



# NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

## INTERNATIONAL MUSEUM DAY AROUND THE WORLD

*On May 18<sup>th</sup> thousands of museums around the world celebrated ICOM International Museum Day (IMD). News in Conservation (NiC) collected a fantastic cross section of images and stories summarizing IMD celebrations from Barbados to Spain and beyond.*

### BARBADOS MUSEUM AND HISTORICAL SOCIETY – BRIDGETOWN, BARBADOS

This year's IMD theme was a source of inspiration for us here at the [Barbados Museum and Historical Society](#). It allowed intensive engagement with a variety of publics: Bajan creatives, cricket fans, history buffs, family historians, movie enthusiasts and more, giving us a chance to share existing connections and forge new ones with these communities in a week of activities that involved differing approaches; artist interventions, curatorial presentations, craft demonstrations, after-school programming, tours, film screenings, traveling exhibitions, collection documentation – a cornucopia of shared knowledge in a hyper connected week!



Artistic Interventions by Adrian Richards, *Good Morning Boxhill* performance. Photo by William Cummins at BMHS

Our IMD week of activities began with the installation of several artist interventions. Local contemporary artists interpreted and responded to our collections, with participating artists being Llanor Alleyne, Annalee Davis, Katherine Kennedy, Adam Patterson, Adrian Richards and Kraig Yearwood.

Behind the scenes Curator talks occurred during this week to highlight aspects of museum programming. Assistant Curator Social History and Engagement Natalie McGuire spoke about 3D Photogrammetry as part of the museum's digitization efforts, as well as the temporary traveling exhibition on the CARIFESTA festival. Assistant Curator Natural History Kerron Hamblin spoke on the museum's involvement with the Global Biodiversity Information for Development Project through inventorying certain natural history collections. Curator Art/Art History Allison Callender in her talk gave insight into the development of her exhibition *The Changing Face of Barbadian Landscapes*.

The talks extended beyond the museum staff, with two evening lectures during the week. The first was by Historian Morris Greenidge on "The Evolution and Impact of the Sir Garfield Sobers Cricket Tournament" as part of this year's Lecture Series, *Fire in Babylon: Cricket as Popular Culture*. Then there was a Genealogy Group gathering, led by a presentation on 100 years of East Indians in Barbados by Sabir Nakhuda.

## CONTENTS

- 2 The President's Desk
- 3 Editor's Sounding Board
- 3 News in Brief
- 7 Feature Articles
  - International Museum Day (continued)*
  - The New Postal Museum and Mail Rail*
  - 21<sup>st</sup> Century Monuments Men*
  - In Memoriam: Andrea Rothe*
- 17 IIC News
  - Interview with 2018 Forbes Prize Lecturer*
  - IIC on Instagram*
  - Report on IIC Council Meeting*
  - This year's new members*
- 21 Fellowship Corner
- 22 Book Reviews
  - The Conservation of Featherwork*
  - Public Paintings by Edvard Munch*
- 24 Event Reviews
  - IIC 2017 SECC*
  - Christopher Clarkson*
- 29 Announcements

# FROM THE PRESIDENT'S DESK

Just before the IIC Council meeting in May, Velson Horie resigned as Treasurer. This was part of the succession planning for Officers' positions that will become vacant in January 2019, as many of us complete our second three-year terms, including the President and Secretary General. This enables some overlap between new Officers and the present post-holders. Velson has been Treasurer since 2009 and during that time has nurtured the finances of IIC to enable us to be in position to invest money in the development of the organisation including the recent appointment of the Executive Director. He also negotiated the contract for *Studies in Conservation* with Maney (now Taylor and Francis) which has helped secure our revenue stream for publications. We expressed our gratitude and thanks on behalf of the members at a lunch for Velson during the Council meeting. Council has co-opted Juergen Vervoort, who is Head of Collection Care at The National Archives UK, as Treasurer until the elections at the next AGM. The positions for Council that will be up for election, including President, Secretary-General, Treasurer, and Vice-President, will be advertised in November. If anyone would like to discuss any of these positions then please contact us or talk with us at the Turin Congress.



Sarah Staniforth, IIC President.  
Photograph by Chris Lacey  
© National Trust

I went to a one-day conference on 'Making Cultural Property Protection an Operational Reality', organised by Newcastle University, the British Army and UK Blue Shield in April. Professor Peter Stone OBE, who spoke about the work of UK Blue Shield at our AGM in 2016, has written an article for *News in Conservation* reporting on the conference. The most welcome news was from Lt Col Tim Purbrick, who has been charged with setting up a new Monuments Men unit in the British Army Reserves. The conference was a great opportunity to rebuild the links between IIC and the Monuments Men.

I am delighted that Stefan Michalski has agreed to be the Forbes Prize Lecturer at the Turin Congress. The prize is named after Edward Waldo Forbes (1873–1969) who was Director of the Fogg Art Museum at Harvard University from 1909 to 1944 and the first Honorary Fellow of IIC in 1958. The Forbes Prize lecture was established in 1958 by IIC's Council to honour him and it is awarded by Council to acknowledge an individual's conspicuous service to conservation. I cannot think of anyone more deserving of this award for his contributions to our understanding and development of preventive conservation theory and practice. We have a profile about Stefan in this issue of *News in Conservation* as a preview of his lecture in September.

Early bird registration has already closed for Turin, but is still available at the standard rate until July 22. Places are going fast, so please do not delay in registering. See you there!

Sarah Staniforth  
IIC President

*News in Conservation* is published by  
**The International Institute for  
Conservation of Historic and  
Artistic Works**  
3 Birdcage Walk  
London SW1H 3JJ  
Tel: +44 (0)20 7799 5500  
Fax: +44 (0)20 7799 4961  
[www.iicconservation.org](http://www.iicconservation.org)  
ISSN 1995-2635

**NiC Contributing Staff**  
**Sharra Grow, Editor**  
[news@iicconservation.org](mailto:news@iicconservation.org)

**Graham Voce, Executive Secretary**  
[iic@iicconservation.org](mailto:iic@iicconservation.org)

**Tina Churcher, Membership Secretary**  
[office@iicconservation.org](mailto:office@iicconservation.org)

**William Shank, Book Reviews Editor**  
[willshank@earthlink.net](mailto:willshank@earthlink.net)

**Kate Stonor, Web News Editor**  
[kate@tsrimaging.com](mailto:kate@tsrimaging.com)

**Editorial Submissions**  
Deadline for August Issue Editorial  
submissions is 1 July 2018. Submit to  
[news@iicconservation.org](mailto:news@iicconservation.org)  
Email request for submission guidelines.

**Advertising**  
Deadline for August Issue advertising  
materials is 15 July 2018. Submit to  
[news@iicconservation.org](mailto:news@iicconservation.org)  
Email request for rate card and submission  
guidelines.

**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.

© 2018 The International Institute  
for Conservation of Historic and  
Artistic Works

## NEWS IN BRIEF

### THE ROYAL WARRANT HOLDERS ASSOCIATION ANNOUNCES THE WINNER OF THE PLOWDEN MEDAL 2018

The Royal Warrant Holders Association will present the Plowden Medal to Alan Derbyshire in honour of his work as a paper conservator and particularly his pioneering contribution to the conservation of portrait miniatures. The Plowden Medal is awarded annually to an individual who has made an outstanding contribution to conservation.

Before the advent of photography, portrait miniatures provided the most practical way to keep the likeness of a loved one close. They were often given by monarchs and members of the nobility as a gift and they had great social as well as cultural and historical significance.

Alan Derbyshire used his background in paper conservation to question the traditional methods of conserving portrait miniatures – which were more appropriate to the conservation of paintings – and to develop new techniques specifically suited to the materials used in creating portrait miniatures. As Head of Paper, Books and Paintings Conservation at the V&A, he regularly trains other conservators in the field and advises curators and other museums internationally. In 1996 Alan oversaw the re-display and conservation of the Raphael Cartoons as Conservator to Her Majesty The Queen. His knowledge of materials and techniques are also regularly sought after in the authentication process.

Alan has also written the joint paper, with two other authors, which has become recognised as the benchmark of good lighting display practice for works of art on paper and portrait miniatures – helping to ensure that the public, and future generations, can continue to enjoy seeing many of the finest examples first hand.

Richard Peck, Secretary of the Royal Warrant Holders Association said, '*The Plowden Medal, inaugurated in 1999, commemorates the work of the Hon. Anna Plowden, CBE, who was both a visionary conservator and a Royal Warrant Holder. The Royal Warrant Holders Association represents around 800 Royal Warrant holders who are united by a commitment to the highest standards of quality, service and excellence and who have collectively played a part in shaping Britain's cultural heritage. Conservation is essential in protecting that heritage, which is why the RWHA is delighted to award the Plowden Medal each year. This year's winner, Alan Derbyshire, has not only developed more sympathetic and effective ways to conserve portrait miniatures but his work on how they should be displayed has also enabled many more people to enjoy them.*'



Alan Derbyshire, Head of Paper, Books and Paintings Conservation at the V&A and winner of the Plowden Medal 2018 © Victoria and Albert Museum, London

### EDITOR'S SOUNDING BOARD

These are exciting times at IIC with so many changes and upcoming events. This year we have gained an Executive Director, we are preparing to launch the redesigned website with our fresh new branding, we have a new Instagram feed, and on top of it all, we are also preparing for the 2018 IIC Congress in Turin this September. It is enough to make one forget to renew their IIC annual membership before the 1<sup>st</sup> of July!

Well, I suppose I am also new, at least in this role as Editor of *News in Conservation*. I have been on the IIC Communications Team for the past 5 years helping to develop our social media and to grow our global community of conservators and caretakers of cultural heritage. I may be stepping into new shoes, but I will continue to dance with the same wonderful international team; our meetings are truly international with team members calling in from Australia, New York, London, Croatia, Washington D.C., Switzerland, and Dubai to name a few!

I also have new plans for my column. As the name suggests, it will function as a sounding board for ideas, opinions, and issues that touch our professional community. Let's get the discussion going! Send your thoughts and ideas to me at: [news@iiconservation.org](mailto:news@iiconservation.org)

Sharra Grow  
Editor, *News in Conservation*

## THE FORBIDDEN CITY IN CHINA IS GETTING A NEW UNDERGROUND STORAGE FACILITY

Construction of a new storage facility below the Forbidden City is now underway. Now the Palace Museum in China, the Forbidden City was the imperial palace from 1420-1911, and is home to 1.86 million cultural objects. The new facility is slated to be completed by 2020, just in time for the 600<sup>th</sup> anniversary celebration of the Forbidden City.

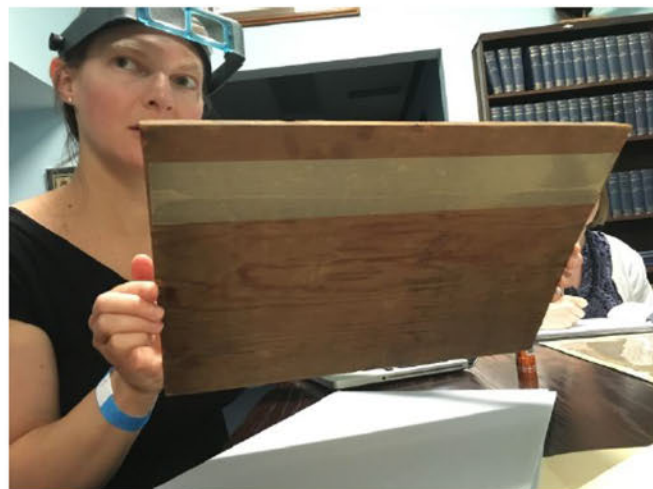
This underground storage unit will be the third such facility built beneath the Palace Museum complex in recent decades; two others were constructed in 1987 and 1993.

The new space will be connected to the two older storage facilities and will also include an underground passageway to the Museum's conservation space, which was just built in 2016. This passageway will allow artworks and artifacts to move more easily and safely travel, rather than having to transport objects above ground, maneuvering around gallery spaces and visitors.

