

Conserving the Armada Portrait – Queen Elizabeth I to shine again



The Armada Portrait being conserved by Elizabeth Hamilton-Eddy. © National Maritime Museum, London

LONDON – A newly acquired portrait of Queen Elizabeth I, purchased thanks to a £7.4 million grant from the Heritage Lottery Fund and other donations including from the public, has been recently conserved at the Royal Museums Greenwich in London and has gone on display in the reopened Queen’s House, on the site of the original Greenwich Palace.

The painting, sold by the descendants of Sir Francis Drake, enters public ownership for the first time in its 425-year-history, and in the 90th birthday year of the UK’s present Queen. Elizabeth II.

Continued...

Preserving Angkor monuments in Cambodia - Ji-Dong Gu and Yoko Katayama write about protecting the monuments against microbiological challenges. Feature from page 7-9

From Jerusalem to Istanbul: A tradition that lives through time – Venizelos Gavrilakis on conserving an Icon from the Holy Land. Read article from page 10

On the loss of hand skills in Conservation - Jonathan Ashley Smith highlights the loss of manual skills in conservation in an opinion piece from page 14

www.iiconservation.org

The portrait commemorates the most famous conflict of Elizabeth's reign (1558–1603), the failed invasion of England by the Spanish Armada in summer 1588. One of the definitive representations of the English Renaissance, encapsulating the creativity, ideals and ambitions of the Elizabethan era, it has been the inspiration for countless portrayals of Elizabeth I in film or on stage, and a staple in school textbooks.

The painting went off display in 2016 to undergo a period of necessary conservation to restore its fragile painted surfaces.

Senior painting conservator Elizabeth Hamilton-Eddy had previously been 'introduced' to the painting in 1987, when the museum first borrowed the work for an exhibition to mark the 400th anniversary of the Spanish Armada battle and again in 2003.

In September 2016, when the portrait finally entered the collection, a long-term conservation plan was drafted, ahead of work which eventually took six months to complete.

The artist of the portrait is unknown and there are at least two other similar paintings in other collections by unknown artists including one in the Duke of Bedford's collection at Woburn Abbey and one at the National Portrait Gallery.

An EU grant allowed the painting to be analysed by macro X-ray fluorescence scanning which showed in great detail an early, overpainted seascape.

The painting was examined, documented and photographed before the first phase of treatment could begin. This consisted of the removal of old layers of varnish carried out using a solvent that was deemed the most appropriate following spot testing. Old interventions which were no longer functional or aesthetically acceptable were addressed during treatment.

To complete the intervention, a new layer of varnish was applied to provide surface protection. The frame used for the painting will provide a stable microclimate to buffer the work against environmental fluctuations.

The painting is now on view in the Queen's Presence Chamber of the Queen's House at Royal Museums Greenwich.

For more information and to visit the Queen's House please go to: <http://www.rmg.co.uk/>



Detail showing a phase of varnish removal from the hand of Queen Elizabeth I.

© National Maritime Museum, London

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

ISSN 1995-2635

Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

Deadlines for next issue
(February 2018)

Editorial: 1 January 2018

Advertising: 15 January 2018

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.

© 2017 The International Institute for Conservation of Historic and Artistic Works

Editorial

Welcome to the December issue of *NiC*.

As the year is drawing to a close, one often feels the need to look back at the past twelve months and ponder on events, achievements and perhaps unfulfilled goals. In the past year *NiC* has once again changed skin with a look mirroring the new IIC brand which I hope by now readers will have become familiar with. What is unchanged, however, is the original aim of bringing conservation news to a wider international audience and facilitate the sharing of information among professionals in a free and open access format. Have we achieved this? It seems we did, as many of you responded very positively to a survey that was circulated ahead of the IIC new brand launch, expressing their approval for this publication. Thank you! For your appreciation and even more importantly for your support. I would like to use this opportunity to express my gratitude to all the authors that have given their time to write for *NiC* and to all the readers that have commented, followed and shared *NiC*'s work online. I do however have a resolution for the next year – I would like to see more and more authors from under-represented countries featured within this publication so that their work and their stories can be shared and enjoyed widely by our community.

Without further ado, I leave you to *NiC* wishing you all the best for the festive season and the new year!

Barbara Borghese
Editor

From the President's desk

It has been a busy two months since the last edition of *News in Conservation*.

The Student and Emerging Conservator Conference (SECC) "Heads, Hands and Heart" in Bern was an inspiring occasion, beautifully organised by the student committee. It also marked the publication of the first edition of the *International Journal of Young Conservators and Restorers of Works of Art*, edited by students at the Faculty of Conservation and Restoration of Works of Art, and set up following the previous SECC in Warsaw in 2015.

The interviews for the new Executive Director of IIC were held in October, and I am delighted to say that we have appointed Sarah Stannage. More about Sarah in the IIC News section.

In November, I was in Beijing for the third IIC-ITCC (IIC-International Training Centre for Conservation) course on textile conservation (see IIC News) - a longer review with photographs will be on the website soon. A second three-year memorandum of understanding between IIC and the Palace Museum was signed, following on from the first MoU signed at the Hong Kong Congress in 2014. This covers the operation of the IIC-ITCC, translation of conservation articles between Chinese and English, the organisation of symposia and other activities. I would formally like to thank the Palace Museum for their funding of the IIC-ITCC which covers all of the costs for participants and lecturers to attend the annual courses and dedicates the time of up to 16 members of staff of the Hospital for Conservation to administer the courses. After the course, lecturers and participants flew to Hong Kong to attend the IIC Palace Museum symposium "Unroll and Unfold: Preserving Textiles and Thangkas to Last". The Hong Kong Leisure and Cultural Services Department demonstrated their formidable organisational skills creating a fitting climax to two weeks study of textile conservation. On behalf of IIC I thanked Shing Wai Chan, Director Heritage and Museums and former IIC Council Member and his staff, at the closing ceremony of the symposium. The Technical Committee are reviewing the first draft of the papers and posters for the IIC 2018 Turin Congress. In October, I visited Venaria Reale, one of our partners for the Congress, for the launch of the publication "Cronache 7" part of the EPICO project (European Protocols in Preventive Conservation) and in November I went to Versailles for a conference in the EPICO project on Preventive Conservation in Historic Houses and Palace Museums. Many members of the 2018 IIC Congress Technical, Editorial and Local Organising Committees were there and it was useful to discuss how the Turin programme is shaping up.

Finally, we are preparing for the IIC Council Meeting and AGM on 22-23 January 2018. In addition to the discussion on setting up IIC Special Interest Groups, we have invited colleagues from the Palace Museum, Beijing to present a short talk on conservation in China. I send you seasonal greetings and wish you a happy new year.



Sarah Staniforth
IIC President

News in Brief...

Donation ensures survival of the Cloister of the Vows in Florence



@ Public domain, via Wikimedia Commons

Andrea del Sarto (1486-1530), *Birth of the Virgin*, Basilica della Santissima Annunziata, Florence

FLORENCE - A four-year restoration project of twelve frescoes from Florentine Renaissance masters including Andrea del Sarto, Pontorno, Franciabigio, Andrea Feltrino and Rosso Fiorentino has concluded. The frescoes, located in the Cloister of the Vows in the Basilica della Santissima Annunziata in Florence, was possible thanks to funds donated through Friends of Florence, a U.S. not for profit organisation supported by individuals from around the world who are dedicated to preserving and enhancing the cultural and historical integrity of the arts in the city and surrounding area of Florence.

Together with the frescoes, architectural elements of the cloisters, including columns, portals, as well as a bas-relief depicting the Madonna of the Snow attributed to Luca della Robbia, were also restored.

The frescoes of the Cloister were originally painted in an outdoor atrium leading into the Basilica subjecting them to weather conditions, temperature and humidity fluctuations, and wear and tear from being in a highly trafficked public space. Measures had been adopted at different times over the centuries to curb their deterioration. Grand Duke Leopold II paid for the spaces between the columns of the atrium to be sealed in 1833, while an inner door and skylight were put in place in 1913 (and the wood and glass enclosures of 1833 removed). However, these efforts proved ineffective in protecting the frescoes.

For more information about this project visit: <https://www.friendsofflorence.org/>

Crowd-funding campaign to save Georges Bizet's house



@ Europa Nostra

George Bizet's House in Bougival near Paris

PARIS - A crowd-funding campaign to save the house of composer Georges Bizet has been launched by Europa Nostra, the non-profit organisation with the aim of protect and celebrate Europe's cultural and natural heritage.

