

Tutankhamun's tomb reopens after restoration



Tutankhamun burial chamber, Valley of the Kings, Cairo

LUXOR – The tomb of the Egyptian pharaoh Tutankhamun which is located in the Valley of the Kings on Luxor's west bank was recently reopened to the public after the conclusion of a preservation project carried out to coincide with the celebrations of the city's National Day on 4th November.

The tomb was discovered by British Archaeologist Howard Carter on the same day in 1922.

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Speaking to local media, Hussein El-Shabury, the engineer managing the restoration project said that although the research phase of the project required four years of work, the actual conservation was carried out in a month, minimising the impact on the visiting public.

The work included the installation of a new lighting system and improvement to the ventilation system preventing sand entering the site. The worn wooden stairs and floor were replaced with new ones.

The Minister of Antiquities Mamdouh Eldamaty explained that in order to carry out the work, the mummy of the boy king had to be removed from its location and temporarily stored in an adjacent room.



The golden mask of Tutankhamun, the Egyptian Museum, Cairo

In January 2015, Tutankhamun's golden mask made headlines after the beard, which had been damaged accidentally, was repaired, leaving adhesive residues very visible on the surface. Conservator Christian Eckmann, charged with the task of restoring the mask properly, explained that the accident has given the chance to study the mask and to gain a better knowledge of the mask's ancient manufacturing techniques.

Since the discovery of the tomb in 1922, such detailed study has never been carried out and now experts will be able to determine what materials and techniques were used. Christian Eckmann's work will also include research on the most appropriate method to remove the adhesive used to carry out the emergency repair as well as to establish the best adhesive to re-attach the beard to the chin.

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Editorial

Welcome to the December issue of *News in Conservation*.

It is a very busy time at IIC with preparation underway for various upcoming events including the Annual General Meeting in January and the 2016 Los Angeles Congress. In case you missed the announcement, the 2016 Forbes Prize has been awarded to Carol Mancusi-Ungaro for her work on the conservation of contemporary artworks with a lecture to be delivered at the Congress next year. In the IIC News section you will also find details of IIC members standing for election.

In this issue, Emily Hicks talks about how her career plans changed when she was faced with working on objects that were very different from the ones she had trained on.

Moving on to our packed review section we have a review of the new English translation of 'Il Libro dell'Arte di Cennino Cennini' by Lara Broecke, reviewed by Will Shank and a film review offered by Clare Finn which ties in very well with Alexandra Metzger's article on the work of Gustav Klimt.

Following we have Alissa Anderson's account of non-English language conservation resources available in Sweden which adds to the already rich resources of similar accounts that *NiC* has so far published and that can be viewed on the IIC website.

Lastly a few words about IIC's digital presence – thanks to the amazing work of the IIC communication team this year has been a success with IIC's work reaching both established and new audiences. This has translated into more people visiting the website, reading *NiC*'s articles and participating in IIC's events.

Barbara Borghese
Editor

EwaGlos – illustrated glossary of conservation terms for wall paintings and architectural surfaces

EwaGlos, an illustrated glossary of conservation terms for wall paintings and architectural surfaces is now available online.

The book is the result of a European project containing English definitions with translations into Bulgarian, Croatian, French, German, Hungarian, Italian, Polish, Romanian, Spanish and Turkish.

Edited by Angela Weyer, Pilar Roig Picazo, Daniel Pop, JoAnn Cassar, Aysun Özköse, Jean-Marc Vallet and Ivan Srša (Series of publications by the Hornemann Institute 17), the book can be downloaded free of charge from:

<http://dx.doi.org/10.5165/hawk-hhg/233> and <http://dx.doi.org/10.5165/hawk-hhg/234>.

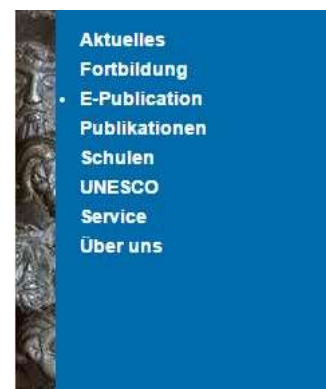
EwaGlos highlights the crucial role that professionally developed multilingual vocabularies play in international preservation campaigns.

The illustrated glossary stresses the importance of a common language in the conservation field, and the role that international co-operation plays in creating this common terminology.

The core of the glossary comprises approximately 200 definitions of terms frequently used in specifications in the field of conservation-restoration of wall paintings and architectural surfaces.

The preface of this book introduces professionals, students and decision makers to complex issues encountered in the development, and use, of such terminologies. The book concludes with an extensive bibliography in this specialised field.

For more information about this project [click here](#)



News in Brief...

American corporation in antiquities illicit trafficking scandal

ATLANTA – U.S. Customs agents were involved in an operation to combat illicit trafficking seizing ancient tablets coming from Iraq. These had been imported by owners of a Christian chain of craft stores and were intended for the \$800m (£528m) Museum of the Bible, scheduled to be opened in Washington DC in 2017.

The shipment consisted of approximately 300 clay tablet written in cuneiform script that were fraudulently declared to be worth \$300 (£198). The Greens family reportedly already owns a collection of approximately 40,000 artifacts to be bequeathed to the Museum of the Bible.

The tablets were originally seized in 2011 in Memphis, the shipment coming from Israel and destined for Oklahoma City. An official spokesmen from the U.S. Immigration and Customs Enforcement said that the federal agency routinely investigates the theft and illegal sale of cultural property from around the world but as a matter of policy, they were unable to confirm or deny the existence of an investigation.

As reported by [the Guardian](#) and the [Daily Beast](#), other law enforcement sources have confirmed that for the last four years, the main donors involved with the Museum of the Bible, the Greens family, have been under federal investigation for the illicit importation of cultural heritage from Iraq.

A decision to prosecute, on either criminal or civil charges, would result in the tablets being permanently seized by the U.S. Government and a fine to be paid by the Greens.



An example of cuneiform script on a tablet from modern day Iraq

©Osama Shukir Muhammed Amin FRCP (Glass) CC-BY 4.0

Alexander Dumas mansion to be conserved

PARIS - A project to conserve the mansion where famed novelist Alexandre Dumas, author of classics including "The Three Musketeers" lived, has started last month.

Known as the Chateaux de Monte Cristo, the house in the vicinity of Paris had fallen into disrepair and was further threatened by humidity; the project will also include conservation of the fountains and water systems in the English-style gardens.

Frédérique Lurol, the estate director, said work on restoring the building itself will begin before the year's end and last until May 2016. Repairs will total €921,000 (£652,000), which will include replacing the plumbing, roof and stained glass windows.

It was hoped that a fundraising effort would have covered a substantial part of the cost but so far only €20,000 has been secured and it is now hoped that the rest of the funds will be covered by government grants.

Having made a fortune from his literary successes, Dumas had the mansion built in Port-Marly in 1844 and named it after one of his most popular novels, "The Count of Monte-Cristo".

A small house on the grounds, in which Dumas used to work, also requires a complete overhaul. Called Chateau D'If, it is named after the prison in which Edmond Dantes, hero of the "The Count of Monte-Cristo", was locked up for 14 years.

The site attracts on average 21,000 visitors per year and it is expected that it will remain open during the conservation work.



The Chateaux Monte Cristo

© Chatsam CC-BY 3.0



© Museum of Fine Arts Boston



Enclosed Field with Ploughman and Houses at Auvers, Vincent Van Gogh, Museum of Fine Arts Boston

Bank of America Announces 2015 Art Conservation Project Grant Recipients

NEW YORK – Earlier this month, Bank of America announced the latest recipients of awards in its ongoing global Art Conservation Project, aimed at helping restore and preserve culturally significant works of art around the world. In total 13 institutions from seven different countries will be awarded funds.

Including this year's recipients, the Bank of America Art Conservation Project will have funded the conservation of 85 projects in 28 countries. The programme was introduced in 2010 in Europe, the Middle East and Africa and expanded to the Americas, Asia and Australia in 2012.

Rena De Sisto, Bank of America Global Arts and Culture executive said: "Art has the ability to bring communities together and boost local economies – but it must be seen and shared to have an impact; we understand how important these works are and we're proud of the impact we've had on the maintenance of these cultural treasures that will ensure they are appreciated by future generations."

Among this year's recipient there is Vincent Van Gogh's "Enclosed Field with Ploughman and Houses at Auvers" from the Museum of Fine Arts in Boston, an Amitābha Buddha sculpture from the British Museum in London and six paintings by Osman Hamdi Bey from the Sakip Sabanci Museum in Istanbul.

For a full description of the 2015 projects and images, please visit the Art Conservation Project website here: <http://museums.bankofamerica.com/arts/Conservation>

UK scheme to help protect Iraq's antiquities

LONDON – A new scheme run by the British Museum called "The Iraqi Emergency Heritage Management Project" will use British expertise to help train experts from the country to assess and document threatened sites.

The project was prompted by the incessant destructive actions towards the country's cultural heritage at the hands of Islamic militant groups and. The UK's Department for Culture, Media and Sport said the scheme to protect culture will also help begin the process of reconstructing and preserving some of the world's most precious artifacts.

The cultural protection fund will work with museums and other institutions in countries where heritage is under threat, providing training and mentoring.

Neil MacGregor, director of the British Museum, said the scheme "will make a real difference in recording and preserving the cultural heritage currently under threat in Iraq".



Lamassu's Guarding Palace Entrance, Nimrud, Iraq

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3rd International Students' Conference on Conservation and Restoration of Works of Art

CRACOW - The Conference will be held on 17th – 19th March 2016 in Cracow and is targeted at Bachelor's, Master's and Ph. D Students of Conservation and Restoration of Works of Art or other areas of study related to the conservation field.

The main sections of the conference will include presentations of conservation projects in which the students took part, the results of work carried out on objects during the academic year, theses, scientific papers and papers based on former literature related to the conservation and restoration of works of art.

The conference, entirely conducted by students, will consist of several thematic sessions. The main objectives of the conference are:

- Presentation of the work, results and achievements of students in the field of conservation and restoration of works of art;
- Exchange of experience and discussion on papers' subjects;
- Encourage students to be involved in research;
- Promotion of research in the field of conservation and restoration;

- Revival of co-operation between universities that educate conservators in Poland and abroad.

For more information about this event contact: conference.wkirds@gmail.com



Icon Conservation Internship Project 2006-2015 report available

LONDON - Since 2006, the UK Institute of Conservation (Icon), has delivered a highly successful work-based training bursary programme, 'New routes to learning through work-based training', which has seen 146 internships secured across 38 conservation disciplines. The scheme received £2.45 million of funding from the Heritage Lottery Fund (HLF) and leveraged a further £2.4 million of funding and in-kind contributions from other sources to provide crucial support to the programme.

The scheme used a bespoke training framework developed by Icon for the conservation sector, which is aligned to the Professional Standards in Conservation, to help develop, focus and hone the skills of the interns to ensure the provision of appropriately skilled conservators in the future.

