

# News in Conservation



The e-paper from the International Institute for Conservation of Historic and Artistic Works

Issue 54, June 2016

## IIC Los Angeles Congress countdown - excursions and programme highlights



© Chris Burden

Chris Burden *Urban Light*, 2008 (Two-hundred and two) restored cast iron antique street lamps 320 1/2 x 686 1/2 x 704 1/2 in. (814.07 x 1743.71 x 1789.43 cm) Los Angeles County Museum of Art, The Gordon Family Foundation's gift to "Transformation: The LACMA Campaign" (M.2007.147.1-.202)

LOS ANGELES – No IIC Congress would be complete without a fantastic excursion programme to match the richness and variety of the formal technical programme. Four-and-a-half days of paper presentations examining the Congress theme will be complemented by a variety of tour options exploring the familiar and the exclusive in and around Los Angeles. In addition, a social calendar of events will allow participants to meet conservation colleagues and network with contacts old and new. The social calendar will include two receptions and a Grand Event at Los Angeles's most important museum and cultural centres, the Museum of Contemporary Art Los Angeles (MOCA), the Broad, and the

### **IIC 2016 Los Angeles Congress -**

See details of excursion programme and other highlights on page 1-3

### **IIC Membership renewal -**

2016-17 memberships now available. See how to renew or join on page 19

### **From the Monuments Man to IIC – the need for change**

Read a message from IIC President Sarah Staniforth on pages 8-9

### **Improving preservation parameters at the Napier Museum –**

Read the full article from Tanushree Gupta on pages 10-12

[www.iiconservation.org](http://www.iiconservation.org)

Continued...



© P G Roy Photography via Wikimedia Commons

Interior of the Millennium Biltmore hotel, Los Angeles

Los Angeles County Museum of Art (LACMA) as well as at the Congress venue, the historic and elegant Millennium Biltmore Hotel.

The excursions will be divided into bus tours and walking tours; a total of four busy tour options will be available to choose from, together with five different options for walking tours.

One of the highlights will be a tour taking participants to one of the newest cultural venue in LA followed by one of the most loved: The Marciano Museum of Art and then on to LACMA.

The Marciano Art Museum will not yet be open to the public when IIC delegates are given an exclusive tour of the extensive collection of contemporary art housed in the newly refurbished Scottish Rite Masonic Temple (a grand historic landmark building) on Wilshire Boulevard in Mid-City LA.

The space is being re-imagined to not only present the Marciano collections of well over 1,000 works of art, but also to provide cultural resources to the local and international cultural community. Encouraging research, performance and the making of contemporary art, the Marciano Art Museum will include an open storage archive, a young artists' forum and a variety of temporary exhibition spaces for installations by local and international artists.

Maurice Marciano was recently quoted in the Los Angeles Times: "There is such a vibrant, vibrant art community in L.A., with so many artists living here. Artists who would not necessarily have a big exhibition at a well-established museum. That really inspired us to have a space where we could give a forum to these young artists to exhibit their art."

The next stop on the tour will be the Los Angeles County Museum of Art (LACMA). Situated within 20+ acres in the heart of Los Angeles, LACMA, the "City's Museum," holds more than 150,000 objects including one of the city's most impressive collections of contemporary art.

During the visit, participants will be guided through a behind-the-scenes tour of the conservation, analytical and research facilities, with opportunities to talk with conservation staff handling specific objects and installations, including Stephan von Huene's *Kaleidophonic Dog*, Jesus Raphael Soto's *Penetrable*, Michael Heizer's *Levitated Mass*, Richard Serra's *Band* and *Metropolis* by LA artist Chris Burden.

Registration for the **2016 IIC Congress Saving the Now: Crossing Boundaries to Conserve Contemporary Works** is now open.

Visit [www.iiconservation.org/conference/register](http://www.iiconservation.org/conference/register)

**News in Conservation** is published by The International Institute for Conservation of Historic and Artistic Works

3, Birdcage Walk, London, SW1H 3JJ, UK

Telephone +44 (0)20 7799 5500

Fax +44 (0)20 7799 4961

[www.iiconservation.org](http://www.iiconservation.org)

ISSN 1995-2635

Editor

**Barbara Borghese**

[news@iiconservation.org](mailto:news@iiconservation.org)

Advertising

**Graham Voce**

[iic@iiconservation.org](mailto:iic@iiconservation.org)

Format | Production Design

**Barbara Borghese**

Deadlines for next issue

(August 2016)

Editorial: 1 July 2016

Advertising: 15 July 2016

Disclaimer: Whilst every effort is made to ensure accuracy, the Newspaper Editor and IIC can accept no responsibility for the content published in this newspaper. The opinions stated in individual articles belong to the author(s) and do not necessarily reflect those of the IIC, its officers or Council. No responsibility is assumed by the publisher for any injury and/or damage as a result of the application of any method, product, instructions or ideas in the publication. Inclusion of a product or treatment in this publication does not imply endorsement of the product or treatment.

© 2016 The International Institute for Conservation of Historic and Artistic Works

# Editorial

Welcome to the June issue of *NiC*

The countdown to the 2016 IIC Los Angeles Congress has now started and final preparations are under way to ensure the event will be a successful one, in the wake of past editions. We now have some more details regarding the social and excursion plans organised for the event and, as you will see, it is a packed programme indeed! If you haven't yet done, so you will still be able to purchase your ticket at the standard rate [here](#); remember to log in or create an account to be able to register online.

In this issue we hear from Julian Bickersteth about the IIC council meeting that took place in Doha last month and also from IIC's President Sarah Staniforth which speaks about changes and future challenges for IIC.

In the spirit of international co-operation, Tanushree Gupta tells us about the challenges of improving preservation parameters at the Napier Museum in Kerala, India, and talks about how a collaboration between the Government of Kerala and the Institute of Conservation, University of Applied Arts in Vienna lead to a four-day workshop on 'Conservation of Tangible Heritage with Special Reference to the Napier Museum'.

Another interesting workshop on Practical applications of microfadometry in museum lighting took place in Gothenburg, Sweden and Malin Borin gives us a summary of the event.

Happy reading!

**Barbara Borghese**  
**Editor**

## Lights off for Lacma's iconic *Urban Lights*

LOS ANGELES – When the Los Angeles County Museum of Art first announced the closure of Chris Burden's light installation *Urban Lights* to undergo restoration there was an unexpectedly strong public reaction to the news. This prompted LACMA to reconsider its decision and it has now been confirmed that the installation will only be switched off partially, allowing continued access for the public to at least half the site.