The House of Bizet is located in the village of Bougival, near Paris in France, and the launch of the campaign coincided with the 20th anniversary of the European Music Day, held last June 2017. Four months after the campaign was first launched the scheme has attracted a total of €125,000 (£112,00) with 950 people donating to the project.

Threatened for many years, Georges Bizet's house is today at risk of further deterioration so the first stage of the project will include buying

the House then restoring the exterior and interior of the building, creating a Bizet Memorial House and an artists' residence, as well as acquiring relevant collections to be exhibited on site. If successful, the second phase of implementation aims to create an interpretation centre dedicated to "Carmen" located in front of the Memorial House of Bizet.

This visitors' centre would have an exhibition area focusing on Bizet's masterpieces, a recording studio as well as a room for concerts, masterclasses, conferences and projections to be organised by the Centre Européen de Musique and different partners.

Source: Europa Nostra

New Egyptian tombs discovered in Luxor

LUXOR - Two new Egyptian tombs dating back to 3500 years ago have been discovered in the ancient Qurna area west of Luxor, Egypt.

The tombs were first identified in 1990 by a German archaeologist, but no one had ever entered it until today. The Ministry for Antiquities financed the archaeological mission. Inside the tombs various objects were found intact including funeral masks, pottery, a collection of over 400 statues and a mummy belonging to a senior official.

Announcing the discovery, Egypt's Minister of Antiquities Khaled el-Anani said: "The discovery was carried out by an Egyptian mission of the Ministry of Antiquities under the supervision of the Secretary-General of the Supreme Council of Antiquities Mostafa Waziri" adding "The 18th-dynasty private tombs were already known. But it's the first time to enter inside the two tombs."

It was possible to date the tombs thanks to some wall inscriptions and paintings suggesting they were built between the reigns of King Amenhotep II and King Thutmose IV, both pharaohs of the 18th dynasty.

Although it is not possible at this stage to identify the mummy, experts believe it to belong to an important official.

First 'open' conservation workshop to start operating in Rome



© MIBAC

This photo was taken during the ceremony for the inauguration of the Open Restoration Laboratory in the Church of Santa Marta al Collegio Romano in Rome.

ROME – The Minister of Cultural Heritage and Tourism, Dario Franceschini and ISCR Director Gisella Capponi inaugurated the Open Restoration Laboratory of the Institute for Conservation and Restoration (ISCR) which will be based in the Church of Santa Marta al Collegio Romano in Rome. The space, located in an area of the church with the backdrop of the Nuns' Choir, has been set up as a restoration workshop and open to free public viewing.

The first intervention ISCR conservators will focus on will involve the conservation of frescos showing different examples of interventions including working in-situ, working on fragments and on painted stuccos. It will be possible to follow the conservators working on late sixteenth-century wall paintings belonging to the original decorative apparatus of the former Nativity Choir.

During the ceremony for the inauguration, Dario Franceschini said: "With the opening of this new laboratory of the Institute of Conservation and Restoration, visitors, students and tourists will have the opportunity to know and appreciate one of the most important Italian excellences recognised all over the world. The restorers of the ISCR will interact and inform visitors in real time about the various stages of restoration of these beautiful frescoes".

Source: Ufficio Stampa Mibact

Fire destroys Ventarrón archaeological complex in Peru

© Enrique Jara (Own work) CC BY-SA 4.0 via Wikimedia Commons



An area of the archaeological site of Ventarron, before the fire

LIMA - A 4,500-year-old archaeological complex in northern Peru has been hit by a fire that nearly destroyed one of the oldest murals in the country. The site was inhabited by the Early Cupisnique, Cupisnique, Chavin and Moche cultures.

The fire could have been started by farmers burning sugar cane in adjacent fields and spread rapidly across the entire site due to strong winds, damaging up to 95% of the complex. The mural, discovered in 2007, depicts a deer and is located on the walls of a temple.

Archaeologist Walter Alva who originally discovered the site said: "We are losing an exceptional monument unique to its generation I can only express my outrage and sadness for this irreparable loss".

Authorities are still investigating the cause of the fire.

Source: *Agencia Andina*

Getty Conservation Institute receives major gift

LOS ANGELES, CA.- A \$5 million gift from a US philanthropist couple has ensured the establishment of an endowment fund to support the global work of the Getty Conservation Institute, as announced by the J. Paul Getty Trust in November. The new fund will be known as the John E. and Louise Bryson Fund.

Getty President and CEO James Cuno said the gift is a leading example of the importance of the Getty's recent development efforts. "The Getty has ambitious aims across all four of our Programs; and we simply can't do everything we'd like to do without significant gifts like this one from the Brysons," he said. "John and Louise's support affirms the world leadership of

the Getty Conservation Institute and of its Director, Tim Whalen."

The Getty Conservation Institute works internationally to advance conservation practice in the visual arts. It serves the conservation community through scientific research, education and training, model field projects, and the dissemination of conservation knowledge and information. The Institute works with partners worldwide to identify, address, and develop answers to significant questions that further cultural heritage conservation practice.

For more information about the Getty Conservation Institute visit:

<http://www.getty.edu/conservation/>

Restored Roman statue from Palmyra on display in Damascus



The unveiling of the restored Lion of Al-Lat in Damascus

DAMASCUS – The *Lion of Al-Lat*, a 2,000-year old Roman statue that was damaged by IS in the ancient site of Palmyra has recently been restored, as announced by the Directorate-General of Museums and Antiquities Syria (DGAM).

The statue was targeted, together with numerous other monuments, during raids on the city of Palmyra carried out by IS during a six-year period.

When in 2016, Syrian Government forces recaptured the area, the 15-ton statue was moved to the capital Damascus to undergo restoration.

The work, funded by UNESCO, was carried out by a joint team of experts from DGAM and the Polish Archaeological Mission headed by the Rev. Bartosz Markowski, which first discovered the statue in 1977.

The statue was placed in the south-eastern corner of the National Museum in Damascus where it will remain for the foreseeable future.

For more information [click here](#)

A microbiological challenge in the protection of the sandstone Angkor monuments in Cambodia

By Ji-Dong Gu + Yoko Katayama



© Map Data 2017 Google

The Khmer Empire was thriving at its peak in the 9-12th centuries CE with a large territory in South Asia including what is now Cambodia, Vietnam, Thailand, Laos and other countries. A large number of temples were built under different kings and some of the best known today include Angkor Wat and the Bayon temple of Angkor Thom in the Siem Reap area of Cambodia.

These temples are valuable cultural heritage examples for the study of the Khmer civilization of the past and also serve as major tourism attractions for the local economy today. They were composed structurally of sandstone, mainly from the Kulen Mountain, which still serves as a major source of building material today.

The site of Angkor and its monuments became UNESCO World Cultural Heritage site in 1992, and subsequently different countries became involved with their protection and conservation.

The Japanese Government Team for Safeguarding Angkor chose the Bayon temple in Angkor Thom as one of the main site to base their extensive protection work covering architecture, archaeology, geotechnical engineering, materials sciences and microbiology of the sandstone.

The Bayon temple is today covered with a wide range of micro-organisms with different physiological functions showing different colours as a result of adaptation to the local environmental conditions.

The directly exposed surfaces are general dark brown while those inside the monuments can range from rich green to dark green.

At the initial stage of colonisation, the pioneering micro-organism lichens, a symbiotic association between algae and fungi, can settle on the fresh surface of sandstone and these are still widely found today. This form of colonisation actually has a very important protective property to the underlying sandstone; this protection however turns into



© Ji-Dong Gu

Micro-organisms covering the surface of Bayon monument

deterioration in the late stage of colonisation development because the lichen layer dissolves the sandstone constituents significantly to weaken the sandstone surface and its integrity, resulting in

damage to the sandstone. Because of the damage by initial colonisation, further microbiological communities on sandstone surface becomes possible and produce more complex communities of additional micro-organisms with a wide range of physiological characteristics.

Other microbial micro-organisms are also widely found displaying different colours on the surface of sandstone, especially on bas-relief, making viewing the carving very difficult or impossible. The colours pink, green, violet, black or dark green is associated with different bacterial groups predominantly of *Rubrobacter*, *Cyanobacteria*, *Cyanobacteria* and *Chloroflexi*, *Chloroflexi*, and *Deinococcus-Thermus*, *Cyanobacteria* and *Rubrobacter*, respectively.

There are also different minerals associated with different colours. A comparison of the microbial communities between fresh and old biofilms showed that the bacterial communities are very similar, but the eukaryotic communities are distinctly different, indicating a shift in community composition.

