



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS





The International Institute for Conservation (IIC) launched a new full-color conservation newspaper *News in Conservation (NiC)* in 2007 and transitioned into a completely digital e-magazine in 2011. Published six times a year, *NiC* provides a platform for members of the conservation community to share the latest research, interviews, and reviews; to promote new events, products, and opportunities; and to call for papers, ideas, and involvement. *NiC* also provides updates from the IIC Council and Regional Groups. *NiC* continues to evolve to better fit the needs and interests of our increasingly global conservation profession.

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Cover image: Surface traceology research of wooden beams from late 8th c. with digital microscope in Archeological Museum of Zadar (Žana Matulić Bilač). Image courtesy of Ivan Čondić (p. 18). **Inside cover image:** Recreating damaged color fields on "Blue Moon Trilogy" mural. Copyright FineArtConservationLab.com (p. 12).

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FROM THE PRESIDENT'S DESK

Planning is well underway for IIC's [2020 Congress](#) to be held in Edinburgh from 2-6 November 2020 where our topic will be 'Current practices and challenges in built heritage conservation'.

You may have noticed that the venue for this has moved from Delhi to Edinburgh. The relocation of a conference after it has been announced is a significant decision to make. Unfortunately a number of challenges outside of our control, including changes in tax regulation, meant that organising a congress in New Delhi would have been extremely difficult. The IIC Council sought professional advice and thought long and hard about how to resolve these issues but ultimately deemed the financial risks to be too great for IIC at this stage. I want to acknowledge the good grace with which our Indian hosts took this decision. We are already discussing with them how we can work together in other capacities to support our joint ambition for creating an IIC Regional Group in India as well as to support local training.



Meanwhile, through Council member Isobel Griffin's fast footwork working closely with IIC Executive Director Sarah Stanage, we were able, at short notice, to secure exclusive use of the iconic McEwan Hall in central Edinburgh as a venue. We are also thankful for the support of Historic Environment Scotland, National Galleries Scotland, National Trust Scotland, University of Edinburgh and Edinburgh City Council in helping us stage the Congress. My thanks to Isobel and Sarah for ensuring a smooth transition through this difficult process and for the support of Council through the period. Abstract submissions have now closed, and after announcing the new location and extending the deadline to 14 June, a further 200 abstract submissions were received. These are currently being assessed by the Congress Technical Committee chaired by Austin Nevin, and I understand that on first review the quality of submissions promises for some great papers and posters.

On a separate note, I draw your attention to IIC's new initiative, our [IIC Community](#) platform. The idea behind this is to use IIC's unique global reach as an independent organisation to enable and facilitate conversations, knowledge sharing and networking. The subject matter of the Special Interest Communities on the community platform—which include Authenticity and Ethics, Conservation Data, Leadership and Sustainability—represent issues which we feel are not being adequately discussed and addressed within the profession, and we hope this forum will allow this now to happen. We particularly want to draw on the extraordinary depth of experience and expertise represented by IIC Fellows and allow younger members of the profession access to this. Do take a look and join in the conversations. This platform is accessible to members with details covered elsewhere in this edition of *News in Conservation*.

With my best wishes,

Julian Bickersteth
IIC President

EDITOR'S SOUNDING BOARD

Here at IIC, we've had conservation students and early-career professionals on the brain, especially with our biennial [IIC Student & Emerging Conservator Conference \(IIC-SECC\)](#) coming up in Cologne this September!

In speaking directly to our IIC student members, we realize the great value of student involvement within IIC and are developing new ways to better integrate you into IIC's global community. IIC has a lot to offer students and emerging professionals (IIC's new mentoring program, IIC-SECC, volunteer opportunities, discounted membership and congress registration, etc.). And we are quite aware of all that you have to offer IIC's global community; students bring energy and passion to our profession, fresh perspectives on new and old issues, and expertise in the latest technologies and innovations coming out of research and training programs.



As incoming professionals you help push our profession forward, and to help push you forward we are creating a new section in *News in Conservation* dedicated to "Students & Emerging Conservators" which will be aimed toward you, feature you, and be written by you! We are already working with students to get some feature article topics underway including:

- Building social media for conservation
- How to prepare a professional portfolio for job interviews after graduation
- Highlights from student summer internships and projects around the world

Do you have an idea for an "SEC" article? Looking for a platform to share your story or research? Tell us what you want to see in the new "Student & Emerging Conservator" section of *NiC*!

Sharra Grow
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NEWS IN BRIEF

A GLOBAL CALL FOR HELP: THE NATIONAL MUSEUM OF BRAZIL



Panorama of Brazil's National Museum in flames on 2 September 2018. Incêndio no Museu Nacional, em 2 de setembro de 2018. Photograph by Felipe Milanez.

It has been almost a year since the catastrophic blaze that destroyed the National Museum of Brazil and most of its priceless collection. Of the 20 million objects in the collection, it has been estimated that only roughly 2,000 objects have been recovered from the rubble.

This eye-opening video (<https://internacional.estadao.com.br/noticias/geral,museu-nacional-no-rio-recebeu-r-1-1-milhao-em-ajuda,70002794190>) shows the gutted and burnt-out remains of the Museum and the heroic but painstaking rescue efforts of museum professionals and volunteers as they slowly sift through the rubble and document the remains.

Google Arts & Culture has also had a hand in the restoration efforts, creating a virtual museum allowing website visitors to travel through recent exhibit halls (now completely destroyed) thanks to their collection of high-resolution photogrammetry and 3D scans in 2016. You can visit the virtual museum here: <https://artsandculture.google.com/partner/museu-nacional-ufrj>

Director of the National Museum of Brazil, Alexander Kellner, estimates that 300 million Brazilian reals (£58.7 million) will be needed to rebuild the Museum. According to Kellner, the Rio de Janeiro state legislature has promised 55 million reals and the Brazilian Development Bank 21.7 million reals, but of this promised amount only 3.3 million reals have been given. Other donations received by the Museum total nearly £250,000, in sad comparison with Notre Dame, which received pledges of nearly three-quarters of £1 billion within just 48 hours of the recent Paris fire.

But what Kellner says they really need right now is 1 million reals to cover the daily expenses; basic supplies, and funding that will allow the proper examination and storage of already-recovered collection objects.



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The stark differences in donations and support between these two catastrophic fires is, frankly, embarrassing and distressing on a global level. But why is there such a contrast? Kellner himself has suggested several reasons. Brazilian corporations do not have a culture of philanthropic giving the way that US and European companies do. Part of this is due, no doubt, to the lack of built-in government incentives; there are no tax deductions for charitable giving in Brazil. Also, sad but true, many are hesitant to give to Brazil because of its reputation for internal corruption and the concern that donated funds will be mishandled.

Kellner has pointed out that the National Museum is not the only Brazilian collection to suffer from underfunding and lack of national support, but right now the National Museum is in dire need. Kellner recently put out a plea for letters of support in hopes that these might stimulate the Brazilian government into action. Donations can also be sent through "Friends of the Museum" here: <https://www.samn.org.br/principais-acoas>

Julian Bickersteth, IIC's President, has also commented on the disaster and recovery efforts as follows:

In light of this truly devastating fire, IIC is well placed with its worldwide network of Fellows and associates to provide support in the recovery process. IIC is actively in touch with Director Kellner through his appointed representative, Brazilian-born Beatriz Haspo, Collections Officer at the US Library of Congress and Executive Director of APOYOnline, and are working through how best our assistance can be provided.

THE PLOWDEN MEDAL 2019

The Royal Warrant Holders Association announces the winner of the Plowden Medal 2019—Caroline Bendix—for her outstanding contribution to in-situ book conservation.

Caroline Bendix has been awarded the Plowden Medal 2019 for being the lynchpin of conserving historic books, in both private and public libraries, for more than a quarter of a century. By pioneering methods of caring for book collections in situ, particularly for the National Trust, Caroline has made a major contribution to their state of conservation, while also enhancing the buildings which house them.

Caroline's work has often exemplified the pragmatic conservation principle of doing as much as is practicable by the most efficient means available, to the highest possible standard. Her skills, as an inspirational trainer and in advocacy, mean that she has cascaded her expertise and skills through many others—both staff and volunteers. She has demonstrated how conservators can achieve great results by working with others, and the impact she has had stretches far beyond her own conservation work.

With an ability to be both rigorous and entertaining, Caroline has brought extensive experience, energy and humour, as well as high-quality conservation, to the wide range of book teams she has supported and the clients she has served.

Caroline has given practical and effective help to a multitude of libraries, both in the UK and abroad, in a remarkable, professional, efficient and creative manner with enthusiasm and energy. She has made a significant change to the way conservation is delivered in the historic built environment and extended the life of thousands of rare and important books, protecting their heritage for future generations.

Caroline says, "Receiving The Plowden Medal has been an overwhelming honour and delight. Although I have received much support during my career, not least from Dr. Nicholas Pickwoad and the National Trust, as a freelance conservator one treads a slightly solitary path; to be honoured by the Royal Warrant Holders' Association and my professional peers is a wonderful acknowledgement of all that I have done over the years. I am immensely proud to be the 2019 recipient of Britain's most prestigious award for conservation."

The [Royal Warrant Holders Association](#) was formed in 1840. There are around 760 Royal Warrant holders, ranging from individual craftspeople to global multi-nationals, united by a commitment to the highest standards of service, quality and excellence. Together they make a major contribution to Britain's cultural heritage. The RWHA awards the Plowden Medal annually to recognise the person who has made the most significant recent contribution to the advancement of conservation. Inaugurated in 1999, the Plowden Medal commemorates the Hon. Anna Plowden CBE, a leading conservator and Grantee of Plowden & Smith, who was President-elect of the RWHA at the time of her death in 1997.

THE NATIONAL ARCHIVES OF SINGAPORE UNVEILS REVAMPED BUILDING—ENHANCED TO IMPROVE PUBLIC ACCESS TO HISTORICAL MATERIALS ON SINGAPORE'S STORY

On 7 April 2019, the National Archives of Singapore (NAS) held a re-opening ceremony after 18 months of renovation. Mr S. Iswaran, the Minister for the Ministry of Communications and Information (MCI), spoke about the importance of the



Top: The Royal Warrant Holders Association Logo. Bottom: Caroline Bendix receiving her award. Images courtesy of the Royal Warrant Holders association.



Top: Conservators Chng Yak Hock and Shareefa Bee Bee explaining to the Minister the operations of the ultrasonic encapsulation machine.
Bottom: Senior AV Preservation Officer Shanker Thangavellu elaborates on the challenges of cleaning vinyls and shellacs to visitors. Images courtesy of the National Archives of Singapore.

installed including an emergency eyewash and shower, new workbenches, hooded humidification chamber, mounted microscopes, and an expanded photo-documentation area. However, “old is gold,” and the conservators have retained functioning equipment such as the anoxic chamber, leaf-casting machine, and hydraulic press as well.