Whilst the HLF project ended in June 2015, Icon actively continues to develop and sustain the programme, to ensure the provision of skilled conservation professionals in the future.

Icon's Chief Executive Alison Richmond said: "Icon is very proud to have changed attitudes to work-based training across the full range of cultural heritage conservation and have firmly established the model of one-year, managed, and paid internships as standard. We could only have achieved this with the sustained funding provided by HLF".

The full evaluation report and video are available at:

<http://icon.org.uk/what-is-conservation/internships>



Plastic Fantastic! An emerging conservator working with modern materials

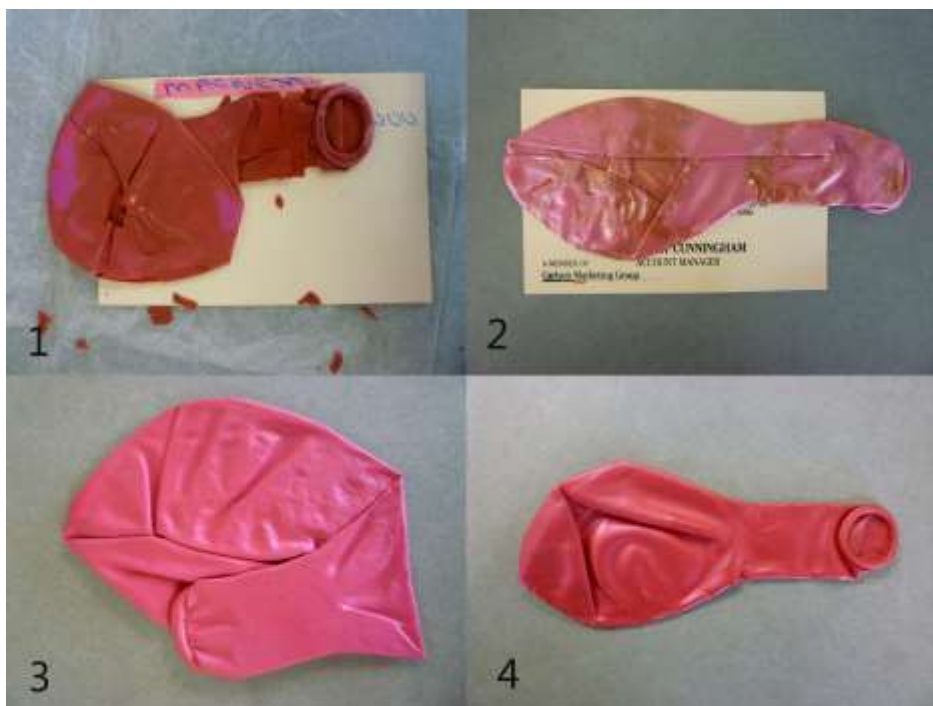
by Emily Hicks



When I first graduated from Northumbria University with a MA in Conservation of Fine Art in 2013, I didn't think that a year later I would be sitting in a studio in Edinburgh, trying to figure out the best way to store a condom. I had imagined repairing 19th-century prints, humidifying old maps and washing watercolours, but working with modern materials? The thought hadn't even crossed my mind.

But this is exactly what happened. In January 2014, I began a 12-month project funded by the Wellcome Trust at the Lothian Health Service Archives (LHSA) to conserve their UNESCO-recognised HIV and AIDS collections. This material records the social and medical response to the HIV epidemic in Edinburgh from 1983 to 2010. These collections are hugely important as by the mid-1990s, the HIV infection rate in Edinburgh was seven times higher than the national average, which led to the city being dubbed the "AIDS capital of Europe" in the national press. Policies formed at this time, in terms of awareness and prevention campaigns as well as care of patients, went on to inform national policy. The significance of these collections was acknowledged by their inscription to the UNESCO UK Memory of the World Register in 2011.

The collections are made up of a variety of media, mostly loose paper documents, but also badges, stickers, photographs, 35mm slides and canvas and plastic bags, as well as rubber and latex items such as condoms and balloons. Although the material was in good condition overall, previous storage led to planar distortion, creasing, tearing and the accumulation of surface dirt on paper documents. Damage to other items was often due to the



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inherent nature of the object. For example, rubber items such as balloons had become brittle due to loss of plasticiser and objects were stuck together due to the migration of additives.

I was unsure how I would fare working with such modern material, but I soon found that I was amazed by their complexity and fascinated by the weird ways in which they degrade. The conservation of modern plastics is challenging as although the objects may look similar, they may not be formed of the same materials and depending on the method of manufacture, they can degrade in different ways. For example, the four balloons shown in figure 1 (originally used in a health promotion campaign) were stored together in the same environment, but have degraded in completely different ways. Balloon 1 had become brittle and fragmented, balloon 2 had become tacky and stuck to a business card it was stored with, balloon 3 has hardened whereas balloon 4 is still relatively flexible.



Degradation issues such as this led to the design of some innovative storage solutions, mainly to reduce the amount of handling needed and to aid viewing. For example, in the collection, there is a long line of plastic bunting with a repeated "Take Care" logo on. It has a strong 'plastic' smell, suggesting it is deteriorating rapidly and likely to become brittle as it ages. To avoid excessive handling of this object, I made a 'concertina' folder which could display three flags only and leave the rest untouched (figure 2).

This storage method enables the general design of the bunting to be viewed and the condition of the item to be monitored without touching it at all.

Some plastic objects in the collection are at high risk of deterioration and need to be monitored regularly, however, the current storage methods were preventing easy access of the items. For example, there are several vulnerable plastic watches which were previously stored wrapped in tissue paper. This meant that the watches had to be handled a lot to remove the tissue, and also made it hard to wrap the package up neatly once it had been opened. To aid monitoring of these items, I made a bespoke box made from mount board with a clear polyester window on top, so that they can be viewed easily without excessive handling (figure 3). Ventilation holes were left at the edges of the box to allow acidic vapours released from the plastics to escape the package.



To address these issues and share the knowledge we had gained, we held a symposium in November 2014 entitled "Conserving Condoms: Modern Materials in Medical Archives".

We invited speakers from top institutions in Scotland such as the University of Glasgow and National Records of Scotland who had experience working with contemporary collections. The event was funded by the Wellcome Trust's small grants scheme and proved to be extremely popular, with all tickets selling out.

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The interest in the event points to the growing concern surrounding the conservation of modern materials and the need for further information on the subject.

Next year, I hope to attend the IIC 2016 Los Angeles Congress which focuses on the conservation of modern art to learn more about this interesting subject. Since the quantity of modern materials is increasing in our libraries, archives and galleries, I think that issues similar to those I faced in this project will become more common.

Emerging conservators should take time to learn more about this relatively new area of conservation as sooner or later they will find themselves, like me, faced with an unusual plastic object. They will need to know what it is made from, how it will degrade and how to store it to ensure its longevity for future generations.



Emily Hick graduated in 2013 with a MA in Conservation of Fine Art (Paper) from Northumbria University. During her career in conservation, Emily has worked on fixed term placements in Singapore, India and Northumberland, and is currently working at the Centre for Research Collections, Edinburgh University

All images in this article are courtesy of Emily Hick, Lothian Health Services Archive



New experiences with anchoring systems in the restoration of stone artifacts – Part 2

by Guy Devreux + Stefano Spada

In issue 50 of News in Conservation (October 2015), we published Part 1 of a paper describing experiments in devising systems aimed at increasing the reversibility of joints used in the conservation of marble sculptures while reducing the use of adhesives within such systems. This is the final chapter of the paper with two more case studies focusing on the use of magnets and the authors' conclusion.

This model is an improved version of one we presented in our previous publication ([News in Conservation, Issue 47, August 2013](#)). By using a magnet between the pin and the sleeve inserts we have transformed the mechanism from a pure and simple safety system into a traction system and a safety system, eliminating the need for an adhesive at the joint interface (Fig. 2a).

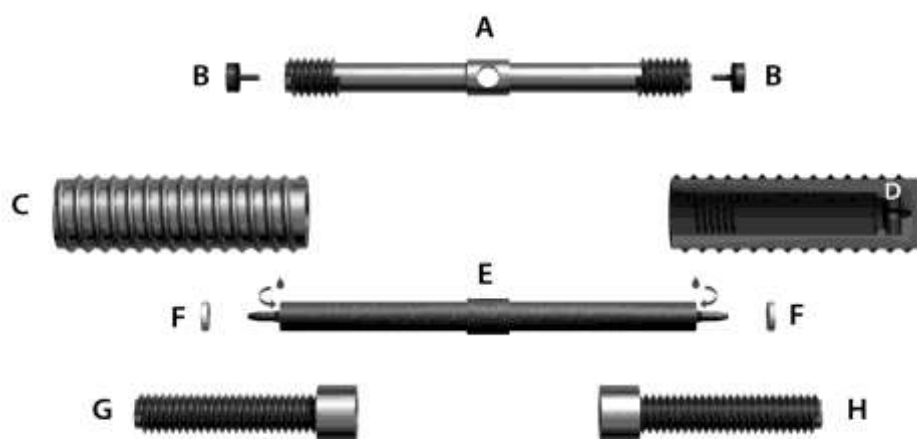


Figure 2a. In this image, at the top is shown the pin with threads (A), and with boron-neodymium magnets (B) screwed into each of its ends. The elements marked C and D show the exterior and the interior (right) of the threaded inserts; in particular, note the chamber to hold the ring magnet D (here seen in cross-section) at the end of the threaded inserts. Lower down is the centring rod (E) and finally the extractor bolts with inset hexagonal heads, one

with a right-hand thread, the other with a left-hand thread for the two threaded inserts (G, H).

For a number of years magnets ten times as stronger as traditional ferrous magnets and with a near-horizontal curve of demagnetization lasting over decades have been available. This has finally led us to overcome our previous reservations concerning the use of magnets in conservation, due to our doubts about the limited lifespan of (traditional) magnets and meant we have re-evaluated their possible use.

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The following sequence illustrates schematically the way the mechanism functions. Firstly, a threaded insert is fixed either with a mortar or an adhesive in a hole in one of the pieces of stone which are to be joined (Fig. 2b). Then a non-ferrous (carbon fibre, Teflon) centring rod is inserted halfway into the insert (Fig. 2c). The main shaft of the rod nee

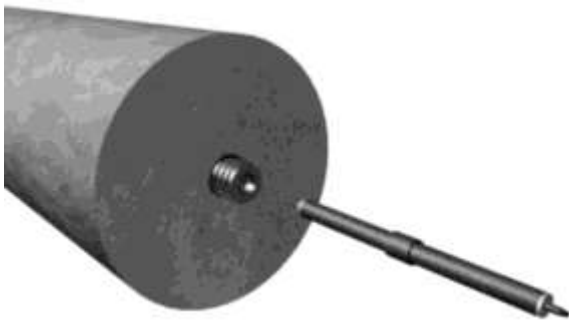


Figure 2b



Figure 2c

The centring rod holds at the ends of its central shaft two non-magnetic ferrous metal rings (F) with a threaded hole. These are screwed onto the (threaded) lower part of the projecting bayonet with the help of an adhesive fixed to the central shaft. In this way, during the positioning and centring of the

threaded inserts, the centring rod will simulate exactly the volume and the contact between the magnets of the inserts and those of the final pin assembly.