© Heallias, Own work CC BY-SA 3.0

A detail of Chris Burden's *Urban Lights* at LACMA

Starting on the 1<sup>st</sup> of May, half the lights of the popular work made of restored Los Angeles street lamps assembled at the Wilshire Boulevard entrance to LACMA have been turned off to allow experts to work on the lamp's poles that are now showing signs of deterioration. The portion to be worked on of the cast-iron Art Deco have been screened off from the public and the restoration project is expected to last two months.

Years of direct exposure to sunlight have caused the grey paint on the lampposts to fade creating a mottled uneven surface effect that is unsightly. Mark Gilberg, the director of the museum's conservation centre said: "The painted metal is also rusting through in some areas;" adding that "the repainting of *Urban Light* is the culmination of two-years work to find an alternative paint system that is durable and possesses the right sheen and meets California's new volatile organic compounds regulations—not an easy task."

For updates on this project visit: <http://www.lacma.org/>



## News in Brief...

© Alessio Damato, Own work CC BY-SA 3.0



The Orazi and Curazi room, Musei Capitolini, Rome

chance to observe experts at work.

The frescoes show obvious signs of degradation due to rainwater infiltration, with salt efflorescence, whitening, discoloration and delamination of the plaster. The coffered ceiling also shows lesions, spots, sagging and insect damage.

The project will not include work to the two beautiful marble statues of Pope Urban VIII by Bernini and the bronze of Pope Innocent, as these had already been restored in the past.

### **Orazi and Curazi Room to get a facelift**

ROME – Work has started on a conservation project involving the Oriazi and Curiaz Room in the Apartments of the Conservators, located in the Musei Capitolini in Rome.

The work has been funded with a donation by Uzbek tycoon Alisher Usmanov and will cost approximately €300,000 (£235,000).

The project, which will last six months or so, will cover the late sixteenth century upper end of the frescoed walls by the mannerist painter Giuseppe Cesari, known as the Cavalier d'Arpino, and the late nineteenth century wooden ceiling, which replaced the original one.

The project will be carried out without closing the space to the public so as to give visitors the

### **Restoration on Bramall Hall's magnificent ceiling is complete**

BRAMALL - Bramall Hall, a Tudor manor house located near Manchester, was closed to visitors at the end of September 2014 to undergo a major restoration project thanks to a £1.6 million grant from the Heritage Lottery Fund.

The project has now reached an important milestone with the completion of repairs to the ornate plaster ceiling in one of its most historic rooms.

Work on the delicate project to stabilise and repair the decorative, Venetian ceiling in the Withdrawing Room began 12 months ago. Stockport Council appointed *Hirst Conservation* to undertake this work, which involved removing cracked, modern paint, conserving plasterwork and re-decoration in authentic colours based on historic paint analysis.

Caroline Simpson, Corporate Director for Place Management and Regeneration at Stockport Council, said: "The results are stunning. Bramall Hall is one of the jewels in the Stockport Crown and a significant regional attraction. The Withdrawing Room is at the heart of this restoration and will preserve Bramall Hall as a legacy for future generations of Stockport residents and visitors alike."

The grand re-opening weekend of Bramall Hall will take place on Saturday July 30 and Sunday July 30. For more information or to plan a visit [click here](#)



Bramall Hall's Withdrawing Room Ceiling

© Stockport City Council

&gt;&gt;

## Paintings stolen from Castelvecchio Museum retrieved in Ukraine

VERONA – Seventeen paintings that were stolen the evening of November 19, 2015 from the Castelvecchio Museum in Verona were recovered in Ukraine. The loot included masterpieces by Tintoretto, Rubens, Mantegna and Pisanello and other important painters and had a combined estimated value of 15 million euros (£12 million).

The operation was announced by the commander of the Ukrainian border police, Victor Nazarenko which said that the paintings were found on early in May in the Odessa region of Ukraine and were about to be moved to Moldova.

Given the importance of the paintings and the high number of items involved, the theft had been reported as one of the most sensational in Italy. Thirteen people had already been arrested and included five in Italy and eight in the Republic of Moldova. It is understood that one of the perpetrators was a security guard of the Museum.

The Mayor of Verona, Flavio Tosi, thanked the team of the Heritage Protection Unit who settled the case through international collaboration. He said: "We are breathing an enormous sigh of relief and we are very happy because it is an important piece of Verona that is to be returned to the citizens of the city and the whole world."



© Public Domain via Wikimedia Commons

Madonna della Qualia, Pisanello c.1420, previously at Castelvecchio Museum

©Frank Tomio, University of Zurich



Mummy portrait of a young man

## The Institute of Archaeology of the University of Zurich returns two Egyptian mummy portraits

ZURICH - The Institute of Archaeology of the University of Zurich returned two Egyptian mummy portraits from the 1st to 2nd century A.D. to the heirs of Berlin publisher Rudolf Mosse (1843-1920). Erna Felicia and Hans Lachmann-Mosse, Mosse's daughter and son-in-law, were unlawfully deprived of the two objects shortly after the Nazi takeover in Germany in 1933.

The two portraits are painted on wood, and represent the mummy portrait of a young woman, from the mid to late Antonine period, and the mummy portrait of a young man, Flavian.

The University of Zurich purchased the objects in 1979 along with a group of seven other mummy portraits from Paulette Goddard-Remarque, actress and widow of writer Erich Maria Remarque. Erich Maria Remarque was seen as a pacifist and was persecuted by the National Socialists. He was deprived of his German citizenship. As from 1933 he lived in Switzerland and the USA. For decades he had left the mummy portraits to the Kunsthhaus Zurich on permanent loan.

Despite intensive research on the provenance it has neither been possible to establish when and where Erich Maria Remarque had purchased these two objects nor to identify possible prior owners. What is certain, however, is that the objects formerly belonged to the collection of Rudolf Mosse and

were part of the assets the couple Felicia and Hans Lachmann-Mosse had forcibly been deprived of by the National Socialists on racial grounds.

The University of Zurich became aware of these circumstances in 2015 due to its own investigations and subsequently contacted the heirs in order to reach a consensual solution.

[The Mosse Art Restitution Project](#) thanked the Institute of Archaeology and the University of Zurich for reaching out to the Mosse heirs and returning the two pieces.



## V&A's Public Tours of Conservation Studios

LONDON - For the first time the V&A has opened its doors to public visits behind the scenes through the introduction of free, regular, Conservation Studio Tours. Launched on 9<sup>th</sup> March 2016, the hour-long, bi-monthly events, are part of a wider museum strategy to make collections, activities and staff expertise increasingly accessible to visitors. The tours will highlight how conservation processes contribute to the preparation of the collections for study, display, loan and touring exhibitions, offering the visitors an exclusive opportunity to see items being prepared for forthcoming exhibitions.

