paintings caused by the solar radiation, ranging from 6°C to 18.2°C on average. The surface temperature of the previous two paintings have almost cooled down to the same surface temperatures of the painting to the right





Layers in Time - Review of the 4th European Student Conference on Object Conservation

by Eva Christiane von Reumont

The European Student Conferences on Object Conservation (ESCOC) is an initiative started nine years ago at the Cologne Institute of Conservation Sciences, when Prof. Dr. Friederike Waentig decided to involve students in the organisation of a conference on object conservation to be held in Cologne. Themes included conservation and preservation of historic buildings, modern materials, musical instruments, ethnographic objects and waterlogged wood.

The goal was to begin an exchange of ideas to start talking about objects, projects, scientific methods and working habits with students from training institutions all over Europe. It successfully took place in 2007 as the "1st European Student Conference on Object Conservation". Two years later the "2nd European Student Conference on Object Conservation" was held under the same title in Finland, organized by conservation students from the Helsinki Metropolia University of Applied Sciences. The "3rd European Student Conferences on Object Conservation" took place three year later in Austria. The Academy of Fine Arts in collaboration with the University of Applied Art Vienna organised it under the theme "3rd Dimension".

Each year papers which emphasise a critical approach to work processes dealing with the methodology of investigation, and addressing ethical questions. The event also encourage students to submit papers about ongoing projects where final results have not necessarily been obtained yet.

Layers in Time, the 4th European Student Conference on Object Conservation was held in April 2015 in Budapest. It was organised by the Hungarian National Museum's National Centre for Conservation and Conservation Training in association with the Department of Conservation at the Hungarian University of Fine Arts.

The 27 speakers represented schools from Austria, the Czech Republic, Germany, Greece, Hungary, Poland, Romania and Slovakia. The audience extended this list of institutions represented with participants from Belgium, Croatia, and Switzerland. About 130 European students took part in the event, which was held in the most beautiful ceremonial hall of the Hungarian National Museum.

Presentations:

The conference began on Friday morning (9am) and ended Saturday afternoon (18:00), with an additional excursion on Sunday (9:00 – 15:00). The papers included a great diversity of themes ranging from conservation of frescoes and wall-paintings, plaster polychrome sculptures, oil painting on stone plates, large scale cartoon, modern

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artworks and furniture, metal, glass, textile, several scientific research from the University of Chemistry and Technology of Prague and last but not least a report on the conservation of street art in Athens.

The presentations were limited to 20 minutes and in between the sessions all students were invited to a coffee and tea break with tasty Hungarian biscuits. A poster session allowed the display of more conservation projects, where students had the opportunity to exchange ideas and ask questions.

Workshops:

On the first afternoon of the event four workshops had been arranged. Two presented the results of successful conservation projects: The first was the *Liszt Ferenc Academy of Music from 1907* and the second was the *Várkert Bazár (Castle Bazaar) and the Royal Gardens built between 1875 and 1883*.

The remaining two workshops granted insight into the Hungarian conservation departments, where the training had started in 1974. The third workshop was therefore titled "Hungarian University of Fine Arts - Conservation Department: painting, wooden sculpture and stone sculpture" and the last event was: "National Centre for Conservation and Conservation Training at the Hungarian National Museum: wooden objects and furniture, metal and goldsmith's art, paper and leather, textiles and leather, and siliceous artefacts".

Events:

After the workshops, all participants were invited to the Conference Dinner, which took place in the foyer of the National Museum.

A beautiful and tasty buffet was offered and the students again had the opportunity to mingle and meet.

On Saturday evening many students took part in a free course on Hungarian traditional dances and afterwards proceeded to a Balkan themed party in one of the local clubs.

The excursion on Sunday gave an insight into the restoration of the Royal Palace of Gödöllő, which had been constructed c.1735 by King Grassalkovich I.

Feedback from students and the announcement of the 5th ESCOC from the



The Conference venue

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Conservation Department of the Bern University of the Arts followed, presented by four students from different specialties within the BA programme and one MA student. All participants agreed that it was very much worthwhile to meet so many students from different conservation programmes as it broadened our horizons and has encouraged us to seek more communication. Moreover, speaking and writing in English is a great opportunity for us to exchange knowledge and experience as students of conservation have very different and highly interesting backgrounds. The coffee breaks, the dinner, the workshops and the events were very important representing a great opportunity to initiate and continue dialogues.