Once the first insert has been fixed in the stone, with the centring rod positioned in it for half its length, the second insert is placed over the centring rod until perfect contact is established between the magnet and the metal ring. The second insert is ready to be fixed inside the second piece of stone which is to be joined. To complete this operation, the joint surfaces are protected as in Case 1 (Figs 1c, 1d) using cyclododecane and tin foil to avoid adhesive accumulating between the two parts, and adhesive is applied to the second hole and the two parts are temporarily joined together until the second insert sets in the correct position (Fig. 2d, cross-section). This guarantees that the inserts are perfectly aligned both along their axes and at their points of contact.

Figure 2e shows a detail (only the right hand side for simplicity) of the end of the main shaft of the centring rod.



Figure 2d

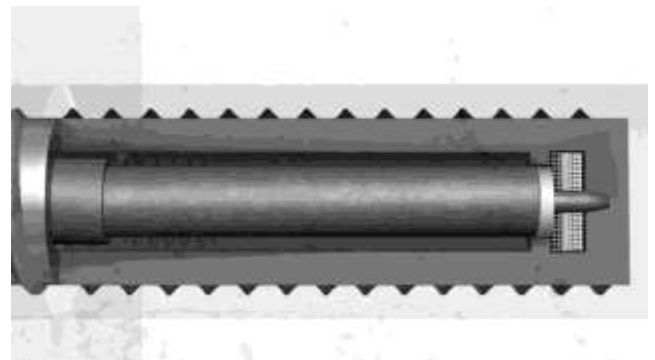


Figure 2e

Once the inserts have been positioned and set, the pieces of marble are separated again, the centring rod is easily removed (as it is smooth) and the real pin is inserted (Figure 2f). A tool is then inserted at right angles through the hole at the centre of the pin and used to screw the pin simultaneously into both inserts as the two ends of the pin are threaded in opposite directions, in correspondence with the opposite threads cut inside the two inserts (Fig. 2g).

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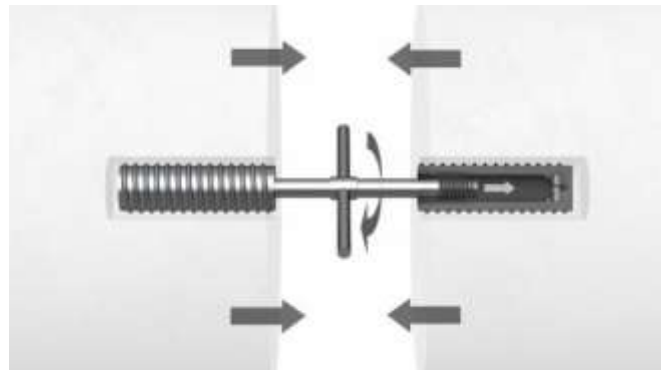
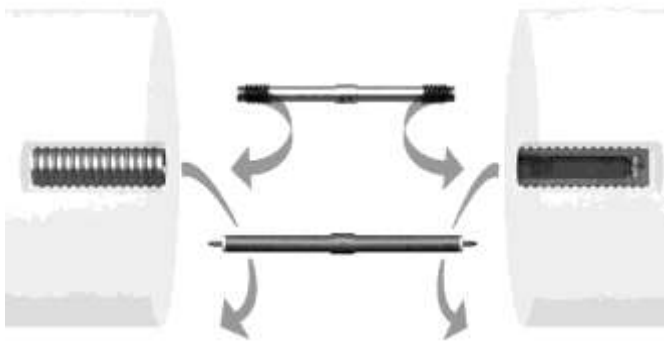


Figure 2f

Figure 2g

Once the two threads on the ends of the pin are screwed far enough to pass through the threaded section of the inserts, the pin passes smoothly towards the ends of the inserts and becomes at a certain point subject to the increasing attractive force of the magnets placed in the ends of the inserts (Fig. 2h).

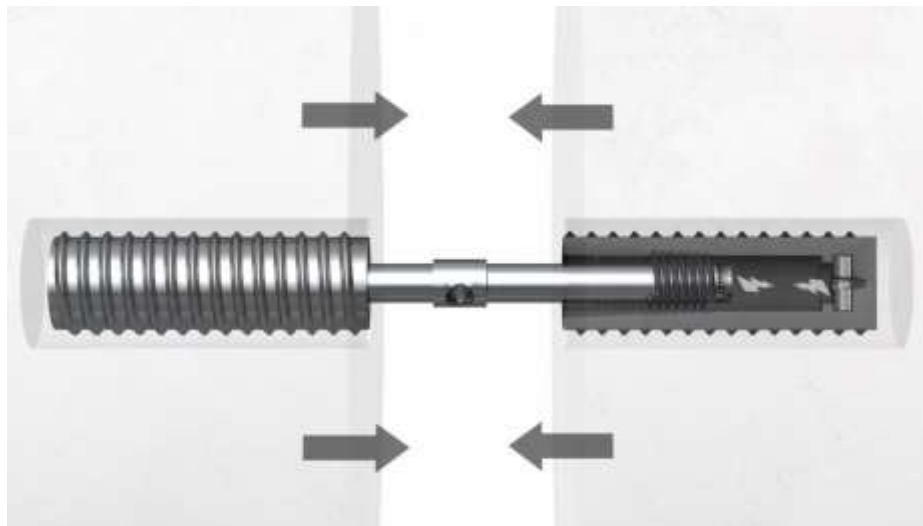


Figure 2h

At this point, the attractive forces pull the magnets on the ends of the pin in contact with the magnets in the inserts, with the consequent movement of the inserts and pieces towards each other until there is perfect contact (Figs. 2i and 2l, details). To summarise, the pieces are held together by the attractive force exercised by the magnets, while the safety of the join is guaranteed by the threaded portion inside the insert which blocks the complete exit of the pin, and reversibility is observed as not only

can the pin be unscrewed from the inserts, but the inserts can also unscrewed from the stone (using the hexagonal indents or, if the inserts are made using reinforced fibre, by drilling them out using a core drill bit).



Figure 2i



Figure 2l

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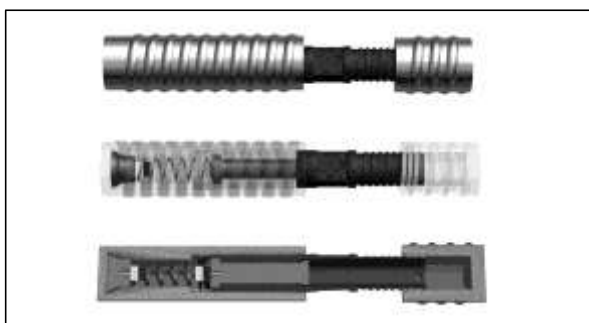
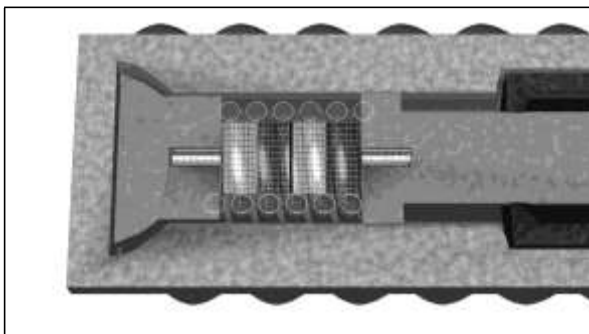
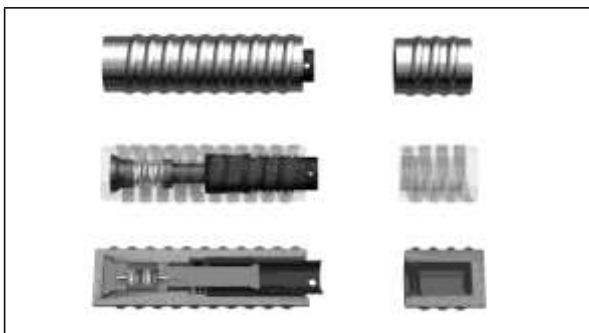
Given we are discussing systems which require magnets or springs it is appropriate to consider the matter of their longevity.

The longevity of a spring of a given diameter d (for example 12 mm) subject to a continuous tensile force by a load x (for example 2.5kg) is much inferior to the longevity of the magnetic effect produced by the most recent families of rare-earth magnets (such as boron-neodymium) with equal diameters and retaining force. However, a conservator's approach is to always leave as little as possible to chance and to take into consideration how things degrade. For this reason we should not forget the clear advantages of springs acting as anchors in terms of their being components of a construction – a magnet clearly lack this characteristic: for example, if a magnet lacks sufficient attractive force, the two parts it attaches will suddenly separate; however, if a spring fails to exert sufficient force, even if it elongates it will continue to provide a connexion between the two parts, even if they are no longer held together.

Furthermore, the maximum attractive force presently available between two magnets is in any case rather limited if we want to limit our components to diameters of 8-12 mm and heights of 3-4 mm. On the basis of these considerations, where possible and where the project and its dimensions do not create excessive complications, we are inclined to unite the advantages of magnets with those of springs using a combined, or hybrid retaining system.

Case 3

The next example is an evolution of the prototype presented in Case 1. Here the only modification necessary is to introduce a pair of disk (or cylinder) magnets mounted using a threaded pin placed with opposite poles facing each other and inserted inside the spring (made of non-magnetic material, for example chrome-nickel austenitic stainless steel) so they are touching or almost touching (see Figs. 3a, 3b, 3c). In this way, the work required by the spring to hold the parts together is reduced to a minimum until the magnets begins to lose their power. Consequently the longevity of the system is increased by decades.



An even simpler version of a pin with combined magnets and springs can be used in some cases when we have smaller diameter holes than the preceding example (between approx. 4 to 8 mm). This would be when at least one of the pieces to be joined (whether stone, plaster or stucco) is quite light, with a horizontal inclination or tilted downwards. Further – and this condition is not always met in these situations – the hole needs to be sufficiently long and regular (as a rule of thumb, the length should be three or four times the diameter) and either pre-existent from earlier pins, or able to be created without risk to the surrounding material. Typically, such conditions may be found when attaching finger joints or entire fingers, noses, folds of drapery and other extremities.