A group of up to ten visitors, accompanied by V&A security staff, visit five of the eleven conservation studios. In the Paper, Book and Paintings Conservation Studios they can see items from the Museum's collections of prints, drawings, paintings, photographs, designs, digital art, books and archives, including eight of the V&A's eighteen national collections being investigated and conserved. The tour then passes to Textiles and Fashion Conservation, where the National Collection of Textiles and Fashion, which spans a period of more than 5000 years, is conserved and items from the fashion collections are mounted on mannequins. The final studio visited is Sculpture Conservation which is responsible for the treatment of the 22,000 objects within the V&A's Designated National Collection of Sculpture, including masterpieces from the Italian Renaissance, ivory carvings of all periods, Northern European wood and other sculpture, commemorative medals and plaster casts.

Led by specially trained Volunteer Guides, the visitors are introduced to conservation ethics, the equipment and facilities in a conservation studio and the planning and programming of conservation work. Using 'handling boxes' the visitors are able to engage with conservation materials and tools whilst 'props' are used to demonstrate typical conservation problems that can occur within the collections.

For further information on the public tours [click here](#)



© Victoria and Albert Museum, London

## #ScanPyramids – space technology to reveal the secret of Egyptian Pyramids

DAHSHUR - The scientific mission #ScanPyramids is an Egyptian/International Project using non-invasive and non-destructive surveying techniques to scan Egyptian Pyramids in order to try to detect the presence of any unknown internal structures and cavities in ancient monuments, which may lead to a better understanding of their structure and their construction processes.



3D cutaway view of the Bent Pyramid

The project was launched in October 2015 under the authority of the Egyptian Ministry of Antiquities, initiated, designed and coordinated by the Faculty of Engineering of Cairo and the French HIP. Institute (Heritage, Innovation and Preservation).

After months of work, the #ScanPyramids team presented the results of its first muography mission done on the Bent Pyramid.

The principle of this innovative technology is to get an inside radiography of the monument thanks to muons, cosmic particles that are permanently and naturally raining on earth and are able to penetrate any material very deeply. Participating in the project is a team from Nagoya University (Japan) which installed a type of imaging instruments in the lower chamber of the pyramid. The resulting images allowed for the first time ever, the internal structure of a pyramid to be revealed using muons.

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

&gt;&gt;

## New finds suggest Silk Road could have extended to Nepal

SAMDZONG - Analyses of cloth remains found near a funerary mask in a tomb complex in Nepal suggest the possibility that Samdzong was part of the trade network of the Silk Road. The finds would extend the route further south than previously thought.

The first results of textile and dye analyses of cloth dated 400-650 AD have been released by Dr Margarita Gleba of the McDonald Institute for Archaeological Research, University of Cambridge.

Identification of silk fibres and Indian lac dyes in the textile fragments suggests that imported materials from China and India were used in combination with those locally produced. Referring to the discovery, Dr Gleba said: "There is no evidence for local silk production, suggesting that Samdzong was inserted into the long-distance trade network of the Silk Road."

The cloth remains are of further significance as very few contemporary textile finds are known from Nepal. The dry climate and high altitude of the Samdzong tomb complex, at an elevation of 4000 m, favoured the exceptional preservation of these organic materials.

One of the cloth objects recovered is composed of wool fabrics to which copper, glass and cloth beads are attached. It was found near a coffin of an adult along with a spectacular gold and silver funerary mask. The mask has small pinholes around its edges, suggesting it had been sewn to a fabric, and probably constitutes the remains of a complex, decorative headwear.

Samdzong 5 is one of ten shaft tombs excavated by Mark Aldenderfer, (University of California Merced and Visiting Scholar of the McDonald Institute). The tombs were only exposed to view in 2009 following a seismic event that calved off the façade of the cliff, having been originally carved out in prehistory from the soft conglomerate rock of a massive cliff face.

The dye analyses were conducted by Ina Vanden Berghe at the Royal Institute for Cultural Heritage (KIK-IRPA) in Belgium.



Fine open tabby of silk sample with irregular red colour

© Margarita Gleba

## Park Avenue Armory room designed by Louis C Tiffany reopens after restoration

NEW YORK – The Veteran Room, a 19th-century room at the Park Avenue Armory, a cultural building in Manhattan with interiors by Louis C Tiffany has recently been restored by Swiss architects studio Herzog & de Meuron and has reopened to the public.

The project marks the latest in a series of restorations at the Armory building.

Described as a "monument of late 19th-century decorative arts," the Veterans Room is one of the few surviving interior spaces in the world created by Louis C Tiffany and Co and Associated Artists.

"The Veterans Room is among the most significant surviving interiors of the American Aesthetic Movement – an opulent room resulting from the collaborative work of artists and artisans led by a young, visionary Louis Comfort Tiffany," said Rebecca Robertson, the Armory's president and executive producer. The room had undergone several low-quality alterations and restorations since the mid-20th century, although it still had its original wood, metalwork and gas-light fixtures.

The World Monuments Fund included the building on its 2000 list of the 100 Most Endangered Sites in the World.