This information illustrates



© Ji-Dong Gu

Biofilms on sandstone can be collected with non-destructive methods

the dynamic formation and succession of microbial communities on sandstone under tropical climate condition.

Using an innovative and non-destructive sampling method, biofilms on sandstone can be collected non-destructively to provide detailed information of spatial distribution of micro-organisms in the biofilms on the surface of sandstone.

The biofilm layers on sandstone collected by this sampling technique showed a stratified structure: the blue-green biofilm, associated with serious deterioration of sandstone, is rich in *Cyanobacteria* and *Actinobacteria* on the top surface, and *Chloroflexi* in the deeper layers at the bottom. The characteristic distribution of bacteria at different depths provides valuable information on not only the specific micro-organisms in biofilm and the formation process, but also the sandstone weathering process by these micro-organisms under the humid tropic climate.

The sandstone on these temples shows characteristic deterioration; the destruction is associated with

activity of sulphur-oxidising bacteria, producing acidity to initiate acid attack to the sandstone. This has been confirmed at Angkor Wat, the Bayon temple and other sites in Cambodia through our investigations over the last 20 years. In addition, the bas-relief of sandstone at Bayon temple was found to accumulate extremely high concentration of nitrate, but not ammonium or nitrite. The source of nitrate is most likely due to the transformation of ammonia from organics and the micro-organisms responsible for oxidation of ammonia are ammonia-oxidizing archaea (AOA) and ammonia-oxidizing bacteria (AOB). AOA are easily detected at several temples in high abundance, but AOB are either detected at detection limit or non-detectable. Using nitrogen stable isotope analysis, the nitrate in the sandstone cannot have originated from decomposition of phototrophic micro-organisms colonising on the sandstone and alternative source is sought.

The microbiological investigations conducted at Angkor temples in Cambodia collectively indicate that a wide range of micro-organisms can be detected on surfaces of sandstones through time, and they are responsible for the colour development on the surface and the activity of some selective groups is responsible for bio-deterioration of the sandstone integrity through acid production and dissolution of minerals in the sandstone to contribute to the overall sandstone deterioration observed at these sites.

About the authors



Ji-Dong Gu is an associate professor of the School of Biological Sciences, The University of Hong Kong, P.R. China. His research is mainly focused on environmental microbiology and toxicology and he has been working on the protection of Angkor monuments for more than 10 years.



Yoko Katayama is a professor at the Graduate School of Agriculture, Tokyo University of Agriculture and Technology, Japan. Yoko is an environmental microbiologist and has worked on the deterioration of the Angkor monuments from the viewpoint of activities of micro-organisms especially of the sulphur-oxidizing type.





From Jerusalem to Istanbul: A tradition that lives through time

by Venizelos Gavrilakis + Vaia Karagianni

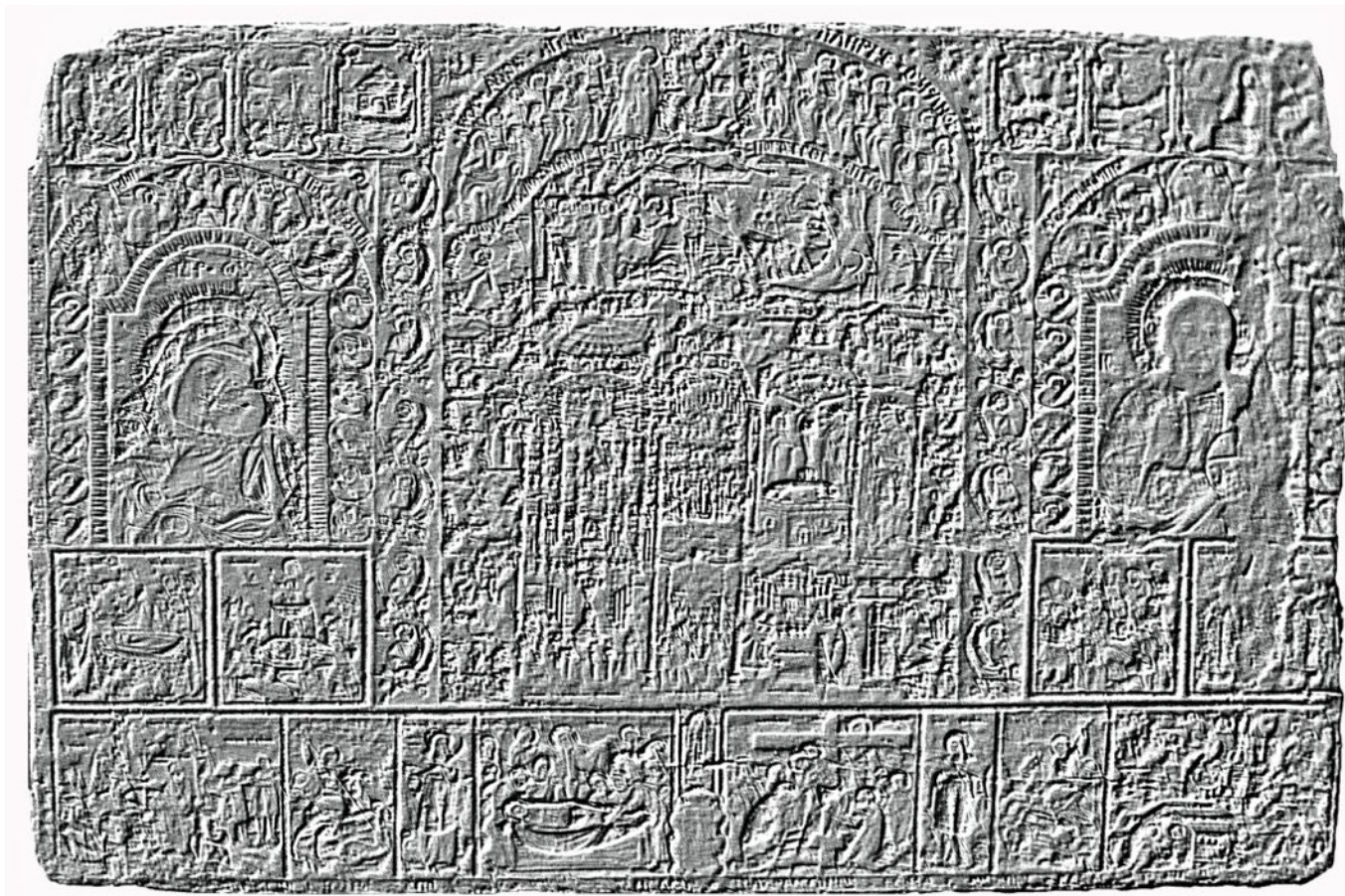
On the enchanting Bosphorus straits, on the ruins of an ancient temple dedicated to the Goddess Demeter or, according to historical records, most probably to the Egyptian Mother of Gods Isis, we came across an extraordinary religious and historic artifact. It is preserved and attentively looked after within a Byzantine church dedicated to Saint Demetrius, whose history is revered in one of the most beautiful suburbs of the European side of Istanbul, Kuruçeşme.



A detail of the painting before conservation

Built in the 15th century CE on the top of a lush green hill, and rebuilt from its foundations in the 18th century at the foot of the same hill where it stands today, this miracle-making church is where we first came to know this rare and invaluable artwork.

This is an icon considered a masterpiece of the "Jerusalem" icon type or "pictorial icon standard of the Holy Land", as these types of artwork are commonly referred to. These were artworks that, according to the tradition from the 18th century onwards, were brought back by the pilgrims of the Holy Land as



RTI image of the painting before conservation

souvenirs to their homeland. These icons depict scenes from the life of Jesus Christ, the Virgin Mary, Saints and Prophets, the Church of the Resurrection and the Walls of Jerusalem, among other things.

History sources prove the origin of these artifacts to be from the "manuscript icon standards" of the 17th century; these were illustrated religious maps that served as travel guides to the visitors of the Holy Land. An inscription uncovered through the cleaning of one painting states that the «Ierosolymitiko» or «Agiotafitiko» (icon), which the Priest and the Church Committee entrusted us to conserve and restore, was painted in Jerusalem in 1861 and is indeed a dedication of a pilgrim of the Holy Sepulchre. One of the most interesting features of the artifact is that it is painted on canvas and not on wood, as it is usual in the Byzantine tradition. Egg tempera is used in a simple and popular style, also including several Western-influenced elements. This painting strongly imitates the miniature technique with very bright colours, that characterise the "manuscript icon standards" of the 17th century, confirming their origin.

We found the «Agiotafitiko» very strained and stressed by the passage of time, adverse conditions and arbitrary interventions. We identified a lot of wear in the painting as well as its canvas. Through the application of scientific research and analytic investigations, we diagnosed and outlined the type, the size and the degree of the damage.