Ong Fang Zheng
National Archives of Singapore

CONSERVATION AND EXHIBITION OF THE RARE TRADITIONAL COSTUMES OF SHAN SAWBWAS IN THE NATIONAL MUSEUM YANGON, MYANMAR

The first National Museum in Myanmar was established at Jubilee Hall, Shwedagon Pagoda Road, Yangon in 1952. After being shifted from the Jubilee Hall to Grindlays Bank on Pansodan Road, Yangon in 1970, the National Museum Yangon was inaugurated in the present location—No. 66/74 Pyay Road, Dagon Township, Yangon Region in Myanmar—on 18th September 1996. The Museum has played an active role in the conservation of costumes from the Nyaung Shwe Cultural Museum in Taunggyi; old paintings from the Dawei Shin Mote Htee Pagoda, the Taninthayee Region and the Botahtaung Pagoda; the Yangon Region; other museums; and private collections since 2017. It encourages the gathering and exchange of information and knowledge about textiles, paintings, and other artifacts, with special attention being given to the National Museum Yangon’s preservation, conservation, and documentation.

National Archives as “a treasure trove of our history and heritage that enliven the present and secure our future by informing our identity as a nation”. The reopening was a key event in the year-long celebrations of the NAS’ 50th anniversary.

Built in 1956, the current NAS building was formerly the Anglo-Chinese Primary School from 1956 to 1992. The Art Deco building was gazetted with conservation status in 2005 under the Preservation of Monuments Board (PMB), and the NAS moved into the present premises in 1997. During the revamp in 2017, a time capsule was discovered and its contents dated from 13 August 1956 when the building was first built. The capsule and its contents were showcased to guests at the reopening reception, and they included past and present school staff of the Anglo-Chinese Primary School. Guests were also provided a guided tour of the revamped building and its facilities.

The Archives Reading Room (ARR), where researchers and members of the public may access archival records, has expanded its opening hours! Members of the public can visit and consult the resources beyond manned service hours, and there are now rooms available for group viewing of materials as well. There is now also a new e-request system for the convenience of anyone interested in viewing or procuring archival materials.

The Oldham Theatre has expanded from a 44-seat to a 132-seat theatre offering a cinematic experience. The [Asian Film Archive \(AFA\)](#) is a key partner which provides a programme of screenings every week, and the audience can enjoy films from Singapore and the region. There are also 3 cosy recording studios where oral history interviews can be conducted by both the oral history specialists and volunteers.

The Archives Conservation Lab (ACL) has had its space re-organised; tiles and lighting changed; and upgrades in-

Restoration, repair, remedial conservation, preventive conservation, and preservation are just some of the terms used to promote the safe-keeping of cultural property. Costumes have been kept for historic, artistic, economic, cultural, social, religious, and emotional reasons.

A number of costumes in the Nyaung Shwe Cultural Museum, though not passed on through family, have been received as valuable tribute dresses from ancient Myanmar Kings and others; these costumes are made of brocaded silk satin, velvet, cotton, tapestry, gold and silver sequins, and tinsel cloth. When preserving historical costumes, remedial measures are taken to support fragile and damaged silk in order to make it last longer by making it stronger. Conservation was car-



Left: Conservation of one of the exhibition costumes c. 1847. Right: One of the displays in the Exhibition of the Rare Traditional Costumes of Shan Sawbwas, National Museum Yangon, 9th-18th June 2019. Images courtesy of the National Museum Yangon.

ried out with great skill; for example, the darning of holes and worn out areas. The methods we used included securing the damage to a support fabric with laid couching stitches and spaced brick couching and covering the damage with silk attached with running stitches. To restore tapestries and damaged brocaded velvet, damaged areas were cut out and replaced with pieces of the same or similar tapestry and brocaded velvet.

After the conservation of these rare traditional costumes of Shan Sawbwas from the Nyaung Shwe Cultural Museum, the National Museum Yangon arranged the first special exhibition on the Shan Sawbwas' costumes from 9th-18th June 2019. Historical costumes play an important role in the collections of many museums worldwide; they are exhibited to reflect a country's history, society, traditions and ceremonies, or a single person's story. The Museum's costume exhibition is a treasure trove of inspiration. The National Museum Yangon aims to make each exhibition entertaining for new and seasonal visitors alike and aspires to become an institution that can contribute to a new cultural landscape. This is why the Museum resolves to progress hand-in-hand with the community and society. This exhibition in the National Museum is not only triggering visitors' curiosity, but it is also a fascinating exhibition for the study of the dresses because of their ethnic identity and high fashion design.

Kyaw Shin Naung
Assistant Director,
National Museum Yangon, Myanmar

WEST DEAN COLLEGE OF ARTS AND CONSERVATION AWARDS FIRST FELLOWSHIPS

West Dean College of Arts and Conservation announced its first three fellowships at the College's 2019 Graduation Ceremony on Saturday, July 13, 2019. The College's first-ever fellows are Jonathan Ashley-Smith, Rebecca Salter RA and Dawn Ades OBE, who are all active supporters of the College and eminent in their sphere. The fellows joined students graduating with degrees and diplomas, from foundation, graduate and professional development diplomas to masters degrees in arts and conservation. 26 special awards were presented to students by Jonathan Ashley-Smith, Rebecca Salter and Peter Benson, chair of trustees during the ceremony.

Director of Education Francine Norris MA FRSA comments: "I am delighted that West Dean College has conferred honorary fellowships on three outstanding individuals who have made a significant contribution to the fields of arts and conservation. Each has established a reputation for excellence in their subject specialisms, and we are pleased that they have accepted the fellowships in this inaugural year. We look forward to working with them to further promote our shared agendas in promoting the importance of craft skills in the fields of education, creativity and conservation."



Dawn Ades, born in 1943, is a fellow of the British Academy, a trustee of Tate and was awarded an OBE in 2002 for her services to art history. She has been responsible for some of the most important exhibitions in London and overseas over the past thirty years, including *Dada and Surrealism Reviewed*, *Art in Latin America* and *Francis Bacon*. She organised the highly successful exhibition to celebrate the centenary of Salvador Dali shown in Venice and Philadelphia in 2004 and has published standard works on photomontage, Dada, Surrealism, women artists and Mexican muralists. Dawn is now partially retired but continues to supervise PhD students.

With regards to the fellowship, she said: "I am honoured to be receiving the fellowship at West Dean College. The College has welcomed me over many years to explore its incomparable archive. I am delighted now to have a closer relationship with the College and to have the opportunity to continue research on Edward James, whose important legacy is being so imaginatively safe-guarded and promoted."



Jonathan Ashley-Smith is an independent teacher, researcher and consultant in the field of cultural heritage risk. He studied chemistry to post-doctoral level at the Universities of Bristol and Cambridge and subsequently worked as a metalwork conservator and analytical scientist from 1973 to 1977 at the Victoria and Albert Museum (V&A) London. Between 1977 and 2002 he was head of conservation at the V&A. In 1994 he was awarded a Leverhulme Fellowship to study risk methodologies, resulting in the book *Risk Assessment for Object Conservation*, published in 1999. In 2000 he was awarded the Plowden medal for his contribution to the conservation profession. He was Secretary-General and Council member of the International Institute for Conservation (IIC) 2003-2006. He was visiting professor in the conservation department of the Royal College of Art, London from 2000 to 2010 and supervised research students at a number of UK universities on projects relating to risk, ethics and ethnography. Most recently he was project leader for the damage and risk assessment module of the EC research project "Climate for Culture" looking at

risks to collections and interior decoration arising from predicted climate change. Jonathan's interests are mostly in the area of decision-making in cultural heritage conservation, ranging across conservation ethics, risk-benefit studies, sustainability and the precautionary principle.

He noted: "West Dean and I are close conservation contemporaries. The first courses at West Dean opened in autumn 1972. I joined the V&A conservation department in January 1973. However, for the past five years I have been researching the risk of the loss of hand skills in conservation. West Dean College maintains an enviable international reputation for its emphasis on the development of practical skill; the fellowship residency will enable me to pursue my research in an active environment."



Rebecca Salter RA (b. 1955) is a British abstract artist who lives and works in London. Previously a ceramicist, she is best known as painter and printmaker. Salter specialises in woodblock printing, combining Western and Eastern traditions. She wrote two reputable books on Japanese wood blocks: *Japanese Woodblock* (2001) and *Japanese Popular Prints: From Votive Slips to Playing Cards* (2006). She currently acts as keeper of the schools of the Royal Academy of Arts in London—one of the four officers governing the RA.

She commented: "I am delighted to have been awarded a fellowship at West Dean, a place which has kept alive the spirit and practice of 'making'. I look forward to contributing to the debate around the importance of all forms of creative practice to nurturing a healthy society."



Recreating damaged color fields on "Blue Moon Trilogy" mural.
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IS THE REPAINTING OF A CONTEMPORARY MURAL IN THE NAME OF RESTORATION *EVER* ACCEPTABLE? THE CASE OF “THE BLUE MOON TRILOGY”

By Scott Haskins

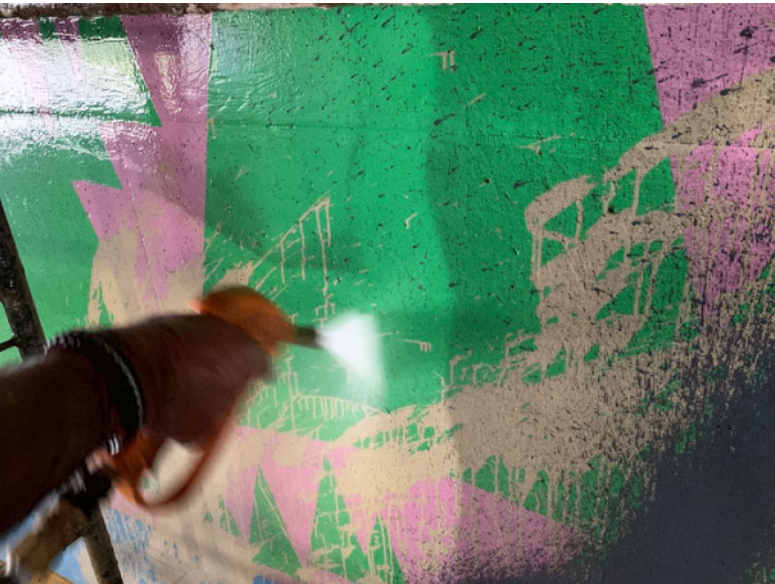
A mural monument, memorialized by the city governments of Los Angeles and Hollywood for the successful research and victory in the fight against AIDS was recently recovered from vandal's graffiti and Caltrans gray paint, but not without an interesting ethical question raised about the art conservation and restoration measures of this public contemporary art: is the repainting of a contemporary mural in the name of restoration ever acceptable? Here's the story...

Blue Moon Trilogy was the public art brain child of artist-illustrator Russell Carlton in 1987 who partnered with the newly organized AIDS Project Los Angeles (now [#APLAHealth](#)) to raise money for, and awareness of, the AIDS crisis. It turns out that this fundraising event became the launch of the highly effective organization for AIDS research support, as demonstrated by this collection of contemporary news footage and interviews with the artist during the mural's construction (click on image to the right). Sadly, years later, the artist succumbed to this disease.

Located next to the world famous Hollywood Bowl entertainment and concert center on the wall of the 101 freeway underpass of Odin St., the painting of the 57 meter (186 foot) long mural—and its message to society—were immediately recognized for their high profile interest, and the artwork was memorialized by city officials with a bronze plaque mounted into the mural next to the artist's signature and date. Carlton's technique for painting the mural was to lay out the landscape-styled composition in color fields, as one might expect from an illustrator. Low quality house paint produced by Cal Western was donated for the project. It was applied very evenly onto the cement freeway overpass wall without the blending of colors.