Although most students are not working professionals yet, the content and tone of the conference could have easily been compared to a conference held by seasoned professionals. It was also interesting to hear that many of us students shared the impression that too many people in the world are unaware of what we learn. The conservation profession really needs more advocates to ensure that the public is aware of what we do.

The conference ended with the announcement that the 5th European Student Conference on Object Conservation is to take place in Poland, organised by the Jan Matejko Academy of Fine Arts Krakow, in 2017.

If you want to find out more about ESCOC and the previous events see:

<http://db.re.fh-koeln.de/ICSFH/student-conference.aspx>

<http://www.metropolia.fi/>

www.studentconference.at

<http://www.studentconference2015.hu>



Eva Christiane von Reumont is master student in paintings and sculptures at the Conservation Department of the Bern University of the Arts. Ever since she experienced the VDR Studenten Tagung 2013 in Dresden and the IIC Student and Emerging Conservator Conference 2013 in Copenhagen, she has devoted much of her energy as student representative to inform fellow students about international institutions and to encourage them to participate in conservation conferences.



Reviews

A round up of last year's films on art

by Clare Finn

Two conservation luminaries burst onto the silver screen last year, though not to critical acclaim and conservation wasn't mentioned at all. They are George Stout, founder and first president of the International Institute for Conservation, and John Ruskin, leading art critic of his day, who called attention to the difference between restoration and conservation and attacked the idea, current at that time, that replacing old with new was equivalent in value to the original craftsmen's work.

George Stout was played by George Clooney in *The Monuments Men*, a film Clooney also wrote and directed. Although the character of Stout was called George Stokes; was Mr Clooney perturbed at being called Stout? Billed as a war drama, it is based on Robert M. Edsel's book, it takes on an epic story. Stout was the energy and organising force behind a World War II initiative; the assembly of a small group of middle-aged volunteers, seven at the outset; art curators, scholars, architects, librarians, and archivists from the U.S. and Britain. They were charged with identifying and protecting European cultural sites, monuments, and buildings from Allied bombing. This US Army unit was officially called the Monuments, Fine Arts, and Archives (MFAA) Section, or Monuments Men. With low military ranking they were tasked with persuading entire armies not to flatten cultural monuments lying, inconveniently, in their way. No small task, so few were they that to cover Europe there was, roughly, only one Monuments Man per country. Did they expect what they found at Neuschwanstein, the salt mines at Merkers and Altaussee, and elsewhere; thousands upon thousands of works of art from all over Europe? I suspect not! The Nazi's are said to have looted 20% of all European Art and the repercussions of this still makes news today. So unprepared was the western world for a task of this scale that protocols for dealing with looted art were not drawn up until 1993. But I digress.

Film is what Walter Benjamin has called a democratic medium reaching a mass audience. Clooney's ambitions are to make populist films with meaning. With its A-star cast and great historical settings it should have been a treat, but it was not a critical success. Fine art and action drama do not go well together. Stokes/Stout and his team, (given Europe's expanse how did they meet up round the camp fire for cosy chats?) question their mission. "With this many people dying, who cares about art?" They point to how art inspires and define societies, surely what the fighting is all about. But as a medium film is a moving one, even shots of a vast empty panorama tends to have the camera moving and hopefully a bird or Dennis Hopper on a bike somewhere. Art tends to be stationary. Geoffrey MacNab, in *The Independent* on 13 February 2014, summed it up saying "There are many strange moments here in which characters are fighting the Germans ferociously one moment and then taking time-out to gaze in reverence at a Van Eyck or a Michelangelo." A problem John Frankenheimer faced in his 1964 film *The Train*, written by Franklin Coen and Frank Davis, and starring Burt Lancaster. Admittedly that film bites off a much smaller episode of this whole story. But Bosley Crowther, in *The New York Times*, 18 March 1965, also said "the viewer—unless he is an owner—is not likely to be held in great suspense by the peril of a lot of paintings being lost from the private collections of the wealthy French." The film got round the problem with some explosions, collisions and derailments (the conservation consequences of which were undoubtedly not good!).