Plans for this third storage unit include separate areas with customizable environmental conditions to accommodate the storage needs of different objects and materials. And by moving more objects into safer underground storage, the above-ground storage facilities can be converted into exhibition spaces, allowing more of the collection to be seen by the public.



Meridian Gate in the Forbidden City, Beijing, China. Photograph by Emily MacDonald-Korth



Angel Project volunteer examining a collection object © Washington Conservation Guild

## WASHINGTON CONSERVATION GUILD ANGELS PROJECT

The Washington Conservation Guild (WCG) was awarded a grant from The Foundation of the American Institute for Conservation of Historic and Artistic Works to undertake an Angels Project at the George Washington Masonic National Memorial in Alexandria, Virginia, USA. The project will take place on Saturday, June 16 from 9am to 4pm.

Students, conservation professionals, and anyone interested in conservation are encouraged to volunteer. There are four expert conservators who will lead teams on the day of the event to examine, document, and rehouse a variety of paper, painting, textile, and three-dimensional artifacts. This is a great hands-on opportunity to learn preventive conservation and rehousing techniques with the pros!

The Alexandria Washington Lodge collection includes artifacts related to the story of George Washington. The collection includes a range of materials that will allow for conservators to

guide less experienced WCG members during the project. The collection items have a range of condition issues, some of which relate to their current storage or past treatments. While unfortunate, this type of damage allows for a dialog between conservators and collections caretakers.

There are several questions regarding materials and fabrication methods that might be answered by conservators. Will you solve the mystery of whether Martha Washington painted the watercolor butterfly? To RSVP, email [rspv@washingtonconservationguild.org](mailto:rspv@washingtonconservationguild.org) or visit [www.washingtonconservationguild.org](http://www.washingtonconservationguild.org) for more information.

## LARGE-SCALE UPDATES AT TYNTESFIELD

Not far from Bristol, England sits [Tyntesfield](http://www.nationaltrust.org.uk/tyntesfield), a Victorian Gothic Revival house and gardens. Built in the 1860s, the estate was home to four generations of the Gibbs family, and is now open to the public under the care of the National Trust.

Tyntesfield is undergoing a large-scale conservation project this year, replacing the existing fire alarm system; a project that is estimated to cost £250,000. The current system is comprised mainly of wireless battery operated fire detectors. The frequent need to change out batteries requires scaffolding to be constructed, which is not only time-consuming, but also puts collection objects at risk. The new fire alarm system will consist mainly of a hard-wired alarm network which will be



Visitors at Tyntesfield playing with the buzzwire game as part of "Fire and Wire". Photograph by Alana Wright

### DRONES USED TO DOCUMENT THE GREAT WALL OF CHINA

Intel is partnering with the China Foundation for Cultural Heritage conservation to document the Jiankou section of the Great Wall.

Jiankou, which means "arrow nock" describes the shape of the collapsed ridge opening on this area of the Wall, which is indeed reminiscent of the bottom end of an arrow. This section of the Great Wall is situated just north of Beijing and is about 20 kilometers long. It is one of the steepest areas, with most of the structure built along hilly cliffs and winding through dense forests. Originally built during the Ming dynasty (from the 14<sup>th</sup> to 17<sup>th</sup> centuries) the Jiankou stones have endured hundreds of years of wear and erosion from use and exposure to the elements. Needless to say, it has fallen into disrepair.

The treacherous nature of this section, however, has made it nearly impossible to properly examine and document until now. The Intel Falcon 8+ drones are equipped with high definition and three-dimensional imaging which will create highly detailed images of the wall, making it easier to identify and map areas in need of conservation.

### ART UK CREATING AN ONLINE SCULPTURE DATABASE

Photography is getting underway in the largest ever sculpture project undertaken in the UK.

Over the next two years, Art UK is aiming to digitize around 170,000 sculptures, which are located inside galleries, museums and public buildings and outdoors in parks, streets and squares, the length and breadth of the UK. These will then be displayed on the free-to-access artuk.org website for enjoyment, learning and research – the first database of its kind in the world.

Supported by a £2.8 million National Lottery grant, this highly ambitious project focuses on sculpture dating from the last thousand years, held in public collections. All objects – irrespective of condition or perceived quality – are being recorded and most will be photographed, some in 3D.

The first photographic records will appear on the Art UK website in late 2018. Once online, Art UK's *Art Detective* network of crowd-sourced expertise will help collections fill in missing information about the sculptures.

easier to maintain and safer for the collection. While the current sensors do still function, their replacement is meant to precede a time in the near future when replacement parts for this outdated system will no longer be available.

During this project, Tyntesfield will remain open to the public, allowing visitors a special behind-the-scenes look at what goes into caring for a historic home. Many of the home's 60,000 historic objects will necessarily be moved or stored while the work is being done. The public will be able to visit the project storeroom and observe objects as they are cleaned, examined, and housed by the conservation team.



The Great Wall of China at Jiankou. Image by Ronnie Macdonald. [Jiankou 28 \(4736576991\)](#). CC by Attribution 4.0 International



Conservator Charlotte Hanmore cleans sculpture by Sir Jacob Epstein at the Beecroft Gallery © the artist's estate. Photo, Art UK alt.

The Art UK Sculpture project was launched in June 2017 and will run until May 2020. The first months of the project have been focused on recruiting and training a large team of coordinators and photographers who are working directly with 3,000 public collections across the UK – from the Shetland Islands to the Channel Islands, and from Fermanagh to Lowestoft – to record the sculpture in their care.

Go to [www.artuk.org](http://www.artuk.org) to find out more. Follow Art UK on Twitter, Facebook and Instagram @artukdotorg – join the conversation.



INTERNATIONAL INSTITUTE  
FOR CONSERVATION OF  
HISTORIC AND ARTISTIC WORKS

**It is time to renew your membership! For a year of exceptional events and opportunities at IIC visit: [iiconservation.org](http://iiconservation.org)**

**Events and Networking**

We have a busy year ahead, with opportunities to network internationally, continue your professional development and attend events at some stunning locations across the world.

In particular, IIC's Biennial Congress in Turin takes place on 10th - 14th September and we will be running a fantastic professional development session at the Palace Museum in Beijing from 22nd October - 2nd November.

**Dialogues and Publications**

We are continuing our Point of the Matter Dialogues, and offering a wealth of expertise through access to our academic journal Studies in Conservation (SiC) at well below the market rate.

We are also laying transformative plans for an updated website, more skills sharing on social media and refreshed publications.

**We do look forward to having your company - and helping you to fulfill your own plans and ambitions - over the next year**

Overall, our International Museum Day week of activities was packed full of exciting engagements expanding beyond what a museum traditionally offers, showcasing the many ways we sustain relationships with diverse communities in Barbados.

**AYALA MUSEUM – MAKATI CITY, THE PHILIPPINES**

This year’s theme is “Hyperconnected Museums: New Approaches, New Publics,” highlighting the importance of embracing technology and innovations to change up the museum experience and gain new audiences. With the launch of its Virtual Reality Rizal experience last year and its own app just last month, Ayala Museum has made it known that it is not afraid to use technology to create new and exciting museum experiences. The museum recognizes the importance of the digital experience in enhancing the more traditional features of the museum.

Even Ayala Museum’s current changing exhibits – Erwin Wurm’s *One Minute Sculptures* and Alwin Reamillo’s *Bayanihan Hopping Spirit House* – showcase new approaches to art. Tossing aside the strict rules that usually accompany galleries, these exhibits allow visitors to interact with the art, become the art, and just have fun with the experience.



Visitors participating in artist Erwin Wurm’s *One Minute Sculptures* on International Museum Day © Ayala Museum

**THE ANCHORAGE MUSEUM – ALASKA, UNITED STATES**

The Anchorage Museum celebrated its 50<sup>th</sup> anniversary on International Museum Day with vintage 1968 pricing of \$2.17 for Alaska residents, feature films from 1968, museum tours, plus live music and cake at noon. This day provided another opportunity to share about the important role museums play in their communities.



Visitors take a tour in the galleries on International Museum Day © Anchorage Museum

**PAPUA NEW GUINEA NATIONAL MUSEUM AND ART GALLERY – PORT MORESBY, PAPUA NEW GUINEA**

A new website has been launched to preserve the memories and stories of Papua New Guineans during World War II.

‘Voices from the War’ is an oral history collection of interviews with men and women from six provinces in Papua New Guinea about their own, or their relatives’, experiences of the War. The oral history project and website was developed by Deakin University in collaboration with Papua New Guinea’s National Museum and Art Gallery (NMAG).

Launched on International Museum Day (18 May), the website links with this year’s theme “Hyperconnected museums: New approaches, new publics” by combining traditional and modern ways of communicating.

“Storytelling is a hallmark of Papua New Guinean culture, but as more people embrace new technology, museums are exploring digital mediums to engage audiences,” said Alois Kuaso, Acting Director of NMAG. “The website keeps alive the history of Papua New Guineans in both a culturally relevant and modern way.” There are 156 interviews in total representing different aspects of the War’s impact on Papua New Guinea and its people. The interviews were conducted in Milne Bay, Morobe, Central, New Ireland, Northern and the National Capital District.



Elizabeth, Anne, and Baroni being interviewed for “Voices from the War.” Image by Keimelo Gima

Many of the stories are moving reflections on Papua New Guinea's experience of the War, with contributions from people who either lived through the war era, or children and grandchildren relating stories handed down to them. Dr. Jonathan Ritchie, lead researcher and historian from Deakin University, said the stories bring to light the forgotten voices of many Papua New Guineans from this significant period in the nation's history. The 'Voices from the War' website can be accessed at <http://pngvoices.deakin.edu.au>

**MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA – MADRID, SPAIN**

On Friday, May 18, International Museum Day was celebrated worldwide. This commemoration began in 1977, created by the International Council of Museums to raise public awareness of the role of museums in society.

The Reina Sofia participated in the celebration with a variety of activities, all free of charge. The celebration began at seven in the morning and went until midnight, including a live Radio 3 broadcast which continued the entire day.

The day's events included ongoing concerts by several musical artists and guided tours all over the museum including behind-the-scenes visits to the Museum Library and Conservation Laboratory to discuss issues including proper storage for valuable materials and conservation treatments. Several gallery tours were also offered to visitors including a look at Guernica, Cubism and modernity, and many more. With all the extra programming and activities, the museum remained open to the public until 11pm.



Radio 3 broadcasting in front of the Reina Sofia with on-going concerts throughout the day © La Reina Sofia

.....

## BETWEEN POSTAL HISTORY AND INDUSTRIAL HERITAGE – BUILDING THE NEW POSTAL MUSEUM AND MAIL RAIL

By Chris Taft and Barbara Borghese

*In 2014 the British Postal Museum and Archive (BPMA), a British independent charitable trust, announced the award of a grant from the Heritage Lottery Fund (HLF) allowing the organization to proceed with planning the opening of a new museum devoted to charting Britain's social, communications, and design history through the iconic postal service.*

Located in London, the Postal Museum and Mail Rail opened its doors to the public in July 2017 on the site that for over a century was the historic heart of the UK postal services. The museum itself is now housed in a 1920s repurposed building on the Mount Pleasant site adjacent to the Mail Rail service yard entrance. The renovation project retained the Art Deco style façade of the building while adding an extension at the rear to house the archive and a small portion of the museum collection.

The Postal Museum collection originates from the former National Postal Museum (NPM); in 1998 the NPM was closed after 33 years at a site near St Paul's Cathedral when the building was sold by the Post Office to a bank. At this point the museum artefacts were moved to different locations including the present storage facility in Essex, England. In addition, some textiles and small museum objects were housed with the archive in a temporary space near the current site and in commercial storage facilities.