Video compilation of contemporary news coverage of Russell Carlton's mural “Blue Moon Trilogy” during its construction. Video originally uploaded by David Hubbard, July 19, 2016.



Exposed to the high foot traffic of the area, and easily accessible, the mural was already in need of massive restoration by 1993, when work was undertaken by the artist and friends. The graffiti removal process damaged the mural, which Carlton lamented in a letter. Since no evident re-touching is visible on the mural, it appears that the mural was repainted, if not in its entirety, at least in its damaged compositional areas. The artist's partner, still living today, affirms that this was the only restoration effort for the mural in the past. The mural was hit hard between the time of restoration and 1996, and the artist lamented the serious need to remove extensive graffiti, especially in the "entire bottom 8' section of the mural" which had been practically obliterated.

Though largely ignored since that time, the mural and its message have *never been unappreciated* (italic emphasis added by activist-level enthusiasm) by the surrounding historic neighborhoods which were recently able to "rally the troops" and find support for the mural's restoration. Aligning their enthusiasm with the city's resources, the Department of Cultural Affairs (DCA) along with the energetic and impassioned public art expert Yami Duarte secured a contract for its restoration with renowned mural conservation expert [Scott M. Haskins](#) and his firm, [Fine Art Conservation Laboratories \(FACL\) in Santa Barbara, CA, USA.](#)



SOLUBILITY TESTS

In the project proposal, solubility tests of graffiti paint, gray Caltrans overpaint, and the original colors of the mural were performed. Once the project was contracted, solubility tests were reconfirmed after power washing (with cold water) and removal of the thick hydrocarbon layer generated from trucks using the underpass for access to the freeway. From the solubility tests using various removal solutions and techniques, it was clearly evident that all original paint layers and colors were much more soluble than the overlying graffiti.

Removal of graffiti with techniques that preserved the original paint layers would have been extremely laborious with limited success. Inpainting follow-up would therefore also have been plentiful and laborious.

Top Left: One section of the 180 ft "Blue Moon Trilogy" by Russell Carlton (1987) in Hollywood CA. © [FineArtConservationLab.com](#) Top Right: Same section of "Blue Moon Trilogy" after restoration © [FineArtConservationLab.com](#) Center Left: Power washing the mural to remove the hydrocarbons © [FineArtConservationLab.com](#) Bottom Left: Mixing paint colors to match "Blue Moon Trilogy" © [FineArtConservationLab.com](#)

ALTERATIONS OF COLORS: FADING OF ORIGINAL PAINT LAYERS AND OTHER CONSIDERATIONS

Once the heaviest layers of grime and hydrocarbons were removed, it was clearly evident that extensive fading or color change had occurred on all colors exposed to the greatest amount of light. In the darkest areas of the underpass, all colors were darker and richer than in the areas exposed to more sunlight. Violet had turned to pink; orange lost its warmth, blue had turned many shades lighter as had the greens.

PREVIOUS REPAINTING OF THE MURAL

Photographs in family archives note that there was restoration done on the mural (presumably to remove graffiti) in 1994, six years after it was completed. However, as is typical of paintings with retouching, especially that done by the artists, no signs or evidence of reworking or touch-up are evident today. The only conclusion that could be made is that the compositional elements were completely repainted during that restoration rather than a local touch-up of the damage. So there are two possibilities (both of which could be true) that could account for the change in the background color; (1) that the background has faded on the right side, which is the side exposed to the most sunlight, or (2) that the original paint colors were not accurately matched during the 1994 repainting. Unfortunately, there are no indications in the city archives about the previous restoration.

The artist's original concept for the mural was a brilliantly colorful graphic design landscape made up of color fields. These color fields would have been evenly colored and therefore the blending of colors is inappropriate for the artist's concept and intent. This note about the artist's intent is confirmed by preparatory drawings and through an interview by Scott M. Haskins with the artist's partner, David Hubbard (click on videos below).



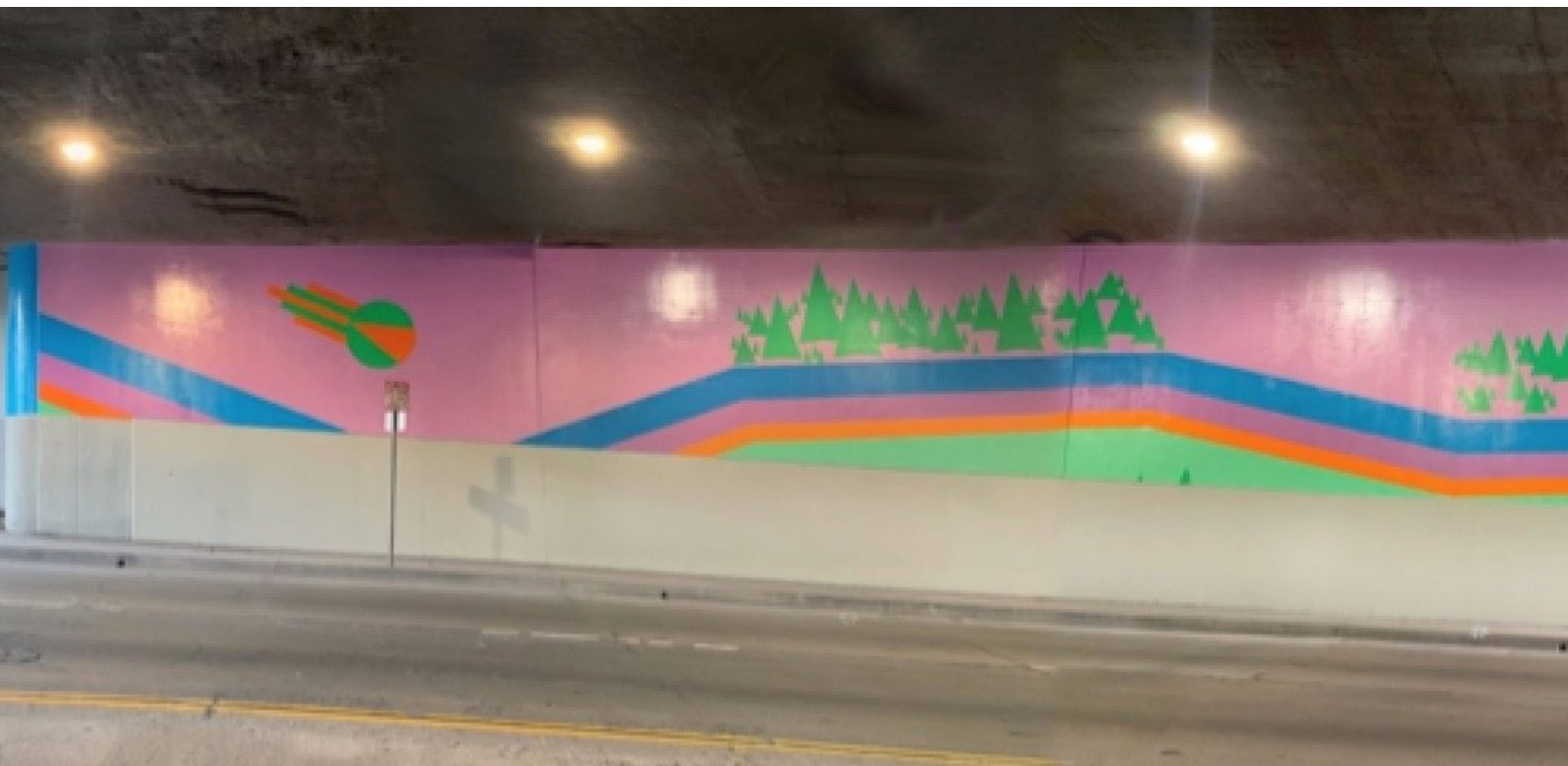
Right and Left videos: David Hubbard, artist Russell Carlton's partner, discusses the recent FACL restoration. Interview conducted by Scott M. Haskins. © FineArtConservationLab.com These videos not only provide insight into the artist's original intent, but they also document the approval by the artist's representatives of this most recent restoration campaign.

In addition, the Department of Cultural Affairs affirmed that the family of the artist confirmed their legal rights to the mural in 2017, and it is their desire that the appearance, colors, and composition of the mural be preserved and remain unchanged as per the original concept of the artist. Specifically, they approved the repainting of areas damaged beyond repair with the strict edict of the above named guidelines.

Given this mandate to preserve the artist's intent of evenly applied color fields—and in light of the original paint's alterations due to fading, due to mismatching colors that may have been done in a previous restoration, and due to the extensive damage done to the original paint by the harder and more resistant graffiti paint qualities—Scott M. Haskins decided to repaint the entire mural reproducing the original colors as closely as possible and following exactly the original composition. Yami Duarte of DCA authorized FACL to choose the colors that most closely matched the original mural and make the appropriate adjustments.

THE SCOPE OF WORK AS IT WAS FINALIZED

1. Return mural to original colors and composition and bring it back to original appearance and stable condition.
2. Also, important for future resistance when graffiti removal will be required; Improve the quality of the painting materials used on the mural.
3. After work on the mural, apply a protective layer over the mural in order to make the process of future graffiti removal much easier and to substantially reduce the amount of work required in the future for maintenance. The City of Los Angeles Department of Cultural Affairs decided upon and mandated the choice of the final protective coating.



"Blue Moon Trilogy" mural, after restoration campaign (May 2, 2019). © FineArtConservationLab.com

The artist's family, partner, and the neighborhood where the mural is located were clear in their intentions to have the mural returned back the way the artist painted it (back to the artist's original intentions). Only on that condition was it going to be historical and accurate, and only on that condition would the artist's representatives agree to the restoration.

It was also the will of the artist's estate and the DCA to *not* use the same poor quality of the original paint (low quality acrylic house paint—Cal Western acrylic paint—now out of business) for the repainting. Knowing that the original painting materials were inferior in quality, the artist's estate and DCA approved its repainting with higher quality materials under the aforementioned guidelines and conditions.

This decision was consistent with other restoration campaigns for similar contemporary murals by living artists in the LA area also with very damaged color field areas. Some examples of murals repainted in areas of color fields by art conservators in collaboration with the original artist as part of their restoration can be reviewed at these links:

"Produce Market Murals" by Tom Suriya: <https://www.youtube.com/watch?v=5OWeooWOk9A>

"Jim Morphesis" by Kent Twitchell: <https://youtu.be/2bA36FgrLf4>

"Biola Jesus" by Kent Twitchell: <https://www.youtube.com/watch?v=WWtPDRg24Z0>



Scott Haskins applying the final varnish anti-graffiti protection layer.
© FineArtConservationLab.com

At the beginning of this article, the question was asked, "Is the repainting of a contemporary mural in the name of restoration *ever* acceptable?" Given the qualifying guidelines outlined in this article (which have been considerations in a number of similar projects) the answer has to be "yes," also considering the artist's intent and given the laws that govern so many cities that support the artist's rights.

FINAL PROTECTIVE ANTI-GRAFFITI LAYER

The City of Los Angeles, Department of Cultural Affairs, required the application of the following protective final coating as a barrier against graffiti: Aliphatic polyurethane 2 part catalyzed coating, # gcp-1000a_ocb; manufacturer Genesis Coatings, 2780 La Mirada Drive, #D Vista, CA.,



92081, (800) 533-4273 The company's directions for its use can be found here: http://www.fineartconservationlab.com/gcp-1000a_ocr/ Do you have any experience with a similar product? As far as I know, it is untested and un-examined by the conservation community. If you have any performance or aging information, please contact:

Scott M. Haskins
 (805) 570-4140 mobile
faclartdoc@gmail.com

MURAL RESTORATION REMAINS INCOMPLETE

While the restoration of the top two thirds of the mural has been a great success, the bottom third still remains covered by gray Caltrans overpaint which hides even more severe graffiti and damage. Fundraising is underway to gather the money needed to complete restoration of the entire mural.