In the simplified version sketched out above, the two external components – to be inserted in the two holes in the two parts to be joined – are made from two sections of carbon fibre and aluminium tubes (which can be found in archery equipment). Each tube has inside itself a divider which separates it into two compartments. The two compartments which touch when the two pieces of stone are joined together house the spring which is joined to the dividers in each of the tubes. The other sections of the tubes are also open, which means they can take in some of the adhesive used to fix the tubes inside the pieces of stone to be joined. Further, at the centre of the spring, when in the closed position, are placed two cylindrical magnets with opposite polarities. Both of these are fixed to a single spiral of the spring at the opposite end to that in contact with the other magnet, and in such a way that the spring is not impeded in its movement when extending or contracting. (Fig. 4)

Figure 3a. Piston in relaxed (closed) position. Figure 3b. Detail. Figure 3c. Piston in loaded position (in traction).

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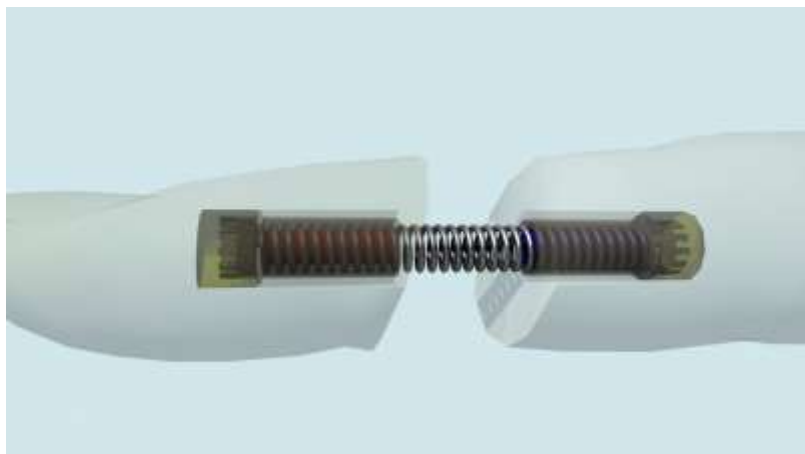


Figure 4 Device in open position (enlarged for clarity)

we can use a reversible adhesive, and to save them from falling we can employ either a spring attached to the ends of two aligned tube elements (Fig. 5), or a rod with a plunger set in one of the pieces which slides inside a tube in the other piece, but which is blocked from exiting the tube by a partially closed-off opening (fig. 6a, 6b).



Another possible system might be inspired by the clicking mechanism of a ball-point pen, where for a sculptures, instead of pushing down once or twice to have two different extensions like with a pen, you would have to pull down once or twice for the same result. This would involve a modification to the design of the components, using an extended rather than a compressed spring, and with the inversion (and extension) of the sprocket of the internal harpoon mechanism.

On the other hand, where the holes are not sufficiently deep to house a long joining element, two small disk magnets could be glued into place which have a slightly stronger attractive force than that required to hold the pieces together: clearly an adhesive is necessary in this case, but it will be safer and more efficient with the aid of the magnets. In this case the reversibility of the system depends on the expertise of the specialists studying adhesives: we hope that sooner or later someone develops a structural adhesive which can be reversed using an exterior source, but without employing solvents or heat (for example, using microwaves). In this case we could also try to put a fine spring (in harmonic steel) around the perimeter of the magnetic disks, attaching them to the ends, so that if the magnets detach suddenly, the two (marble or gypsum) parts which they are holding together are held by the spring and do not fall (Fig. 7).

A special category of joins are those involving small parts (fingers, noses, etc.) of sculptures which are very exposed to accidental damage or vandalism, injuries which at times the works themselves seem to attract, repeatedly and in exactly the same places. Special precautions need to be taken for these joins, even when the points being joined are pointing upwards (with less risk of falling).

In these cases, apart from providing a stable join, the new joining system should also have two other specific characteristics: 1. The

point of the old fracture must remain weaker than the surrounding material, to avoid another mechanical stress creating a new break near the old one; 2. Another mechanical force or break should not allow the piece to fall even if it detaches. As far as the first point is concerned, we have already mentioned that one of the principal reasons for avoiding the use of structural adhesives at joins is so as to not create a point which is stronger and too rigid in

Figure 5 Device in open position (enlarged for clarity)

Figure 6a Device in open position

Figure 6b Device with magnets, in open position

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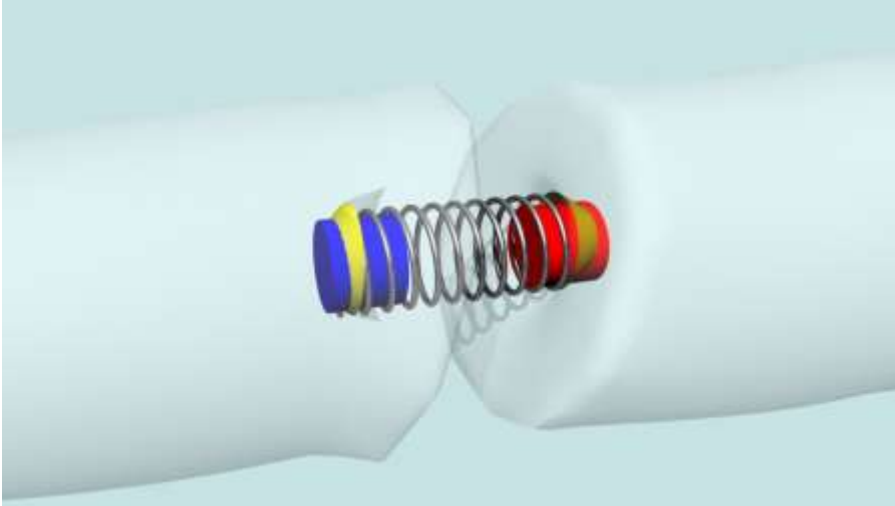


Figure 7 Device enlarged for clarity

comparison with the rest of the work, apart from obviously making a joint more reversible. Above all when we are dealing with repeated vandalism which a particular work may be subject to over the course of the years, and in particular when there is the risk of lateral forces being applied, it makes sense to introduce “weak” joints. Recently, a sculpture employed a joint in wood, which saved the work from new breaks when it was once again subject to vandalism [3].

When we examine possible solutions to the problem of avoiding fragments falling when they get detached, we find we are dealing with holes to join

elements which are an order of magnitude smaller (diameters of less than 3-4 mm) than the prototypes discussed above in Cases 1, 2 and 3 which contained springs and magnets. However, apart from the small sliding tubes with systems to block the ends falling out and the small disk magnets with externally attached springs mentioned a short time ago, we could also use small tubes of semi-rigid plastic (such as drinking straws) which contain either a spring or two small cylindrical magnets which would be in both cases glued by their ends directly to the marble.

Finally, there are several open questions concerning the application of magnets to the interiors of pieces of marble, and it seems an appropriate moment to briefly mention them. One is the possible changes which might be brought about by magnetic fields to traces of metals found in stone; another is the possibility, particularly in large cities, of the surface capture of micro-particles from the atmosphere in the presence of magnetic fields. Another area which requires further study is how much risk there is of oxidation of magnets (or springs) inside these holes in stone, even if the levels of internal humidity are quite low, which could make them act as catalysts for further oxidation processes along their edges and thus hinder the free sliding of the mechanisms they are part of.

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Gold for Paradise - Gustav Klimt's gilding technique for the Beethoven Frieze

by Alexandra Matzner



© Austrian Federal Monuments Office

Among the most famous works of Gustav Klimt's (1862-1918) "Golden Period" is doubtlessly his Beethoven Frieze. The mural was created as a temporary decorative painting for the 14th Vienna Secession exhibition, which was on display from 15th April to 27th June 1902. The exhibition room housing Max Klinger's Beethoven statue was designed by 20 Secession artists as well as one female artist.¹ Following the end of the presentation, the frieze was meant to be demolished like all of the other temporary artworks.

However, this was prevented by the favourable opinion Klimt's colleagues had of the frieze. They decided to keep the work until the planned Klimt retrospective (November to December 1903; 18th Secession exhibition). Thus, the Beethoven Frieze remained in its place – possibly covered – during the intervening three Secession exhibitions. The collector Carl Reininghaus acquired the work after the Klimt exhibition on the condition that any damage incurred when the work was taken down would be repaired by Klimt himself. On 6th December 1907 Gustav Klimt confirmed his earlier verbal assurance in a letter: "... that I am prepared at any time to undertake repairs free of charge which might prove necessary for the final placement of the work."² This would not be necessary, however, as Reininghaus sold the work in 1913 to the Lederer family before having it built in.

Measuring slightly over 34 metres long and 2.17 metres high, the Viennese painter captured man's longing for happiness in his mural. It depicts a knight clad in a golden armour and driven by pity and ambition fighting for a poor and weak family against "evil forces". But is his sword really capable of combating disease, death and insanity, the three Gorgons, the monster Typhon, lust, unchastity, intemperance and a gnawing sense of anguish?³ Only poetry combined with music is able to educe happiness, the arts leading man into an "ideal realm" in which he is able to find "pure joy, pure happiness and pure love".⁴

Complex mix of materials

The Beethoven Frieze is among Klimt's most complex works in terms of the materials he used. In the catalogue accompanying the 1902 exhibition, an unknown author noted that Klimt had worked with "casein paint, applied stucco and gilding"⁵. But this short list by no means encompasses all the substances Klimt employed in response to Max Klinger's Beethoven statue, which also featured a complex mix of materials. Also deserving a mention are the cut opaline glass buttons, the cut, transparent stained glass set into metal, the small mirrored plates, the mother-of-pearl buttons and the hollow brass rings used as applications.⁶ Additionally, Klimt used casein paint on dried plaster. Once

¹ Ivo Hammer, 110 Jahre Beethovenfries von Gustav Klimt, in: Agnes Husslein-Arco (ed.), Gustav Klimt - Josef Hoffmann. Pioniere der Moderne (exh. cat. Belvedere, 25.10.2011-4.3.2012) Munich 2011, pp. 140-149, here p. 141 and fn 22.

² For a reproduction of the letter, see: Tobias G. Natter, Die Galerie Miethke. Eine Kunsthandlung im Zentrum der Moderne (exh. cat. Jewish Museum Vienna, 19.11.2008-8.2.2009), Vienna 2008, p. 91.

³ For an identification of the allegories, see: Ausstellungskatalog zur XIV. Ausstellung der Wiener Secession, Vienna 1902, pp. 25-26.

⁴ Ibid., p. 26.

⁵ Ibid., p. 25.

⁶ See: summary report on the conservation and restoration of Gustav Klimt's Beethoven Frieze (1974-1985), compiled in 2009 by Markus Santner (unpublished).

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dry, the colours look matt, increasing the brilliant effect and radiance of the gold and silver. The “golden Klimt” wanted to achieve as planar an effect as possible with the precious metal he used in his murals.