Investigation revealed that the painting surface was covered by a strongly oxidized varnish damaged also by several pollutants and other types of embedded dirt. As a result, the painting appeared dim and



© Venizelos Gavriakis, Ieri Parakatathiki



Conservators working on the painting during various phases of treatment

blackened, and the hagiographic theme had become hard to see due to ageing. In addition, the painting had been exposed to arbitrary past over-paintings, which covered the original designs and colours. In many areas, the painting and its preparation were completely lost. With the help of a stereo microscope, we conducted sample-cleaning spot-testing, to study the sensitivity degree of the pigment layers, so that the best and most effective cleaning material could be selected.

During this phase, it was also found that spots covered with silver visible on the painting had been varnished with shellac, with the aim of giving the illusion of gold, a common, cost-effective technique to imitate the precious metal.

Cleaning of the painting was performed with a combination of chemical and mechanical methods, including the use of organic solvents and surgical micro-tools. By removing the oxidised varnish and the rest of the dirt, the hagiographic theme became again clear and legible, while by removing all the over-paint, we revealed the areas of authentic painting that were previously obscured. The use of magnifying lenses throughout the cleaning process gave us the possibility to control the degree of cleaning. Following a careful examination of the authentic canvas, we realised that it had been cut off along its perimeter; it had lost its original elasticity and was fragile as a result of the many tears. For these reasons, the painting had undergone earlier interventions, including re-lining it with a new canvas. The lining process however, was not carried out properly and as a result, bloating, crumbling and folding's were observed. The canvas was neither flat nor stretched.

This required an immediate intervention so that the reinforced canvas would support the painting in a permanent and stable manner. To protect the painting surface throughout that process, we faced it with Japanese paper. First, we removed the newer canvas and then we cleaned the authentic canvas from glue and other dirt. Following on, we succeeded in flattening the canvas using a heated spatula and steam. To choose the new canvas, we examined the composition, the texture and the width of the original canvas and used fabric of similar quality to the original. The new canvas was prepared with a process aiming to achieve the most effective agglutination, ensuring the cohesion of the canvas in the future. We performed

the lining with the application of a traditional method using a recipe comprising a mixture of organic glue, which adds elasticity to the original canvas, and the use of a heated spatula. In the end, we stretched the canvas on a custom painting frame

Following the conclusion of the conservation treatment of the painting as well as the canvas, we moved on to re-touching. This was carried out sensitively, with attention and respect for the authentic designs and colours and only where this was considered necessary, to allow the hagiographic theme to become recognisable.

In the areas where large segments were missing or there was insufficient evidence for the restoration of the original plan, we applied the discreet Italian rigatino technique. With this technique, restoration is less visible from a distance blending in with the overall design while becoming more obvious at close-up inspection.

During the last phase of treatment, the painting surface was protected with a varnish layer. The artifact is now kept on display within a custom wooden display case.

The conservation and restoration of the artifact began in May 2016 and ended in October the same year. The work was completed in-situ, and was made possible thanks to the sponsorship of the Church Committee and the Priest of the Holy Church of Saint Demetrios (Kuruçeşme, Istanbul). Work was carried out by the team from of the restoration laboratory «Ieri Parakatathiki», including the authors of this article, Venizelos Gavrillakis and Vaia Karagianni.

Rescuing the memories that the Holy Sepulchre pilgrim brought back from the Holy Lands, tradition, history and spirit are rescued and kept alive. This conservation project has ensured the continuity between past, present and future.

The authors cordially thanks for the translation in English: Dr. Ioannis N. Grigoriadis, Associate Professor & Jean Monnet Chair Department of Political Science & Public Administration, Bilkent University, Turkey.

About the author

Venizelos Gavrillakis studied and specialised in the conservation and restoration of Byzantine and post-Byzantine, artifacts and antiquities in Mount Athos in Greece. He graduated in Art Works Conservation and also on conservation and restoration of paintings, gilded artworks and traditional techniques of gilding and polishing at the conservation faculty of Palazzo Spinelli in Florence, Italy. Since 1994 he has been working as conservator and restorer of Byzantine and other historic artifacts and antiquities in Greece and Turkey. He has carried out the conservation and restoration of numerous, important Byzantine and post Byzantine Artifacts and Antiquities (such as Fayum, 2nd-3rd century BC). In 2012, he founded and has ever since operated together with his wife Vaia A. Karagianni the Conservation and Restoration Laboratory of Byzantine and Other Historic Artifacts and Antiquities Ieri Parakatathiki.

Contacts: i.parakatathiki@gmail.com

YouTube channel: <https://www.youtube.com/channel/UCV97stsK4OsZImFdAckE1KA>

Web: <https://sites.google.com/site/ieriparakatathiki/>



Views+Opinions

On the loss of hand skills in Conservation

By Jonathan Ashley Smith

A year or so ago, Jonathan Ashley Smith wrote a paper ([Losing the edge: the risk of a decline in practical skills](#)’. [Journal of the Institute of Conservation Vol. 39, Iss. 2, 2016](#)) highlighting an issue that many conservators will be familiar with – the loss of manual skills in the field of practical conservation. That paper opened up a ‘Pandora box’ with the debate surrounding the issue heating up along the way. This article is a follow up that Jonathan wrote after participating in the recent IIC Student & Emerging Conservators Conference in Bern, where the issue was once again discussed.

The nature of conservation practice is constantly changing. This constant change is reflected in the theme of next year’s IIC congress Preventive Conservation: The State of the Art. The call for papers stated that ‘the field has developed enormously since 1994: preventive conservation has a central position in museum, site and heritage management.’ As a profession, conservation is obviously proud of change, which is a bit ironic since conservation is concerned with attempts to prevent, inhibit, slow down or even reverse change. Would it be better to say that the nature of conservation practice is evolving? Evolution would be a good word if what was happening was a succession of small modifications leading to something with proven potential to survive in a changing environment. Yet evolution is a concept that embraces the idea that some features of the present scene will not survive.

A year ago, I wrote a paper describing my worries that the practical skills needed for conservation treatments were at risk.¹ It seems that others share this anxiety; in the past year, I have corresponded with conservators and college lecturers in Europe, Australia and the USA who express the same concern. More than a year after it was published on-line, the paper I wrote is still being downloaded. Reaction to a warning about the loss of skills is a bit like reaction to the threat of climate change. The transition is slow and unevenly spread. There is a lot of short-term defensive thinking. There is enough variability to allow some scepticism or, in some cases, downright disbelief. People who feel that the problem is real and serious are not certain what steps they can take as individuals, or that individual action will have any effect. They hope that some unnamed organisation will get to grips with the situation. And as with climate change there may well be a tipping point, after which it will be very difficult to reverse the trend.

Why worry? The subjects chosen for recent national conferences suggest a belief that hand skills continue to be important to the practice of conservation. The American Institute for Conservation chose ‘Treatment’ as its theme this summer, and hands-on conservation is the subject for the 2018 conference of the Canadian Association for Conservation of Cultural Property. However, the underlying situation that caused me to write about the risk of a decline in skills remains unchanged. There is still a wide held prejudice that brainwork is superior to handwork. This affects schooling and training from childhood to

“There is still a widely held prejudice that brainwork is superior to handwork”

post-graduate conservation courses. It affects the policies of higher education establishments that have to respond to the availability of funding. Some changes are measurable; the proportion of time spent by museum conservation departments on practical intervention is decreasing. In many institutions, the number of permanently employed conservators has also decreased. This has a knock-on effect on the range of subjects that colleges teach to ensure the employability of their graduates, and on the availability of suitable internships. The potential saviours of this situation work in the private sector, but they too are prey to economic shifts and may not be in a position to help with the development of fresh graduates.

Against this background it was good to attend the IIC 2017 Student & Emerging Conservator Conference held in Bern in mid-October. I did this a few weeks after the event by watching the videos of the three discussion sessions.² It was easy to become fully immersed and believe that I was actually there. The theme of the conference was inspired by the words of Swiss educational philosopher Johann Heinrich Pestalozzi who advised that education should involve an equilibrium between the elements head, heart and hand, and that there were dangers in concentrating on just one of these. Each of the three conference sessions was centred on one of these elements. The importance of hand-skills was mentioned several times by members of the expert panels. There were calls to balance theory and practice and reminders of the necessity of working to develop practical skills.