<https://spectrumnews1.com/ca/la-west/news/2019/07/03/community-restoring-80s-aids-memorial-mural>



Scott M. Haskins is an internationally renowned art conservator whose firm, FACL, provides professional services throughout the USA for paintings and murals. FACL also has a specialized division for disaster response services for art related items. He has been a member of IIC, AIC Professional Associate, and WAAC since 1976.

A HISTORICAL CONTINUITY: RESEARCH INTO AND CONSERVATION OF THE MEDIEVAL DOORS OF SPLIT CATHEDRAL

By Žana Matulić Bilač

A cycle of lectures was recently held to celebrate the 805th birthday of the monumental wooden doors of Split Cathedral, installed by Andrija Buvina, pictor de Spaleto (as one 13th-century reference calls him), on St George's Day, 1214, in the frame of the ancient portal of Diocletian's Mausoleum, which in the Early Middle Ages became Split Cathedral.

This also marked the conclusion of the five-year-long conservation-restoration project of the Croatian Conservation Institute and the Ministry of Culture of the Republic of Croatia, presented last year to the public in an international multimedia exhibition and conference. Adding to the contributions of the conservator and principal researcher Žana Matulić Bilač (Croatian Conservation Institute), scholarly consultant Joško Belamarić (Institute of Art History), expert consultant Charles Indekeu (University of Antwerp) and artistic consultant Mladen Čulić (University of Split), the project has included another twenty academic and scholarly papers from various disciplines, which





Žana Matulić Bilač examining parts of the door in the Croatian Conservation Institute, Dept of Split workshop, Image courtesy by Tom Dubravec



have significantly advanced the understanding of the medieval heritage of Dalmatia within its European context.

The programme was intended at the start as a simple review of the current condition and a surface cleaning of the doors to mark the 8th centennial of their existence (this being the first intervention after the major renovation by Max Dvořák, Frane Bulić and Antonin Švimberský in 1908). However, right in the early phase of the work, conducted entirely in situ, a comparison of the current condition and the state before the 1908 renovation revealed a number of new questions. In the extensive early-20th-century restoration operations, the monumental wooden doors were treated with a series of materials, the greater part of their original physical and chemical properties thus being lost. Great importance is attached to the discovery of as many as 65 original segments of the doors, found in the stores of the Archaeological and Split City Museum. In the 1908 operation they were sawn off and replaced with new carvings. This has made possible detailed technical research into the polychromy and authentic properties of the original wooden material, traces of the carpentry and carving tools (23 types of tools were distinguished), the techniques of wood working and painting, as well as a number of historical modifications to the doors. What was at first a conservation programme then took on the character of an integrated scientific research programme, expanded to include all works in wood in 13th-century Split. This led us in new directions, researching the history of Dalmatian wooden heritage from Late Antiquity to the Early Baroque through analysis of woodworking tools from various Dalmatian museums. A database of these traces was constructed using examples from the time, the oldest of which are the carved and painted oak roof beams from St Donatus' in Zadar, dating from the end of the 8th century.

The gradual but systematic replacement of wooden houses and structures with stone houses and protective ramparts in Dalmatian towns has informed our perception and image of a *stone* Dalmatia, with its string of coastal towns (several of them on the UNESCO World Heritage List), from Dubrovnik, Split, Trogir, Zadar and Šibenik, and the system of coastal fortifications that protected them. Before that time, these cities were built using dense local oak, fir and spruce woods from which (together with the poplar, maple and walnut or *Juglans regia*—for which the native area of growth ended somewhere on the western edge of today's Croatia—as well as other cultivated woody species) their works of art were also made. To this new understanding, we can add data telling of the rich tradition of shipbuilding and the timber trade. A number of travel writers have described the ancient eastern shores of the Adriatic, in complete contrast to today's mainly denuded, steep and craggy mountains onto which the Dalmatia coastline abuts, as covered in shade, particularly around the short and shallow mouths of the rivers that issued in rapids not far from the foot of the limestone cliffs.

In Split, the 13th century was a golden age of historical prosperity. Yet, that era of its artistic heritage includes only nine surviving monuments in wood which is a very small number in comparison to the postulated original corpus, and so new data are all the more precious.



Top Left: Detail of a carving before surface cleaning in situ. Image courtesy of Croatian Conservation Institute, photo by Davor Gazde. Top Right: Same detail of a carving after surface cleaning in situ. Image courtesy of Croatian Conservation Institute, photo by Žana Matulić Bilač. Bottom: Conservator Žana Matulić Bilač using a brush to dry clean a fragment of carved wood of the doors in the Croatian Conservation Institute, Dept of Split workshop. Image courtesy of Tom Dubravec.

The monumental doors of Andrija Buvina (526 x 356 x 13 cm, about 1,300 kg) are constructed of 380 separate elements of oak and walnut, once held together with almost 1,000 metal and wooden nails; only a few of these nails are extant, having been replaced in the renovation with brass screws (restoration dossiers from 1908 discovered and published in 2010 by Franko Čorić, University of Zagreb). The wholly carved surface (about 19 square metres) is divided into 28 fields with reliefs showing the Life of Christ, from the Annunciation to the Ascension. Comparisons with the oldest photographic records from the end of the 19th century show the later deformation of the original hand of the carver and the complete removal of the original polychromy in 1908. After research into the construction of the joints and the remaining particles of paint, the original appearance of the doors can indeed be conjured up today, but only with virtual media. The discovery and analysis of tiny particles of the original polychromy under the deposits of secondary layers—the oldest known remnants on carved and painted wood in Dalmatia—have made possible an understanding of the pattern of the original painting. These findings have allowed the creation of a virtual reconstruction (Mladen Čulić), putting before us a suggestive image of the doors' complete original appearance. The identified palette of pigments originally applied to the doors has been added to the previously established palette known to have been used on early medieval stone sculpture and 13th-century paintings on panel and wall surfaces.

We are currently bringing together papers from two international conferences held at the beginning and at the conclusion of the conservation-restoration project, and we are rounding up the analysis of a very worthwhile corpus of data. This body of new research constitutes, for us, a new platform upon which information is being collated through the newly compiled database which includes analyses of wood, tooling marks, working techniques, the pigments database, painting techniques and various technical data about the work.

Today we can network all this information with the current research on several other equally important monuments, such as the 6th-century wooden doors of Saint Sabina in Rome and the 11th-century Saint Mary's in the Capitol in Cologne. The



Video showing the virtual building of the original construction of the doors as well as a few panels with virtually reconstructed polychromy according to conservation, historical and technical research results, Video courtesy by Mladen Čulić.

synthesis of several years of research into Buvina's doors will be summed up at the end of 2019 in a doctoral dissertation aimed at including an informational technology database that will be integrated into the broader existing medieval polychrome wooden sculpture scientific and technical database.

You can access the project publication, "Wooden Romanesque Doors of the Split Cathedral: Research, Conservation and Protection", using this link: http://www.h-r-z.hr/images/stories/godina_bastine/buvina_publikacija.pdf



Žana Matulić Bilač is a consultant conservator-restorer at the Croatian Conservation Institute and an associate professor at the Department for Conservation-Restoration of the Arts Academy in Split. Žana specializes in the conservation of paintings on canvas and wood and polychrome wooden sculptures. She has supervised and worked on various conservation, preventive, and research projects all over Croatia and is actively involved in presenting, exhibiting, and writing multidisciplinary studies about her work. zmatulic@h-r-z.hr



Connecting Conservation around the World

Bringing together IIC members from around the world for knowledge sharing and networking.

Join the new digital IIC COMMUNITY

Our new member benefit gives you the opportunity to join Special Interest Communities and a growing international network of IIC Fellows and members. For our 2019-2020 membership year, and for the first time in IIC's history, members will be able to chat peer-to-peer across the world at any time on our new, dedicated digital community platform.

Getting into our dedicated members site only takes two minutes...

If you haven't received a sign-up link via email, or can't find it, drop a line to IIC Membership Secretary Tina Churcher at office@iiconservation.org. Click the sign-up link, and after the easy and quick sign-up process, you will have access to all the links in this article.

Once you are logged in, you can [choose your settings here](#) and control your communication preferences, including customizing what notifications you want to receive.

SIGN IN

EVENTS, INTERACTIVE READING, OR A CASUAL CHAT

The platform offers plenty of other opportunities. We welcome you to add your organisation's conferences, workshops, lectures, etc. to the [Events](#) page, or to tag events that you are considering attending. You can [follow community members](#) whose work is of particular interest. For the first time you can also [chat about selected articles from *News in Conservation*](#), rather than reading this magazine in splendid isolation.

For everything else—whether it's a [survey](#), a [query about varnish](#), or anything else you would like to ask—there's the general [Inspiration](#) section, which is also the place to head to see what has most recently been posted to the site.

We are looking forward to seeing more colleagues join in over the next couple of months. Our best resource as conservators is so often each other—whether it's for knowledge, encouragement or moral support. Do come take a look, and join in.

SPECIAL INTEREST COMMUNITIES: FROM ETHICS TO ENVIRONMENT

Our Special Interest Communities offer a learning opportunity and a chance to network around a specialist area or single topic.

We have already set up four themes: [Authenticity & Ethics](#), [Sustainability](#), [Conservation Data](#) and [Leadership](#). These are led by professionals with a longstanding interest and knowledge—for example [Jonathan Ashley-Smith](#) kicks off the Authenticity & Ethics theme with this thought provoking statement:

Some people believe that the continuity of the traditional appearance of historic objects (and their continued use) may be more important than the preservation of every vestige of their original molecular structure... [but] there is a spectrum of behaviours, all of which are more or less acceptable somewhere in the world.

Elsewhere, [Athanasios Velios](#) asks why we are so much more generous about sharing conservation data in theory than in practice, [Caitlin Southwick](#) explains how nitrile gloves turned her into an environmentalist, and [Sarah Stannage](#) invites you to consider your experiences as a leader—or how to take steps towards developing leadership skills.

Want to start your own Special Interest Community? Read the guidelines and [make a proposal here](#).



Community

A quick guide to features and how to get started on our community site.