The Mail Rail trains and tunnels. Image 0061\_MailRailShoot\_AB\_17-04-07.jpg Andrew Bruce © The Postal Museum (2018)

The collection consists of a diverse range of objects - from items such as handstamps and telephone headsets, to much larger objects and machinery including letterboxes, envelope-making machines, and a Mobile Post Office vehicle. The specialised stamp collection of some 2,500 album sheets portrays the history of British postal stamps and forms and has been described as the most comprehensive collection of its kind in the world. It was donated with the express intention of being kept in trust for the nation; preserved in its entirety for public access.

The collection is divided into two principal areas: The Royal Mail Archive which contains records of the Post Office from 1636 to the present day, and the Museum Collection

consisting of artefacts and objects relating to the history of the Royal Mail and its predecessors. A section of the Post Office Underground Railway is also part of the museum, allowing visitors to ride train cars custom-built to resemble the original mail train which is now on view.

A Discovery Room housed on the first floor of the museum holds a comprehensive library relating to postal history, documents chronicling commemorative British stamps, published research documents, object history files of the museum collection, catalogues and guides of the archive, and microfilm surrogates of specific archive records.

## RESURRECTING MAIL RAIL

The Post Office Railway, known from 1987 on as Mail Rail, was opened for use in 1927. It runs under the streets of London in a six-mile-long network with the aim of connecting major London sorting offices with two of the railway termini stations, Liverpool Street and Paddington. The trains were driverless and did not transport people.

Construction started in 1913 but had to stop during the First World War; at this point, many of the tunnels had been completed but the system was still missing tracks and electrics.



Detail of 1980s Greenbat Train in Tunnel (5).jpg Miles Willis Photography © The Postal Museum (2018)

At the centre of the network was Mount Pleasant, London's largest sorting and delivery office and the main base for the Railway. At Mount Pleasant a station connected with the main office and to a maintenance workshop known as the Car Depot. The Car Depot was built at the same time as the rest of the network and remained operational until its closure in 2003. Trains and larger equipment accessed the

underground site via a cylindrical hoist shaft at the back of the depot. Mail Rail is an important piece of industrial heritage, and as such, repurposing the collection had to be done with consideration for its original function as well as its potential as a visitor attraction. Striking a balance between preservation needs and commercial potential was the greatest challenge the Collection Care team had to face in respect to the needs of the entire organization. Mail Rail was taken out of use in 2003, and the entire site was effectively mothballed. The site was vacated leaving things much as they were on the last day of operation, creating something of a physical time capsule. A small team of engineers were retained to oversee the site, as Royal Mail retained ownership and responsibility for the safety and security of the six miles of tunnels.

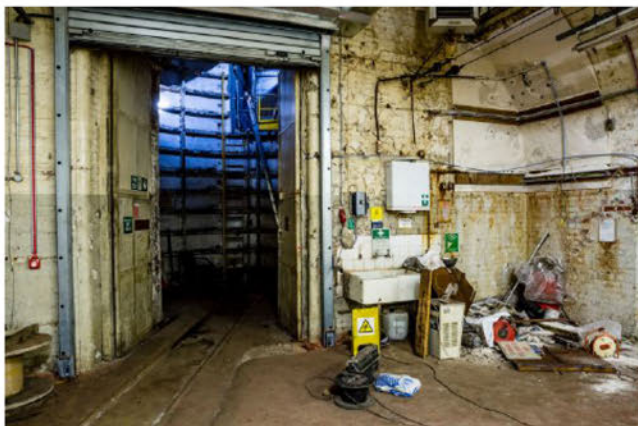
The Postal Museum's plan to repurpose and reopen part of this network represented a huge task. On the one hand was the Museum's desire to respect the history and context of the site, but on the other hand was the fact that the space was designed 100 years previously and for a different purpose. Modern fire safety regulations proved to be one of the biggest challenges. The Car Depot, which was to be the museum visitor's central access point, lacked sufficient fire exits. It was also situated underground, and the train ride would take visitors even further underground – about 60 feet further. The original platforms also lacked fire evacuation routes compliant with modern standards, whilst current regulations for equipment needed in underground tunnels meant major changes needed to be considered.



Exhibition Space and Controller's Platform from Entrance to Orientation and Events Space.jpg Miles Willis Photography © The Postal Museum (2018)

New fire escapes were required as well as pipe work for a new smoke extraction system, giant jet fans, and a new ventilation system. Every new addition had to be compliant with modern standards while at the same time respecting the heritage status of the site.

The Mail Rail Car Depot, as a former working depot, was full of tracks, inspection pits, and areas of raised flooring; these elements also needed to be made safe. The solution was to build a raised floor. This allowed the creation of a flat, even, non-slip floor that could be accessible to all visitors while preserving the original floor below. Grills were added with underfloor lighting that allowed people to see the tracks beneath. A minimal amount of work was done to the Depot walls to try and preserve the sense of space. The new interventions such as fire escapes and smoke extraction systems were done discretely and made to blend in as much as possible.



Access Shaft from Mail Rail Exhibition Space.jpg Miles Willis Photography © The Postal Museum (2018)

As a result, the vast majority of the built heritage remained intact and in situ; new additions looked quite at home in the industrial setting, and the high ceiling level meant that added pipe work was not immediately obvious. For the duration of the project, a photographer was commissioned to document these spaces, including those unseen by visitors; some of these images are displayed within the Depot to show visitors as much of the space as possible.

### ONE NEW HOME, MANY NEW CHALLENGES

Although the National Postal Museum had been a museum in all respects, the organisation that operated as BPMA was not. Staff included curators, archivists, and a conservation studio, but the very absence of a proper site meant that museum accreditation could not be achieved, and many functions typical of a museum were not possible.

The establishment of a new museum had always been the ultimate goal of the BPMA, and the HLF award finally made that goal possible. The three years following the award announcement proved the most challenging for many of the staff. With still limited funds available, staff had to adapt their existing skills, and lessons were learned following inevitable difficulties along the way.

For three years, one full-time and one part-time conservator worked with architects and other departments on designing the new conservation studio and establishing specifications for the exhibition area in terms of lighting, environment, exhibition cases, materials, etc. These new work assignments were in addition to the more obvious responsibilities which included planning the packing and transport of the collections, preparing objects for display in new permanent and temporary exhibition spaces, and continuing the day-to-day tasks of the department.

One of the biggest challenges the conservators faced was in making sure their stated requirements were not taken merely as a suggested wish list. For instance, lighting the new conservation studio was not a simple matter of deciding where to position the lights and what colour temperature the bulbs needed to be; the conservators had to research all available options and choose the specific brand and model. When this proved more expensive than the architect's proposed option, the conservators had to justify their choice with well documented arguments. This exercise applied to almost every specification, from exhibition cases, to the paint to use on the walls in the repository, and to the sealant used on the floors. The [British Museum Materials Database](#) became the team's 'Bible.'

Both members of the conservation team attended ad hoc training courses where the need arose for specialised knowledge benefitting the project. At this point it is worth mentioning that, in terms of training, one thing that became obvious during this process was the scarce availability of specific technical training for conservators. This became a recurring theme; the conservators would attend a course meant to provide specific knowledge of a certain subject, but they came away thinking that the theoretical information presented did not match their practical needs. One exception was a training course on museum and gallery lighting, organised by the Tate and presented by David Saunders.

**A YEAR ON...**

The Postal Museum opened its doors to visitors in July 2017 and it is now approaching its first year of operation. There have been many changes during the past months, and the organization has grown both in size and in self-awareness. Staff members have settled into their new roles and adapted to the new shape the Museum has taken.

The Postal Museum has been selected as a finalist in the UK Art Fund Museum of the Year 2018 Award and won the award for best Marketing Campaign at the Museum + Heritage Award where it was also nominated in the Permanent Exhibition category.



One of the new Mail Rail trans. 0018\_MailRailShoot\_AB\_17-04-07.jpg Andrew Bruce © The Postal Museum (2018)

**Barbara Borghese** is a conservator working at the Postal Museum in London. She has a degree in Conservation from Camberwell College of Art and an MA in Museum and Galleries Management from City University, London. She is a Fellow of IIC and a former editor of *News in Conservation*. She previously worked at the British Library as a Conservation Project Manager and for Historic Royal Palaces as a Preventive Conservator.

**Chris Taft** is Head of Collections at the Postal Museum. He is a historian and museum professional with a degree in History from the University of London and an MA in Museum Studies from the University of Leicester. He is a mentor for the Arts Council England Accreditation Programme and a mentor on the Museums Associations Associateship of the Museums Association (AMA) programme.

# PROTECTING CULTURAL PROPERTY DURING CONFLICT: THE 21<sup>ST</sup> CENTURY MONUMENTS MEN

By Peter Stone

*The IIC is rightly proud of the fact that many of its founders served as members of the Monuments, Fine Arts, and Archives Commission (MFAA), or 'Monument's Men,' during the Second World War. This small unit, which we would now refer to as cultural heritage specialists, comprised some of the foremost experts in art history, historic architecture, and archaeology.*

These specialists had been originally conscripted into uniform to help the wider war effort. But as the War progressed the protection of cultural property (CPP) began to be seen clearly as part of the responsibility of the combatants. The Allies, and some elements of Axis forces, took this responsibility seriously leading to the establishment of the MFAA. The men and women of the MFAA were responsible for the protection of large numbers of historic buildings across Europe (and later the Far East) and for saving thousands of artworks and artefacts. Sadly, little was done after the War to continue the work of these conscript soldiers (although elements of their work were retained with US Civil Affairs units and a few European armies). By 2003 few military forces retained anything other than a superficial expertise or commitment to CPP as demonstrated by the debacle in Iraq.

The international community reacted to the massive destruction of cultural property during WWII by producing "The Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict and an associated Protocol" in 1954. Following the destruction and deliberate targeting of cultural property during the fighting in the former Yugoslavia in the 1990s, a second Protocol to the Convention was produced in 1999. The Convention - ratified by 126 States Parties - and the 1<sup>st</sup> and 2<sup>nd</sup> Protocols - ratified by 103 and 67 States Parties respectively - remain the primary, relevant international legislation concerning CPP in the event of armed conflict.

Unfortunately, in 2003 neither leader of the Iraq invasion - the USA and the UK - had ratified the Convention or its Protocols. This led to a lack of plans for the protection of cultural property during the invasion and a failure to protect museums, libraries, archives, galleries, and archaeological sites during the occupation. That very little cultural property was damaged during the combat phase of the invasion was due more to the lack of resistance from Iraqi forces than to any direct coalition plans to avoid damaging cultural property. The real damage was done over the following months (and years, for archaeological sites in particular) when all museums and many libraries, archives, and galleries were looted. This failure to plan to protect can be ascribed to the



American GIs, including Sgt. Henry Hartung to the left of the painting, admire a masterpiece by Edouard Manet, stored in Merkers salt mine during WWII. This painting from Kaiser-Friderich Museum in Berlin, had been brought to the mine for safekeeping. (Photo credit: National Archives and Records Administration, College Park, MD / Public Domain)

failure of the coalition to understand either the importance of cultural property in general to the stability of post-Saddam Hussain Iraq or the important role that CPP could have on the success of the military mission.

This was a failure not only of political masters and military planners, but of the heritage community. All had forgotten the good practice and high standards set by the MFAA; all share blame for the catastrophic impact of war on the cultural heritage of Iraq. Some have argued that the continuing damage and destruction across the Middle East and parts of Africa are also a consequence of this neglect.

A number of organisations, led by UNESCO, have tried to address the destruction of cultural property due to recent conflicts in North Africa and the Middle East (MENA), but these efforts have had little impact. A lack of political and military awareness of the importance of cultural property has resulted in little planning and few, if any, resources allocated. Taken together with the deliberate targeting of cultural property by a number of so-called 'Armed Non-State Actors' (ANSAs) - such as the self-proclaimed Islamic State - cultural property has continued to suffer.

In 1996, in anticipation of the 2<sup>nd</sup> Protocol to the 1954 Hague Convention, the International Council of Archives, the International Council of Museums, the International Council on Monuments and Sites, and the International Federation of Library Associations and Institutions joined together to establish the International Committee of the Blue Shield. This committee was identified in the 2<sup>nd</sup> Protocol as an advisory body to UNESCO. This organisation, almost entirely run by volunteers, has been attempting to raise the international profile of CPP through an increasing network of national committees.