When speaking to an audience of English conservators it is difficult to introduce the words craft and craftsmanship without causing offence or misunderstanding. Many of the participants in the discussions did not have English as a first language, so the opportunities for failures of communication were increased. The word craft can be used as the equivalent description of the practical skills necessary in conservation treatment. Alternatively, the word can be used to refer to an activity far beneath the dignity of an academically trained conservator. This dilemma epitomises the task conservators frequently face, having to explain to those in authority that they are intelligent people who work with their hands. The students and emerging conservators had other worries: how to start a business, how to promote oneself, how to combat low status and low pay. There was even a discussion of what has almost become a taboo subject, the gender imbalance in the profession.

The fact that young people want to discuss these things, and to invite people with more experience to join the discussion, has to be good. There have been other events that ought to please me and stop me being so depressed. I have been approached by several graduate students hoping to write their dissertations on the role of craft skills in conservation. In the UK, new models for education that might help preserve practical skill are being considered. New routes into the profession via apprenticeship or technician qualification are being trialled. On the other hand, I am utterly depressed by the plans to stop or modify the MA conservation course at Camberwell College, London. The reason given being that 'the course is running at a high cost per student in comparison with the average degree course within the arts college'. I am disturbed by the recent news of further budget cuts to UK local authorities, which will inevitably impact on their museum services. I am depressed by recent reports that UK government policy continues to disincentives the teaching of practical skills at primary and secondary schools, totally ignoring Pestalozzi's model.

But if I want to be cheered up I can always turn to *News in Conservation* with its global view and frequent features on conservators actually getting on with practical conservation.

About the Author



Jonathan Ashley-Smith was head of the conservation department at V&A, London 1977-2002. He was visiting professor at RCA/V&A Conservation 2000-2010 and IIC Secretary General 2003-2006. He is a mentor for the PACR accreditation scheme.



Book Reviews

Hans Hofmann: The Artist's Materials.

Dawn V. Rogala

2016, Los Angeles, CA, Publisher: Getty Conservation Institute, 150 pages, paperback, ISBN 9781606064870

Book reviewed by Ria German-Carter

This comprehensive book on the life, work and materials of Hans Hofmann will be of great interest to conservators, conservation scientists, art historians, curators, artists, and students. The technical information regarding paint materials and techniques is an especially relevant reference for conservators and conservation scientists, as no compressive study on Hofmann's materials has been comprised thus far.

A thorough background is provided of Hans Hofmann as artist and teacher; from his study, teaching and work in Germany, Paris and the United States. The book delves into how Hofmann's work and teaching influenced many important post WW II artists such as Jackson Pollock, Barnett Newman, Franz Kline and Clyfford Still, and Hofmann's place within the oeuvre of the Abstract Expressionism.

The book is divided into Hofmann's early years in Europe, working in Paris in 1904 with Robert Delaunay, Henri Matisse and others. His palette reflects colors used by the Impressionist and Post-Impressionist painters during this period. Later working and teaching in Munich, (Hofmann's school in Munich in the late 1920's included students Louise Nevelson, Alfred Jensen and Wolfgang Paalen, who left Paris to attend) Hofmann used experimental paint formulations of new organic and inorganic pigments introduced at the turn of the century in Germany. At the beginning of WWII, Hofmann's art was deemed "subversive". He came to the United States to teach, and his schools in New York City and Provincetown MA, and later Berkeley CA were teeming with young American artists eager to learn from his artistic experience in Europe.

Hofmann moved from a concentration on teaching, to creating new work in the 1950's which constitutes his "late work" (from 1950-1964). Rogala concentrates her research on 26 paintings from this period as well as 8 palettes from the Hofmann trust, for her analysis of his materials. It was at this time that the bright colored rectilinear forms emerge in his paintings. The book explores the new formulations of paints used by Hofmann and WPA artists such as Pollock, Kline, and Newman, and how these materials influenced Hofmann's work and methods. The use of an alkyd ground (formulated by the house paint industry) in combination with zinc white tube paint is discussed at length and the probable condition issues caused by their use. It is the use of the combination of industrial paints and traditional artist paints and techniques, as well as the heavy build-up of paint that Rogala deems to have caused many of the reoccurring condition issues in Hofmann's paintings. Also of particular interest is Hofmann's use of localized preparatory layers in some paintings: Dark preparatory layers (black and phthalocyanine green paint applied directly to the canvas) under cool colors, and warm colors applied over a white alkyd ground layer. Some orange colors were applied directly to the canvas with no ground beneath at all.

The author has delved into her research of the study group of Hofmann's late career paintings and artist palettes and presents findings regarding medium, pigment, conservation materials found, as well as common reoccurring condition issues, such as fatty acid migration, cracking of paint layers, exudates, brittleness, and possible causes for these conditions. The scientific analysis is thorough, and the supporting tables and graphs are relevant and easy to read and interpret.

Ms. Rogala has conveyed her passion for her subject through her in-depth study of Hans Hofmann and has thoroughly immersed herself in her subject, having spent 15 years studying and treating works by Hans Hofmann in various museum conservation labs after completing her PhD in Preservation Studies at the

University of Delaware. I would recommend this reference highly to anyone who works with or studies modern paintings and their aging characteristics.

Art: Authenticity, Restoration, Forgery. David A. Scott

**2016, Los Angeles: The Cotsen Institute of Archaeology Press, 500 pps., ISBN 978-1-938770-08-1.
Available from the publishers in soft cover print and as aKindle eBook
Bool reviewed by Robyn Sloggett, The Grimwade Centre, The University of Melbourne**

When asked to review David Scott's recent publication 'Art: Authenticity, Restoration, Forgery' I agreed; but with some trepidation. There is a regular and almost relentless release of new books on authenticity, art fraud and forgery fighting for space in bookstores and libraries. Generally, these publications are entertaining; but their approach can be lightweight, revelling in the titillating tropes of crime, glamour, failed expertise and big money, and failing to properly contextualise or critique associated philosophical and practical issues. As a result, they contribute little to our understanding of the complex issues of authenticity, attribution and fraud. David Scott's book, while replete with entertaining anecdotes and case studies, is not such a book. Comprehensive in its research, careful in its construction, this well-written volume brings together an extraordinary breadth of information with clarity and authority. It is both enjoyable and informative, and provides a substantial contribution to the field.

The author is well-known to the conservation profession. A conservation scientist with a special interest in metals, Professor David Scott is Distinguished Professor in the Department of Art History, UCLA, and the founding director of the UCLA/Getty Conservation Program. He has published on a wide range of topics, contributing around 140 peer-reviewed articles and eight books to the conservation. He has contributed a number of significant publications on historic and ancient metallurgy, the scientific analysis of cultural material, and pigment identification and use. His *Copper and Bronze in Art: Corrosion, Colorants, Conservation* was cited by the American Association of Publishers as the best Scholarly/Art book published in the United States in 2002. More recently his writings have focused on broader issues including issues in art restoration, art and authenticity, and the illicit trade in cultural property.

In this book, as the text on the back cover explains, ideas relating to authenticity are explored through 'the conservation perspective'. Taking this approach has enabled the author to engage in broad cross-disciplinary inquiry and explore different philosophical positions while maintaining a rigorous analytical approach. The ICOM-CC Definition of the Restorer-Conservator links the preservation of the authentic cultural record to professional impact (Section 3.1) as an embedded function in professional ethics and practice, and this volume locates questions relating to authenticity squarely within purview of conservators. In acknowledging this professional responsibility and the associated challenges, David Scott takes as a point of departure the issues that contemporary conservation practice must address: What is restoration? How does the concept of significance affect conservation decision-making? What is the relationship between materiality and authenticity? How do different ontologies affect conservation ethics? Having established conservation as the intellectual framework in which to consider his enquiry the author then builds a considered and complex discussion of the interrelated issues of authenticity, restoration and forgery.

The book is extraordinarily well-researched and comprehensive. It contains a wealth of information that, as a result of the linear and chronological chapter progression, is easily accessible. From the introductory chapter on authenticity and conservation, a series of chapters deal with the history and philosophy of the authentic including the idea of the authentic in the development of international conventions and charters, and a substantive chapter on 'Different Approaches to Authenticity.' The text then explores 'The Ancient Old World', through Medieval, Renaissance, Baroque to Early Twentieth Century, to 'The Modern,

Postmodern, and Contemporary'. The final chapter closes the book with 'Some Final Thoughts and Reflections'. Within this structure, locating 'The Ethnographic and the Authentic' between 'The Ancient Old World' and 'Considerations of Medieval Authenticity' seems discordant. Rather, and indeed as the author demonstrates, it could be argued that issues of concern for many communities (which UNESCO describes as 'Indigenous' but preferenced as 'native' in this volume) have more in common with modern and post-modern debates, such as shared intellectual property, the role of the performative and oral in preserving the authentic cultural record, and nexus between materiality and the immaterial. This is particularly the case where such critical engagement is shifting museum ethics and practice, for example in debates on repatriation and degrees of community engagement.