SEE THE LATEST PAPERS PUBLISHED ONLINE IN *STUDIES IN CONSERVATION*

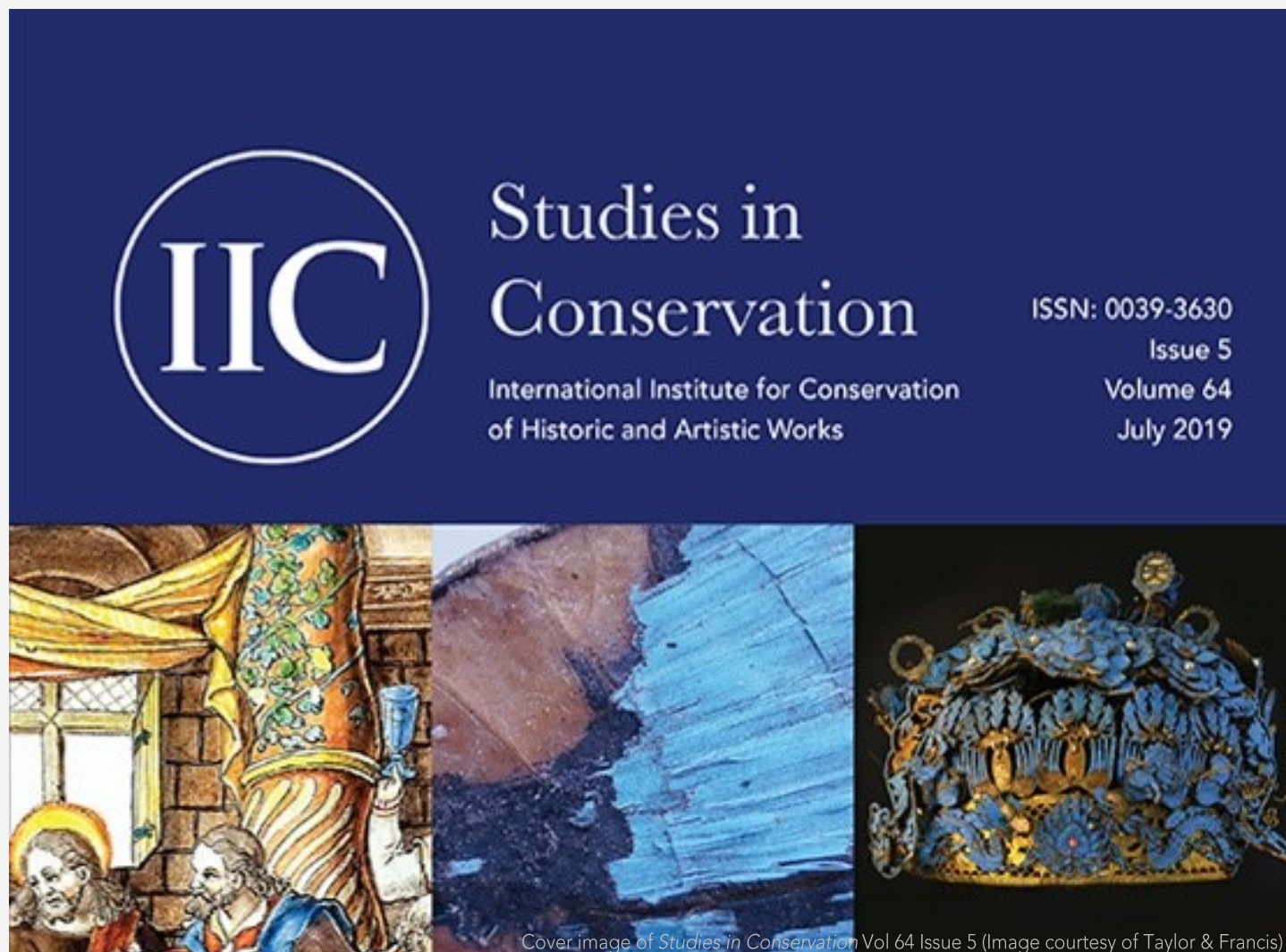
IIC members in all categories, ranging from fellows through student members to institutional members, can access and download the most recently accepted articles in the journal as well as online versions of all the articles that have been printed since volume 1 in 1952-4.

To access *Studies in Conservation* (SiC) online, IIC members can log on to the IIC website (www.iiconsevation.org) and click on 'Publications' at the top of the homepage. Then click on 'Studies in Conservation' from the drop-down menu, and click the blue button labelled "Access Studies in Conservation" at the top of the SiC page.

Non-members can use this link: <https://www.tandfonline.com/loi/ysic20> to see the range of articles that they can read online or download without charge once they become members of IIC.

As of June 2019, the most recently published SiC papers include technical studies of decorative objects from the East and the West, the making of an ultrasonic nebulizer for studio use, the conservation of 19th-century plaster casts, the use of photogrammetry in a historic building, and the ageing of bamboo paper. The periods covered range from the 5th century to the mid-20th century. This wide range of topics is typical of the journal, which carries papers ranging from analytical studies to case history, and includes technical studies, technical notes, texts on decision-making in conservation and articles on modern materials such as plastics.

Four issues of volume 64 for 2019 have now appeared in print, with four more issues due by the end of the year. Each printed issue includes 5-6 papers previously published online. The first supplement in this volume, the post-prints of the *European Lacquer in Context* conference held in Brussels, Belgium in 2018, was published online-only in May.



Cover image of *Studies in Conservation* Vol 64 Issue 5 (Image courtesy of Taylor & Francis)



PRIZE LAUNCHED FOR NEW AUTHORS IN CONSERVATION PRACTICE

A new prize has been launched for conservators and heritage professionals publishing in *Studies in Conservation (SiC)*, IIC's leading conservation journal, for the first time. Click [HERE](#) for more info.

The prize is a joint initiative of the International Institute for Conservation of Historic and Artistic Works (IIC) and publishers Taylor & Francis. The competition will run for a year from July 2019. During this time, all major papers accepted by *Studies in Conservation* will be considered for the prize if the lead author is being published in *SiC* for the first time. Three judges, including a leading conservation practitioner from the IIC's Grants and Awards Committee, the Director of Publications and *News in Conservation* Editor will consider entries and announce a winner in Summer 2020.

WHAT WE'RE LOOKING FOR

Judges will be looking for a winning entry which brings new insights to the profession on topics including:

- Improving the care or treatment of a class of material
- Preventing or reducing harmful practice
- Evaluating the long term outcomes of past practice
- Highlighting a new diagnostic method suitable for conservation
- Illuminating an aspect of the philosophy and ethics of conservation

The winning piece is not likely to be a technical study, and short communications pieces such as posters will not be considered.

CAREER-ENHANCING PRIZE FOR THE WINNER

The winning work will be published and promoted as a free-to-access paper, available to download on the Taylor & Francis website for 12 months. Both Taylor & Francis and IIC will promote the winner's work, including across relevant Routledge social media profiles and celebrated on IIC's website and social media platforms.

NEED IDEAS? JOIN IIC AND TAKE PART IN OUR NEW DISCUSSION PLATFORM FOR CONSERVATORS

Entrants are encouraged to join IIC, which is offering enhanced benefits to members for 2019-2020 membership year, including a new membership category for Early Career professionals and members' digital community platform, allowing you to hone your ideas and gain insights from conservators across the world, including leading names in the profession. IIC has also just launched a mentoring scheme for conservation professionals and has a programme of conferences and events for ongoing professional development.

Sarah Stannage, executive director of IIC said, "it's important to us to offer opportunities for conservators and cultural heritage professionals at every stage of their careers, and being published in conservation's most important journal is a milestone for many. We hope this prize will encourage more professionals to take the leap and submit a first piece and help us to draw attention to the very best new ideas."

Julian Bickersteth, president of IIC commented "there are too few incentives in our profession for encouraging the publication of papers, so IIC is delighted to be able to offer this prize in collaboration with our publishers of *Studies in Conservation*, Taylor & Francis. As the leading technical publication in our field, putting forward papers for *Studies in Conservation* can appear to be somewhat daunting, so we very much hope this incentive will encourage those who have not done so before to submit".

IIC 2019 STUDENT & EMERGING CONSERVATOR CONFERENCE: THE CONSERVATOR'S REFLECTION

*Cologne Institute of Conservation Sciences (TH Koeln),
12-14 September 2019*
[Register here](#)



© iStock.com/ zwawol

The fifth, IIC Student & Emerging Conservator Conference will be held at the Cologne Institute of Conservation Sciences (CICS) on 12-14 September 2019. Now is your chance to join us for one of the most important conservation events of the year!

We are delighted that CICS is bringing together students, emerging conservators and emerging conservation professionals as well as those in related disciplines from all over the world.

The conference will have the same successful format as the last four IIC-SECCs in London (2011), Copenhagen (2013), Warsaw (2015) and Bern (2017). There will be hosted panel discussions, studio visits and social events, all of which will offer invaluable networking opportunities. The format also allows the next generation of conservation professionals to gain valuable information and advice from our invited speakers who are already walking their professional paths.

The conference's title is "The Conservator's Reflection". This title is meant to be ambiguous: how do we see ourselves as conservation professionals? How are we seen by others, both by colleagues in institutions and by the general public? In addition to these panel sessions, participants will be able to visit the workrooms of the Cologne Institute for Conservation Sciences and also enjoy guided tours at some of Cologne's finest museums and historic sites.

IIC's Student & Emerging Conservator Conferences are biennial events initiated in 2011 with the aim of providing a meeting platform for conservation students and recent graduates to discuss their professional goals, needs and expectations at the outset of their careers with their peers and with those further on in their conservation careers; to connect internationally; and to inspire the development of plans with broadened horizons.

WHERE IS THE CONFERENCE?

The conference is being held at the [Cologne Institute of Conservation Sciences](#), Ubierring 40, 50678 Köln, Germany ([map](#)). The conference is being organised by students at the Cologne Institute of Conservation Sciences with the support of a Local Organising Committee.

HOW DO I REGISTER?

To book your place, please [register and pay here](#). The fee is €35, which will be used to cover the costs of running the conference.

ACCOMMODATIONS

A list with accommodation suggestions is being put together by the conference hosts and will be posted shortly on the conference website.

The organisers will also try to offer accommodation with fellow students in Cologne (but this cannot be guaranteed). If you are interested, please send an e-mail to: IIC-SECC2019-ACCOMMODATION@f02.th-koeln.de

MORE INFORMATION AND QUESTIONS?

More information can be found at the 2019 Conference website: https://www.th-koeln.de/hochschule/cics--2019-iic-student-and-emerging-conservator-conference_60383.php

If you have any questions, please do not hesitate to contact the organisers by e-mail: IIC-SECC2019@f02.th-koeln.de

We look forward to seeing you in Cologne!

**Technology
Arts Sciences
TH Köln**

CICS
Cologne Institute of
Conservation Sciences

**THE
CONSERVATOR'S
REFLECTION**

IIC-SECC
SEPTEMBER 12TH-14TH
COLOGNE 2019

The fifth IIC Student & Emerging Conservator Conference will be held at the Cologne Institute of Conservation Sciences (CICS) from the 12th-14th of September 2019.

The conference aims at providing a platform for emerging professionals to discuss their goals, needs and expectations, and to connect internationally.

**Register now on our website -
we look forward to seeing you in Cologne!**

 INTERNATIONAL INSTITUTE
FOR CONSERVATION OF
HISTORIC AND ARTISTIC WORKS



IIC Mentoring Scheme

Members can now join our scheme as either mentors or mentees to help develop the careers of colleagues.

[Learn more](#)



OBITUARY: MARCEL STEFANAGGI

By Dominique De Reyer and Emmanuel Maurin

It is with the deepest regret that we report the death of Marcel Stefanaggi, the news of his death being received on the day after la Section Française de l'Institut International de Conservation (SFIIC) Annual General Meeting on 11th April 2019.

Having graduated in chemistry and art history, Marcel Stefanaggi was a trailblazer in heritage conservation, recognising the importance of relationships and dialogues between scientific disciplines and the arts and their benefit for cultural heritage conservation.

In 1982 he established LRMH (the Laboratoire de Recherche des Monuments Historiques), along with Jean Taralon, showing his awareness of the challenges of working in both a multi-disciplined and inter-disciplined environment.