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If motion is one element that engages a film's audience, emotion is another. But not the sort Ruskin supplied. Here I must come clean - I have not read him. Why? I know his writings were/are influential. Frankly, I suspect him of being too dry. But one person who certainly has read *Modern Painter* and *Præterita* Ruskin's autobiography, is Joshua McGuire who played Ruskin in Mike Leigh's acclaimed film *Mr Turner*, a film that does not have gung-ho drama at its heart but explores the coalition and disjunction of the artist's character as a conduit for the work he produces. Leigh works through improvisations. Each of his actors undertakes in-depth research into their characters and comes to perform those improvisations, bringing life to their parts, from a solid base of knowledge of what made their characters tick. So having read and thoroughly prepared himself McGuire's characterisation of Ruskin resulted in opinions on art you may agree with. However, as at least one previous commentator has said "Ruskin's *Praeterita* is a strangely self-destructive autobiography. It was evidently written by a man who did not like himself,"ⁱ they are delivered in a manner that could make you rush in the opposite direction to avoid this high minded, self-opinionated, arrogant personality.

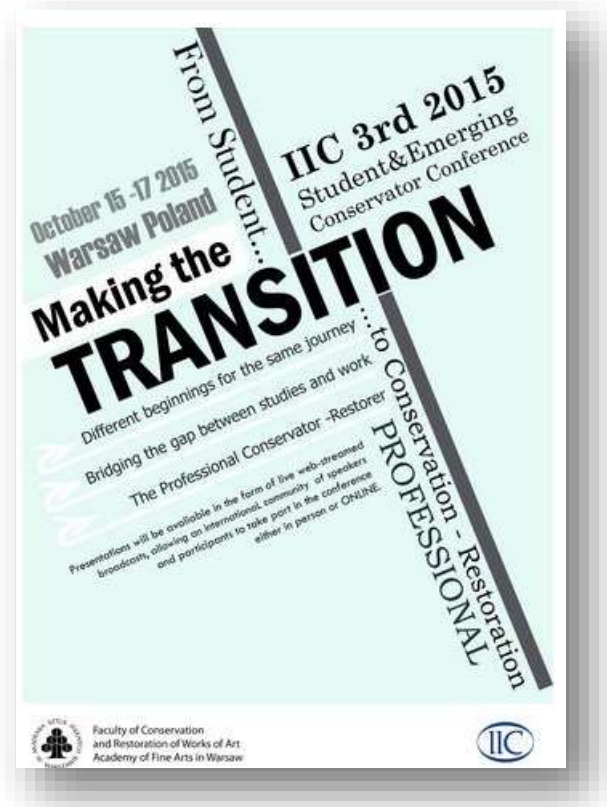
At Ruskin's expense, it is a rich comic turn, not least for Ruskin's mother's discussion of the cultivation of gooseberry bushes. Spot on for the next film - *Effie Gray*. Written by Emma Thompson, it tells the tale of Ruskin's unconsummated marriage to the significantly younger Effie. Here we see a sadder Ruskin, played by Greg Wise, one unable to express his feelings - remember that gooseberry bush. Of course this affected his wife. Some critics have called it a hammy comedy of Victorian repression. MacNab in *The Independent*, 8 October 2014, again summed it up; "The filmmakers do an excellent job of portraying her misery but that's very bleak subject matter for sustaining an entire movie." So emotion is good but don't give us too much wretchedness please.

So what have we learnt? Ruskin and Stout's names are now more widely known - little steps. But before art and/or conservation can burst on the big screen as blockbusters we need to action and engaging emotions in the plot. Could the fall of Tullio Lombardo's *Apollo* at the Met in New York be made into a gripping screen play, with evil plinth builders and conservators appearing to the tune of *Mission Impossible*? Hmm, I might have to think that one through for a bit longer!



IIC News

IIC 2015 Student & Emerging Conservator Conference – latest update!



You'll be pleased to know that arrangements have been made with a number of different conservation studios located in the city centre of Warsaw to host visits during the forthcoming IIC 2015 Student & Emerging Conservators Conference (registration now open!).

Listed below you will find short descriptions of the various alternatives available to participants. For full details on the venues hosting the visits and to reserve your place check out the IIC website at the Conference page [here](#).

Filmoteka Narodowa - The National Film Archive

Puławska 61

The National Film Archive houses one of Europe's biggest collections of films, video tapes and associated archived material. It manages and implements the collection care and archiving of these materials and also promotes knowledge about and awareness of Polish cinematography.

Biblioteka Narodowa - The National Library of Poland

Department of Conservation of Library Collections, Department of Mass Conservation and Conservation Laboratory, aleja Niepodległości 213

The National Library is home to the most precious artifacts of historical Polish literary production, as well as to contemporary publications. The collection documents the

cultural heritage of the Polish nation. Apart from objects such as unique prints, manuscripts, photographs and books, the Library also houses audio- and audio-visual recordings, data storage media and microfilms.