The Veteran Room before restoration

© Public Domain



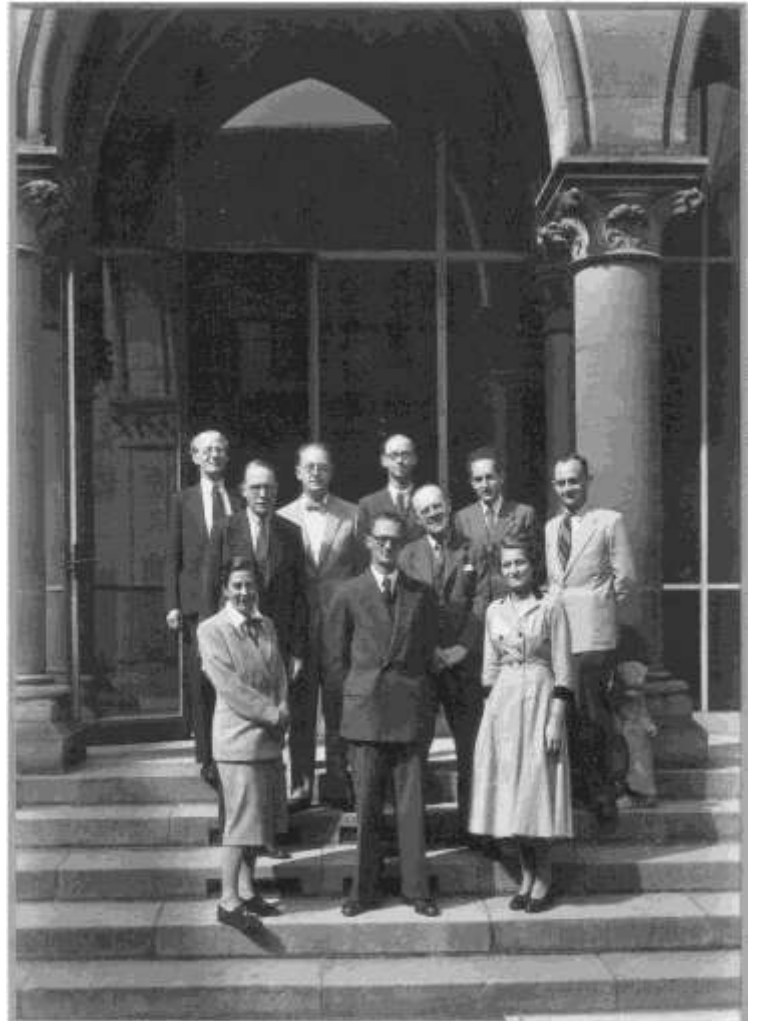
# From the Monuments Men to the IIC – The Need for Change

by Sarah Staniforth,  
President of IIC

*During the last three months of 2015 IIC Council commissioned a report on perceptions of IIC from members and non-members. It looked at opinions on our role, member services and activities. We specifically asked for the perceived core values and character of IIC to be identified and why membership is in decline. We asked for the report to translate the findings into a purpose that positions IIC in the context of competing organisations in a way which is distinctive, relevant, credible and motivating.*

Research was carried out by Tangible, a marketing agency based in Windsor, England. They carried out a number of telephone interviews with members and non-members and circulated an on-line survey. Thank you so much to all of you who gave views either by telephone or on-line. As always, taking a look at yourself as others view you can be hard. On the positive side IIC is trusted and demonstrates excellent standards, with publications, congresses and Fellowship being widely admired. But we lack a distinctive purpose, can be old fashioned and stuffy and to some are an elitist inaccessible club.

One of the most compelling outcomes of the report was to remind us of our roots and to draft the story of IIC: From the Monuments Men to IIC (see box)



Brussels 1948, a pre-IIC meeting of those who set IIC up, with: Back row: Helmut Ruhemann, John Gettens, Stephen Rees Jones, Artur van Schendel; Middle: Ian Rawlins, Harold Plenderleith, Rene Sneyers. Front: Madeleine Hours, Paul Coremans, Mme. C Anglade



&gt;&gt;

### From the monuments men to the IIC – telling the story

During World War II 345 men and women from thirteen nations, most of whom were volunteers, formed the newly created Monuments, Fine Arts, and Archives section of the military. None were soldiers; in fact most had expertise as museum directors, curators, art scholars and educators, artists, architects and archivists. Their objective was simple but profoundly important: to save as much of the culture of Europe as they could, rescuing the monuments and treasures from destruction which according to President Eisenhower “*symbolise to the world all that we are fighting to preserve.*” They succeeded by locating, and following the war, returning more than five million artistic and cultural items stolen by the Nazi regime.

They not only had the vision to understand the grave threat to the greatest cultural and artistic achievements of civilisation, but the courage to do something about it. Amongst them was legendary art conservator George L. Stout. His energy and resourcefulness ensured art treasures of incalculable value were rescued, secured, preserved and safely transported. He was recognised with many awards including the Bronze Star and was immortalised by George Clooney in the Monuments Men movie.

Stout was part of a group of eminent experts who went on to found IIC in 1950, creating an enduring legacy and establishing the profession by coordinating and improving the knowledge, methods and working practices needed to protect and preserve historic and artistic works around the world.

*IIC continues this invaluable international role today enabling, recognising and promoting the work of the conservation profession to keep cultural identities alive for future generations.*

These roots of IIC in the Second World War feel particularly relevant at the moment as the threat to cultural heritage in areas of armed conflict becomes more serious by the day, as demonstrated by the articles in the April edition of *News in Conservation*.

Our vision for the next five years is to move from an organisation that is respected (but to some irrelevant and to others invisible), established (but to some remote), credible (but surrounded by relevant competition) and enduring and steady (but to some passive and lacking vitality) to one that is inspirational, relevant, distinctive and dynamic.

To do this, at our Council meeting held in Doha on 8-9 May 2016, we drafted a new strategic plan with six work streams: Activities; Communications and Marketing; Events; Education; Fund Raising and Membership Promotion; and Operational Sustainability. We will be developing an activity plan to support this over the next few months and will provide regular updates on progress.

Thank you again for all of you who participated in the survey to enable us to reach this point. If you have any thoughts on the work streams and things that we should start doing, as well as things we should stop doing, then please get in touch with me: [President@IICconservation.org](mailto:President@IICconservation.org)





# Improving preservation parameters at the Napier Museum, Trivandrum, Kerala

by Tanushree Gupta

*Kerala is a state on the Malabar Coast in southern India. The Napier Museum is a landmark in the capital city of Kerala, Trivandrum, famous both for its architecture and exquisite masterpieces.*



© Napier Museum, Photo: Subhash Kowdilar

The museum started in its current form in 1857, its inception due to the efforts of J.A. Brown, Director of Trivandrum Observatory, and General William Cullen, a British resident who wanted to encourage arts and crafts. The collection was first presented in the bungalow of William Cullen.

In 1872, Lord Napier, then Governor of Madras, sent the British architect Robert Fellowes Chisholm to Travancore to design a museum building. Chisholm's design attempted to promote native local art. Typical of the Indo-Saracenic style, he drew elements from Indo-Islamic and Indian architecture and combined it with the Gothic revival and Neo-Classical styles favoured in the Victorian era.

&gt;&gt;

In 1880, the building began to serve as a museum and was named after Lord Napier. It has been modified various times. The storage, for example, is a later addition. The complex houses as well a Natural History Museum and a Zoological Park. The Napier Museum today exhibits more than 550 objects. The major collections include metal sculptures from the 8th to 18th century AD. The art is inspired by the existing religious faiths. The guidelines for iconographic details and bronze casting of these works are taken from the traditional texts of 'Silpashastras' and 'Matsyapurana' respectively. The collection is also rich in stone objects, e.g. the 2nd century 'Gandhara' to the 18th century Kerala sculptures, depicting influences of Chera, Chola, Pallava, Pandya and Vijayanagara empires. Carvings in kumle wood form an integral part of the collection. In addition, the museum is endowed with musical instruments, masks, ivory carvings, ancient coins and textiles.