In the same year, Marcel set up SFIIC, the French Section of the International Institute of Conservation. His wish, his vision, was to then establish a permanent organisation to promote and co-ordinate exchange between conservation specialists: curators, scientists and conservators. SFIIC was supported by many of Marcel's peers and, additionally, was recognised by the French Ministry of Culture. Marcel acted as General Secretary of SFIIC until 2014.

His encouraging and collaborative mindset during these forty years successfully mobilised the support and commitment of the members, and this allowed the growth and development of SFIIC's working groups, conference days and the regularly published review *Coré*. In particular he will be remembered as the tireless organiser of SFIIC's conference days.

Following on from the 1984 IIC Congress on "Adhesives and Consolidants" held in Paris, SFIIC's conference days were held regularly on different topics such as computer science, photo albums, colour and, in 2015, metals. These international conferences enabled reviews, discussions and experiences to be shared, always with a view to improving scientific collaboration between different heritage specialities.

Deeply involved in the activities of SFIIC, Marcel became an early web-master with the creation of its website and also became the artistic designer for SFIIC's Review, *Coré*. *Coré* is now ranked as one of the best-established French conservation-restoration publications.

Bright and curious, Marcel Stefanaggi was also a man of great culture. He was an avid reader and was also very fond of opera, about which he talked with a deep knowledge.

Having travelled all over France for of his occupation, he knew France's national heritage very well; an absolute lover of monuments, he was also a good cook and knew, even in the most remote and obscure villages, precisely where to find the best food.

His sometimes abrupt manner may have shielded a great sensitivity, but his devoted and affectionate personality meant that he was a valued, faithful and reliable friend.



Marcel Stefanaggi FIIC © Dominique Bouchardon

PROFESSOR SHARON CATHER (1947-2019)

By Austin Nevin

The IIC is saddened by the death, on 6th June, of IIC Fellow and former Vice-President Sharon Cather after a brief illness. The Shelby White and Leon Levy Professor of Conservation Studies at the Courtauld Institute of Art (retired 2018), Sharon served on IIC Council for six years, as Vice-President from 2010-2014 and as Chair of the Technical Committee for both the 2010 IIC Istanbul Congress and the 2012 Vienna Congress.

She was a true champion for IIC and the environment, and she was a highly respected figure in the conservation of historic buildings and wall paintings in particular. Sharon dedicated her life to improving the world-wide standards of wall painting conservation, and this she did not only through teaching and research, but also through seeking to embed best practice into the core infrastructure for cultural heritage conservation and training. With her formidable intelligence and tireless dedication, she inspired a broad and diverse body of conservators, many in specialisms outside wall paintings.

Sharon trained at the University of California, Santa Barbara and then studied art history at Princeton University where she focused on the drawings of Gianlorenzo Bernini. She was a scholar at the American Academy in Rome and taught at Cambridge University before joining forces with Professor David Park in 1985 to found the Courtauld Institute of Art Conservation of Wall Painting Department. As technical lead, Sharon pioneered preventive conservation, moving the focus of research and practice away from risks of treatment towards the benefits of understanding and addressing causes of deterioration. During her 32 years at The Courtauld, Sharon, and David, worked closely with other national and international conservation organisations including the Getty Conservation Institute, English Heritage, The National Trust, Opificio delle Pietre Dure Florence, the Fachhochschule in Cologne and the Dunhuang Academy in China. Sharon was directly responsible for major conservation projects in many countries including the UK, Bhutan, China, Cyprus, Georgia, India, Jordan, Malta and Spain, and she helped develop wall-painting teaching programmes in Israel, Malta, Qatar, Georgia and China.





Sharon supervised fifty-eight MA dissertations as well as other research at the PhD level. She organised and oversaw conservation, research and teaching projects in China, Georgia, India and Malta, and she was the project director of the Leon Levy Foundation Centre for Conservation Studies at Nagaur (Rajasthan). She played a central role in the implementation of the MA-level teaching in conservation undertaken at Dunhuang in collaboration with the Dunhuang Academy and Getty Conservation Institute. In 2014 Sharon was awarded The People's Republic of China Friendship Award, China's highest award for foreign experts who have made outstanding contributions to China's economic and social progress. In 2017 Sharon was awarded the Plowden Medal from the Royal Warrant Holders Association which cited "her commitment and leadership in research, innovation and education in wall painting conservation" towards "a more holistic, methodical and scientific approach to conserving wall painting across the world—whether in an English cathedral or an Indian palace".

Sharon not only contributed towards numerous publications, but she also served on the editorial board of *Zeitschrift für Kunsttechnologie und Konservierung* and on other bodies including the Paintings Committee of the Church Buildings Council and the International Scientific Committee for the Conservation of the Marble Floor of St John's Co-Cathedral in Valletta, Malta. She was a fellow of the Society of Antiquaries and of the American Academy in Rome.

A two-day conference to celebrate Sharon's life and achievements will be held in London towards the end of this year; for further information please contact David Park at david.park@courtauld.ac.uk.

Austin Nevin
IIC Vice-President
Senior Lecturer in Conservation, University of Gothenburg

Sharon Cather at St Gabriel's Chapel, Canterbury Cathedral, 1990.
 Image courtesy of David Park. © Courtauld Institute of Art.

FELLOWSHIP CORNER

Lynne Harrison is a paintings conservator at the [National Gallery](#), London where her practice focusses on the structural conservation of the collection. She also leads and advocates the Conservation Department's preventive activities aimed across the wider National Gallery environment and is chair of the Gallery's Preventative Conservation Working Group. After completing a degree in fine art, Lynne trained at the Courtauld Institute of Art, London (1992-5). She then worked freelance in the UK and abroad before joining the British Museum (2003-12). Lynne has developed a keen interest in cross-disciplinary approaches to conservation practice as a result of treating a diverse range of paintings and painted surfaces from different periods and cultures, represented by the collections she has worked with, and continues to advance this in her practice. Lynne has been a member of IIC since her training days. She is accredited with the Institute of Conservation (Icon) and is currently co-editor for [The Picture Restorer](#), the Journal of the British Association of Paintings Conservator-Restorers (BAPCR).



Lynne Harrison FIIC is a paintings conservator at the National Gallery London. Image courtesy of Lynne Harrison.

Boaz Paz began his studies in 1996 for inorganic, organic, and physical chemistry at the Free University of Berlin. He started his professional career as a research scientist at the Rathgen Research Laboratory in Berlin in 1999 and is known as an outstanding chemist in his fields of specialization which include elemental and isotopic analysis of ancient metals, ceramics, and glass; chemical fingerprinting; provenance; and exchange and trade including that of raw materials. He has also concentrated on the non-destructive physico-chemical investigation of paintings and murals. In 2003 he obtained his doctorate as Dr. rer. nat. with his dissertation subject "Extracting trace levels of arsenic, selenium and mercury from the air and measuring them with inductively coupled plasma spectroscopy". Consequently he became director of applied technologies at the Curt-Engelhorn Centre for Archaeometry in Mannheim in 2008.

In 2011 he established the [PAZ Laboratories](#) for Archaeometry in Bad Kreuznach. There his principal work is focused on his expertise in physico-chemical investigations of archaeological and cultural artifacts, portable non-destructive analysis (PXRF, Raman, FTIR, 3D digital microscope), pesticide analysis, surface contaminant analysis, and decontamination methods. Dr. Paz shares his expertise on pesticide issues during museum consultations; subjects include pollutant analysis, job hazard analysis, concepts and solutions for decontamination, as well as occupational health and safety. In 2011 Dr. Boaz Paz developed and established an ongoing training course for restorers and conservators called "[Pandora's Box](#)".



Dr. Boaz Paz FIIC created the "Pandora's Box" training course. Image courtesy of Boaz Paz.



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Some of the youngest newsies hanging around the paper office after school.
Location: Buffalo, New York (State). Photographer: Lewis Hines. 1910. Library of Congress, Prints & Photographs Division, National Child Labor Committee Collection, [reproduction number, e.g., LC-USZ62-108765]. Original location <https://www.loc.gov/pictures/item/2018674175/>

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THE RESTORATION OF THE WOODEN CRUCIFIX BY DONATELLO IN THE CHURCH OF THE SERVANTS OF PADUA

Review by Sante Guido

Il restauro del crocifisso ligneo di Donatello nella chiesa dei Servi di Padova
 Edited by Elisabetta Francescutti in collaboration with Francesca Meneghetti
 Centro Studi Antoniani, Italy, 2016
 366 pages / 190 color photographs / 42,00€ / Paperback
 ISBN-10: 889590804X / ISBN-13: 978-8895908045

This book contains the proceedings of a study day (Centro culturale delle Grazie, 15 May 2015, Udine) dedicated to the conservation work on the sculpture of the famous Florentine sculptor. The volume is complemented by a richly updated bibliography on the work of Donatello, on 15th-century wooden sculpture in Tuscany, and on the restoration of numerous works related to the *Crucifix of the Church of the Servants of Padua*. The volume represents the culmination of a complex project that took place over the course of eight years, and it clearly articulates this extraordinary multidisciplinary project. It comprises a collection of thirteen essays (written in Italian, with a final summary of each article in both Italian and English), describing the multifaceted phases of study and restoration of a masterpiece of Renaissance sculpture. The *Crucifix* had been previously unknown, and it was disfigured by a nineteenth-century intervention that had given the polychrome wooden sculpture the appearance of dark and oxidized bronze.

The entire restoration project was conceived following the attribution of the sculpture to Donatello through the research of Marco Ruffini (Sapienza University of Rome) in 2008 and subsequent confirmation by Francesco Caglioti, noted scholar of Florentine Renaissance sculpture (Scuola Normale Superiore, Pisa). The *Crucifix* was recognized definitively as a work by Donatello from his time in Padua between 1443 and 1453 when he created many other—and better known—masterpieces such as the equestrian monument of *Gattamelata*; during this time, he also created the 29 bronzes for the altar of the Basilica of Sant'Antonio.

After this discovery, the Church of the Servants of Padua, the office of the Ministry of Cultural Heritage (MIBAC) of the Veneto, and the Restoration Center of Udine collaborated to devise a project for the restoration of Donatello's work. Over time, the project was articulated in several ways. For example, between March 28 and July 26, 2015, an important exhibition entitled "Donatello Unveiled: Masterpieces Compared" was presented at the Diocesan Museum of Padua. Three masterpieces by Donatello on the same subject were exhibited together; these works included the *Crucifix of the Church of the Servants of Padua*, after its discovery and its restoration; the *Crucifix of Santa Croce* in Florence; and the bronze *Crucifix from the Basilica of Saint Anthony* in Padua.

At the completion of the restoration project and the exhibition, and in order to supplement the book (which is a collection of all the data from the entire project) a website was created: www.donatello.beniculturali.it (in Italian only). The website allows visitors to follow the evolution of the restoration of the *Crucifix of the Church of the Servants* with in-depth presentations of the scientific research, the graphic projects, the drawings, and all other phases of the work connected with the *Crucifix*.