Państwowe Muzeum Etnograficzne - The National Museum of Ethnography

Kredytowa 1

The National Museum of Ethnography in Warsaw gathers objects that illustrate the diversity and richness of cultures around the world, allowing the general public to see, understand and share in the world's cultures.

Muzeum Wojska Polskiego - Polish Army Museum

Aleje Jerozolimskie 3

The core of the collection at the Museum of the Polish Army are, broadly, military items – from various types of small arms weaponry and firearms to military and cavalry uniforms, equipment from different ages. The Museum also houses numerous examples of modern military equipment.

Muzeum Narodowe - The National Museum in Warsaw

Aleje Jerozolimskie 3

The National Museum in Warsaw has operated for over 150 years and houses a collection of over 830,000 objects. The collections include artifacts that illustrate the story of European heritage and world cultures from antiquity, through the middle Ages and into contemporary times.

Muzeum Warszawy - Museum of Warsaw

VI a. Targowa 50/52 (Studio of Paper Conservation)

The Museum of Warsaw - Prague District is an institution that cares for the history of and promotes awareness of the heritage of the area of Warsaw located on right side of the river Vistula. It is located in one of the oldest residential buildings in this part of the city.

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Łazienki królewskie - The Royal Baths Palace Museum

Agrykoli 1

a) Pałac na Wyspie (The Palace on the Island)

b) Stara Oranżeria (The Old Orangery)

c) Pałac Myślewicki (The Myślewicki Palace)

King Stanisław II Augustus, during his 30- year reign, collected paintings, sculptures, prints and numismatic items from European and Polish artists. These works of art, together with the architecture of Royal Baths Palace itself, form a perfect composition that, with time, would become, in accordance with the King's idea (1792), the first public modern museum. Today, one of the main tasks of the Museum is the preservation of the various objects found in the collection and the Palace, antique buildings along with the surrounding gardens.

Zachęta – the National Gallery

Plac Małachowskiego 3

Zachęta is the oldest gallery of contemporary art in Warsaw, and it has been located in the same building in the city centre for over a century. The Gallery's mission is the popularising of modern art collections and individual artist exhibitions are organised, including thematic ones, to present to viewers the most current movements and themes in Polish and foreign art.

Zamek Królewski - The Royal Castle

plac Zamkowy 4

The Royal Castle was the historic seat of the in the past the stately home of Kings of Poland and of the Parliament of the Polish-Lithuanian Commonwealth. Today it is a museum and a centre of education, culture and art.

The Xawery Dunikowski Museum of Sculpture at the Królikarnia Palace

ul. Puławska 113a

The palace ("Królikarnia") is named for its former role as a rabbit warren for King Augustus II the Strong (1670–1733). Królikarnia was built for the King's Theatre Entrepreneur and Chamberlain (Charles Thomatis, Count de Valéry) by Royal architect Domenico Merlini on the picturesque Vistula escarpment. The palace was built between 1782 and 1786. It was modelled on the famous renaissance Villa Rotonda outside Vicenza, designed by Andrea Palladio. On his estate, the count established a brewery, a brickyard, an inn, a mill, a barn and a garden with vineyard. In the surrounding of trees and shrubberies bushes the National Museum in Warsaw has displayed a selection of pieces from its rich collection.

Biblioteka Uniwersytetu Warszawskiego - University of Warsaw Library

Dobra 56/66

The University of Warsaw Library was founded in 1816 and it is located in the Old Town, by the river Vistula. The library building includes a botanical garden, located on the roof.

Państwowe Muzeum Archeologiczne - State Archaeological Museum

Długa 52

The State Archaeological Museum is a scientific-research centre with almost 100 years of history. Its task is to gather, study and preserve of archaeological collections that document the prehistory of Poland.

Saturday Visit**Faculty of Conservation and Restoration of Works of Art, Academy of Fine Art in Warsaw**

Wybrzeże Kościuszkowskie 37

The Faculty of Conservation and Restoration of Works of Art has a long history as one of the oldest degree-granting conservation and restoration programmes in Europe. The Faculty offers a six-year MA programme in Conservation. The programme includes conservation and restoration in the fields of paintings, sculpture, architecture, works on paper and leather, photography, textiles, modern and contemporary art, archaeological and ethnographic artifacts, as well as making copies works of art. The Academy promotes an interdisciplinary approach combining art and craft skills as well as a technological and scientific approach. The MA programme offers a professional qualification, combining both theory and practice. Students undertake theoretical seminars, laboratory work, research and conservation projects and gain intensive experience through fieldwork and internships. The Faculty uses twenty four well-equipped conservation studios that focus on four specialisations including easel paintings and polychrome sculptures, books, graphics and leather, sculptures and architectural elements and textiles.