© Napier Museum, Photo: Subhash Kowdhar

Workshop team with participants and museum personnel at the Napier Museum

The Napier Museum represents a cultural vastness which has to be preserved for future generations. The present exhibition required a rearrangement of the collection and additional measures for preventive conservation. Deteriorations of the collection with passage of time, aggravated by the hot and humid weather condition have been a great concern for the museum authorities.

To start strategic planning for the preservation and conservation of collection, the Government of Kerala has constituted an experts' committee which invited suggestions from the Institute of Conservation, University of Applied Arts Vienna, a former partner already known from major Indo-Austrian collaboration projects.

In February 2016, a four day workshop on 'Conservation of Tangible Heritage with Special Reference to the Napier Museum Trivandrum', conducted by the Institute of Conservation, Gabriela Krist (Head of Institute), Tanja Kimmel, Johanna Wilk, Tanushree Gupta, gathered local experts, curators, conservators and researchers at the Napier Museum, with the aim of understanding the present condition of the collection in exhibition and storage and to recommend measures to improve it.

The workshop encompassed essentials of collection survey and preventive conservation including risks and causes of damage, handling and care of objects, labelling in the form of lectures, demonstrations and hands-on exercises. A session dedicated to compiling condition reports allowed each attending colleague to analyse objects with a methodology introduced to them. Participants were given an overview of effects of climate and light on the collection. Problems of pests and their monitoring were also covered, as these are very concerning issues faced by tropical museums all year round. Furthermore, materials that could be used for better storage and display of objects have been discussed and demonstrated.

&gt;&gt;

Based on the experience gained, in the final exercise participants worked in groups to identify strong and weak points in the exhibition and storage areas and presented their views on improving the situation in the future.

In order to guarantee long-term preservation of the objects, certain considerations have been made. As the museum lies in a tropical and coastal geographical location, the collection is exposed to climatic extremes. For this reason, climate monitoring over the period of one year is suggested in order to discover magnitudes of daily and seasonal fluctuations and to find out if the collection is subjected to danger. Similarly, cumulative effects of sun and artificial light have been discussed and restrictions on overall time of exposure, especially with respect to UV radiation, recommended.

Certain improvements in the construction of the showcases and mounting of items also has to be included in the overall plan.

The present storage shows limitation in space and lacks the necessary ventilation. A new storage space with measures for air circulation would reduce high humidity. A quarantine chamber - to isolate biologically infected objects - and a climate chamber - to store notably sensitive and fragile objects - would be a significant step towards preservation.

Equally important is the development of an emergency plan for the museum. The successful implementation of such measures at the Napier Museum can serve as a model to other museums facing similar challenges.

A series of workshops for capacity building of trained staff in different museums would be very useful for the region. The recommendations are further being presented to the Government of Kerala so that the steps for improvement could be implemented in time. The project would take preventive conservation forward as an important discipline in museums in the region.



**Tanushree Gupta** is conservation intern at the Institute of Conservation, University of Applied Arts Vienna. She is a PhD candidate at the National Museum Institute of History of Art, Conservation and Museology, New Delhi, where she also obtained her master's degree in Conservation and Restoration of Works of Art in 2010.

Contact: [tanushreegupta87@yahoo.co.in](mailto:tanushreegupta87@yahoo.co.in)



# Practical applications of microfadometry in museum lighting

## MFT seminar and workshop at Gothenburg Museum of Art

by Malin Borin



*Some highly valued watercolours in the collections of Gothenburg Museum of Art are exposed to constant exhibition demands. Meeting up to these demands is seen as essential to the museums attraction and to the relationship to other institutions.*

Conservators at the museum wish to bring more fact-based information on the sensitivity of the watercolours into the discussion. A project was initiated to use Microfading testing (MFT) for the purpose. In this context the museum decided to host a workshop that took place in February 2016 in collaboration with Jacob Thomas, conservation scientist at the University of Gothenburg.

MFT is a spot test that fades a microscopic area to a maximum degree that is not perceptible to the eye. A software processes the data to visualize colour change and to rate the relative vulnerability equivalent to the Blue Wool Scale. The speakers introduced us to the development of MFT technique towards a more user friendly equipment. Several speakers emphasized the use of MFT as a powerful tool, among several tools needed, in lighting policy work.



### Lighting policy

We see a trend in museum lighting policy work going from fixed lux levels to recommendations based on cumulative exposure. But what should the total light exposure allowed for an object be?

The National Museum in Stockholm is working on a policy based on general sorting of object types in groups of relative vulnerability, assigning them a total amount of lux hours per year. They are in a situation where curators decided to let daylight in again after decades of closed off windows. Paintings conservator Rickard Becklén gave us an introduction to this work.

But how reasonable is it to set the same “light budget” for all the objects in a collection? Christel Pesme, MFT provider and preventive conservation consultant, showed us an example of a value-based lighting policy from the National Museum of Australia where they decided to let the importance of an object to the collection be part of assessing the preservation target. The objects with the highest value are tested individually by MFT and the other objects are ranked in groups, giving a rather generous policy for the group of objects considered of lower importance.

### Workshop – MFT equipment

During the workshop different kinds of MFT equipment were presented. Christel Pesme works with a contact probe where the equipment touches the surface of the object. The advantage of this tool is easy focusing and less sensitivity to vibrations, air draft and other disturbances that easily interferes with the accuracy of measurements.



The equipment is also easily transported. The disadvantage of the contact probe is of course that objects may have sensitive surfaces which do not tolerate touching. Another drawback could be that the light beam only focuses on the contacted surface. In some situations one might want to focus slightly further down in the material, for example through a transparent laminate.

Tomasz Lojewski, head of Paper Degradation Laboratory at the Faculty of Chemistry of the Jagiellonian University in Krakov, presented a newly developed MFT equipment. It's a user friendly non-contact probe that aims to solve the issues associated with this type of tool; focusing of the light beam and disturbance by vibrations. The equipment is built in a stabilizing chassis with automatic focusing. A drawback is that it's more difficult to transport.