The volume itself begins with an article by Elisabetta Francescutti, the MIBAC project director, who explains the project overview and focuses on the use of wood, the plasticity of sculpture, the original polychromy, the chronology of the other interventions that took place over six centuries of the life of the sculpture, and the problems associated with placing the sculpture in its original chapel. This last topic is the subject of another article found at the end of the volume, this article written by Francesca Borion in which the restoration of the entire chapel of the *Crucifix* is analyzed. The restoration process, as well as the technique and materials used by Donatello, are thoroughly explained and illustrated with many photographs (before, during, and after the restoration) in the chapter written by restorers Angelo Pizzolongo and Catia

IL RESTAURO
DEL CROCIFISSO LIGNEO DI DONATELLO
NELLA CHIESA DEI SERVI DI PADOVA



Book cover. Image courtesy of Centro Studi Antoniani.

Michielan (MIBAC). The sculptor Giovanni Sicuro writes of his precisely calibrated reconstruction of some of the original parts that no longer existed: fingers and part of the hair as well as the three iron nails which Sicuro constructed in a similar way to those found in other works by Donatello.

Luciana Travan and Paola Saccheri (University of Udine) are the authors of the anatomical and anthropometric study of Christ, complemented by the writing of Alberto Lolli on the posture of the dying body created by Donatello.

Two long texts comprise the diagnostic section. In the first, Marco Nervo (Venaria Reale, Turin), Nadia Pastrone (National Institute of Nuclear Physics, Turin), and Alessandro Re (University of Turin) discuss the process of performing a computerized thermographic scan and analyze the complicated data gathered for 3D reconstruction of the sculpture. In the second article, written by Fabio Frezzato (Research Center on Painting, Palladio, Vicenza), the analytical investigation (with cross-section, ESEM, and micro-FTIR) of the materials used by Donatello is described; plaster, white lead, lead yellow, and pigments were obtained by micro sampling both before restoration and after the removal of overpaint.

The second part of the book is dedicated to an in-depth comparison of the data collected on the *Crucifix of the Servants of Padova* with the data of the *Maddalena*, also by Donatello (1455-1456), for the Baptistery of Florence (Museo dell'Opera del Duomo, Florence). Laura Speranza (Opificio delle Pietre Dure, Firenze) writes about the conservation history of polychrome wooden sculpture, the painting technique, and—with numerous photographs—the results of the recent restoration. Luciana Travan and Paola Saccheri (University of Udine) analyze the anatomy of the female figure highlighting the great realism of Donatello. Peter Stiberc (Opificio delle Pietre Dure, Firenze) is the author of an article on the CT scanning of the wood block, the stucco used for hair, and of the original repairs that were necessary during the statue's creation due to the insufficiently seasoned wood.

In the third and last part of the volume, the results of the restoration of the original wooden cross and of the stone Golgotha are presented by Milena Dean. Monica Pregnotato (MIBAC) and Raffaella Portieri write about the patinated plaster decorations that the sculptor Renzo Canella added to the sides of Donatello's Crucifix in 1912 as part of the latest restoration of the chapel for the fourth centenary of the miracle of the blood flowing from the Crucifix. The volume closes with an article by Francesca Meneghetti (MIBAC) and Corinna Matiello about the history and restoration of the reliquary containing the Ampoule of the Miraculous Blood.

This is an important book in the field of cultural heritage conservation studies and a milestone in the technical understanding of Renaissance wooden sculpture and of the working methods of Donatello and his circle.



Sante Guido is an art historian (Università Sapienza di Roma) and restorer (Istituto Centrale di Restauro, Rome). He is a conservator of cultural heritage of the Catholic Church (Pontificia Università Gregoriana, Roma) and has treated works by Arnolfo di Cambio, Antonio del Pollaiuolo, Gianlorenzo Bernini, Alessandro Algardi, Malchiorre Cafà, Andrea and Luigi Valadier, and Arnaldo Pomodoro. Sante has been a lecturer in restoration at the Università di Trento since 2008. sante.guido@unitn.it

CULTURAL HERITAGE MARKETING: A RELATIONSHIP MARKETING APPROACH TO CONSERVATION SERVICES

Review by Julian Bickersteth

Cultural Heritage Marketing: A Relationship Marketing Approach to Conservation Services

By Izabella Parowicz

Palgrave Macmillan, 2019

158 Pages / 44,02 € eBook / 57,19 € Hardcover

ISBN 978-3-030-00287-9 (eBook)

ISBN 978-3-030-00286-2 (Hardcover)

Finding books that are directly applicable to the business of private conservation is not an easy matter. So when *Cultural Heritage Marketing: A Relationship Marketing Approach to Conservation Services* came across my desk for review I fell upon it as a rare find. The publishers Palgrave Macmillan, part of the vast Springer Nature publishing group, note that they have a proud tradition of championing pioneering research in new or under represented areas, publishing an impressive 1,000 titles per year, and I guess private conservation fits that description.

So I was already feeling good about this book before I opened the cover, and I am glad to report that it does not disappoint. For any conservator seeking to market their own business, this should be high on the list of reference books, and for those already in business, read it if only to recognise the description of the realities of private conservation marketing. Whilst reading the book, I found myself a number of times nodding in agreement with the situations and outcomes described.

After an introduction the book is divided into five chapters, each touching upon particular aspects of the marketing of heritage conservation services. Chapter 2 is entitled *Bringing marketing into heritage conservation services* and includes an introduction to the concept of relationship marketing.

Chapter 3 looks at characteristics of heritage conservation services exploring the business encounter between providers and users of conservation services. It also looks at the nature of competitive advantage and weighs up the benefits of satisfying customer needs against the price of doing so.

Chapter 4 looks at the characteristics of users of conservation services and the buying decision process. This addresses customer uncertainties around the process of commissioning conservation work and also how word-of-mouth customer satisfaction and marketing more broadly can be maximised for the benefit of the business.

Chapter 5 focuses on the business itself and how the conservation service process can be designed and optimised from an organisational point of view.

And finally, chapter 6 summarises the issue of commercial versus social marketing, whereby commercial marketing is principally of a financial nature aimed at increasing the income of the provider whilst social marketing aims to influence the target audience to change their behaviour for the benefit of the provider.



Book cover. Image courtesy of Springer Nature



Image/Palgrave Macmillan.

The main premise of this book is that the financial success of conservators running their own business depends on their marketing skills including developing sustainable relationships with customers and continuously orientating themselves towards the needs and expectations of those customers.

Fundamental to this is an understanding around relationship marketing which is based upon building a relationship with the client as the underpinning of commercial success, rather than transactional marketing which is essentially about selling something for a service irrespective of any relationship around it. To quote the author, 'Transactions lack history and memory and they don't get sentimental'. Relationship marketing is shaped by personal communication, accessibility and responsiveness.

Behind all this is a wealth of research undertaken initially in Malta and then wider afield; the data was apparently collected from 484 conservators in 54 countries through an online survey. It is particularly focused on the individual customer rather than the corporate or government client, whereas most private conservators deal with a mix of both. But its value does lie in understanding the individual customer, and there is a particularly useful table which talks about the customer journey—what they may be thinking and feeling, what their pain points may be and, perhaps most usefully, what opportunities exist in that journey for the service provider.

As the product of a PhD dissertation, it is unnecessarily long; some of the book is perhaps overly analytical and the expansive bibliographies at the end of each chapter read far more like a thesis than a self-help book. But these are minor gripes when seen against the value this book will provide for private conservators worldwide as they seek to run a successful conservation business.



Julian Bickersteth is a private conservator who founded and has run International Conservation Services in Australia for the past 30 years. Julian is also actively involved in IIC, having chaired the local organising committee for the IIC Melbourne 2000 Congress, and served as Vice President and then the first Director of Communications. He was elected to his current post as IIC President in January 2019.

LINKED CONSERVATION DATA: TERMINOLOGY WORKSHOP

By Kristen St. John and Athanasios Velios

June 6-7, 2019, the Linked Conservation Data Consortium held its first in-person meeting at Stanford Libraries' Conservation Lab in Redwood City, California. Twenty-two participants met to learn how terminology is utilized through Linked Data; to evaluate the current state of vocabularies used in Conservation; and to determine ways to enable sharing of conservation records through terminology. The workshop was arranged in three parts.

PART ONE

The first afternoon served as an introduction to basic technical concepts. Jon Ward of the Getty Vocabularies Program discussed the structure of Knowledge Organization Systems (KOS) which include controlled lists, glossaries, and thesauri. Then Athanasios Velios of the University of the Arts, London walked participants through key concepts behind Linked Data.

Linked Data relies on the Resource Description Framework (RDF) which is a structure for producing records using triples, linking two entities with a relationship (subject, property/relationship, object). Athanasios used an example from a conservation survey where a conservator noted that "this book has this spine lining." The spine of the book is the subject, the spine lining is the object and the relationship between them can be formally expressed as "forms part of." Such relationships are defined by a standard developed for cultural heritage collections known as the ICOM International Committee for Documentation-Conceptual Reference Model ([CIDOC-CRM](#)). Other relationships might be "used general technique" for linking the production of objects to the techniques used, or "consists of" for linking objects with their materials. Another relationship "has type" can be used to connect objects with vocabulary terms such as "book spine" and "spine lining."

Then Professor Marcia Zeng of Kent State University elaborated on how vocabularies can be structured to be shared as Linked Data. She introduced the SKOS (Simple Knowledge Organization Systems) standard in which a distinction is made between the language term and the concept it represents. An example from the field of agriculture was presented: the word "rice" and the word "riz" both refer to the same concept of the seed of the plant *Oryza sativa*, and the concept of "rice" may have relationships to other concepts. For example, rice is a type of cereal and therefore it is considered as a "narrower concept" of cereal. Rice is also "related to" corn as they are both cereals. The structure allows for communities to use different words for the same concept while preserving these relationships. One could use either "rice" or "riz", but the relationships to "cereal" and "corn" are maintained regardless. The same principle can be applied to conservation terms and concepts.

We wrapped up the afternoon with Jon Ward discussing the [Getty Vocabulary Programs](#) with particular reference to conservation terms in the [Art and Architecture Thesaurus \(AAT\)](#). The AAT is a rich source of conservation terminology and is already available for use in Linked Data applications. The Getty has been streamlining ways for people to contribute new terms and encourages the growth of conservation terminology in its resources.

PART TWO

On Friday morning, the goal was to move beyond introductory primers and to focus on the current state of terminology in conservation and options for increasing utilization through Linked Data. The day began with Kristen St. John of Stanford Libraries giving a recap of a short questionnaire on current use of conservation glossaries and thesauri, which was compiled as part of the LCD project (also see the article on p. 22 of [NiC Issue 71 April 2019](#)). Marcia Zeng discussed ways to combine and align terms from multiple thesauri. Specifying which terms (even when they are from different

conservation vocabularies) refer to the same concept allows the sharing of records from multiple datasets even if they are produced using different vocabularies. This allows conservators to use their preferred vocabularies while ensuring that the resulting records can be retrieved by colleagues using search terms from differing vocabularies.

Athanasios then more fully discussed specific definitions of relationships from the CIDOC-CRM ontology in advance of Eleni Tsouhoula's ([Foundation of Research and Technology- Hellas](#)) presentation on the Backbone Thesaurus project. The Backbone Thesaurus enables multiple thesauri to be aligned to the CIDOC-CRM ontology. John Graybeal talked about [BioPortal](#) (a resource based out of Stanford's School of Medicine), developed over several years with funding from the U.S. National Institutes of Health. BioPortal allows for searching across multiple vocabulary sources to see how people are using and defining terms in the biomedical field. This tool could be adapted for use by cultural heritage organizations which have multiple Linked Data-ready thesauri or glossaries.