Flatness vs. three-dimensionality

Klimt’s use of fresco-secco is unusual, as it was common during the Ringstrasse era for ceiling and wall decorations to be created using oil paintings on canvas that were then pasted onto the walls using the marouflage technique.⁷ Parallel to the Beethoven Frieze, Klimt executed his last public commission, the Faculty Paintings “Philosophy”, “Medicine” and “Jurisprudence”, as oils for the University of Vienna. In 1900 and 1901 he presented the first two paintings to the public. In the depiction of “Medicine” especially, Klimt had used gilding to emphasise important parts of the rendering. Seeing as the paintings were lost in a fire in 1945, we can only refer to photographs to give us a sense of the increasing importance gold had in Klimt’s oeuvre at the time. The extant Faculty Painting “Theology”, which was executed by Klimt’s colleague Franz von Matsch, shows that he increased the three-dimensional effect of the gilded materials haptically, suggesting that he used the technique of mordant gilding.

Gilding and restoration

Unlike Matsch, however, Klimt was primarily interested in achieving a planar effect with the gold, which is why he chose the technique of oil gilding for his frieze. This process saw Klimt isolate the subsurface with a primer, probably shellac⁸ tinted with red poliment. To create the three-dimensional effect, he used a stucco layer, i.e. a chalk base⁹, which he applied either with a brush (e.g. the spirals above the lovers) or a spatula (e.g. the bands in the hair ornaments).¹⁰ He also pasted the applications using the chalk base reinforced with animal glue.¹¹ Klimt created the adhesive for the gold from egg yolk.¹² For the restoration work carried out in the early 1980s, the base was created from a blend of egg yolk with water and a few drops of glycerol, mixed with sand. After applying a coat of adhesive and allowing it to dry, the gold leaf, Ducat Double Gold, was layered on. Klimt probably chose double gilding for reasons of colour conservation only. According to an analysis, the original gold had a copper content of 5% and is no longer commercially available.¹³ The restorers varnished the newly gilded areas with mastic which they tinted with burnt umber and Verona Green Earth in order to match the new golden areas to the original shade of gold. Interestingly, Klimt used aluminium foil for the knight’s sword.¹⁴ Finally, the artist drew over the gildings with a pencil or applied a coloured varnish.

Along with the design drawings for the Stoclet Frieze at the MAK – Austrian Museum of Applied Arts/Contemporary Art, the Beethoven Frieze is among the most researched and documented works by Gustav Klimt in terms of the materials he employed. I would like to extend my heartfelt thanks to the Austrian Federal Monuments Office, especially to Dr Bernd Euler-Rolle and Mag. Markus Santner from the department of conservation and restoration, for their generous help with this article.

Alexandra Metzger studied art history, history, and Romance studies in Vienna and Rome. A curator and editor-in-chief of www.textezukunft.com, she has published numerous catalogue essays and publications on 19th to 21st century photography and visual arts. She lives and works as a freelance writer in Vienna.

⁷ See Manfred Koller, Zur Technik und Erhaltung des Beethoven-Frieses, in: Stephan Koja (ed.), Gustav Klimt. Der Beethoven-Fries und die Kontroverse um die Freiheit der Kunst, Munich 2006, pp. 155-165, here p. 155.

⁸ According to the restoration report, the exact composition of the shellac could not be determined, Santner, p. 39. See also Hammer, p. 143.

⁹ According to analyses of the binding agent, the original contains no proteins, making the use of plaster, a mixture of plaster and limestone or white cement conceivable. For the restoration the stucco mixture was created using hide glue, chalk and dental plaster. Santner, p. 78.

¹⁰ Manfred Koller, Klimts Beethovenfries. Zur Technologie und Erhaltung, in: Mitteilungen der österreichischen Galerie, no. 66/67 (1978/79), pp. 215-240, here p. 231.

¹¹ Hammer, p. 143.

¹² Santner, p. 39.

¹³ Ibid., p. 39.

¹⁴ Koller 1977/78, p. 143.

Film Reviews

Lead not gold and no alchemy on hand - review of Simon Curtis' *Woman in Gold*

by Clare Finn

Released February 9, 2015 Director: Simon Curtis Running time: 1h 49m DVD release: July 7, 2015 (USA)

Sixty years after she fled Vienna during World War II Maria Altmann (Helen Mirren) began a legal case to retrieve family possessions seized by the Nazis. Among those possessions was Klimt's *Portrait of Adele Bloch-Bauer I*. Why wait sixty years?

With cases that span national boundaries there is no easy way through. Given the scale of Nazi looting and although the war ended seventy years ago it is only much more recently that protocols were established for dealing with it all, in 1998 during the Washington Conference of Holocaust-Era Assets. It is only much more recently that political lobbying has created shifts and momentum that has encouraged nations to implement its principles increasing restitution claims in the late 1990s. Thus these matters are not history they are current concerns.

Adele Bloch-Bauer died in 1925. Her will named her husband, Ferdinand, a wealthy, Jewish industrialist, as her sole heir. However, her will included the wish, which as a wish is not binding; *I ask my husband to leave my two portraits and the four landscapes by Gustav Klimt to the Österreichische Galerie in Vienna after his death.* Among the possessions she left her husband were two portraits of herself, one of which was the famous *Woman in Gold, Portrait of Adele Bloch-Bauer I*.

Ferdinand was to survive his wife by twenty years, dying on 13 November 1945. By which time, stripped of everything; *I was left without even a memento* he wrote to his friend Oskar Kokoschka, he was not disposed to fulfil that wish. His will left his estate to two nieces and a nephew and included the statement *I hereby declare all earlier wills null and void.*

However, by 1941 *Portrait of Adele Bloch-Bauer I*, now with an Aryanised title *Woman in Gold*, was hanging in the Österreichische Galerie, along with other paintings from the Bloch-Bauer collection bartered from the Nazi's by one of Ferdinand's former advisors, Bruno Grimschitz, now the Galerie's director. From then on Austrian Government departments seem to have read and cited Adele's will, but not Ferdinand's, as their authority to hold onto the painting. The story is told in detail in Melissa Müller and Monika Tatzkow's *Lost Lives, Lost Art; Jewish Collectors, Nazi Art Theft, and the Quest For Justice* that chronicles fifteen such cases in their beautifully illustrated and accessibly written book.

The reading, or lack of it, of the two Bloch-Bauer wills was at the heart of the case Ferdinand's niece, and heir, Maria Altman, took all the way to the U. S. Supreme Court, daunting for anyone. Her lawyer was Randy Schoenberg (Ryan Reynolds), the grandson of the composer Arnold Schoenberg.

What distinguishes this story from others is the painting itself, and it is that which may draw conservators to see it. But despite the tantalising glimpse of a sheet of gold leaf behind the opening titles, one sees only occasionally in the background and often out of focus. The film concentrates on the human and legal struggle. Though there are flash backs to pre-war life in Austria, we learn nothing of the commissioning of the portrait, or the family's relationship with Klimt. In fact we do not see Klimt at all! Granted it does show Randy Schoenberg's journey, who at the start of the film couldn't care less that he is the composer's grandson, gradually regain an interest and a pride in his heritage.

This film has been criticised for its weak script but its importance is in its ability to take the story to an audience that will not be reading *Lost Lives, Lost Art*, which I heartily recommend to all who are interested. In the scripted words of Maria Altman and spoken with force by Helen Mirren; *because people forget, especially the young* and we should not forget.



Reviews

What do Swedish conservators read?

by Alissa Anderson

After a short break NiC resumes the publication of reviews of non-English language conservation resources. Alissa Anderson kindly agreed to give us an overview of Swedish language journals which we will be adding to NiC's archive of previously published resources.

A while ago I was asked to write a few lines about the periodicals read by the Swedish conservators, other than publications in English. To tell the truth, a lot of the conservation news that we follow are in English (like News in Conservation). Often, the English sources are single articles posted on social media on the internet. But there are a few exceptions.

The periodicals written in Swedish, *Realia* and *SFT-nytt*, have in common that they are published by the two main professional organizations active in Sweden. Also, they are both products of voluntary forces, are free and publicly accessible online resources, and are mainly contributed to by the members of the organizations. The articles include information from the boards to the members, notifications about upcoming events, book reviews, case studies and latest discoveries. Most dominant though are the articles about conference and workshop participations. It is all exclusively written in Swedish by conservators for conservators.

The organisation behind *Realia* is NKF-S (*Nordiska Konservatorförbundet Sverige*). This is the Swedish section of the Nordic IIC-group, as you perhaps know, one of the five Nordic groups (the others being Denmark, Finland, Iceland and Norway). The first issue of *Realia* was published in February 1980 and was simply one page of fresh news and information from the board of NKF-S to the members. Already the following number (1981) had adapted the form of a printed periodical, with articles and news about conservation practice as well as the news of the organization. This was something that the members had wished for a long time, especially since the Danish section already had their publication (*Bulletin*). Since 2009 *Realia* has been published as a PDF, twice a year. There is no printed paper today due to the printing cost that largely exceeds the budget for the publication. Several times it has been suggested that the newspaper should be a "members only" paper, but the consensus today is that making information publicly available is the right thing to do. While few other professional fields within cultural heritage actually seem to access or and read the publication, there is still a possibility for spreading conservation news, and this might benefit the conservation profession in the long run.

The editorial board for *Realia* is independent from the NKF-S board. I believe this is mainly because of the need to spread the workload among the members of the organization. The assignment is taken on a few years at a time, and the paper is shaped according to those who are currently publishing it. The current editor tells me that there is never any shortage of articles and notifications from the members to be posted in *Realia*. Over the years there have been many interesting series of articles, for example "Conservator as a manager" or "My work place".

So far, I have heard only two different complaints about *Realia*. The first is that the paper is somewhat difficult to read on the screen, either due to the layout or due to the PDF-format. The second is that there are an overwhelming majority of articles about painting conservation, and that conservators with other material specialization might feel unwelcome. As a painting conservator myself, I have previously not noticed this. There is no doubt that the painting conservation group is a strong one among the NKF-S members, and with the recent developments in architectural paint research in Sweden, perhaps the criticism has some bearing. However, the last two numbers of *Realia* have had no texts on painting conservation, but rather focused on subjects such as collection management, preservation of built heritage and conservation science. Something that I myself lack among the articles are essays on the theoretical

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aspects of conservation; the last one I've found was published in *Realia* in 2012, a beautifully written essay on admitting the mistakes in the process of conservation. I think such theoretical articles could be a way to broaden the readership: to include other professionals within cultural heritage, those that are curious about the conservators, but still see us as a rare and somewhat outdated species in the field of art and culture.

The Swedish textile conservators group, SFT, is a small but quite strong professional organization, aiming at textile conservators. Many, but not all, of their members are also members of NKF-S. SFT produce an online publication: *SFT-nytt*, which in its structure is very much like *Realia*, although in a much smaller scale. This paper was first published during the 1980s, and can be one of the reasons why *Realia* can be perceived as biased towards information about painting conservation: the textile group have a newspaper of their own, and textile articles are therefore less visible in *Realia*.