David Scott's writing style is authoritative, accessible and clear. The structure is particularly conducive to ease of access to information with sets of key words at the beginning of each chapter, and a useful glossary at the end of the volume. While overall the book is clearly laid out and well-written the double column format means that a high percentage of words are split between lines. On the first page over a quarter of line endings required hyphenation, presenting a break in words, and disrupting the easy readability of the text.

It is gratifying that a book with this weight and substance, in a field that suffers no shortage of titles, is written by a conservator. David Scott demonstrates the important contribution that the discipline of conservation can make to broad complex topics such as authenticity and forgery. While this book will have wide appeal to the general public, it is particularly relevant for architects, archaeologists, art historians, collection managers, conservators, curators, philosophers and legal professionals. It is not only a welcome addition to the literature on authenticity, restoration and forgery, but also an important contribution to scholarship in this field.



IIC News

IIC appoints Sarah Stannage as new Executive Director

The interviews for the new Executive Director of IIC were held in October, and IIC is delighted to announce the appointment of Sarah Stannage to the role.

Sarah has until recently worked as Chief Executive Officer of the Countryside Restoration Trust, a UK based conservation charity. She has over 15 years senior executive experience in the management of heritage, conservation of the historic environment, academic research and community-lead regeneration projects. In 2011 she was awarded a Clore Leadership Fellowship to advance her work in museums and conservation. Her first degree was in Conservation and Restoration at the University of Lincoln, UK. Sarah will be starting her new role, focussing on strategic development of IIC, on 1 January 2018 and will join our present staff of three. We will carry a profile of her in *News in Conservation* in the new year.

Third IIC-ITCC course concludes in Beijing

The third IIC International Training Centre for Conservation (IIC-ITCC) course took place in Beijing from 14-22 November 2017. With the focus on textile conservation, 23 mid-career conservation professionals, 12 from China and 11 from around the world, including Argentina, Australia, Austria, Canada, Egypt, Finland, France, New Zealand, Serbia and Vietnam, attended this intensive hands-on workshop which took place in the newly established 'Hospital for Conservation' at the Palace Museum, also the largest science institution for heritage conservation in China. Prior to the opening ceremony, participants were privileged to be given a preview of the Hospital guided by Dr Jixiang Shan, Director of the Palace Museum.

For nine days, the participants worked closely with instructors Sarah Staniforth, Dinah Eastop, Mary Brooks, Austin Nevin, Diana Collins, and the specialists from the Palace Museum. Beginning with lectures presenting current approaches to preventive conservation and non-destructive analysis of textiles, the workshop was followed by practical sessions, demonstrations, case studies and group discussions allowing participants to develop a thorough understanding of the key principles and themes in the practice of textile conservation which are required to formulate and execute appropriate conservation treatments for textile objects at their institutions.

Some of the case studies drew on the comprehensive textile collections of Palace Museum, an institution with a longstanding reputation for the care of, and research into imperial textiles in China. Participants also enjoyed the exceptional opportunity to view the museum's major exhibitions as well as some textiles from storage and conservation studios equipped with state-of-the-art facilities.

The workshop was a precursor to the international symposium 'Unroll and Unfold: Preserving Textiles and Thangkas to Last' held in Hong Kong on 24-25 November 2017. Jointly presented by IIC, Palace Museum and Leisure and Cultural Services Department in Hong Kong, this symposium enabled participants to develop a valuable professional network for advice and resource, as well as sharing knowledge and experience with hundreds of textile conservation specialists worldwide.

A full report on these exciting events will be available on the IIC website soon.



© Casey Liu

AGM Talk and Reception

After the formal business of the IIC Annual General Meeting is concluded, the meeting will be opened to the public and we will be holding the annual AGM Talk. This will be followed by a reception.

There will be a panel discussion to consider the establishment of IIC special interest topic groups (SITGs). Following a survey of IIC Fellows, it is proposed that these will not relate to a specific speciality or discipline, but will instead offer cross-disciplinary collaboration on a range of topics. Results of this survey will be presented and we will be seeking feedback from IIC members on your views of this initiative. We hope that the establishment of SITGs will engage members, attract new members, foster cross-disciplinary projects for research and global response, and provide greater accessibility to information through publications.

Following, there will also be a short presentation from the Palace Museum Beijing about the Museum, its Hospital for Conservation and about the IIC international Training Centre for Conservation and conservation issues in the rapidly growing heritage profession in China.

2018 IIC Annual General Meeting

Notice is hereby given that the sixty-sixth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held at the Society of Antiquaries of London, Burlington House, Piccadilly, London W1J 0BE, on Monday 22nd January 2018 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 2017 (downloadable from the announcement of the 2018 AGM on the front page of the IIC web-site).
2. To re-appoint Kingston Smith as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.
3. To consider and if thought fit to pass a Special Resolution THAT the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association (the Articles of Association in their current form and with the proposed changes are downloadable from the announcement of the 2018 AGM on the front page of the IIC web-site).
4. To elect one Vice-President
5. To elect a Director of Publications
6. To elect a Director of Membership
7. To elect three Ordinary Members of the Council
8. To transact any ordinary business of The Institute

By Order of the Council

Jo Kirby Atkinson

Secretary-General

11 December 2018

This notice was sent by post to all eligible members on 18 December 2016.

Explanatory Note to Special Resolution 3:

A copy of the amended articles, marked to show changes against the previous version, is available to view from the announcement of the 2018 AGM on the front page of the IIC web-site (see web address at the foot of this page). In summary, the changes provide to institute the post of the Director of Membership,

to reduce the number of posts of Vice-President to three in number and to formalise and enhance the co-option as well as election of members to Council. Any other amendments are consequential or clarificatory.

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 announcement of the 2018 AGM on the front page of the IIC web-site.

If you are planning to attend the 2018 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 working hours before the meeting, that is, by 5.00 pm on Thursday 18th January at the latest; votes and proxies received after then will not be counted.

Please use your vote!

Proxies

Individual Fellows, Fellows and Honorary Fellows may appoint a proxy to exercise all or any of their rights to attend and to speak and vote at the AGM.

Candidates for Election

David Saunders will be resigning as a Vice-President at the meeting and standing for election as the inaugural Director of Membership; Joyce Townsend will be standing for re-election as Director of Publications; a total of four places as Ordinary members of Council are available for ballot. Amber Kerr is retiring at the end of her second three-year term as an Ordinary Member of Council and is standing for election as a Vice-President. There are four candidates for the four places as an Ordinary Member of Council: Steven Koob and Tom Learner are standing for re-election and Rachel Sabino and Roger Groves are standing for election as an Ordinary member of Council for the first time.

Their manifestos are printed below:

Amber Kerr

It has been an honor to serve as an elected ordinary Member to the IIC General Council for two consecutive terms, and it is with great respect for this organization that I now stand for election as Vice President. It has been rewarding to be a part of the new initiatives the IIC is undertaking to address the sustainability of the organization, and to developing new programs designed to serve our membership and promote growth, while invigorating the programs and publications we hold as core values. The strategic objectives for the new branding of the IIC revitalize our organization's identity while identifying our strengths and weaknesses so we may focus our resources more effectively.

My dedicated roles in the IIC include serving as chair for the IIC Point of the Matter Dialogues, as Social Media Editor, and as administrator of the IIC Facebook and Twitter pages, as well as advisor to the IIC Student Posters Committee. In collaboration with co-chair Rebecca Rushfield, we organized the first sponsored dialogue outside an IIC Congress or AGM. "Viral Images" was held at the MET in New York City this past February, and as chairs we are excited to continue our work to expand the topics of our future dialogues, as well as promote collaborative programs with other cultural heritage organizations.

As a contributing member of the IIC Web Team, I advised on the redesign of the IIC Webpage, collaborated with council members to promote new forms of outreach and engagement with members, and supported new initiatives for expanding our presence through social media programming and webcasts. The IIC continues to grow in these platforms and the creativity of the members on this innovative team is commendable.

The dedication of all those who volunteer and commit their time to support the IIC is inspirational, and is it the enthusiasm and dedication of working alongside such individuals which motivates me to do more.

I am excited about the new directions we are moving towards as an organization, and as a Fellow I believe the IIC is uniquely poised to be an informative and reliable resource in the field of conservation and in the greater global community in which we live and work.