#### How reliable are the results?

One issue discussed during the seminar was the reliability of the analysis results. Is a very strong light exposure during a short period equivalent to low light exposure over a long period of time? The direct relationship between exposure time and light intensity is called reciprocity. Reciprocity is recognized as valid within moderate light levels, this makes it possible for us to count lux levels when exposing objects. At extreme light levels, as used in MFT, a direct conversion to low light levels is questionable. The seminar speakers suggested that MFT results should only be used to determine relative differences in light sensitivity. For this purpose the technique is reliable. Participants at the seminar, now using MFT in their work at the Royal Library of Copenhagen, confirmed the usability.

#### Case study

In connection to the seminar, a case study was based on a test performed on a watercolour by Carl Larsson from the collection of Gothenburg Museum of Art.

The study underpinned an issue in analysing the data from microfading tests. To have an accurate result one has to test several spots within the area of one colourant. The test points are microscopic and the exposures in this case did hit locations of rather irregular character.

In a watercolour the paint layer is often thin and the pigment particle distribution is uneven on a microscopic level. The occurrence of pigment particles may be very sparse in one point and considerably denser in an adjunct spot. The resistance to colour change is much larger in a dense area since the overlaying pigments will protect the underlying. For this reason we had results differing from Blue Wool 1 to Blue Wool 3 within one colourant.

Should we then, as suggested during the seminar, consider the object as sensitive as the most sensitive test point? We came to the conclusion that we need more test points to have better statistics on the sensitivity of the tested area.

#### MFT at the National Heritage Board

To further investigate the Carl Larsson watercolours, the Gothenburg Museum of Art is taking part in a collaboration project at the National Heritage Board in Sweden. They regularly host colleagues providing them with analytical equipment and expertise. Magnus Mårtensson, Conservation Science Advisor, introduced us to the guest colleague programme idea and how the use of MFT may help develop guidelines for lighting.



**Malin Borin** is a paintings conservator at Gothenburg Museum of Art. She graduated in 2004 with an MSc in conservation at Gothenburg University. Malin has also worked in Studio West Swedish Conservation (SVK) and is regularly lecturing at the Department of Conservation, Gothenburg University.





# King Tutankhamun's dagger was made from a meteorite

by Abdelrazek Elnaggar

*Abdelrazek Elnaggar from the Conservation Department of the Faculty of Archaeology at Fayoum University in Egypt, gives us an update on the latest discovery made by an international research team studying the composition of King Tutankhamun's dagger.*

The history of King Tutankhamun (18<sup>th</sup> dynasty, 14<sup>th</sup> C. BCE) has fascinated scientists and the general public since the discovery of his spectacular tomb in 1922 by archaeologist Howard Carter In 1925.

Among the iron objects discovered in Tutankhamun's tomb, which also include 16 miniature iron blades, a miniature head rest and a bracelet with the Udjat eye of iron (a symbol of protection), the dagger is the one that has most attracted interest from archaeologists and historians, mainly in relation to the origin of the metal and to the employed working technology. Carter found two daggers in the wrapping of the mummy: one on the right thigh with a blade of iron and the other on the abdomen with a blade of gold. The former (Carter no. 256K, JE 61585) is the object of our study. The dagger has a finely manufactured blade, made of non-rusted, apparently homogeneous metal. Since its discovery, the meteoritic origin of the iron dagger blade has been the subject of debate.

Despite the significant presence of iron ores in ancient Egypt, the utilitarian use of iron in the Nile Valley occurred later than in neighboring countries, with the earliest references to iron smelting dating to the 1<sup>st</sup> millennium BCE.

We show that the composition of the blade (Fe plus 10.8 wt% Ni and 0.58 wt% Co), accurately determined through portable x-ray fluorescence spectrometry, strongly supports its meteoritic origin. This discovery highlights some innovative features of the use and trade of iron in the Late Bronze Age. The study confirms that ancient Egyptians attributed great value to meteoritic iron for the production of precious objects, and the high manufacturing quality of Tutankhamun's dagger blade is evidence of significant mastery of ironworking already in Tutankhamun's time.

The discovery was documented by an international research team from Politecnico di Milano, Fayoum University (Egypt), Università di Pisa, Egyptian Museum in Cairo, Italian National Research Council, Politecnico di Torino, XGLab Italian Company.



## Book Review

# Climate for Culture

Editors Johanna Leissner,  
Urban Kaiser, Ralf Kilian  
Fraunhofer 2014

by Julian Bickersteth



Johanna Leissner, Urban Kaiser, Ralf Kilian. Fraunhofer Moez, 2014, 95 pages, ISBN 978-3-00-048328-8

The Climate for Collections Munich conference in November 2012 at the Doerner Institute was a pivotal moment in the recent debate around appropriate environmental conditions for collections.

The post prints of the conference papers (Climate for Collections Standards and Uncertainties Doerner Institut 2013 edited by Jonathan Ashley-Smith, Andreas Burmester and Melanie Eibl) is probably the best single summary that exists around what is known and what is not known about suitable environmental conditions for cultural heritage collections in an age when the demand for a better understanding of the interactions between cultural heritage collections and the climate is pressing.

That conference was part of a larger EU Project *Climate for Culture: Damage Risk assessment,*

*economic impact and mitigation strategies for sustainable preservation of cultural heritage in times of climate change.* This was the first large scale European funded research project in the field of preservation of cultural heritage. Whilst the project was building-focused, inevitably the findings impact on the environment in buildings, with resulting consequences for the conservation of collections, which is where the Climate for Collections conference fitted in.

The project's overall findings of five years of research on the impact of climate change on historic buildings were presented at a conference in Munich in July 2014.

This short book **Climate for Culture** summarizes the conference papers and thus the project's findings. The chapters cover Climate modelling, Building simulation to predict indoor climate conditions, Impact assessment and Stakeholder experiences.

There has been criticism in the past that much of the impact of changed environmental conditions on objects has been more experimentally than experientially focused. This book explores some of the experiential work that has been undertaken in this complex area. One useful component of the project has been the development of software known as *Digichart* that converts analogue thermo hygrograph data into digital form so historical data can be evaluated against contemporary data logger information.





## IIC News

### IIC Council News from Doha, Qatar

The IIC Council met from 8-9 May in Doha, Qatar at UCL Qatar. Our meeting was generously funded by UCL Qatar and the Qatar Foundation, and organised and facilitated by IIC Council member Voula Golfomitsou the dynamic convenor of the conservation course at UCL Qatar. Located in the highly impressive Education City in Doha, the UCL facilities set a new benchmark for IIC Council meetings. The Council was also able to meet with current students, recent graduates from the UCL Course and conservation staff from the Qatar Museums at a reception and to gain an understanding of their aspirations for conservation in the region and more widely.