In part due to pressure from the relevant national committees of the Blue Shield, the USA ratified the 1954 Convention in 2009; however, the USA ratification still excluded both Protocols. The UK finally ratified all three parts of the Convention and passed an internal Cultural Protection (Armed Conflicts) Act in December 2017. Even now with the international humanitarian law in place, much still needs to be done to influence those in power and convince them that the Convention is a necessary effective instrument.



One of six vehicles destroyed by NATO at Ras Almageb, during the 2011 air campaign in Libya, using precision weapons in order to protect the Roman remains. Photo credit: Karl Habsburg

The first priority for the Blue Shield has been to convince politicians and the military that CPP during armed conflict (and following environmental disaster) is not an additional burden but rather an operational obligation. International political awareness has grown significantly in recent years with an unprecedented four UN Security Council Resolutions mentioning destruction of cultural property and the associated trade in illicit antiquities. In particular, Resolution 2347 (2017) "Deplores and condemns the unlawful destruction of cultural heritage ... as well as the looting and smuggling of cultural property ... in the context of armed conflicts." The 2013 peacekeeping mission in Mali marked the first UN mandate for "support for cultural preservation." Internationally we are light-years ahead of where we were in 2003, mainly

due to the international political community realising the potential security implications of trade in illicit antiquities funding ANSAs.

At the same time considerable progress has been made in drawing military attention to the importance of CPP. Military strategists are beginning to realise that CPP is a crucial component to the success of their missions. Integrated CPP leads to trust and support from local communities, and can minimize negative international media coverage. For example, most are familiar with the media stories of the looting at the Iraq National Museum in 2003 when the military failed to protect cultural property.

One positive story comes from Libya in 2011. The Blue Shield facilitated a list of cultural property to be protected, if possible, during NATO air strikes. One target identified for destruction included six vehicles of a communications and radar unit that had been parked at the site of a fortified Roman farm by loyalists of President Gadhafi. Given the Blue Shield list, NATO changed plans and used six precision weapons instead of one large bomb to destroy the vehicles while protecting the Roman building. The resulting positive media led NATO to set up an internal review of practice which recommended the development of a NATO CPP doctrine.

This positive story is set within a wider context of the Blue Shield now working more closely with the military. A 2013 article suggested that the two groups work together at four different times: long-term, immediately pre-deployment to a particular country, during conflict, and post-conflict during stabilisation. This article was picked up by the British Army and has led directly to the establishment of a new joint service unit to be operational by 2020; a 21<sup>st</sup>-century version of the MFAA.

We are often told that cultural property is damaged and destroyed during armed conflict as a result of 'collateral damage'. While such damage certainly does take place, the Blue Shield has listed seven different risks to cultural property during conflict that, if addressed, can lower the overall threat: lack of planning; spoils of war/pillage; military lack of awareness; collateral damage; looting; enforced neglect; and specific targeting. These ideas are being introduced into large-scale US Air Force and NATO exercises this year with the Blue Shield as an integral part of military training.

Newcastle University has led the way by establishing a UNESCO Chair in Cultural Protection and Peace and funding 1.5 staff to support the Chair in establishing a more effective Blue Shield. The UK Government has established a Cultural Protection Fund that has allocated nearly £30 million for the protection of cultural property across the MENA region. However, there is still much to be done: until all those engaged in war acknowledge the importance of CPP, the world will continue to lose irreplaceable testimony to the human past and our collective memory.



**Peter Stone** is the UNESCO Chair in Cultural Property Protection and Peace at Newcastle University, UK and the Vice President of the Blue Shield, the international NGO set-up to advise UNESCO on the protection of cultural property in the event of armed conflict.

# IN MEMORIAM: ANDREA ROTHE

By Yvonne Szafran and Marco Grassi

*It is with great sadness that we announce the passing of Andrea Rothe who served as Senior Conservator of Paintings at the Getty Museum for over twenty years.*

Born in Italy of German parents, he studied conservation in Florence and Vienna and was an assistant to the artist Oskar Kokoschka before becoming a private conservator for the Italian state. He worked on a number of important paintings at museums and churches across Italy, and eventually became head of the prominent paintings conservation studio housed at the Pitti Palace. Equally notable was his role in saving many paintings damaged in the Arno flooding (1966) as well as his presence at many professional conferences, which made him an international figure in the conservation field. He was hired by the Getty in 1981 and worked on many of the Getty's greatest acquisitions of that time including paintings by Titian, Dosso Dossi, Fra Bartolomeo, Mantegna, Rembrandt, and Renoir. His prior professional experience and global reputation meant that his impact at the Getty was profound. He was instrumental in bringing many international conservation leaders to the Getty to weigh in on important policies being developed at that time, and he was involved in a great number of diverse Getty activities including the 1995 Museum/GCI Symposium, "The Structural Conservation of Panel Paintings" (a forerunner of the Panel Paintings Initiative), the acclaimed Dosso Dossi exhibition, and research on climate controlled showcases. His close working relationships with curators, conservators, scholars, scientists, and students, and his incredible sensitivity to the artists whose work he was conserving, made him an outstanding colleague. Everyone who worked with him, including the many guest conservators and graduate interns, would agree that Andrea's remarkable professionalism was equaled by his great sense of humor and comedic talent. His zany view on the world will be remembered and missed by all who knew him.

Yvonne Szafran  
Senior Conservator  
Head, Paintings Conservation  
J. Paul Getty Museum

## A REMEMBRANCE

Andrea's personal background is fascinating and helps to explain the remarkable wisdom and perception with which he was to practice his profession. He spent most of his childhood and adolescence in New York, returning to Europe with his family only after the War. The Rothes settled in Florence renting a small villa above the city in a locality called La Gressa. Andrea, an artist at heart, began painting and eventually joined the circle of Oskar Kokoschka in Salzburg. By the time our paths crossed early in 1959, Andrea had returned to Florence and was already on his way as an apprentice restorer at the Uffizi. At that time the conservation facilities of the Florence *Soprintendenza* were scattered in several locations: at the Vecchie Poste (the former Central Post Office at the rear of the Loggia dei Lanzi); at Palazzo Pitti; and in a large space at the ground level of the Uffizi Gallery's northern wing. Andrea worked at the last location under the supervision of Leonetto Tintori who had achieved fame as a conservator of *affresco* wall paintings.

As Florence was recovering from the 1966 catastrophe (and with Andrea part of those heroic efforts) J. Paul Getty was still alive and well in London. Meanwhile, Andrea stayed on at the Uffizi with Tintori, working primarily on easel paintings. He would have greeted with total disbelief any thought that he might one day emigrate to California and that his and Getty's paths would intersect. And yet that's what destiny had in store when, one day in 1976 or '77, I received a call from Burton Fredericksen, a scholar and administrator who had been associated with Mr. Getty's art interests since Fredericksen's days as a graduate student in the 1950's. He inquired whether I knew Andrea and what my thoughts might be



Andrea Rothe at the J. Paul Getty Museum, November 1988. Photograph courtesy J. Paul Getty Museum

about his personal and professional profile. Getty's Pompeian Santa Monica villa had been recently completed, but it was long before anyone could have imagined how that enterprise would be transformed into one of the world's richest and most acquisitive museums.

Although I don't recall my exact words, I know that Fredericksen got from me a most positive and enthusiastic account of Andrea. I have never for a minute imagined that my opinion closed the deal, but I hope it might have helped. At all events, the story has a happy ending, one that we all know. Starting in 1981 Andrea became one of the new museum's greatest assets, deftly resolving some of the thorniest problems of its growing collection. One memorable example is the large, ex-Northampton Dosso Dossi. The mystery of its arcane mythological subject is nothing compared to the complications that the painting's surface presented: extensive re-workings by the artist himself, 'corrections' nearly contemporary to the original and, of course, abundant restorations dating from various periods. Reading such a surface is nearly as daunting a task as actually devising and implementing an adequate conservation strategy.

The Dosso project exemplifies a central aspect of the process; conservation is not an exact science but a compendium of constant compromises. In order to successfully navigate such muddy waters the conservator must bring to bear not only consummate technical and manual skills, but a sure aesthetic and art-historical eye as well. Andrea's natural, artistic disposition was the indispensable ingredient; the rest he acquired thanks to his intelligence and perception.

Andrea's tenure at the Getty Museum (retiring in 2002) was undoubtedly the culmination of a brilliant career, one that confirmed him as one of the most respected and influential professionals in the art world. Despite this, Andrea never lost his easy and congenial manner and, above all, his wonderful, slightly self-deprecating sense of humor. His English was pure New York, whereas his fluent Italian sported a clearly affected Florentine accent about which I teased him to no end.

Our profession will not soon see another practitioner of Andrea's character, talents, and skills.

Marco Grassi  
Grassi Studio  
New York, New York



IIC'S 26<sup>TH</sup> BIENNIAL CONGRESS  
**PREVENTIVE CONSERVATION:  
THE STATE OF THE ART**

Turin, Italy

10-14 September  
2018

WORLD CLASS SPEAKERS, SESSIONS, NETWORKING, TOURS & DEBATES

Register before 22 July to take advantage of the standard rate and secure your place at Congress.

The full programme is now available at [www.iicturincongress2018.com](http://www.iicturincongress2018.com)

Organising partners:





## IIC NEWS

# STEFAN MICHALSKI: INTERVIEW WITH THE 2018 FORBES PRIZE LECTURER

*The Forbes Prize Lecture has been delivered at every IIC Congress since the Rome Congress in 1961. It is delivered by a person who has made an outstanding contribution to the field of conservation. This year IIC is pleased to announce the 2018 Forbes Prize Lecture will be delivered by Stefan Michalski, Senior Conservation Scientist at the Canadian Conservation Institute, who will be addressing the topic of preventive conservation from his own perspective.*

I must begin by saying congratulations, and I very much look forward to your Forbes Prize Lecture at the Turin Congress this September. One of the many reasons IIC honors you this year is the global impact your research and teaching have had over the years. Would you share an experience from one of your past international projects in preventive conservation which had a significant impact on you?

First, thank you for your kind comments. The single largest international project of my career was the preventive conservation training collaboration between CCI and ICCROM, which soon became the ICCROM risk management course, and lasted many years. I remember well a simple question from a young and energetic participant at the course in Beijing. We had completed an exercise on estimating light risks and I had mentioned in passing that of course, light damage was a particular problem because unlike humidity damage or physical damage, for example, it was not something one could restore. She approached me and with a completely perplexed expression asked why not, why not just overpaint? I suddenly realized that it was a very reasonable question, and not at all obvious why restoring faded paints was "not done" while fixing equally disturbing forms of other damage were permissible, encouraged even. It was one simple question in the midst of a hectic three weeks, and of course I replied with a meandering summary of ongoing debates about cultural differences in principles of conservation and authenticity and East versus West, but it has always stuck with me as the perfect deceptive question that can open so many of the fundamental debates in our profession, its values, its end goals – sure, if one can do it accurately, why not just restore faded colors?



Photograph of Stefan Michalski. Image courtesy of Stefan Michalski

Compared to 30 years ago, how has the field changed in the way we create long-term preservation guidelines and conduct risk assessment?

If I respond to just the "risk assessment" part of your question, it's easy – thirty years ago (1988) there wasn't anyone "conducting risk assessment" in the sense of an explicit recognition and application to preventive conservation. I think many people were doing it implicitly, but that's very different from knowing that what you are doing is actually fully theorized in other fields, with nomenclature and methodology for your analysis and decisions. Then Baer, Waller, myself, and others began to borrow from this established literature, because the fit was so obvious. In terms of long-term preservation guidelines, I think the big changes have been not simply risk assessment per se, but the recognition of its "meta" issues – what exactly creates or diminishes collection value and who determines that?