The Scandinavian languages Swedish, Norwegian and Danish are quite similar to each other, especially in writing. Since the Norwegian and Danish IIC-groups also have their news publications, *Konserves* (No) and *Bulletin* (Dk) posted online, they are easily accessible to Swedish readers. Also, those of the Swedish conservators who can speak German, Italian or French have mentioned periodicals such as *Restauro*, *ZKK* (Zeitschrift für Kunsttechnologie und Konservierung), *Kermes*, and *Creo-Art* among their non-English readings.

When it comes to peer reviewed journals there is one publication aiming at all the five member countries in the IIC Nordic group, *MoK* (Meddelelser om Konservering). Since the start in 1960 the journal has been printed in Denmark. The first issue of *Meddelelser* contained news, information about *NKF* as well as articles on conservation practice. In the following years the publication quickly evolved towards a more strictly academic paper, today it follows the international peer review evaluation system. The long history of the Nordic conservation profession is mirrored in the vastly different subjects posted over the years: theory on adhesion and cleaning, different aspects of preventive conservation and disaster planning, early issues even contained essays on the definition of the conservation profession. One difference over the years is that a majority of the writers in the earliest numbers were men, while the majority of the writers today are women. Many of the articles in *MoK* are written in Danish, Norwegian or Swedish, but today some of the contributors choose to write in English despite the similarity among the languages. Finnish and Icelandic contributions are all written in English. All articles feature abstracts in English and Finnish.

All issues from 2012 and forward are digitized and freely available online. Until now there have been two issues a year, one of which has been a general number and the second a themed number. From 2015 and forward there will only be one issue per year, and it will be a general one. According to my contact at the editorial board the main reason is the change in the editorial organization, with frequent staff changes. Another reason is the low amount of articles for the thematic issues. The new edition will feature a new layout, improved design and hopefully more articles in this yearly publication. There have been some discussions among the member countries in NKF whether the journal should be completely digital, but this idea has so far been rejected. While some say that a publication completely free and available online might free some economic resources for development of the journal, others hold on to the argument that a printed paper is more easily read than on the screen, and also that it gives the journal more credibility.

Through the years, many of the members of NKF-S have been contributing to *SFT-Nytt*, *Realia* and *MoK* by writing articles, some being more frequent writers than others. Many conservators I have spoken to are grateful for the time and the effort the individuals in the editorial boards are putting into these periodicals. Thanks to these volunteers we have been able to share news and new research for more than 50 years. Let's only hope that future conservators will find such work equally rewarding, so that we can continue to read Swedish and Nordic conservation articles for at least 50 more years.

Realia is available at NKF-S website: <http://www.nkf-s.se/realia>

SFT-nytt is available at SFT website: <http://www.sft-textilkonservering.se/sft-nytt.html>

MoK issues from 2012 and forward are available at NKF (Nordic IIC group) website

<http://www.nordiskkonservatorforbund.org/mok/tidigare-nummer>

Alissa Anderson is a painting conservator with a bachelor degree in conservation from the University of Gothenburg. She has several years of experience in working with active and preventive conservation of works of art, as well as experience in advisory and consultation within the conservation field. Alissa is a board member in NKF-S since 2010 and has an interest in advocacy for the conservation profession.



Book Reviews

Cennino Cennini's // *Libro dell'arte*

A new English translation and commentary with Italian transcription

by Lara Broecke

2015 Archetype Publications Ltd.

ISBN: 978-1-909492-28-8

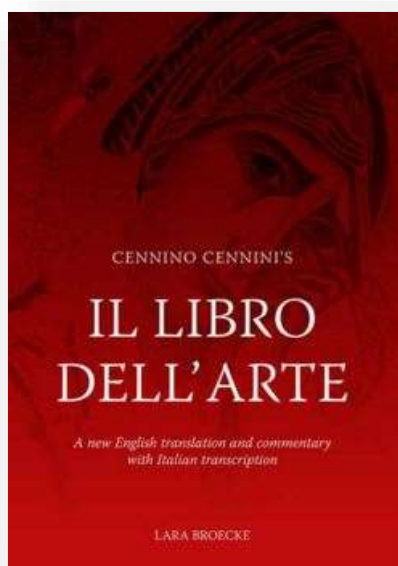
Binding: Paperback

Dimensions: 246 x 175mm

Pages: 352

UK Price: £39.50 US Price: \$85.00

Reviewed by Will Shank



A welcome addition to the conservator's bookshelf is this new translation of *Il Libro dell'Arte*, the seminal writings about late medieval/early Renaissance painting techniques as observed by Cennino d'Andrea Cennini (c. 1370 – c. 1440). The unfinished Italian treatise is a study of art materials and their uses, spread over 245 chapters that cover an encyclopedic range of topics from choosing the right kind of chicken bones to burn and grind into a white ground layer, to how to cast a death mask.

The previously definitive version was Daniel V. Thompson's 1933 translation, which was originally released by Yale University Press and subsequently had a long and happy life in many paperback editions, beginning in 1954, thanks to Dover Publications. With the easy-to-understand English language moniker *The Craftman's Handbook*, Thompson's translation has for many decades been central to the bibliography of technical studies of the *Trecento*, at least for anyone not willing to dive into the original Italian version, which was written probably in the 1390s.

The value of Thompson's contribution to the literature notwithstanding, Broecke's volume is nothing short of a revelation, especially for speakers of both English and Italian. If the Thompson version of the Cennini text was a quaint and useful volume for the artist, the conservator, and the art historian,

Broecke's text is a serious work of scholarship. A conservator trained at Oxford, Cambridge, and the Hamilton Kerr Institute, Broecke has tackled a monumental challenge and triumphed.

No original manuscripts in Cennini's hand have survived, and Broecke has worked from two 15th-century versions in Florentine libraries, comparing throughout her book the one to the other. The bulk of the text is devoted to translating the treatise word by word from the Italian, in which the author goes so far as to correct typos in Cennini's text, where he—or his transcriber several decades later—erroneously wrote a word in haste, from simple words (e.g. "coe" should read as "cioé," or in English "that is") to more complex concepts. For instance, in her footnote on her decision about how best to describe the perfect tool for incising a halo around the head of a saint on a fresco, she notes, "In the phrase *una stecchetta de legnio forte*...the adjective *forte* (strong) could describe either *stecchetta* (small palette knife) or *legnio* (wood)...I [apply] the adjective to the palette knife rather than to the wood." The main text is followed by a 35-page section of notes that are devoted to putting her translation into the context of the Thompson text. Here Broecke enumerates the places and the ways in which her translation varies from the previously accepted version of Cennini's original text, word by word and point by point.

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Very little is known about the life of Cennino Cennini, but Broecke has put together the existing bits and pieces of archival evidence into a plausible chronology. Perhaps the most interesting revelation to come to light from her research is the well-considered theory in her introduction that Cennini's work was not intended as a "how-to" manual for artists at all. She hypothesizes rather that it was a work of self-promotion (a "vanity project") while Cennini was in residence at the royal court of Carrara in Padua. The evidence that she uses to support this claim is his faulty and incomplete information about pigments, as well as a number of recipes that were not kitchen tested. (The author preparing shell gold turned into a muddy mess.) Her theory about the motivation for the treatise is that, in an age when the "artist" was not in the same class as scholars but was still relegated to the ranks of "craftsman," the Tuscan Cennini was showing off his expertise for the intellectual gentlemen at the Paduan court in order to gain acceptance, but that his knowledge about many of the topics that he addresses is far from complete.

If this new edition of Cennini's observations on art-making is less readable than Thompson's handbook, the herculean effort of Broecke's interpretation of the 14th-century text more than compensates.



Will Shank, a Fellow of the IIC, was trained in art history and conservation at the Villa Schifanoia in Florence, at New York University's Institute of Fine Arts, and at the Harvard University Art Museums. He was head of conservation at SFMOMA (The San Francisco Museum of Modern Art) throughout the 1990s and won the Rome Prize in Conservation/Heritage Preservation in 2005. Since 2006 he has been co-chair of the U.S. initiative Rescue Public Murals, for which he was granted the Advocacy Award by the American Institute of Conservation in 2010. He works privately in collections care, specialising in modern and contemporary paintings, from his base in Barcelona.

IIC News

IIC 2016 Los Angeles Congress Saving the Now – Student poster session

IIC is delighted to announce that the 2016 IIC Congress will host its fourth Student Poster Session, which will give students and recent graduates the opportunity to communicate their projects in a special section of the congress poster display. The aim of this session is to provide a peer-reviewed platform for research and work on conservation projects being undertaken by students and recent graduates. This is an opportunity for those who are starting out in the conservation field to take part in conservation's international showcase.

Student Posters will be displayed prominently throughout the meeting and, as with the main poster session, there will be a programmed session giving delegates the opportunity to speak to poster authors. A pdf-format file of your poster would also be welcomed at a later stage to enable display on the IIC web-site.

We invite current students and recent graduates to submit proposals for inclusion at the 26th IIC Congress. Proposals can be on any topic and are not required to follow the conference theme. If you would like to present a poster, please send your provisional title and a 300-500 word summary of the content and at least one image by 15 January 2016. All submissions must be in English. The choice of posters for display will be made by 11 March 2016 and final texts/images will be required by 1 July 2016. Abstracts should be submitted to: students@iiconservation.org

Arguably one of the great creative cities of the world, Los Angeles is the location for the 2016 IIC Congress, organized 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. IIC and INCCA, international organizations with members worldwide, are coming together to offer opportunities for conservators of contemporary culture to engage with the stimulating and sometimes demanding issues that may be encountered while considering and working with ethics, values and conservation approaches from a variety of cultures, disciplines and geographical regions.

IIC 2016 Los Angeles Congress Student Poster Session
Saving the NOW 12-16 September 2016
Crossing Boundaries to Conserve Contemporary Works

Call for Posters

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15 January 2016

The choice of posters for display will be made by

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1 July 2016

Submit your abstract to: students@iiconservation.org

For more information <http://www.iiconservation.org>

IIC LA IIC 2016 Los Angeles Congress 12-16 September 2016
 Saving the Now: Crossing Boundaries to Conserve Contemporary Works



Notice of IIC Annual General Meeting 2016

Notice is hereby given that the sixty fifth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held at the the Linnean Society of London, Burlington House, Piccadilly, London W1J 0BF, UK on Monday 25th January 2016 at 6.00 pm for the following purposes:

1. To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2015 (downloadable from the IIC web-site www.iiconservation.org).
2. To appoint Kingston Smith LLP as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.
3. To elect a President
4. To elect a Secretary-General
5. To elect a Treasurer
6. To elect a Director of Communications
7. To elect three Vice-Presidents
8. To elect five Ordinary Members of the Council
9. To transact any ordinary business of The Institute

*By Order of the Council
Jo Kirby Atkinson
Secretary-General*

This notice will be sent via post to all eligible members on 14th December 2015.

Voting at the AGM

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

If you are planning to attend the 2016 AGM it would be helpful if you could notify the IIC office in advance by e-mail to iic@iiconservation.org If you intend to vote in person at the AGM you should not, of course, make use of the postal or proxy voting form.