If elected to the position of Vice President, I will continue to dedicate myself to our core objectives as an organization while encouraging our expansion in new directions of sustainability, education, and

Joyce Townsend

My longstanding commitment to the dissemination of research results to the wider heritage community led me to stand as IIC's Director of Publications in 2009, and I should like to stand now for another term of three years, to continue the process.

When I became IIC's second DoP in 2009, most conservation journals were published in print only, while academic scientists were already used to the advantages of online publication: faster sharing of new findings and easier processes for locating such publications, accessible from any location with an internet connection. Today IIC's publications share these advantages, the out-of-print earlier publications can all be accessed online, and also exist in printed form as they always have, thanks to the fostering and continuous development of a relationship with IIC's publishing partner Taylor and Francis Routledge. IIC now has a greater number of members involved with editing and sharing knowledge and practice than ever before, and I hope to continue of this trend, to emphasise knowledge capture and knowledge transfer, and to work with the publishing and editorial teams more closely too.

In addition to working with the publishing partner and IIC's hard-working editors of *Studies in Conservation*, I have created a framework for the long-term access online of all IIC's past congresses, a more flexible format for the journal, itself, and am working continually to offer alternative avenues for communicating the research, scholarship, and practical knowledge that underpins all aspects of the conservation and preservation of cultural heritage. For example, I was a key organiser for IIC's first professional development seminar on copyright and its implications for practitioners and authors. I have also worked on preservation policies and practice for IIC's published output, and brought IIC's publications onto a more realistic financial basis. I would like to concentrate in the next three years on maintaining and improving IIC's publications for readers and users worldwide, and on IIC publications that respond to and offer guidance in areas of current concern to the heritage community. For this I would welcome involvement from members as well as my fellow officers and editors of IIC.

David Saunders

Over the last few years, while serving as vice president, I have been looking at how we can retain and attract new members. To date I have focused largely on the process of introducing a more equitable membership structure that makes IIC membership affordable in less affluent nations. Over the last six months, more robust systems for encouraging and tracking membership renewal have been introduced. I was co-opted as Director of Membership during 2017 and am seeking election to this role by members and fellows at the 2018 AGM.

Steven Koob

I am willing and very interested in being re-elected as an ordinary member of the IIC Council. I was elected in 2015 and have served on the Council through 2017.

I have been a member of IIC since 1979, and was elected to fellowship in 1991. I have been very active in IIC, attending 11 Congresses since 1984, and presenting papers (individually, or co-authoring) at 7 of those. I have published widely in the field, including articles in *Studies in Conservation*, and I have also been an associate editor of *Studies* since 2012. I have actively recruited and supported new Fellows, and will continue to promote an active and growing professional membership.

As an active member of the IIC Council I have strongly contributed to the IIC organization, by helping to increase membership, assist in promoting the conservation field, and reviewing IIC's conservation awards, as well as assisting with other needs and duties as required. I have also been a very active conservation educator, and in 2014 was presented with the Sheldon and Caroline Keck Award of the American Institute for Conservation of Historic and Artistic Works. I can certainly help in promoting educational opportunities and disciplines. I also received AIC Honorary Membership in 2017.

I am willing to travel to London for the IIC board Meetings, as well as other venues, including the international congresses. I am currently Chief Conservator at The Corning Museum of Glass, and the museum supports me in this contribution to the conservation field.

Tom Learner

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

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

In my first term on the IIC Council, I was most engaged with the organization of 2016 IIC Congress, *Saving the Now: Crossing Boundaries to Conserve Contemporary Culture*, held in Los Angeles on the conservation issues of contemporary works of art. I served on both the Technical Committee, and the Local Organization Committee for the Congress, and also bridged the gap between the IIC and INCCA, on who’s Steering Committee I also sit. I was very pleased with the outcome - it was a congress that was suitably International in its scope and outlook, it explored diverse approaches to ethics, values and conservation practice, and highlighted all kinds of overlaps between disciplines, geographic regions and cultures.

I am now seeking a second term on the IIC Council. In addition to sitting on the Technical Committee for the 2018 Congress in Torino, I am also ready to participate on the newly-formed Membership committee, set up to explore ways to increase IIC membership back to previous levels.

Rachel Sabino

The heritage sector is confronted by a number of formidable challenges, pressures, and complexities in today’s political and social climate, squeezed ever more for resources while at the same time becoming relentlessly commodified. As this way of thinking spreads globally, there is a real possibility that this particular “business model” of cultural preservation will take hold in emerging markets. The importance of conservation at this juncture is thus more crucial than ever and requires leadership that is dynamic and multivariate in its outlook and approach. Toward this end, IIC is a body whose mission and actions I deeply respect. I have been a member for the past 17 years and, compelled by a sense of duty towards this overarching sense of purpose, would very much like to contribute to its important work as a member of Council. In so doing I hope to give back to a field that has granted me innumerable privileges.

By this point in my career, I believe I have valuable experience, skills and insights to offer. I have been a practicing conservator in England, Switzerland and the United States. Against those different backdrops, I have not only worked in museums and cultural institutions but have also maintained private practices. I am a vocal proponent of traditional bench conservation but have spent the past six years at the Art Institute of Chicago actively involved in research, technical study and publication. My varied background therefore gives me a broad lens through which to view the field and provides me with a unique voice with which I hope to be of service in advancing the profession both internally and externally.

I am receptive to any tasks or objectives with which I may be charged as a Council member but feel particularly passionate about any efforts and initiatives that might: help meet these new challenges by promoting fluency in management and business concepts among conservation professionals; support young people who have taken the decision to embark upon the demanding path to entry in the field; and ensure that private sector concerns are represented within IIC.

Roger Groves

Dr Roger Groves is a faculty member at Delft University of Technology, The Netherlands in the Department of Aerospace Structures and Materials. He is also a Visiting Researcher at the Rijksmuseum

Amsterdam. At Delft, Dr Groves heads a group of 15 post-doctoral and PhD researchers developing instrumentation to diagnose and characterise damage in structures and to monitor the aging and degradation of materials. His expertise includes holography, optical coherence tomography, spectral imaging, fibre optic sensors and ultrasonic testing. These techniques are applied in engineering and heritage science projects.

In 2004, Dr Groves began developing instrumentation for conservation in the European Project Multiencode while working at the University of Stuttgart, Germany. He used the optical technique of shearography to diagnose structural damage in canvas and panel paintings while viewing through the paint layers. After moving to TU Delft in 2008, he continued his research in the nationally funded NWO Climate4Wood project which investigated structural damage in the panel painting and furniture collections of the Rijksmuseum, Amsterdam, and developed data processing algorithms for spectral imaging in the European project Siddhartha. Currently he leads the national NWO/NICAS Gilt Leather project investigating structural and material degradation of wall hangings and participates in the NICAS Drawing out Rembrandt project, studying the degradation of ink drawings.

Dr Groves has many years of experience as an active committee member in the UK and internationally. He currently is a member of the Institute of Physics Groups Committee which meets in London, and was previously a member of the SPIE Scholarship Committee and the IOP Optical Group Committee. He was the chair of the international Photomechanics Conference in Delft in 2015 and has chaired the Optical Metrology Conference series in the UK since 2011. Earlier in 2017, he was appointed to chair of the SPIE Optics for Arts, Architecture and Archaeology conference in Munich in 2019.

As a member of the IIC Council, he would focus on promoting good governance in line with UK charity trustee law, promoting heritage science to support the solving of real problems in conservation and support the dissemination of knowledge through meetings and publications.



The Fellowship corner

Where we keep you up to date with IIC's new Fellows and their achievements



© Ian Cook

Dr Colin Pearson AO MBE awarded posthumous IIC Honorary Life Fellowship

Colin Pearson is rightfully regarded as the founder of the conservation profession in Australia. He established and led the conservation course at the University of Canberra until his retirement in 2003. His death last year was a significant moment for Australian conservation. His obituary can be found in the June 2016 edition of News in Conservation.

Colin had been very active internationally at a senior level in ICOM CC, ICCROM and IIC. Colin joined IIC in 1971 and was elected a Fellow in 1981. He was on Council 1986 – 1995 and Vice President from 1998 to 2004.

The IIC Council chose to award Honorary Life Fellowship to Colin posthumously last year. At the recent AICCM Conference in Katoomba NSW, IIC Secretary General Dr Jo Kirby Atkinson was able to present the scroll of honour acknowledging this to

Colin's close friend Ian Cook, who in turn presented it shortly after to Colin's widow Gwynn. Julian Bickersteth

Congratulations to IIC new Fellows Robert van Langh and Marcello Picollo

Dr. Robert van Langh (1968) has been head of the Department of Conservation & Scientific Research at the Rijksmuseum in Amsterdam since 2006.