Your preventive conservation philosophy embraces the uncomfortable truth that developing a long-term preservation plan is much more complicated than merely creating a check-list of ideal environmental conditions. Perfectionism is a common trait in our profession, and while this drive often serves us well, I think your concept of proofed fluctuation suggests that it can also do great harm.

I would say it a bit differently – my concept of proofed fluctuation implies that perfectionism has been misapplied to the issue of climate guidelines. Perfectionism was applied to the parameter of climate stability, because we believed that climate stability was the best correlate with zero collection damage. This was mistaken on so many levels – scientific and economic, but also practical. We need to apply our perfectionism to the comprehensiveness of our thinking, as PAS 198 suggests.

With preventive conservation in mind, what other - perhaps less obvious - traits should we be cultivating and looking for in the rising generation of conservation professionals?

Well, I think we can also be optimistic about the obvious traits of millennials et al! At least as bandied about in the mass media... plugged-in but also self-reliant, flexible but also entrepreneurial. Sure, some are pessimistic about the end of the world, but so were some of us yuppies. And I think it's simplistic to believe that they are more interested in virtual worlds than the old-fashioned material world. I see a lot of retro movements, like vinyl records, that confirm that our genes for pleasure in well-executed materiality isn't going to just evolve away in a generation.

**Even with the best-laid plans, we will experience what, in the moment, appear to be failures. Have you encountered any such setbacks that, in the end, had a constructive impact on your research and career path?**

I spent years developing tools to enable calculation of color fading, and with the advent of Paul Whitmore's microfademeter, I thought the risk analysis of light was wrapped up. The various requests to advise on special objects on display could be addressed with great satisfaction. Then we did our first comprehensive risk assessment of a historic house museum, to field test our "ABC" method. I worked with Irene Karsten to analyze the various risks. I said I would do the light risk, and that it should go quickly, but I began to realize that everything I knew about light fading would take years to implement – they had hundreds of objects scattered in hundreds of locations and we had a few days to say something quantitative. In other words, all my tools and developed approach were useless. More importantly, it was supposed to be a practical protocol for analyzing light risks in other similar situations. It was a mini-crisis! I stared for a while at the few bits of information that such scenarios could always offer, and the most significant was simply the history of exposure. Which led to the approach I described in my ICOM-CC Melbourne paper. I wasn't happy with it at first, it seemed too uncertain and ad hoc, but gradually I realized it was the best approach to a global estimate, which was what the collection managers needed.

**What is on the horizon? Do you have upcoming projects in the works?**

Too many things that I would like to start but probably can't finish before retirement! In the immediate future, I am working with the committee revising the 2019 edition of the ASHRAE chapter. The table on climate specifications is being revised for the first time since the first edition in 1999. I am also revising the CCI web page on climate guidelines. Besides being in sync with the ASHRAE revisions, I am creating a more "user-friendly" interface. Instead of large complex tables listing the needs of different collections and objects, I am creating a searchable database behind the page. Users will be able to select an object type from a drop-list, enter their average annual temperature and relative humidity, and up pops the suggested ASHRAE guidelines as well as an estimate of chemical lifetime, RH response time, and time before mold growth.

---

## IIC ON INSTAGRAM

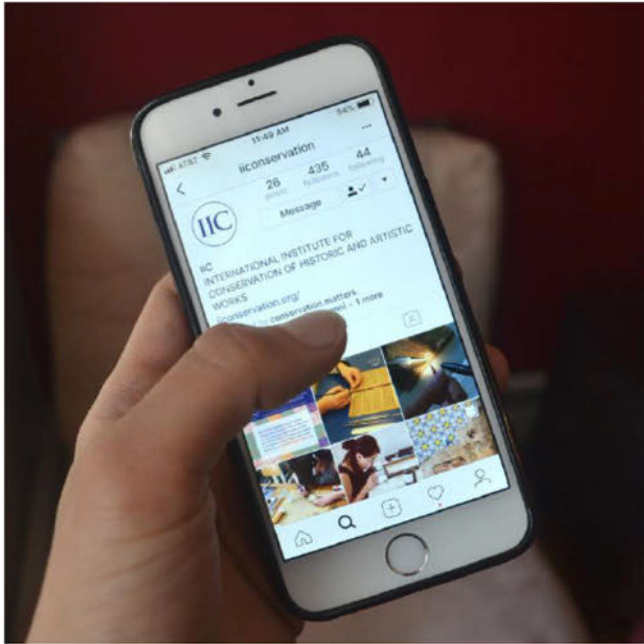
***IIC is now on Instagram! Follow IIC @iiconservation and use our hashtag #iiconservation. Along with our new presence on this social media platform, we have also gained an IIC communications team member, Isa v. Lenthe, who is the administrator for the IIC Instagram account.***

Isa is currently a student at the Bern University of Applied Sciences (HKB), studying the conservation and restoration of paintings and sculpture. Her forth-coming thesis will deal with thermoplastic fillers used in the paintings conservation field. Isa also helped organize the IIC Student & Emerging Conservation Conference "Head, Hands & Heart" which was held in Bern this past October. Needless to say, Isa is a great asset and we are thrilled to have her on board.

Isa has this to say about IIC on Instagram:

Instagram is one of the most popular social networks worldwide – 500 million people use Instagram daily. Of the internet users between the ages of 18 and 29, 59% use Instagram and 33% of internet users between the ages of 30 and 49 use Instagram (see: <https://www.omnicoreagency.com/instagram-statistics/>).

That is a huge percentage, which is why we, the conservation community, should utilize Instagram to create world-wide awareness of our field. Instagram helps us to share our passion about the conservation of artworks not only with those in our field, but also with those who are not familiar with our day-to-day work. By sharing our conservation stories through images and hashtags we can show the global public what we do and why our profession is so important. Also, by sharing images, we as conservation professionals share experiences and important news with each other and can learn from one another. The IIC's Instagram account will not only show images of individual conservators in action, but will also feature conservation events like conferences and workshops. The IIC 2018 Turin Congress will of course be covered by IIC on Instagram!



Join the IIC Instagram community! Follow @iiconservation and send photos to [insta@iiconservation.org](mailto:insta@iiconservation.org). Image by Sharra Grow. Image content copyright Instagram (All Rights Reserved)

Using consistent hashtags like #conservationrestoration and #conservationofartworks makes it easier to find the conservation community and images on Instagram. If you would like IIC to post your conservation images (which can include special or interesting treatments, conservation events, etc.) please send them to me via [insta@iiconservation.org](mailto:insta@iiconservation.org) including the image caption and desired hashtags. Please also contact me via the same email address if you have any questions about the IIC Instagram account.

Help us share our passion! Follow IIC @iiconservation and use our hashtag #iiconservation

---

## REPORT ON IIC COUNCIL MEETING

*IIC Council met on 10 and 11 May for the second time this year, at the Society of Antiquaries in London.*

This was the first meeting with Juergen Vervoort in the position of Treasurer, having been co-opted onto Council after the resignation of Velson Horie. Velson's diligent and careful tenure as Treasurer was gratefully acknowledged at a lunch on 11 May after the Council meeting was over.

With Sarah Stannage now five months into the role of Executive Director, Sarah presented her draft strategic delivery plan. As IIC deals with the implications of the UK's General Data Protection Regulation (GDPR), Council is ensuring that a range of protocols are tightened up to ensure our governance structures are in order.



IIC Council members meeting this past May in London at the Society of Antiquaries. Image © International Institute for Conservation of Historic and Artistic Works

These protocols range from data privacy, and conflicts of interest to financial controls and delegations. Our auditors Kingston Smith also joined us for 45 minutes to update Council on VAT issues.

Reports were received from David Saunders as Director of Membership, Joyce Townsend as Director of Publications, Julian Bickersteth as Director of Communications and Steve Koob as chair of the Honours and Awards committee.

As this was our last meeting before the Turin Congress in September, careful review was undertaken of the status of the conference organisation, the papers and posters, and the finances. Council were comfortable that the Congress promises to be an outstanding success based on the quality of papers selected, the program our Italian local organising committee has put in place and the interest already received in attendance.

Applications for 10 new IIC fellows were considered to be forwarded to the membership for approval.

Council next meets over the weekend before the Turin Congress in Turin on 8 and 9 September.

Julian Bickersteth  
IIC Director of Communications

## THIS YEAR'S NEW IIC MEMBERS

*We would like to welcome these new Individual, Fellow, and Student Members of IIC*

### INDIVIDUALS

Rosalia Aloguin I Dols  
Lucie Altenburg  
Matt Andrews  
Lora Angelova  
Leena Aulikki Airola  
Carolyn Baum  
Nancy Bell  
Daniel Bone  
Brenna Campbell  
King-low Chan  
Suzanne Chee  
Anne Chevassus-Ossola  
Sarah Clayton  
Lisa Conte  
Tom Cybele  
Rebecca Dallwitz  
Miriello Domenico  
Luba Dovhan Nurse  
Geraldine Finlayson  
Alison Fleming  
Suzukamo Fujiko  
Francesca Gherardi  
Rosie Grayson  
Helen Griffiths  
Michelle Gunn  
Jing Han  
Teresa Heady  
Bethann Heinbaugh

Thomas Heller  
Vesselina Inkova  
Tracy Jeffreys  
Maria Jordon  
Rebecca Kaczowski  
Jens Kauth  
Laura Kennedy  
Debora LaCamera  
Rosanna Leithall  
Laura Levine  
Tamara Luzeckyj  
Ellen Lyon  
Jennifer McGlinchey Sexton  
Antanas Melinis  
Christine Murray  
Yashiho Nagata-Kikkawa  
Petronella Nel  
Charles Patterson  
Eileen Procter  
Sarah-Jane Rennie  
Zoe Roberts  
Cindy Rodger  
Helena Rodwell  
Rebecca Rushfield  
Amanda Salmon  
Margarita San André  
Maija Santala  
Carolyn Savage  
Mary Schafer  
Femke Segers

Peter Shaw  
John Shearman  
Chad Shores  
Nicola Shreeve  
Jill Sterrett  
Connie Tang  
Luca Uzielli  
Catriona Ward  
Annette York

### FELLOWS

Ian Batterham  
Neil Cossons  
Simon Ives  
B V Kharbade  
MaryJo Lelyveld  
Michel Menu  
Emily O'Reilly  
Isabelle Pallot-Frossard  
Jan Raue

### STUDENTS

Elizabeth Burton  
Staphany Cheng  
Yan Ling Choi  
Rachel Collins

Bronwyn Cosgrove  
Alice Derham  
Eliza Doherty  
Linlin Dong  
Jasmine Guest  
Judith Huber  
Manit Jaspal  
Kirsi Kärki  
Melissa King  
MingXin Ma  
Nayla Maaruf  
Katya Madrid  
Sabrina Angelica Matsumoto  
Jacquelyn Peterson  
Mariana Pinto  
Amy Raethorne  
Barbara Rankl  
Mathilde Renauld  
Mariam Sagaradze  
George Sherratt  
Ausma Smite  
Caitlin Sofield  
Meredith Sweeney  
Silvia Tagliante  
Kristjana Vilhjálmsdóttir  
Arianna Vinci-Cannava  
Krista Walsh-Guy  
Catriona Whitehouse

# FELLOWSHIP CORNER

**Kathleen Dardes** is head of the GCI's Collections department where she manages the Institute's education and field projects for movable cultural heritage. These projects, both within the United States and internationally, address aspects of either preventive or remedial conservation of collections in museums, libraries, and archives. She also oversees the GCI's Information Center, Guest Scholar, and intern programs. Kathleen has worked at the GCI since 1988, first in the Training Program, then in Field Projects before taking on the leadership of Education (precursor to the current Collections department) in 2007. She studied textile conservation in the Textile Conservation Centre/ Courtauld Institute of Art postgraduate program, receiving her diploma from the University of London. Prior to her arrival at the Getty, she worked as a textile conservator at the Museum of Fine Arts in Boston, the Cathedral of Saint John the Divine, and the Metropolitan Museum of Art in New York.