Memorandum of Understanding between IIC and ICCROM signed

IIC is delighted to announce the signing of a Memorandum of Understanding between ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property, and IIC to record the intention of expanding and enhancing the long-standing collaboration between the two organisations.

The particular aim of the MoU is to promote research and exchange of expertise and research in conservation by the two organisations internationally, particularly with regard to the future of conservation / heritage science. The memorandum was signed by Sarah Staniforth, President of IIC, and by Dr Stefano De Caro, Director-General of ICCROM.

The full text of the MoU is as follows:

The International Institute for Conservation of Historic and Artistic Works (IIC) is an independent international organisation supported by individual and institutional members. It serves as a forum among professionals with responsibility for the preservation of cultural heritage. It advances knowledge, practice and standards for the conservation of historic and artistic works through its publications and conferences. It promotes professional excellence and public awareness through its awards and scholarships. The Institute is a learned society, a company limited by guarantee registered in England and Wales (No. 481522) and a registered charity (No. 209677). IIC is registered for VAT (No. GB 241 0811 10).

The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) is an intergovernmental organization dedicated to the conservation of cultural heritage. Its members are individual states which have declared their adhesion to it. It exists to serve the international community as represented by its Member States, which currently number 134. It is the only institution of its kind with a worldwide mandate to promote the conservation of all types of cultural heritage, both movable and immovable. ICCROM aims at improving the quality of conservation practice as well as raising awareness about the importance of preserving cultural heritage. ICCROM contributes to preserving cultural heritage in the world today and for the future through five main areas of activity: Training, Information, Research, Cooperation and Advocacy.

We recognize our longstanding cooperation and affirm our mutual goal of advancing the conservation field internationally through collaboration in a variety of initiatives. The goal will be to cooperate in ventures including, but not limited to, the future of conservation/heritage science.

In recognition of this MoU each party will reciprocally extend an invitation to the President/Director General (or a designated officer) as an observer at IIC AGM and Council meetings and ICCROM General Assembly and Annual Council meetings to discuss issues of common interest.

This MoU may be amended and/or further developed by the two parties. The amendment(s) shall enter into force after their approval by the two bodies.

This MoU shall enter into force immediately upon signature and will be in effect until 2018.

Sarah Staniforth
President, IIC
22nd May 2015

Stefano De Caro
Director General, ICCROM
22nd May 2015

For further details, please contact Sarah Staniforth, President of IIC via president@iiconservation.org or Graham Voce, Executive Secretary of IIC via iic@iiconservation.org and by telephone on +44 (0)20 7799 5500.

Do you want your event to be publicised here? Get in touch with *NiC* at

news@iiconservation.org

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IIC congratulates new Fellows!

Vinod Daniel is the Chairman of the Board for AusHeritage, CEO of IndHeritage Pty Ltd and CEO of the India Vision Institute. He was a “Board Member” of the Australia India Council for the period 1995-2011 and “Vice Chairman” of the International Council of Museums-Committee for Conservation for the period 2008-2014. He has worked at the Australian Museum (1995-2011) and at the Getty Conservation Institute (1991-1995). He was also a Visiting Fellow, Lowy Institute for International Policy (Sydney) in 2011, Adjunct Professional Associate, University of Canberra (20015-07) and Visiting Fellow, Australian National University (2005-07).

He was awarded the Indo-Australian Award for Meritorious Service by the Indo Australian Association in 2009 and the International Council of Museums Australia award for International Relations in 2011. He has worked on heritage projects in over thirty countries, published and presented over 80 technical papers on various aspects of heritage practice and management. Been regularly interviewed by the media and has been interviewed for over 150 media articles.



Nobuyuki Kamba has a BSc in physics at the Tokyo Metropolitan University in 1977 and obtained a MA in conservation science at postgraduate course at Tokyo National University of Fine Arts in 1979. He obtained his PhD based on his research into microclimate control at the Tokyo National University of Fine Arts in 1997.

He started his career as a conservator of the Sokei School of Fine Art in Tokyo for five years, then joined the National Museum of Japanese History in 1984 where he conducted several research projects for conservation until 1998. He worked for the Tokyo National Museum as a head of conservation till March 2015. He has been focusing on the introduction of preventive conservation and the establishment of practical conservation for the museum objects for seventeen years. He works for the museum as a special senior researcher at present.