For postal voting and proxy votes the form can be returned by post to IIC, 3, Birdcage Walk, London SW1H, 9JJ, UK, by fax to +44 20 7799 4961 (020 7799 4961 within the UK) or may be scanned by the voter and sent by email to iic@iiconservation.org. Please remember that votes and proxy votes must reach IIC 48 hours before the meeting, that is, by 5.00 pm on Thursday 22nd January 2016 at the latest; votes and proxies received after then will not be counted.

Candidates for Election

Sarah Staniforth is standing for re-election as President

Jo Kirby Atkinson is standing for re-election as Secretary-General

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Velson Horie is standing for re-election as Treasurer

Julian Bickersteth is standing for election as Director of Communications

There are three Vice President positions available; Julian Bickersteth is retiring as a Vice-President and Mikkel Scharff and David Saunders are standing for re-election. The other candidates are Velayudhan Nair, Valentine Walsh and Cornelia Weyer.

A total of five places as Ordinary members of Council are available for ballot. Shing-wai Chan, Cornelia Weyer and Valentine Walsh are retiring as Ordinary members from Council at this meeting and there are two candidates standing for election: Velayudhan Nair and Austin Nevin are standing for re-election. Alice Tsang is standing for election as an Ordinary member of Council for the first time.

Their election statements are printed below:

Sarah Staniforth

I have completed my first three years in the position of President. In my previous election manifesto I committed to make progress in four areas. These were: international outreach facilitated through digital media; helping student and recently qualified conservators and conservation scientists get work experience; more cooperation with other conservation organisations; and ensuring IIC is a sustainable organisation, not only environmentally, but also through a membership drive for personal and institutional members. Progress has been made in all of these areas but more work remains to be done.

During these three years I have been enormously impressed by the hard work carried out by everyone involved with IIC. The time committed by a large number of volunteers is truly inspirational. The standard of IIC's publications and our congresses and student meetings set an international benchmark. However, falling membership remains a concern and in the next three years, if I am re-elected as President, I will focus on addressing the role of IIC in the modern conservation world. We have started on this by commissioning an external agency to interview and survey a number of members and non-members to identify what makes IIC special and to use this to articulate why people involved in the conservation profession should be members of IIC and why they and others should offer their support to our organisation. I will also bring more focus on fund-raising so that the organisation is not so dependent on membership income.

The Fellows of IIC are a remarkable body of professionals and represent the most senior members of the conservation world. The teachers on the first IIC International Training Course in preventive conservation, held in the Palace Museum, Beijing in September 2015, were all Fellows of IIC. Future courses will also be staffed by IIC Fellows. We hope that all members of the conservation profession will aspire to be Fellows of IIC and if elected, during the next three years, I will bring more focus on how our Fellowship can support the development of the profession through teaching, mentoring and helping us to ensure that IIC is an organisation that is relevant to conservation professionals across the world.

Jo Kirby Atkinson

IIC is the international organisation for everyone working within the conservation profession, whether established or training, working for an organisation or independently.

Today, in countries where the profession is mature, there are other conservation organisations that people can join, but this is not so everywhere. In parts of the world where the profession is still growing, IIC plays a very important role: in these countries, the formation of an IIC regional group gives its members a stronger sense of being part of an international network. It is essential to encourage and consolidate these initiatives: the desire to be part of IIC comes from within the country, but without support the enterprise may not survive. I would like IIC to give a voice to all those active in the conservation profession, wherever they are, including those troubled regions where heritage and culture are under threat.

Through our website, our social media and our publications we can reach out to conservators, conservation



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scientists and all those associated with the profession. There are several ways in which I would like to develop this. I would like to encourage students and those at the beginning of their careers to maintain their active participation in IIC. The Student and Emerging Conservator Conferences in London, Copenhagen and Warsaw have demonstrated the excitement and energy that can be brought to the profession; surely this can be harnessed and used to fuel its further development. Secondly, I would like to develop the idea of continuing professional development through seminars or through the website; curiosity is a powerful attribute and learning never stops. Not least, I would like to encourage IIC Fellows, those at the pinnacle of their careers, to give others the benefit of their expertise, perhaps through these same seminars. IIC has the ideas; all we need to do is realise them.

Velson Horie

I have been Treasurer of IIC since 2009, a time of considerable change and development. Recent achievements include the final repayment of the loan received from Maney, the expansion of Studies in Conservation to 6 issues a year with additional on-line supplements, and the finance to employ additional staff in the UK and Hong Kong.

Both IIC and the outside world are changing rapidly. The resources which have been gathered together over recent years provide IIC with the flexibility to improve its existing work and to fund new areas of charitable activity.

I have enjoyed tackling the past challenges of improving the operation and activities of IIC, and hope to see steady improvement in coming years. I therefore ask for your support in electing me for a further term.



Julian Bickersteth

The Director of Communications position is a relatively new role that the Council created in response to the need to ensure IIC's electronic communications were co-ordinated and optimised. I originally agreed to fill the role in a caretaker mode until the role was filled. At last year's AGM I offered to fill the position more formally in an ad hoc capacity, and I have enjoyed overseeing the progressive development of the four main components of IIC's electronic output, News in Conservation, our Website, our Facebook page and our LinkedIn Group. All have grown their readership significantly during the year. In addition I have chaired the Web team which has continued to provide useful guidance to Council on a variety of matters as they relate to our electronic communications and social media. The success we are achieving in bringing the stories that conservation can tell to a wider readership is ensuring an ever widening appreciation of IIC's work.

I seek the membership's support in election to the position of Director of Communications to continue the significant work that lies ahead in this vital part of IIC's service to its members and the broader public outreach



David Saunders

I have been a member of IIC since joining the Scientific Department at the National Gallery, London in the mid-1980s and have been closely involved with the organization throughout my professional career, both at the National Gallery and later when Keeper of Conservation and Scientific Research at the British Museum. I served as an editor of Studies in Conservation for nearly 20 years and became IIC's first Director of Publications for six years when the role was created in the early 2000s. In addition, I have also been a member of the technical or editorial committees for many recent IIC biennial congresses, including the forthcoming 2016 Los Angeles congress.

Having served as an ordinary member the IIC Council for several years, I was elected vice president in 2013 with a commitment to focus on membership and collaboration. While progress has been made in both of these areas I am standing for re-election as vice president in order to continue to serve IIC in general and to take forward a number of specific projects in which I have been involved.



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First, as chair of the membership committee I would like to see through the profound changes we are making in the membership structure in order to ensure that conservators from countries where current membership rates are prohibitively expensive can afford to join IIC. In addition, the membership committee has been working on a scheme to offer a discount on IIC membership to those who are also members of their national or regional conservation organizations and to secure agreement where possible that this discount will be reciprocated by these national and regional organizations.

I also continue to be active in developing the next phase of the collaborative initiative with ICOM-CC to promote environmental guidelines that encourage sustainable and energy conscious practices in museums. Finally, having recently been part of the first IIC-ITCC training course at the Palace Museum in Beijing – and now a member of the academic and programming committee for future training courses – I wish to continue to be involved in this exciting venture that arose from the memorandum of understanding signed at the IIC Hong Kong congress in 2014.

If re-elected, I will work with the President and Council to continue to address these challenges and to play my part in other IIC initiatives over the next three years.

Mikkel Scharff

I have been lecturer at the School of Conservation in Denmark since 1987, later becoming Head of the Paintings department and since 2013 Head of the School of Conservation, Now part of the Royal Danish Academy of Arts' Schools of Architecture, Design and Conservation. Apart from administrative duties I have since 1987 been teaching for example structural conservation treatments of paintings, technical photography, preventive conservation, technical art history and history of conservation. I have made - and participated in - research projects and a number of publications in these areas.

For six years from 1990 I was co-ordinator of the ICOM-CC Working Group on Paintings, followed in 1996 by six years as Treasurer on the ICOM-CC Board and co-opted Board member until 2005. Since 2006 I have been member of the IIC Council, among other things having served in the finance committee and collaborated in organizing the bi-annual IIC Student Conferences since 2011.

I believe international collaboration is very important and necessary within the field of conservation-restoration, in research, development and education. For that reason I have been involved in various kinds of international collaboration since 1985 and have for example been involved in organizing meetings such as three ICOM-CC Triennial Conferences and five IIC congresses. In IIC I have participated in developing a forum for students in conservation and young professionals at the London 2008, the Istanbul 2010, the Vienna 2012 and the Hong Kong 2014 congresses. Students and young emerging professionals in conservation are the future for the field and important to introduce to the world of international collaboration as IIC is actively engaged in.

I would like to continue this work within the IIC and among other things I would like to look into the possibility of strengthening the collaboration with other conservation organizations and further enhancing the interaction with the students and emerging conservator members. I hope to be able to continue using my experience at the IIC Council.



Velayudhan Nair

Please note that Velayudhan Nair is standing for election both as a Vice-President and an ordinary member of Council.

Standing as an ordinary Member of Council

My rich experience covers terms as Vice President of ICCROM, Directory Board Member of ICOM (Paris), President of Indian Association for the Study of conservation of Cultural Property (IASC), Director of National Research Laboratory for conservation (NRLC), Professor and Head of National Museum Institute etc. I have supported IIC as a Council Member. My term is ending and I seek for re-election to the council to continue my support. My experience in the last term as a council member will enable me to contribute effectively to IIC for fulfilling its objectives globally.

All along my career, I have focused on utilising the advancements in science and technology in incorporating these in conservation research to make it more scientific. In the course of these efforts, I



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have guided 8 students to their PhDs in scientific conservation. The major benefit professionals and students derive from IIC is in scientific research and the journal of IIC, *Studies in Conservation*, which encourages the professions and students to join IIC.

I want to use my position as a council member of IIC to promote conservation research and training internationally and to protect the rich cultural heritage spread all over the world. IIC is the only organisation I believe, can take this mission and reach each and every country of the world.

Standing for Vice-President

I stand for election to the position of Vice President of the IIC, knowing fully well of the responsibilities and after making confident that I can do justice to the position from my experience in the field of conservation in various positions starting as a chemist in the Dept. of Archaeology in 1971 till my present assignment as the Chief Advisor to the Government of Kerala for Museums.

I want to use my position as Vice President of IIC to promote conservation research and training internationally and to protect the rich cultural heritage spread all over the world. IIC is the only organisation, I believe, that can take this mission and reach each and every country of the world. The success of ICOM-CC 2008, the Delhi triennial conference organised under my leadership, gives me confidence that I can organise similar events in IIC co-ordinating all branches of Scientific Conservation. Through a corpus fund created from the surplus of ICOM-CC 2008, students are encouraged to pursue further research in the field of conservation. This gives me enough confidence that I can raise funds for IIC to fulfil its commitment to the world on the field of scientific conservation.