IIC Fellow Kathleen Dardes, head of GCI's Collections department. Image courtesy of Kathleen Dardes



IIC Fellow Maria Perla Colombini teaches at the University of Pisa and the University of Milan Bicocca. Image courtesy of Maria Perla Colombini

**Maria Perla Colombini** has dedicated her career to developing innovative eco-friendly methodologies for the diagnosis and conservation of painted and wooden artefacts of archaeological, historical, and artistic value. Her research has focused on the interface between chemistry, physics, and material science, and the characterization of the long-term behavior of organic material systems in paintings and archeological wood. Maria has developed and implemented integrated analytical methods for the classification of organic materials as well as the chemical characterization and conservation of waterlogged archaeological wood. She is a Full Professor of Analytical Chemistry in the Department of Chemistry at the University of Pisa (2004-present), an Associate Professor at the University of Milan Bicocca (1998-present), and served as the Director of the Institute for the Conservation and Promotion of Cultural Heritage (ICVBC) from 2013 to 2017. Maria has also authored more than 290 scientific papers, 3 books, and has given more than 300 lectures worldwide.

## BOOK REVIEWS

# THE CONSERVATION OF FEATHERWORK FROM CENTRAL AND SOUTH AMERICA

Review by Melanie Korn

*The Conservation of Featherwork from Central and South America*

Edited by Ellen Pearlstein

London, Archetype Publications Ltd. 2017

106 pages / 205 color illustrations

ISBN: 978-1-909492-39-4

Ellen Pearlstein has produced a handbook on the conservation of feathers that clearly illustrates the current state of research on the subject with numerous practical examples. Pearlstein also discusses deficits in current conservation methodology, especially regarding documentation, and she offers suggestions for improvement. This comprehensive publication will be indispensable for conservators, museologists, ethnologists, archaeologists, and historians working with ethnologic or archaeological featherwork.

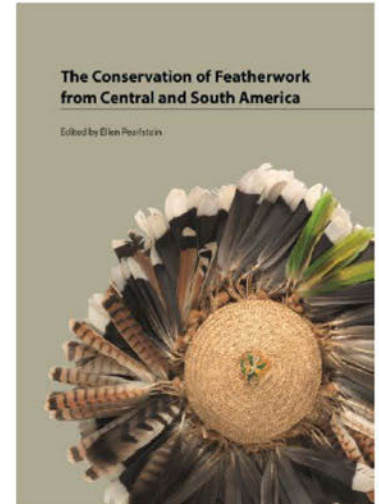
The introduction discusses the investigation, documentation, preventive conservation, and practical treatment of feathers (including cleaning, reshaping and realigning, mending, and loss compensation). In so doing, the author takes into account current discussions between conservators and curators on the display and conservation of feathers. The subjects of repatriation and legal aspects influencing conservation, arising from the CITES endangered species protection agreement, are presented.

The publication offers numerous helpful tips for the investigation, documentation and conservation of feathers. The author shows, for example, that investigations using ultraviolet light (365 nm) can be of great assistance in identifying feathers, as only a few of the biopigments that are the cause of coloration fluoresce.

Pearlstein presents a template that, for the first time, allows an exact, unified description and documentation of feathers. Characteristic features, traditional working and modification techniques, and states of preservation can be systematically recorded. This detailed technical information provides insight into the cultural significance of featherwork. Thanks to these procedures, it will be possible to standardize future documentation. As a result, significant similarities and differences in materials and working techniques will be easier to recognize and compare.

The second part of the publication presents six case studies on the investigation and conservation of feather objects. These case studies were done by students from the UCLA/Getty Master's Program in the Conservation of Archaeological and Ethnographic Materials, who documented and treated artifacts from the Fowler Museum collection using the new guidelines.

Pearlstein's publication is an essential reference for anyone working with feather objects from ethnographic or archaeological collections. Her volume will undoubtedly have a lasting interdisciplinary influence on the handling, exhibition, and conservation of feather objects. This work deserves broad readership, as the complex nature of featherwork is often underestimated. I am hopeful that this precise, standardized documentation of feather objects will improve future attitudes toward their importance, so that feathers can be better conserved.



Book cover for *The Conservation of Featherwork from Central and South America*, edited by Ellen Pearlstein. Image courtesy of Archetype Publications Ltd.

# PUBLIC PAINTINGS BY EDVARD MUNCH AND HIS CONTEMPORARIES: CHANGE AND CONSERVATION CHALLENGES

Review by Michael Duffy

*Public Paintings by Edvard Munch and his Contemporaries: Change and Conservation Challenges*  
 Edited by Tine Frøysaker, Noëlle L.W. Streeton, Harmut Kutzke, Françoise Hanssen-Bauer, Biljana Topalova-Casadiago

London, Archetype Publications Ltd. 2015

390 pp / £75.00 / \$160.00 / Paperback

ISBN: 978-1-909492-38-7

*Public Paintings by Edvard Munch and his Contemporaries: Change and Conservation Challenges* originates from a 2013 conference hosted by the University of Oslo (UiO) Department of Archeology, Conservation and History (IAKH) which convened conservators, conservation scientists, archeologists, artists, and scholars of Edvard Munch (Norwegian, 1863-1944). Highlighting examples spanning the artist's entire oeuvre including monumental early commissions, this publication is the most comprehensive technical study of this pioneer of modern art to date. Several recent monographic exhibitions have highlighted Munch's paintings and graphic work. The largest retrospective ever, held at the Albertina in Vienna (2003), was followed by exhibitions at The Museum of Modern Art, New York (2006), the Centre Pompidou, Paris (2011), Tate Modern, London (2012), and most recently at The Met Breuer, New York (2017). With the publication of *Public Paintings*, Munch, who is so widely recognized for his arresting images, can be comprehended and appreciated on a material and technical level.

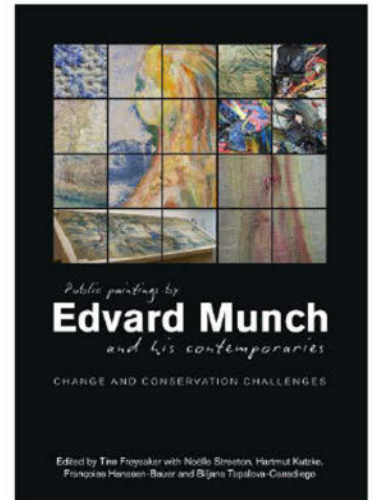
*Public Paintings* was edited by a team headed up by T. Frøysaker who provides a succinct forward to this well-illustrated publication organized in five parts and supplemented by three appendices. Some of the contributors will be recognized from their previous publications on Munch (recent comprehensive studies include B. Topalova-Casadiago, "Technical Aspects of Edvard Munch's Paintings," in *Edvard Munch: Complete Paintings*, vol. 2, 1898-1908. *Technical aspects of Edvard Munch's paintings*, ed. G. Woll (London: Thames and Hudson, 2009), 425-57; and B. Singer, T. Aslaksby, B. Topalova-Casadiago, and E. S. Tveit, "Investigation of Materials Used by Edvard Munch," *Studies in Conservation* 55, no. 4 (January 2010): 274-292. A valuable resource can also be accessed online at <http://munchmuseet.no/en/konservering-2>).

U. Plahter and L. E. Plahter's introduction gives a historic overview of Munch technical studies including case studies of *The Sick Child* (1886) and *The Scream* (1893). Using the latest technical investigation methods, including hyperspectral and multispectral imaging with micro-invasive sampling to augment the results of earlier studies from the 1970s-1990s, they describe the most recent efforts to catalogue Munch's methods and materials. Other topics covered include the development of compositions, his reuse of canvas, and early photo documentation. The consequence of Munch's use of titanium white pigments and cadmium-based yellows is analyzed here and in subsequent contributions. Munch's habit of painting en plein air and using outdoor studio spaces is discussed in relation to the 'kill or cure' theory; can some paintings' appearances be ascribed to Munch's intentional exposure of his paintings to the elements, or are they the consequence of general neglect / material degradation? The authors of *Public Paintings* argue for the latter.

The core of the publication consists of 5 parts:

1. Munch's early paintings in major Norwegian collections
2. Munch's monumental Aula paintings at the University of Oslo and one of the artist's many outdoor studios
3. Munch's Aula drafts and paint tubes at the Munch Museum
4. Conservation of Munch's paintings in the United States, Germany, Denmark, and Norway
5. Munch and his contemporaries

And concludes with "Platform for further discussions."



Book cover for *Public Paintings by Edvard Munch and his Contemporaries: Change and Conservation Challenges*, edited by Tine Frøysaker, Noëlle L.W. Streeton, Harmut Kutzke, Françoise Hanssen-Bauer, Biljana Topalova-Casadiago. Image courtesy of Archetype Publications Ltd.

Each part has a balance of material and technical observations which together give a comprehensive understanding of Munch's working methods, informing display and treatment strategies. While clearly intended for a specialized audience, *Public Paintings* will appeal to scholars of Munch and modern art in general. The inclusion of a section focused on the archeology of Munch's summer studio and dwelling in Hvitsten also provides the unique contribution of a living artist's point of view on a major past artist's studio practice.

In the first five essays of part 1, authors J. Wardius, T. E. Aslaksby, J. Y. Hardeberg, and B. Topalova-Casadiago, et al. discuss preservation issues surrounding some of Munch's most well-known paintings from 1893-1895, including *The Scream*. Topics covered include considering a painting's state of preservation in relation to the effects of travelling. Hyperspectral and scanning multispectral images are illustrated and chart the development of Munch's compositions. These contributions are fascinating especially as they outline the artist's working methods and compositional approaches in addition to providing information on Munch's choice of materials. Part 1 concludes in an essay by F. Jong focusing on the treatment challenges posed by one painting.

Parts 2 and 3 focus on the commission of the large-scale Aula (Assembly Hall) paintings at the University of Oslo. Their history, composition, and preservation are explored in depth by authors K. S. Scharffenberg, T. Frøysaker, P. Pettersen, L. C. Aasen, E. G. Sandbakken, J. J. Boon, and M. P. Colombini, et al. Discussions of the works' genesis and making are combined with materials analysis and practical concerns around the display and preservation of these monumental canvases installed in a public space. Inserted here (in poster presentation style) are two fascinating studies by B. K. Fonstelian and V. Vegem of archeological methods used to document the artist's outdoor studio. Part 3 concludes with a comprehensive study of Munch's oil paints by H. Kutzke and B. Topalova-Casadiago.

Included in part 4 is an updated case study by S. Penn and M. Tucker (see also: *Philadelphia Museum of Art Bulletin* 93, no. 393-4 (Summer 2005).) on a work originally commissioned for a private home that was re-formatted, and another essay by R. Poggendorf focusing on a work that the artist apparently revisited. K. Korbela's essay includes four case studies. These elucidations of Munch's painting practice and alterations in the context of treatment strategies is explored in depth here and is one of the highlights of this publication. M. Stein and J. Rød's contribution on Munch's use of varnish is essential reading for conservators considering any treatment involving the removal or application of varnishes.

In Part 5 the subject expands to artists in addition to Munch where investigations have shown affinities for similar materials and techniques. Such comparative studies are interesting in the context of Munch's relationship to other artists' practices, but the reader may wonder why the editors decided to include this material when there is already so much comprehensive information presented. The essays on Petar Lubarda and Jean-Paul Riopelle, while important contributions to the understanding of these artists' working methods, seem out of context in this publication.

B. Ormsby, T. Frøysaker, and B. Topalova-Casadiago provide a timely conclusion to this publication marking the sesquicentennial anniversary of the artist's birthday in "Munch 150: reflections and challenges." They summarize overall themes including the essential contribution of heritage scientists, conservators, curators, and scholars with the aim of advancing collaboration and disseminating knowledge on Munch's oeuvre. With its comprehensive content and these concluding themes in mind, *Public Paintings by Edvard Munch and his Contemporaries: Change and Conservation Challenges* is essential reading for scholars of Munch and modern art, as well as a model for monographic technical investigations.