He has been a committee member of ICOM-Japan. In 2008 he was awarded the Japan Society for the Conservation of Cultural Properties prize.



What's on + NiC's List

Call for papers

Collecting and Conserving Performance Art – Two day symposium

9-11 June 2016
Wolfsburg, Germany
Deadline for abstract submission: August 31st, 2015
For further information [click here](#)

Metal in Motion: Conservation and Care of Kinetic Metal Objects

16 November, 2015
Cardiff, UK
Deadline for abstract submission: 7 September, 2015
Submit abstracts to: emmersonnj@cf.ac.uk

Architectural Iron and Steel in the 21st Century: Design and Preservation of Contemporary and Historic Architecture

2-3 April, 2016
Cambridge, Massachusetts, USA
Deadline: Wednesday, 30 December, 2015
For more info contact: ses_tec_con@msn.com

Plastics Associated with Photographic Materials

14-18 March 2016
Tucson, Arizona, USA
Deadline for Abstracts: 4 September 2015
For more information [click here](#)

Inheriting the City: Advancing Understandings of Urban Heritage

31 March 2016 to 04 April 2016
Taipei, Taiwan
Registration / Abstract submission deadline: 15 October 2015
For further info see:
<https://inheritingthecity.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

ICON Conference 2016

15-17 June 2016
Birmingham, UK
Deadline for abstract submission: 31 October 2015
For more information visit:
<http://www.icon.org.uk>

Conferences/Seminars

What Do We Lose When We Lose a Library?

9-11 September 2015
Leuven, Belgium
For more info visit:
<https://kuleuvencongres.be/libconf2015/website>

ICOM-CC Photographic Materials Working Group Triennial Meeting 2016

21-24 September, 2015
Amsterdam, the Netherlands
For further information visit:
<https://www.rijksmuseum.nl/en/icom-cc.pmwg>

Digital Heritage 2015

28 September to 2 October, 2015
Granada, Spain
For more information go to:
<http://www.digitalheritage2015.org>

IIC 2015 Student & Emerging Conservator Conference - Making the transition

15-16 October, 2015
Warsaw, Poland
For further information visit:
<https://www.iiconservation.org/student-conferences/2015warsaw>

ICCROM-CHA (Korea) Annual Conservation Forum 2015

11 December 2015

South East Asian Country to be confirmed

For further details [click here](#)**Ice Cold: Solid Carbon Dioxide Cleaning – Symposium**

10 September 2015

Washington DC, USA

To register please visit:

www.eventbrite.com/e/ice-cold-solid-carbon-dioxide-cleaning-tickets-16600654003**Conservation and Exhibition Planning: Material Testing for Design, Display and Packing**

19-20 November 2015

Smithsonian American Art Museum and National Portrait Gallery

Washington DC, USA

For further information visit: www.conservation-us.org/materialstesting**The Medieval Viewer – 21st Annual Medieval Postgraduate Student Colloquium**

19 February 2016

The Courtauld Institute of Art

London, UK

For more info and to submit an abstract write to:

maeve.Odonnell@courtauld.ac.uk**Old City – New Reality: The Role of the European Historic Urban Core**

29 October 2015

Delft University of Technology, Netherlands

For free registration write to:

l.h.i.devos@tudelft.nl**ICOMOS Annual General Assembly and Advisory Committee and a Scientific Symposium**

26-30 October, 2015

Fukuoka, Japan

For more info [click here](#)**Courses/Workshops****Workshop on Transparent Moulds**

7-9 October, 2015

Institut National du Patrimoine, Paris, France

For further info and booking [click here](#)**Nanotechnologies for Cultural Conservation: Current Trends and Practices**

30-31 October, 2015

Allentown, Pennsylvania

For further info and booking email:

ideal@lafayette.edu**ICON Ceramics and Glass Group Committee: Workshop on Colour Fills**

14 November, 2015

Swindon, UK

For further details and to book please [click here](#)**Course in In-painting**

28 September to 1 October, 2015

Monday, 31 August, 2015

Mount Carroll, IL, USA

Deadline for booking: 31 August 2015

For further details and to book please [click here](#)**Paper Conservation in Latin America: Meeting East**

June 18, 2015

4 to 20 November 2015

Mexico City, Mexico

For further details [click here](#)

For more information about conferences and courses see the IIC website:
www.iiconservation.org