The Council meets three times a year, in January (around the AGM), May and September, and has as standing items an update on our financial and risk position, our publications schedule, and our web site and social media presence. The May meeting particularly focused on two issues, planning for the forthcoming IIC Congress in LA from 12 -16 September, and broader strategic planning for IIC arising from the recent Tangible report. The latter report is summarised in Sarah Staniforth's article in this edition of *NiC*. As Sarah identifies, the Tangible report provides a blue print for the future and Council spent significant time working in small groups and together to align the report's findings with IIC's strategic plan goals. This produced some immediate actions (one of which is this regular report on Council meetings in *NiC*) and some longer term plans. Planning for future seminars and conferences were also discussed including the ITCC (the joint IIC and Palace Museum Beijing International Training Centre for Conservation) course on non-destructive testing of materials in November 2016 and the next IIC Emerging Conservators meeting planned for Bern in late 2017.

Council next meets in LA on 11<sup>th</sup> September, the day before the Congress begins.

### IIC-ITCC Course 2016: Non-destructive Analysis in the Conservation of Cultural Heritage

Following the success of the inaugural programme held last year, IIC is pleased to announce that the 2nd training course organised in partnership with the Palace Museum, Beijing under the IIC-International Training Centre for Conservation (IIC-ITCC) will take place in November 2016.

The theme of the forthcoming programme will focus on Non-destructive Analysis – a highly specialized field that is becoming increasingly accessible and popular in museum conservation.

We are now inviting applications for the 2016 Programme, the information of which is outlined on the IIC website following this link: <https://www.iiconservation.org/node/6331>



A View of the Forbidden City



## IIC congratulates new Fellows!



**Vicki Humphrey** has worked for over thirty years as a conservation manager, conservator and preservation consultant in the United Kingdom, Australia and New Zealand. Vicki is currently the Head of Conservation at the National Museum of Australia (NMA) and manages a section engaged in a very active programme of exhibition, conservation and preventive conservation activities. Prior to working at the NMA, Vicki worked as a collections protection consultant for the National Library of New Zealand and The Alexander Turnbull Library in Wellington, NZ. Concurrent with her consultancy work, Vicki was Editor of *News in Conservation*, a role that brought together her conservation knowledge and experience she gained running her own small publishing company, Caitlin Press. Vicki was Head of Conservation at the British Library from 2003 – 2008, an Assistant Director of Artlab Australia from 1989 to 2003 and the first conservator employed by the Herbarium and Library at the Royal Botanic Gardens, Kew from 1987-1989.

Vicki trained in Library and Archive Conservation at Camberwell School of Art and Crafts and has a BSc in Architecture. She has an International Certificate in Risk Management, has trained as a Prince2 Project Management practitioner and is accredited with ICON as a conservation manager. Vicki is committed to raising the profile of the conservation profession. She curated the *Conservation Uncovered* at the British Library Centre for Conservation and was co-curator of the NMA's *Museum Workshop* exhibition which involved the museum's conservation section working in the NMA temporary gallery for a three month period. Conservation should not just be a back room activity – conservators should be involved in the broader activities and discussions across the cultural heritage sector. This has to be of benefit to the conservation profession and to the sector as a whole.



**Chandra Reedy** After receiving her Ph.D. from UCLA, Chandra L. Reedy worked at the Los Angeles County Museum of Art, first as Mellon Fellow in Conservation Research, and then as Associate Conservation Scientist.

In 1989 she moved to the University of Delaware, where she started as Director of the Ph.D. Program in Art Conservation Research (1989-2003). She is now a full professor at UD, in the Center for Historic Architecture & Design, where she directs the Laboratory for Analysis of Cultural Materials. She has authored or co-authored six books and 70 professional articles.

She regularly teaches conservation science workshops for a variety of cultural institutions. For AIC she served on the Board of Directors (1991-1994), was Co-Chair of the Conservation Science Task Force (1990-91) that developed the AIC Research and Technical Studies specialty group, and was Editor-in-Chief of *JAIC* (1995-2003).

She has served IIC since 2010 as Editor-in-Chief of *Studies in Conservation*.



**Athanasios Velios** is Reader in Documentation at the University of the Arts London (UAL). He graduated from the Technological Educational Institute of Athens with a degree in Archaeological Conservation in 1998.

He then moved to London to complete his PhD at the Royal College of Arts and the Imperial College.

His PhD work focussed on Computer Applications to Conservation and more specifically the reconstruction of archaeological objects using 3D computer models.

In 2004 he joined UAL as a Research Assistant working for the St. Catherine's Project and later became a Research Fellow and then Reader and co-director of the Ligatus Research Centre. He has been a Principle Investigator and Co/Investigator in AHRC grants and has contributed to successful research projects.

He is a member of the AHRC peer-review college, the webmaster of the IIC and he has initiated the Icon Documentation Network.

He has supervised and examined PhD research and contributed to departmental assessments in the field of Conservation. He is a keen supporter of open source software and open distribution of knowledge."

&gt;&gt;

## Dr Colin Pearson (1941-2016) – obituary

Vale Dr Colin Pearson, “Father of the Conservation Profession in Australia”, friend and mentor to generations of conservators in Australia and internationally.

The Australian Institute for the Conservation of Cultural Material (AICCM) is saddened to report the death of Dr Colin Pearson, AO, MBE on Sunday 17th April 2016. Colin was a former Council member and Vice President of IIC.

Born in the Midlands in England, Colin studied at the University of Manchester from 1962–66 where he completed a Bachelor’s degree, a Masters and PhD in Corrosion Science. He arrived in Australia in 1967 to take up the position of Research Scientist at Materials Research Laboratories, Melbourne. During this time Colin undertook the conservation of iron cannon and ballast jettisoned by Lieutenant James Cook from the Endeavour in 1770 and was made a Member of the Order of the British Empire (MBE) in 1970 for his contribution to corrosion science.

Colin set up the Conservation Department of the Western Australian Museum in Fremantle in 1971, specialising in the treatment of maritime archaeological material from Dutch and colonial shipwrecks on the West Australian coast. In 1977 he joined the Canberra College of Advanced Education (CCAЕ) to establish a conservation training programme, the first in Australia and one of earliest programmes to include an ethnographic conservation specialisation. Under his tenure, the CCAЕ (later the University of Canberra) program offered courses at Bachelors, Masters and PhD levels graduating 338 students over its 25 year history.