One of the major problems in the developing countries is the recognition of conservation as a profession. In many developing countries, anyone with or without training can practice conservation. We have to admit that a major part of the cultural property has been lost due to unscientific intervention. My position as Director of the National Research Laboratory in India for conservation of cultural property helped me to understand this problem and to take effective steps for handling the situation. As a result, I could support the Government of India to establish a Museum University in Delhi offering post graduate and doctoral degree in Conservation, the only institution in the whole of Asia. Through the support of the students spread across the globe I will be able to mobilise support for scientific conservation activities of IIC in a more effective way.

Valentine Walsh

I have served two terms on the IIC Council and am now standing for election as a vice president. I wish to take forward the improvements we began to implement during my time as ordinary Council member. While there is always a need for new Council members to bring fresh ideas and energy, there is also a need to provide continuity. I passionately believe IIC has an important role within the conservation community. Not only does it publish *Studies in Conservation*, the only academically citable journal in our field, it also provides recognition of eminent members of the profession through fellowship. There is little accreditation available for practitioners to gain such recognition, particularly when not within an institution. I feel strongly that an advocate for conservators working in private practice is needed on the Council. The conferences run by IIC are a case in point, ICOM-CC conferences exclude non-museum professionals and we must ensure that IIC can reach out to the whole profession. Furthermore it is important to recognise the international nature of the organisation. IIC has been reaching out to conservators in countries where there is little contact with colleagues beyond their immediate area. This too, is important to me and I would like to help with greater outreach.

All this cannot be achieved without the members of IIC being involved and enthusiastic about its work and *raison d'être*. As such I also wish to reach out to the membership to reignite the excitement and idealism of IIC's founders and early members. I am excited that we are now undertaking a thorough review of our purpose so that the organisation can once again become meaningful to conservators of the 21st century. Initiatives such as the student conferences, available live on line and dialogues on different subjects are a start but there is much further to go!

I am a paintings conservator working in London; an American who grew up in Europe; I speak several languages and am at ease dealing with issues arising from diverse views within our profession. Finally I wish to address practical issues of interest to conservators within publications, conferences and other, as yet undefined initiatives

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Cornelia Weyer

I trained as a paintings conservator in Zurich (Schweizerisches Institut für Kunstwissenschaft) and Munich (Bayerisches Nationalmuseum and Bayerisches Landesamt für Denkmalpflege) from 1973 to 1976. Alongside the training as a conservator, I studied art history at the universities of Zurich, Munich and Marburg and graduated with a thesis on early 19th-century methods of inpainting. In 1987 I finished my studies with a PhD thesis on the beginnings of paintings conservation in the late 18th/early 19th century.

After having worked at the Germanisches Nationalmuseum Nürnberg from 1985 to 1992, I have been Director of the Restaurierungszentrum der Landeshauptstadt Düsseldorf / Schenkung Henkel since 1992 (<https://www.duesseldorf.de/restaurierungszentrum/>).

Engagement in professional associations has always played an important role in my career. I have been a member of VDR (before 2001: DRV), IIC and ICOM-CC throughout my career, additionally since 1993 of AIC, and have been Vice-President of the VDR from 2001 to 2005 as well as delegate in E,C,C.O. for both DRV and VDR. I was elected to serve on IIC's council in 2010.

I have been lecturing and publishing on art technology, restoration ethics and restoration history.

If I am elected as one of IIC's vice presidents, my engagement will focus on the following points:

- intensifying connections between IIC and national conservation communities and their associations, e.g. by continuation of the series on non-English conservation journals for News in Conservation, but also by
- negotiating joint membership fees between national conservation bodies and IIC;
- developing IIC Fellowship and possible roles for IIC Fellows. An example is the establishment of the Fellows' mentoring initiative proposed in 2014. Within this initiative, one suggested role, in preparation with Council members Valentine Walsh and Stavroula Golfomitsou, is assisting individual students outside the western hemisphere with writing reports on conservation treatments.



Austin Nevin

IIC is unique: it is the premier international organization for conservators. I have been an active member on IIC council since 2013, and have attended all council meetings. I have advocated for the need to increase membership in developing countries, improve its online presence, and maintain its relevance to private and international conservators. I would welcome the opportunity to continue to serve on council.

I joined IIC while a student in 2004 and became a Fellow in 2014. I am a wall paintings conservator and chemist by training and currently a researcher at the Italian National Research Council. I have taught conservation science at the Accademia di Brera and the Politecnico in Milano. My research focuses on the analysis of materials and paintings, and I participate in several international projects to improve online research and collaboration in conservation. From 2011-2014 I served as the Coordinator of the ICOM-CC Scientific Research working group.

I strongly believe that IIC needs to continue to engage with conservators around the world, to disseminate conservation research, to advance the profession through congresses, student conferences and to publish open access special issues. I was an editor for the recent open access special issue of Studies in Conservation devoted to the LACONA X conference, published in August 2015. For IIC I have been the chair of the technical committee for the Hong Kong 2014 and Los Angeles 2016 conferences, and served on the technical committees for congresses in Vienna 2012 and Istanbul 2010. I am standing for Council for a second term, hoping to play an even more direct and dynamic role in ensuring that IIC continues to serve the world community of conservators and professionals, while maintaining the high standards associated with significant conferences and publications. I would continue to bring committed enthusiasm and an international and technological awareness to the Council, and would embrace the opportunity to contribute to the future of IIC.



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Alice Chee-ho Tsang

I started my conservation career almost 30 years ago after graduated in Chemistry and later in Archaeological Conservation, both from University College London, UK. Currently assuming the position of Conservation Manager at the Conservation Office of the Leisure and Cultural Services Department of the Hong Kong SAR Government, I lead 4 specialist teams of 17 staff and take charge of an array of conservation programmes on 3-dimensional objects including metals, archaeological finds, wooden artifacts, ceramics, sculptures and stone objects, as well as overseeing the provision of educational & extension programmes. Besides practical conservation, I have an interest in issues related to conservation education and training, and am keen to developing local conservation expertise and fostering professional exchange with overseas counterparts apart from engaging the community to generate public support for conservation endeavours.



With the experience gained as a member of the local organizing committee for the IIC 2014 Hong Kong Congress, I reckon that international collaboration and continuous dialogue with practitioners in the field are by far some of the most effective means in elevating knowledge, practice and standards in conservation as well as to keep abreast of the latest advances in this ever-evolving inter-disciplinary subject.

As a Chinese based in Hong Kong practicing conservation, I am particularly eager to see a growing presence and membership of conservators from China and East Asia in IIC which, being an internationally reputable professional body, has an edge in serving as a hub for connecting conservators and related professionals from the East and the West where sharing of knowledge, exchanging of experience and addressing varied challenges in their professional obligations can take place. As regards, I would welcome the opportunity to serve at the IIC council with a goal to facilitate the establishment of a regional group in China and the East Asia, to strengthen the professional ties of the conservators and related professionals in the regions with IIC and to enhance collaboration and partnership, in particular on education and professional development at an international level for collective advancement in professional capacities.

AGM Annual Talk

After the formal business is concluded, the meeting will be opened to the public and we will be hosting a talk by Professor Peter Stone of Newcastle University. More details are available shortly on the IIC web-site.

Do you want to advertise your event here? Get in touch at:
news@iiconservation.org

What's on + NiC's List

Call for papers

***Saving the Now* IIC 2016 Congress – Call for student posters**

12-16 September 2016

Los Angeles, USA

Deadline for submission: 15 January 2016

For more information visit

<https://www.iiconservation.org/node/6046>

International conference on theory and practice of digital libraries

5-9 September 2016

Hannover, Germany

Deadline for submissions: various starting from 23 February 2016

See website for full details

<http://www.tpd12016.org/importantdates>

4th International Congress on Chemistry for Cultural Heritage

6-8 July, 2016

Brussels, Belgium

Deadline for submission: 31 January, 2016

For more info visit

<http://org.kikirpa.be/chemch2016/index.php>

Fair and Just Practices – Art and Heritage Worlds

18-19 March, 2016

Maastricht, Netherlands

Deadline: Monday, 11 January, 2016

For more information [click here](#)

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

Conferences/Seminars

IIC Austria 'Restoration Day' Conference 2016

14 March, 2016

Graz, Austria

For details about the programme see

<https://www.iiconservation.org/node/5616>

4th Historic Mortars Conference – HMC 2016

10-12 October, 2016

Santorini, Greece

For more information visit

<http://www.hmc2016.com/>

ENCoRE Conference - Education and Research in Conservation-Restoration

13 April, 2016

Cambridge, UK

For more information visit

<https://www.iiconservation.org/node/6047>

Light | Colour | Structure – The 9th AICCM Book, Paper and Photograph Materials Symposium

10-12 October 2016

Canberra, Australia

For more information [click here](#)

Probing Hierarchically Complex Historical Materials and Their Modes of Characterization and Alteration

31 July – 5 August, 2016

Newry, Maine, USA

For more information visit:

<https://www.grc.org/programs.aspx?id=15101>

**AIC and CAC-ACCR 2016 Annual Meeting :
Emergency! Preparing for Disasters and
Confronting the Unexpected in Conservation**

13 - 17 May, 2016

Montreal, QC, Canada

For more information [click here](#)

Metal Soaps in Art

14-15 March, 2016

Rijksmuseum, Amsterdam

For more information [click here](#)

SAH 2016 Annual International Conference

6-10 April 2016

Pasadena/Los Angeles, CA, USA

For more information [click here](#)

**Joint Technical Symposium: Sustainable Audio-
visual Collections Through Collaboration**

7-9 March 2016

Singapore

For more information visit

<http://www.ccaaa.org/newsarticle031.html>

XIIth Congress of Earthen Architecture

CRATERRE-ENSAG

11-14 July 2016

Lyon, France

For more information visit

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

**4th International Congress on Chemistry for
Cultural Heritage**

6-8 July, 2016

Brussels, Belgium

For more info [click here](#)

**ICHT 2016: 18th International Conference on
Cultural Heritage and Tourism**

21-22 January, 2016

Paris, France

For more info [click here](#)

**Sustainable Heritage: Global Vision Local
Experiences**

8-10 February, 2016

Dubai

For more info [click here](#)

**IAQ2016 - Indoor Air Quality: Heritage Research
to Conservation Practice**

3-4 March, 2016

Birmingham, UK

For more information see <http://iaq.dk/iap.htm>

Courses/Workshops

**Practical applications of microfadometry in
museum lighting**

29 February, 2016.

Gothenburg Museum of Art, Germany

For more information [click here](#)

**Advanced Workshop on XRF: Quantification
and Calibration**

11-14 January, 2016

Buffalo, USA

For more information visit:

<http://www.conservation-us.org/AdvancedXRF>

**Illuminating Artwork - How to make the Most
of your Art at Night**

20 January, 2016

London, UK

For more information visit:

<https://www.iiconservation.org/node/6040>

IAP Course: Conservation for Exhibitions

11 February, 2016

London, UK

For more information [click here](#)

**Master Class - Museum Lighting: Options
Beyond White LED**

11-12 February, 2016

MacMillan Education Centre, Washington DC,
USA

For further details [click here](#)

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