Beginning as a gold- and silversmith, Robert was subsequently trained as a conservator at the National Institute of Fine Arts in Antwerp. After working at the Museum of the Tropics, he became a metals conservator at the Rijksmuseum in 1995. During this time, he developed the metals conservation training program now being taught at the University of Amsterdam.

In 2012, he finished his PhD at Delft University of Technology combining Materials Science and Art History with the title: 'Technical Studies of Renaissance Bronzes'.

As of 2015 Robert is also chair of NICAS (Netherlands Institute of Conservation, Art and Science), a new innovative multidisciplinary



research center housed in the Rijksmuseum Conservation building, uniting art history, conservation and science.

Marcello Picollo PhD in Photonics from the University of Eastern Finland (UEF), Faculty of Science and Forestry, Joensuu (Finland) and graduated in geology from the University of Florence, is a researcher at the Institute of Applied Physics "Nello Carrara" of the National Research Council of Italy (IFAC-CNR), Florence. He has been working on spectroscopic investigations of works of art since 1991. His main focus is on pigment characterization using non-invasive spectroscopic and imaging techniques.

In January 2009, he became the coordinator of the IFAC Applied Spectroscopy Group on the research line "Strumentazioni e metodologie spettroscopiche integrate per diagnostica e monitoraggio di beni culturali e ambientali (Integrated spectroscopic instrumentations and methodologies for the diagnosis and monitoring of Cultural Heritage objects and environment). He is one of the two Italian Members of the Management Committee for the COST Action TD1201 - Colour and Space in Cultural Heritage (COSCH, 2012-2016). At IFAC, he is the coordinator for three Scientific Collaborations: one between the University of the Balearic Islands, ICVBC-CNR, and IFAC-CNR; the second with the National Institute of Information and Communications Technology (NICT), Tokyo; and the third between the Scuola Universitaria Professionale della Svizzera Italiana (SUPSI), Dipartimento Ambiente Costruzioni e Design, Istituto Materiali e Costruzioni (DACD_IMC), Trevano (Lugano, Switzerland). He is the Asia and Oceania regional area chairperson for Infrared and Raman Users' Group (IRUG), member of the board of the Italian Archaeometric Association (AIAr) as well as the Coordinator of the Area Tematica del Colore Group of AIAr.

He coordinated the IFAC Research Group for the Project "Terahertz Advanced Research Techniques for non-invasive analysis in art conservation" (THz-ARTE) in the framework of the cooperation in Science and Technology between the Italian and Japanese governments in collaboration with ENEA-Frascati and the Japanese (NICT-Tokyo & NNRICP-Nara) teams, as well as for the Project "Conservazione preventiva dell'arte contemporanea" (COPAC, Contemporary Art Preventive Conservation, 2011-2013) in the framework of P.A.R. FAS 2007-2013 REGIONE TOSCANA Linea di Azione 1.1.a.3 avviso pubblico regionale 2009 per il sostegno di progetti di ricerca in materia di scienze socio economiche e umane (Decreto 155/2010) in collaboration with Consorzio Interuniversitario Nazionale per la Scienza e Tecnologia dei Materiali (INSTM), Laboratorio di Scienze Chimiche per la Salvaguardia dei Beni Culturali (SCIBEC) del Dipartimento di Chimica e Chimica Industriale dell'Università di Pisa, and Scuola Normale Superiore (SNS).

He also participated to the EU Projects POPART "Strategy for the Preservation of Plastics ARTefacts in museums collections" (2008-2012, FP7-ENV-2007-1 - Grant. N 212218) and LIDO "A Light Dosimeter for monitoring cultural heritage: development, testing and transfer to market" (2001-2004, FP5-EVK4-CT-2000-00016).

Marcello Picollo provides analytical support to conservators and curators at museums, galleries, and restoration laboratories; oversees and performs testing and analysis on polychrome surfaces by using non-invasive techniques; supervises lab staff (Ph.D. students, junior fellows, interns, and technicians); monitors environmental conditions of art displays in galleries and churches; develops proposals for international research collaborations; functions as coordinator of international research projects. From October 2008, he is Adjunct Professor at the Faculty of Sciences, University of Florence (Italy) on Image Elaboration for an undergraduate course in "Technology for the Conservation and Restoration of Cultural Heritage" and from January 2005 to April 2010, he was Adjunct Professor at the Faculty of Sciences, University of Ferrara (Italy) on Spectroscopic Techniques' graduate course in "Conservation and Diagnostic of contemporary and modern artworks".



What's on

Call for papers

SBMK Summit 'Acting in Contemporary Art Conservation'

15–16 November 2018

Amsterdam, The Netherlands

Deadline of the Call for Papers: 31 December 2017

For more information [click here](#)

Fourth international conference on Integrated Pest Management (IPM)

21 May–23 May, 2019

Stockholm, Sweden

Save the date, call for papers and posters coming soon

For more information visit:

<https://www.iiconservation.org/node/7318>

Archives and Records Association 2018 Conference : 'People make Records' Archive conservation

29–31 August, 2018

Glasgow, UK

Call for Papers deadline: 13 December 2017

For more information visit:

<http://conference.archives.org.uk/call-papers>

III Congreso Internacional Sobre Libro Medieval Y Moderno : Leer la belleza : forma, estética y funcionalidad en el libro medieval y moderno

12–14 September 2018

Zaragoza, Spain

Deadline for abstracts: 28 February 2018

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 2018 Turin Congress – Preventive Conservation: The State of the Art

10–14 September 2018

Turin

For more information please visit:

<https://www.iiconservation.org/congress/>

International Symposium - Materials and Methods for the Consolidation of Cultural Heritage: An Interdisciplinary Dialogue

25–27 January 2018

University of Applied Sciences and Arts (HAWK)

Hildesheim, Germany

For more information [click here](#)

ICOMOS International Conference - Conservation Ethics Today: Are our Conservation-Restoration Theories and Practice ready for the 21st Century?

1–3 March, 2018

Florence, Italy

For more information about this event visit:

<https://www.iiconservation.org/node/7319>

Heritage Under Fire Symposium

Friday, 2 February, 2018

Melbourne, Australia

For more information visit:

<https://www.iiconservation.org/node/7317>

2018 Blue Shield Australia Symposium

29–30 January, 2018

Canberra, Australia

For more information visit:

<http://blueshielddaustralia.org.au/symposium/>

YOCOUCU – YOUTH in Conservation of CULTURAL HERITAGE - 2018

23-25 May 2018

Matera, Italy

For more information please visit:

<http://www.yococu2018.com/>**Conservation of Architectural Heritage (CAH) – 2nd Edition**

5-8 February, 2018

Luxor, Aswan, Egypt

For more information about this event visit:

www.yerek.com**International Conference on Heritage and Identity**

23-26 March 2018

Koszeg, Hungary

For more information about this event visit:

<http://www.interpreteuropeconference.net/>**Fourth international conference on Integrated Pest Management (IPM)**

21-23 May 2019

Swedish National Heritage Board, Sweden

Stockholm, Sweden

For more information contact:

lisa.nilsen@raa.se**Conference on Tempera painting between 1800 and 1950 Experiments and innovations from the Nazarene movement to abstract art**

15-17 March 2018

München, Germany

For more information [click here](#)**14th Conference of the Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA)**

15-19 October 2018

Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA)

Nicosia, Cyprus

For more information [click here](#)**Conference on Modern Oil Paints**

23-25 May 2018

Cultural Heritage Agency of The Netherlands, in collaboration with the University of Amsterdam; Tate; The Courtauld Institute of Art; University of Pisa
Amsterdam, The NetherlandsFor more information [click here](#)**Courses/Workshops****Modern Resins for Varnishing and Retouching**

19-21 March, 2018

Maastricht, Belgium

For more information visit: www.sral.nl**World Heritage, Sustainable Development and Civil Society**

29 March 2018

Brussels, Belgium

For more information visit:

<https://worldheritage482.wordpress.com/>**Getting Started: A Shared Responsibility. Caring for Time-Based Media Artworks in Collections.**

11-15 June, 2018

The Museum of Modern Art, New York City, United States

For more information [click here](#)**Solvents and Paint Films: the practical ramifications**

23-25 April 2018

Limburg, The Netherlands

For more information visit:

<http://www.sral.nl/nl/>**For more information about these conferences and courses see the IIC website:****www.iiconservation.org**