## YOUR AD COULD BE HERE!

*News in Conservation* offers advertisement spaces, which can be purchased in 6-issue (1 year) bundles or as single-issue spots.

With over 1,500 IIC institutional and individual members, and over 40,000 followers on Facebook, Twitter, Instagram, and LinkedIn, your ad will be seen by conservation professionals and supporters all over the world.

Contact [news@iiconservation.org](mailto:news@iiconservation.org) for the rate card and submission guidelines.



## EVENT REVIEWS

# IIC 2017 STUDENT & EMERGING CONSERVATOR CONFERENCE – HEAD, HANDS & HEART, BERN

By Mariana Escamilla Martínez, Charlotte Hoffmann and Naja Staats

*From October 12-13, 2017, the IIC Student and Emerging Conservator Conference (IIC-SECC) was hosted at the Bern University of the Arts (HKB). This conference was the fourth in the series, following those previously held in London (2011), Copenhagen (2013), and Warsaw (2015).*

This year's conference was attended by 94 participants from various countries including China, Cuba, Germany, Poland, and Russia among others. The local organizing committee, directed by Isa von Lenthe, consisted of 16 students from the HKB.

The round-table format of the conference encouraged emerging conservators to discuss important topics with one another and with experienced professionals in attendance. Talks and discussions were broadcast live online, enabling a wide audience to take part in the sessions. The conference topics were divided into three sessions inspired by the credo of Joachim Pestalozzi, "Learning with Head, Hands and Heart." The conference opened with interesting guided tours in some of Bern's cultural institutions, including the Museum of Fine Arts Bern and the Natural History Museum of Bern.

Talks by Stefan Brüggerhoff, Hannah Flock and Velson Horie opened the first session, "Head: Scientific Research/Conservation Science and its Application." The speakers commented on their personal experiences and recommended use of scientific tools to correctly assess the practical purposes of conservation. Moreover, speakers encouraged attendees to enhance their work by taking an interdisciplinary approach and including scientists and other professionals.



Conference participants at the entrance of the HKB. Picture: ©T. Demmel 2017.

In the second session "Hands: Conservation/Restoration in Practice," Rupert Featherstone, Christoph Waller, and Anja Romanowski discussed different work situations in their institutions, as well as the importance of finding a balance between practical and theoretical work during training. The introduction of conservators into other industries or professional fields was discussed and presented as a plausible career path, bringing conservation into new markets and management positions.

The last session, "Heart: Passion and Communication in Conservation" was led by Ana

Galán, Helen Hughes, and Renate Poggendorf, who emphasized the urgent need for interdisciplinary collaboration in order to raise awareness of and acknowledge the work of conservators, increasing recognition of the profession.

After these three sessions, participants were invited to visit the HKB conservation workrooms where students gave interesting presentations on current conservation projects.

From our discussions during and after our time in Bern, we have come to the conclusion that it is important to participate in such events as emerging conservators because of the transcendence of the discussions. The IIC-SECC Bern has motivated us to keep training and working scientifically. We must also keep in mind that outreach to other professionals is important. During the conference we were confronted with the difficulties and issues of our profession, but left Bern inspired to become an active part of the solutions. Events such as the well-organized and successful IIC-SECC 2017 at the HKB not only offer platforms for discussion and gaining advice from fellow conservators, but they also create a space for sharing ideas, exchanging research, and networking. We fully recommend and encourage fellow students and emerging conservators to attend the next IIC-SECC.

For more information about the IIC-SECC conferences, please visit: <https://www.iiconservation.org/student-conferences/2017bern>

All the mentioned sessions, as well as those from past SECC conferences are available on YouTube: <https://www.youtube.com/watch?v=VgJNlbbqmf&t=46s>



**Mariana Escamilla Martínez** studied conservation and restoration of paintings and polychrome sculpture at the Cologne Institute of Conservation Sciences (CICS). She is currently working on her Master's thesis project, which deals with the use of "Green Solvents" for varnish treatments on oil paintings. Mariana is also a member of Sustainability in Conservation (SiC), promoting sustainable practices in the conservation of cultural heritage.



**Naja-Anissa Staats** received her Bachelor's degree in conservation and restoration of paintings and polychrome sculpture at the Cologne Institute of Conservation Sciences (CICS). She is presently writing her Master's thesis on the possible applications of terahertz radiation in painting conservation. Simultaneously, she is committed to protecting the restoration profession in North Rhine Westphalia.



**Charlotte Hoffmann** currently studies at the Cologne Institute of Conservation Sciences (CICS) where she received her Bachelor's degree in conservation and restoration of paintings and polychrome sculptures. At present she is working on her Master's thesis project focusing on discoloration of green, copper-based pigments in 17<sup>th</sup>-century oil paintings. Charlotte is chairwoman of the student council at CICS.

# CHRISTOPHER CLARKSON (1938-2017): A CONSERVATOR'S PATH - TRIBUTES AND CELEBRATIONS

By Jane Eagan

*On Monday March 5, 2018, the bibliothèque de l' Arsenal in Paris held an event to celebrate Christopher Clarkson's contribution to book conservation. The Arsenal Library, in the Bastille neighbourhood of Paris, was founded in 1756, and has been a department of the Bibliothèque nationale de France (BnF) since 1934. Its history and library collections, which have a particular strength in the area of book collecting, are conserved on location by a team of five bookbinders and book conservators.*

To honour Clarkson, the conservation team put together a one-day practical workshop and public evening lecture, the first public event at the library to focus on a conservation theme. Marlène Smilauer, Head of Conservation at the Arsenal Library, sought out Nadine Dumain, a private bookbinder and book conservator at the Moulin du Verger, to assist her as co-organiser and to lead the practical workshop during the day.

Chris had taught a practical workshop on limp paper binding at the Moulin du Verger from 2007-2013, working closely with Nadine and Jacques Bréjoux, with whom he was exploring making a strong cover paper inspired by historic Italian examples. The idea for the paper binding workshops stemmed from a meeting between Chris and Jacques engineered by Stuart Welch, founder of Conservation by Design, who thought this might be the start of a fruitful collaboration, despite having doubts as to how the two main players would get on! During these workshops at the paper mill, Chris met Marlène, and a two-week workshop in 'Gothic binding' for 15 book conservators of the BnF and National Archives followed in Paris. Through one thing and another, Chris' influence had taken hold in France.



Christopher Clarkson examining a manuscript. Image © Jane Eagan / Winchester Cathedral

The day at the Arsenal Library this past March started with the practical workshop given by Nadine to a group of 21 invited institutional and private conservators, students, teachers, and bookbinders, including designer binder Sün Evvard. Nadine gave an overview followed by demonstrations of sewing, endbanding, and covering in limp paper, recalling Chris' techniques, tips and compromises. A selection of limp paper bindings from the Arsenal Library was examined by the group, joined by several librarians. Nadine was tireless in demonstrating, answering questions, and guiding the group in the practical exercises. There was a great deal of discussion particularly of thorny questions such as whether a 'conservation binding' truly existed. Marlène and her team, Fabrice Belliot, Caroline Bertrand, Magali Dufour, and Marie-Thérèse Timal, were capable and gracious hosts, and the institutional driving force behind the event, which had been sponsored in part by Conservation by Design. Andrew Honey (Book Conservator, Research and Teaching, Bodleian Libraries) and I had brought models, photographs, and videos of work we had done with Chris, and were able to discuss his working methods and concerns with the workshop attendees.

Following the practical workshop, the evening public lecture took place as part of a series of public talks held at the Arsenal on Mondays ('Les rendez-vous des métiers du livre'), with an exhibition of selected limp paper bindings from the Arsenal. Andrew Honey, Stuart Welch, and I had been invited and asked to speak about Chris. It was heart-warming to see the interest in Chris' work, or at least respectful attention to what was perhaps a totally new area for many of the public present. Stuart reminisced about his long friendship with Chris, weaving his talk with anecdotes about their working relationship and collaboration on many conservation projects. He was obviously very moved, saying he always thought of Chris as a 'designer and problem solver' and also a friend who was very much missed. Andrew focussed his talk on the continuation of the Winchester Bible project, Chris' last major conservation project, taken over by the Bodleian Libraries conservation section and led by him. It was clear that Chris' concerns for structure, materials, and function continue at Bodley.

I then discussed the work I carried out with Chris on the rebinding of an Anglo-Saxon manuscript for St John's College, University of Oxford, a skills and knowledge exchange opportunity supported by the National Manuscripts Conservation Trust ([www.nmct.co.uk/case-studies/st-johns-college-oxford](http://www.nmct.co.uk/case-studies/st-johns-college-oxford)). This experience was invaluable and increased my understanding of Chris' striving for function, structure, and simplicity. Nadine completed the evening talks with observations on Chris' work and life, showing a short video of Chris speaking at the paper mill, and additional examples of historic limp paper bindings for the benefit of the audience. Conservation by Design's New Product Development Manager, Laurent Martin, donned his interpreter's hat, giving faultless translations of the English talks.

Chris was a brilliant and generous educator who loved teaching. In addition to teaching techniques and procedures, he encouraged an appreciation of inquiry, evaluation and experimentation, an interest in materials, and a sensitivity to three-dimensional mechanical design. His approach to conservation work and teaching can perhaps be best summarised by his desire to achieve 'an understanding and mastery over a wide range of materials and techniques, striving always for simplicity.'

Nadine and I, along with others, continue to work on a translation into French of Chris' seminal 1982 work *Limp Vellum Binding*. For me, the workshop and public lectures were an interesting introduction to the French conservation world. It was lovely to find that we have much in common and much to share with each other.



**Jane Eagan** is the Head of Preservation and Conservation of the Oxford Conservation Consortium, a charitable organization providing collection care work within the historic library/ archive collections of 17 colleges of the University of Oxford. Jane was the editor of *The Paper Conservator* from 2002-07, and a member of the editorial board for *The Journal of the Institute of Conservation* from 2008-16. Since 2016, she has guided the activities of the Chantry Library, a resource centre for practicing conservators and readers with an interest in conservation [www.chantrylibrary.org](http://www.chantrylibrary.org). She is an elected Fellow of the International Institute for Conservation (IIC).

# ANNOUNCEMENTS

## CALLS FOR PAPERS

### New Trends in Cultural Heritage Biodeterioration (IBBS2018)

5-7 September, 2018

Coimbra, Portugal

Deadline for submissions: 15 June 2018

For more information visit: <http://www.ibbs18.com/>

### WAAC 44th Annual Meeting

27-29 September 2018

Santa Fe, United States

Deadline for abstracts: 1 July 2018

Proposals and questions can be submitted to Sue Ann

Chui at: [president@waac-us.org](mailto:president@waac-us.org)

### Analytical Solutions to the World's problems 2018 Eastern Analytical Symposium & Exposition

12-14 November 2018

Plainsboro, New Jersey, USA

Deadline for posters: 1 September 2018

For more information visit:

<http://easinc.org/wordpress/?p=2085>

### Time Effect: Reflections and Studies Applied to Change the Materials and Consequences on Restoration

6-7 December 2018

Complex San Michele, Lucca, Italy

Deadline for abstracts: 31 October 2018

For more information visit: <http://www.igiic.org/?p=3963>

### 2019 International Meeting on Iron Gall Ink

13-15 February 2019

Barcelona, Spain

Deadline for papers: 10 July 2018

For more information visit:

<http://www.ub.edu/IGI2019BCN/> or email:

[IGI2019BCN@ub.edu](mailto:IGI2019BCN@ub.edu)

### The Plastics Heritage Congress 2019: History, Limits and Possibilities

29-31 May 2019

Lisbon, Portugal

Deadline for paper proposals: 15 November 2018

For more information visit:

<http://ciuhct.org/plasticsheritage2019/>

### International Symposium: Works of Art on Parchment and Paper

6-9 June 2019

Ljubljana, Slovenia

Deadline for paper and poster submissions: 15 July 2018

For more information visit:

[https://www.iiconservation.org/sites/default/files/news/att](https://www.iiconservation.org/sites/default/files/news/attachments/8883-call_for_papers_ang.pdf)

[achments/8883-call\\_for\\_papers\\_ang.pdf](https://www.iiconservation.org/sites/default/files/news/attachments/8883-call_for_papers_ang.pdf) and contact:

[Natasa.Golob@ff.uni-lj.si](mailto:Natasa.Golob@ff.uni-lj.si) or [Jedert.Vodopivec@gov.si](mailto:Jedert.Vodopivec@gov.si)

### Metal 2019

2-6 September 2019

Haute Ecole Arc Conservation-restauration, Neuchâtel,

Switzerland

Deadline for poster submissions: 1 September 2018

For more information visit:

<https://metal2019.org/conference/hosting/>

### 12<sup>th</sup> North American Textile Conservation Conference Lessons Learned – Textile Conservation – Then and Now

23-29 September 2019

Ottawa, Canada

Deadline for paper abstracts: 18 June 2018

For more information visit: <http://natconference.com/>

### XIV Congress of the International Association of Book and Paper Conservators (IADA) Warsaw 2019

23-27 September 2019

Warsaw, Poland

Deadline for paper abstracts: 1 October 2018

For more information visit: [https://www.iada-](https://www.iada-home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html)

[home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html](https://www.iada-home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html)

or email: [abstracts@iada-home.org](mailto:abstracts@iada-home.org)

## CONFERENCES & SEMINARS

### UNFIXED: Material Challenges in Contemporary Art: Art Institute of Chicago Symposium 2018

28 June 2018

Chicago, USA

For more information visit:

[http://www.artic.edu/event/symposium-unfixed-material-](http://www.artic.edu/event/symposium-unfixed-material-challenges-contemporary-art)

[challenges-contemporary-art](http://www.artic.edu/event/symposium-unfixed-material-challenges-contemporary-art)

### NDSR Art Capstone: Preserving Media Art & Digital information

29 June 2018

University of Pennsylvania, Philadelphia, USA

For more information visit: [https://www.eventbrite.com/e/ndsr-](https://www.eventbrite.com/e/ndsr-art-capstone-preserving-media-art-digital-art-information-tickets-45651262154)

[art-capstone-preserving-media-art-digital-art-information-tickets-](https://www.eventbrite.com/e/ndsr-art-capstone-preserving-media-art-digital-art-information-tickets-45651262154)

[45651262154](https://www.eventbrite.com/e/ndsr-art-capstone-preserving-media-art-digital-art-information-tickets-45651262154)

### 2018 Archives & Records Association Conference

29-31 August

Grand Central Hotel, Glasgow, UK

For more information visit: <http://conference.archives.org.uk/>

### Heritage Across Borders: Association of Critical Heritage Studies, 4th Biennial Conference

1-6 September, 2018

Zhejiang University, Hangzhou, China

For more information visit:

<http://www.criticalheritagestudies.org/hangzhou-conference/>

### SR2A-2018: Synchrotron Radiation & Neutrons in Arts and Archeology

3-7 September 2018

Portsmouth, UK

Early bird registration rate ends 22nd June

For more information visit:

<http://www.diamond.ac.uk/Conference/SR2A-2018.html>

**IIC's 26<sup>th</sup> Biennial Congress**  
**Preventive Conservation: The State of the Art**  
10-14 September, 2018  
Turin, Italy  
Registration rates increase 22 July 2018  
For more information visit:  
<http://iicturincongress2018.com/content/registration> and  
<https://www.iiconservation.org/>

**TICCIH 2018 Congress Chile**  
**Industrial Heritage: Understanding the past, making the future sustainable**  
13-14 September 2018  
Santiago, Chile  
For more information visit:  
[http://patrimonioindustrial.cl/tich/inicio\\_en.html](http://patrimonioindustrial.cl/tich/inicio_en.html)

**11<sup>th</sup> International Conference in Structural Analysis of Historical Constructions: An interdisciplinary approach**  
13-15 September 2018  
Cusco, Peru  
For more information visit: <http://sahc2018.com/>

**Culture in Crisis Conference**  
17-20 September 2018  
South Africa  
For more information visit:  
<https://www.vam.ac.uk/info/culture-in-crisis> or email:  
[l.jones@vam.ac.uk](mailto:l.jones@vam.ac.uk)

**9<sup>th</sup> International Symposium on Technologies for Digital Photo Fulfillment (TDPF 2018)**  
24 September 2018  
Dresden, Germany  
For more information visit:  
[http://www.imaging.org/site/IST/Conferences/TDPF/IST/Conferences/TDPF/TDPF\\_Home.aspx](http://www.imaging.org/site/IST/Conferences/TDPF/IST/Conferences/TDPF/TDPF_Home.aspx)

**iPRES 2018: The 15<sup>th</sup> International Conference on Digital Preservation**  
24-27 September 2018  
Boston and Cambridge, Massachusetts, United States  
For more information visit: <https://ipres2018.org/>

**6<sup>th</sup> International Mountmakers' Forum**  
25-27 September 2018  
Natural History Museum in London, UK  
For more information visit:  
<http://www.nhm.ac.uk/events/mountmakers-forum.html>

**Best in Heritage: Projects of Influence**  
26-28 September 2018  
Dubrovnik, Croatia  
For more information visit:  
<https://www.thebestinheritage.com/conference>

**XXI International NKF Congress ICC-Nordic Group**  
**Cultural heritage facing catastrophe: Prevention and recoveries**  
26-28 September 2018  
Reykjavik, Iceland  
For more information visit: <https://www.nkf2018.is>

**Icon Book & Paper Group Conference**  
**Unexpected fame: Conservation approaches to the preparatory object**  
1-3 October 2018  
Oxford, UK  
For more information visit: <https://icon.org.uk/groups/book-paper/icon-book-paper-group-conference-2018>

**8<sup>th</sup> International Conservation Conference**  
**Problems Connected with Keeping and Conservation of Collections in Museums**  
10-12 October 2018  
National Museum of Agriculture and Food Industry in Szreniawa, Poland  
For more information visit: <http://www.muzeum-szreniawa.pl/imuzeum/web/app.php/vortal/>

**Indoor Air Quality in Heritage and Historic Environments 2018**  
10-13 October 2018  
Krakow, Poland  
For more information visit:  
<http://uek.krakow.pl/pl/uczelnia/wydzialy/wydzial-towaroznawstwa-i-zarza...>

**Material Science and Technology 2018 Conference**  
**Special Topics Symposium: Art and Cultural Heritage: Reverse Engineering**  
14-18 October 2018  
Columbus, Ohio, USA  
For more information visit: <http://www.matscitech.org/technical-program/special-topics/>

**14<sup>th</sup> Conference of the Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA)**  
15-19 October 2018  
Nicosia, Cyprus  
For more information visit:  
<http://easyconferences.eu/portfolio/aiema-2018/>

**The Cutting Edge 16 – IGIIC**  
25-27 October 2018  
Castello del Buonconsiglio, Trento, Italy  
For more information visit: <http://www.igiic.org/?p=3882>

**Sustainable Infrastructure For The Built Environment**  
29-31 October 2018  
New Delhi, India  
For more information visit: <http://australia.icomos.org/wp-content/uploads/RICS-SBE-RMIT-InternationalConference2018-Call-for-Papers.pdf>

**Symposium Rembrandt Conservation Histories**  
8-9 November 2018  
Rijksmuseum, The Netherlands  
For more information visit:  
<https://www.rijksmuseum.nl/nl/rembrandt-conservation-histories>

**Migrants: art, artists, materials and ideas crossing borders**  
15-16 November 2018  
Cambridge, UK  
For more information visit:  
<https://www.hki.fitzmuseum.cam.ac.uk/events/migrantsconf>

**2018 AICCM Book, Paper & Photographic Materials Symposium**

20-23 November 2018

Melbourne, Australia

For more information visit:

<https://aiccm.org.au/about/special-interest-groups/book-and-paper>

**Old and New Approaches to Furniture Conservation  
14th International Symposium on Wood and Furniture Conservation**

23-24 November, 2018

Rijksmuseum, Amsterdam

For more information visit: <http://www.ebenist.org/en/>

**Infrared and Raman Users Group (IRUG 13) Conference**

5-7 December 2018

Art Gallery of New South Wales, Sydney, Australia

For more information visit: <http://www.irug.org>

**Preservation of natural history wet collections**

5-7 December 2018

Paris, France

For more information visit:

<https://pfc2018.sciencesconf.org/>

**British Museum Mellon Symposium: Textiles from the Silk Road in Museum Collections**

10 December 2018

British Museum, London, UK

For more information visit: <http://www.bm-mellon-symposia.org/>

**Wear of Materials 2019**

22nd International Conference on Wear of Materials

14-18 April, 2019

Hyatt Regency Miami, Florida, United States

For more information visit:

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

**4<sup>th</sup> International conference on Integrated Pest Management (IPM)**

21-23 May 2019

Stockholm, Sweden

For more information visit: <https://icon.org.uk/events/call-for-papers-4th-international-conference-on-integrated-pest-management>

**COURSES, WORKSHOPS**

**Messors Fresco & Fine Art: Art Restoration and Conservation Workshop**

8-21 August, 2018

Matera, Italy

For more information visit: <http://messors.com/art-restoration-and-conservation/>

**East Meets West: Traditional Japanese basic techniques and materials for paper conservation**

27-31 August 2018

Bayerische Staatsbibliothek Munich, Germany

For more information contact: [rosemary.marin-loebard@bsb-muenchen.de](mailto:rosemary.marin-loebard@bsb-muenchen.de)

**COARCH18: 2nd Workshop On Computing Techniques For Spatio-Temporal Data in Archaeology And Cultural Heritage**

28 August 2018

Melbourne, Australia

For more information visit: <http://coarch18.di.univr.it/>

**IAP Chemistry for Conservators: correspondence course**

1 September – 31 December, 2018

For more information visit:

<http://academicprojects.co.uk/courses/chemistry-for-conservators/>

**Group Training Course for Young Professionals on Cultural Heritage Protection in the Asia-Pacific Region 2018**

4 September – 4 October 2018

Nara, Japan

For more information visit:

<https://www.iccrom.org/courses/investigation-preservation-and-management-archaeological-sites>

**Conservation of Photographs on Glass Symposium and Workshop**

10-12 October, 2018

Art Gallery of Ontario, Toronto, Canada

For more information contact Maria

Sullivan: [Maria\\_Sullivan@ago.net](mailto:Maria_Sullivan@ago.net)

**Cleaning of Acrylic Painted Surfaces Workshop 2018**

15-19 October 2018

Instituto de Investigaciones sobre el Patrimonio Cultural

Universidad Nacional de San Martín

Buenos Aires, Argentina

For more information visit:

[http://www.getty.edu/conservation/our\\_projects/education/caps/caps\\_2018\\_argentina.html](http://www.getty.edu/conservation/our_projects/education/caps/caps_2018_argentina.html)

**Course on Impact Assessments for Heritage**

15-26 October

Shanghai and Jiangsu Zhenze, China

For more information visit: <https://www.iccrom.org/courses/course-impact-assessments-heritage>

**Cleaning of Acrylic Painted Surfaces Workshop 2018**

22-26 October 2018

Conservation Science Laboratory

Center for Conservation & Restoration of Cultural Properties

Universidade Federal de Minas Gerais

Belo Horizonte, Brazil

For more information visit:

[http://www.getty.edu/conservation/our\\_projects/education/caps/caps\\_2018\\_brazil.html](http://www.getty.edu/conservation/our_projects/education/caps/caps_2018_brazil.html)

**Workshop on Conservation and Restoration of Urushi Objects 2018**

26-30 November 2018

Museum of East Asian Art, Cologne, Germany

Deadline: 7 June 2018

For more information visit:

[http://www.tobunken.go.jp/~kokusen/Cologne\\_2018/Cologne2018.html](http://www.tobunken.go.jp/~kokusen/Cologne_2018/Cologne2018.html)