In 1994 he was appointed Professor of Cultural Heritage Conservation and made an Officer of the Order of Australia (AO) for contribution to heritage conservation. The following year, he was appointed Fellow of the Australian Academy of Technological Sciences and Engineering (TSE) and Honorary Life Member of the AICCM. In 2002, upon his departure from the University of Canberra, Colin was appointed Emeritus Professor and continued working as a heritage conservation consultant between rounds of golf.

He is the author of over 120 papers and a number of major texts, including ‘Conservation of Marine Archaeological Objects’ in the Butterworths conservation series and one-time executive member of both ICOM-CC and the IIC Council. Colin received the ICOM-CC medal in 2014 in recognition of his influential role within the field of conservation. In this same year, he established a grant attached to the AICCM ‘Outstanding Research in the Field of Material Conservation Award’.



©Julian Bickersteth

At valedictory dinner

Julian Bickersteth

## IIC membership renewal reminder!

It’s time to renew your membership, please see below the fees for 2016-2017

Fellow members.....	£100.00
Student membership.....	£25.00
Fellow membership (retired).....	£70.00
Individual membership.....	£70.00
Institutional membership.....	£360.00

Renewing your membership could not be easier – log in to the IIC website and click [Renewal](#) on the top right corner of the main page.

If you are not a member but thinking of joining, IIC membership is open to everyone with an interest in conserving the world’s heritage: to conservators and restorers, to conservation scientists, architects, educators and students, and to collection managers, curators, art historians and other cultural heritage professionals. Membership enables you to keep abreast of technical advances and to remain in contact with colleagues worldwide through IIC’s publications (*Studies in Conservation* and *News in Conservation*), this website with its news-feed and social networking links, the biennial conferences and the national and regional groups.

To discover all the benefits that being an IIC member will bring go to

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



## What's on + NiC's List

### Call for papers

#### **Gels in Conservation Conference**

16-18 October, 2017

Tate Modern, London, UK

Deadline: Wednesday, 15 June, 2016 - 01:00

For more information visit:

<https://www.iiconservation.org/node/6281>

#### **Materials Research Society (MRS) Fall Meeting - TC3 Materials Issues in Art and Archaeology**

27 November to Friday, 2 December, 2016

Deadline: Thursday, 16 June, 2016

Boston, USA

For more information and to submit abstracts go to:

<http://www.mrs.org/fall2016/>

#### **African Rock Art: research, digital outputs and heritage management**

4-5 November, 2016

Deadline: Friday, 15 July, 2016

British Museum, London, UK

For more information visit:

<https://africanrockartconference.com/>

#### **SOS Tierra 2017: International Conference on Vernacular Earthen Architecture, Conservation and Sustainability**

14-16 September, 2017

Valencia, Spain

Deadline for abstracts: 1 October 2016

For more information visit:

<http://sostierra2017.blogs.upv.es/home/>

#### **2016 World International Conference on Islamic Sciences (Wicois)**

5-7 December 2016

Kuala Lumpur, Malaysia

Deadline for abstracts: 31<sup>st</sup> October 2016

For more information visit: <https://wicois.org/>

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

#### **CIPA 2017 Symposium - Call for Papers**

28 August, 1 September, 2017

Ottawa, Canada

Deadline: Friday, 10 February, 2017

For more information visit:

<http://cipaottawa.org/>

### Conferences/Seminars

#### **26th biennial IIC Congress - Saving the Now: Crossing Boundaries to Conserve Contemporary Works**

12-16 September 2016

Los Angeles, United States

For more information and to register [click here](#)

#### **British Mural Painting Study Day**

16 September, 2016 Place:

Cambridge, UK

For more information visit:

<https://www.iiconservation.org/node/6374>

#### **Symposium: The Flood in Florence, 1966: A Fifty-Year Retrospective**

3-4 November, 2016

Ann Arbor, Michigan, USA

For more information [click here](#)

#### **SEAHA Special Seminar in Multispectral and Hyperspectral Imaging**

30 June, 2016

Wolfson College, Oxford, UK

To book your place [click here](#)

#### **3rd IHC International Conference in Heritage Management**

30 September to 2 October, 2016

Elefsina, Greece

For more information visit:

<http://www.inherity.org/3rd-conference/>

**ICOMOS Advisory Committee and Annual  
General Assembly - Post-disaster reconstruction  
– 2016 Advisory Committee Symposium**

Thursday, 20 October, 2016

Istanbul, Turkey

For more information visit:

<http://www.icomosadcom2016.com/>

**Conference on flexible bindings**

17 June, 2016

Theatre Biekorf, Bruges, Belgium

For more information visit:

<http://www.coressymposium.be/>

**Where Artifact Meets Exhibition: Preservation  
and Exhibit Design**

19-20 July, 2016

Bechtler Museum of Modern Art, Charlotte,  
North Carolina, USA

For more information visit:

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

**International Conference on Applications of  
Radiation Science and Technology (ICARST-  
2017)**

24-28 April, 2017

Vienna, Austria

For more information [click here](#)

**Best in Heritage 2016**

22-24 September, 2016

Dubrovnik, Croatia

For more information visit:

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

**5th edition of YOCOCU – Youth in Conservation  
of Cultural Heritage**

21-23 September, 2016

Madrid, Spain

For more information see:

<http://www.yococu2016.com/>

**European Advanced Materials Congress**

23-25 August, 2016

Stockholm, Sweden

For more information see:

<http://www.vbripress.com/eamc/>

**Preserving Heritage with Tomorrow's  
Technology**

30 October 2016 to 02 November 2016

San Antonio, United States

For more information [click here](#)

**Courses/Workshops**

**Nouvelles méthodes pour la protection des  
biens en extérieur et l'enlèvement des Tags**

22 and 23 June 2016 |

Aubervilliers, France

Bilingual session English-French. Speaker: Richard  
Wolbers

For more information [click here](#)

**Masonry cleaning workshop**

17 June 2016

Chicago, United States

For more information [click here](#)

**Workshop on Scientific Analysis - Scientific  
characterization of analog material with FTIR  
and microscope, and interpretation of the  
results.**

11-20 July, 2016

Treviso, Italy

For more information visit:

<https://www.itogv.org/en/>

**Second International Workshop on Digital  
Philology for the Preservation of Multimedia  
Archives**

18 October, 2016

University of Padova and Ghent University  
Padova, Italy

For more information visit:

<http://csc.dei.unipd.it/ippsa/2016/index.php>

**Workshop on Scientific Archives**

01-02 November 2016

European Molecular Biology Laboratory  
Heidelberg, Germany

For further information [click here](#)

**For more information about  
these conferences and courses  
see the IIC website:  
[www.iiconservation.org](http://www.iiconservation.org)**