PART THREE

In the afternoon, we turned to discussions. Athanasios gave a recap of how controlled vocabularies and the CIDOC-CRM are used together. The combination of using terms that relate to concepts in a SKOS thesaurus (to search for types of things) along with the structure of defined relationships provided by CIDOC-CRM (to search for how things are related) allows for complex querying across broad groups of information or datasets.

Athanasios then led a discussion on options for alignment that Marcia outlined in her Friday presentation. There are several structural ways to relate different vocabularies to each other. Given the breadth of the Getty's AAT and their willingness to accept conservation additions to their vocabularies, the relationship between the AAT and other vocabularies was a discussion point, as was the possibility of other structures/relationships. This was discussed further in the technical break-out session that followed.

The break-out sessions were divided into the afore-mentioned technical group, a group looking at glossaries and thesauri used in the book and paper field (the largest group of conservators present at the workshop), and a group looking at general conservation thesauri.

The technical group considered different tools for aligning terms from different thesauri and publishing conservation vocabularies as Linked Data. It also defined one option as designating a "superhero" thesaurus that one could add to or to which one could align subordinate terminologies. Another set of options relies on different levels of centralization vs independence for thesauri/glossaries relating to each other or to a reference vocabulary.

In the groups reviewing vocabularies and glossaries, we found a mixed environment. Some are either already available as Linked Open Data (AAT, Language of Bindings Thesaurus) or soon will be (RBMS Binding Terms). Others are either small enough (such as Dictionary of Book and Paper Conservation) or close enough (such as CAMEO where each term has a URL) that making them available as Linked Data is not a giant effort. We also discussed the fact that many of us use terminology that is not reflected in these glossaries, but which we have picked up through other resources and experiences.



Opposite page: Logo for Linked Conservation Data project. Image courtesy of Athanasios Velios .
Above: Group photo of participants at the LCD Consortium in June. Image taken by Malgorzata Schaefer

In closing the workshop, we found that while we covered considerable ground by introducing concepts and defining options, no clear path forward has yet been developed to address the complexity of aligning and publishing existing conservation vocabularies as Linked Data. Post workshop, LCD Consortium members continue to move ahead with exploring terminology options and strategies. We are currently considering a simple, low-maintenance method of sharing aligned vocabularies in a distributed fashion, thus making sure that no single organization is burdened with maintenance in the long term. We are also looking at producing a flowchart to map decision making for methods of aligning terms from different vocabularies.

Recordings of many talks are available on the Linked Conservation Data website: <https://www.ligatus.org.uk/lcd/meeting/terminology>

NEXT WORKSHOP

We will be meeting in London on September 12-13, 2019 to discuss Modeling for Conservation Data. For more information visit <https://www.ligatus.org.uk/lcd/meeting/modelling>. For registration visit forms.gle/eh96yn5ogxQ6VNdf8



Dr Athanasios Velios is reader in documentation at the University of the Arts London as part of Ligatus, working on the documentation of conservation practice and modelling data for heritage conservation. He was trained as a conservator and has a PhD in computer applications to conservation. He was the webmaster of the International Institute for Conservation from 2009 until 2017.



Kristen St. John is head of conservation services for the Stanford Libraries. She was previously collections conservator at UCLA and special collections conservator for Rutgers. She has an MLIS and an advanced certificate in conservation from the University of Texas at Austin. Her interests include preservation education, the preservation and dissemination of conservation documentation, and historic bookbinding materials.



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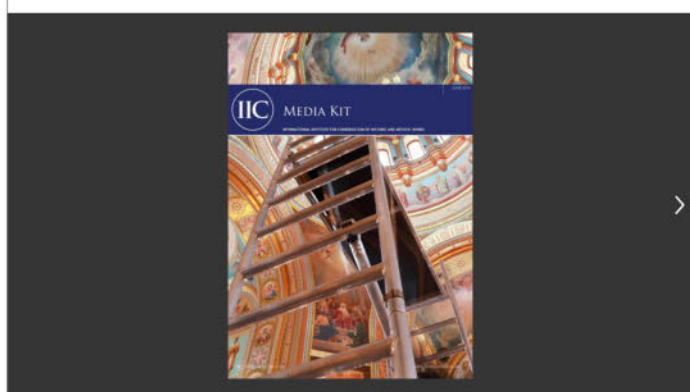
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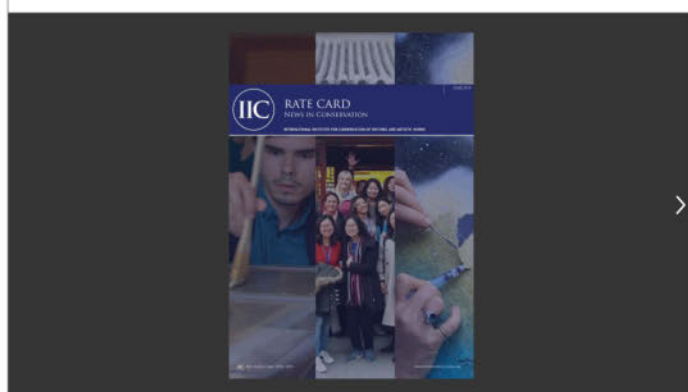
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A PIECE OF EVERY DAY LIFE: FURNITURE AND OTHER WOODEN OBJECTS OF EVERYDAY LIFE IN CONSERVATION- RESTORATION

By Carola Klinzmann

Translation by Angelika Rauch and Peter Godaniburg

GERMANISCHES NATIONALMUSEUM



To put furniture and vernacular objects at the centre was a long-standing wish of the VDR (Verband der Restauratoren/German Association of Conservators-Restorers) Furniture and Wooden Objects Speciality Group. In recent years the focus of conferences has mainly been on courtly furniture. “A piece of every-day life” was the subject of a multi-faceted conference held from 9th to 11th May 2019 in Nuremberg. The Germanisches Nationalmuseum was the perfect venue where 123 guests listened to 25 talks and eagerly engaged in discussions.

DAY 1

Introductions were made by Anne Harmssen, representing the VDR executive board, and by the director of the Germanisches Nationalmuseum, Prof. Dr. Ulrich Großmann. The first day started with introductory talks on the deeper meaning of furniture from a philosophical perspective that were fascinating and enlightening. Hans Ottomeyer talked about furniture styles and guilds in Munich in his entertaining and distinctive manner. In order to create a systematic inventory of family heirlooms, Thomas Dann from Lippe, a region of North Rhine-Westphalia, visited 300 households. His analysis of 1,500 pieces of furniture in the context of this study was received with great admiration. A treasure for the future! Similarly structured was Matthias Stappel's and Thomas Ostendorf's search for the “Master with the Tinrider” (Meister mit dem Zinnreiter). They gave us background stories and detailed technical examinations. Identifying specific features allowed the researchers to group objects together or to attribute them to Meister Heck. These are only a few examples of the multi-faceted talks from the first day. We were taken on a joy ride from Berlin to Inntal and all the way to Romania.

CEREMONY

The ceremony to celebrate the 40th anniversary of the Furniture and Wooden Objects Speciality Group took place in the museum café at the conclusion of the first day. Former chairman Ralf Buchholz was the evening's emcee and gave the ceremonial address. He took the former chairs by surprise by inviting them to the podium where a discussion unfolded in a relaxed atmosphere. Eckehard von Schierstaedt, Hans-Werner Pape, Martin Marquardt, Bernd Kügler and Carola Klinzmann were asked to talk about the beginnings and early days of the working group and its development. They reported the very important first step in 1978—a letter to museum directors to register furniture conservators who at that time didn't have any network at all. Subsequently, the first working group was founded in 1979 in the ATM (Arbeitsgemeinschaft des technischen Museumspersonals, later AdR). Concluding the evening was a dinner with stimulating conversations.

DAY 2

The second day was packed with interesting reports on technological examinations and on divers composite materials such as metal foils and coloured grain fillers used on furniture from the 20th century. The conservation-restoration of exceptional objects, such as chairs upholstered with fur and a droptank made of plywood from a plane used in WW2, were presented. Thorsten Weil reported his surprising findings while restoring school furnishings from 1915. The subsequent changes to the treatment concept were discussed at length.

Some colleagues enlightened us on their practical approach in dealing with museum pests and mould infestation, which contributed to the topic of collection care. There were two talks from colleagues from Switzerland. One was about technical innovations in the manufacturing of chairs in the Guichard workshop, and the second one was about wooden measuring sticks for masterpieces of the Basel furniture guild. The new presentation of the so-called Schwälmer Stube of the Hessisches Landesmuseum in Kassel divided the audience. The reactions ranged from “horrible” to “accomplished”. Ilja Braunmüller presented all aspects of the handling and manufacturing of wheelbarrows in a very illustrative and engaging way. Four wardrobes from the Germanisches Nationalmuseum Nuremberg, dating between 1650 and 1800, were the subject of Kristina Schielinski’s diploma thesis. Thankfully she stepped up and spontaneously presented her work replacing a cancelled talk.

COMMITTEE MEETING

The well-attended meeting, in which a new committee was elected, concluded the eventful day. Wolfram Bangen unfortunately stepped down, and Christian Huber replaced him as the new chairman. Angelika Rauch stays on as vice chair. New to the team are Daniela Bruder and Harald Kühner. Sincere thanks to the parting chairman and congratulations to the newly elected!



Speakers at the second day of the conference. Image courtesy of photographers Henrike Steinweg and Anselm Pranz (2019).



Left: A panel discussion with early members of the VDR *Furniture and Wooden Objects Speciality Group*. Right: Good atmosphere at the conference during a break. Images courtesy of photographers Henrike Steinweg and Anselm Pranz (2019).

DAY 3

Quite distinctive objects of every-day life were topics on the third day. Amongst them were a writing desk and a wheelchair from the Ruhr Museum Essen presented by students from the TH Köln (Technical University Cologne). They investigated the history and dating of the objects and vividly explained their conservation concepts and implementation. During his studies in 2007, another TH Köln graduate, Philip Mandrys, restored a Rhöner flour chest. The elaborate reconstruction of the chest allowed him to get closer to comprehending its construction principles. Other topics were the restoration of the functionality of a weaving loom as well as a collection of medical chests. We learned about the transition of slot machines from every-day to heritage objects from a very entertaining talk by Jessica Midding (Deutsches Automatenmuseum in Espelkamp) and the conservator Uta Wuttke.

The program spanned a wide range of topics from philosophical, art historical and anthropological aspects of furniture research to the detailed examination of singular objects. Conservation treatments were the focus of this versatile conference, and we got to know various collections and specific challenges. Guided tours formed the enjoyable conclusion of the event.

Sincere thanks to the organisers Wolfram Bangen, Christian Huber and Angelika Rauch for a successful conference.



Carola Klinzmann has been head of the furniture conservation department of the Museumslandschaft Hessen Kassel (MHK) since 1999. She has had various apprenticeships and internships and graduated from the Technical University in Cologne in 1997. Carola worked as a freelance conservator in Cologne and Hamburg before taking up her current position in Kassel. She was chair of the VDR Furniture and Wooden Objects Speciality Group from 2013 until 2017.

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Please contact conference@archives.org.uk if you require any assistance

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Ávila, Spain

For more information visit: <https://www.cipa2019.org/>

ICOM Kyoto 2019: 25th General Conference

1-7 September 2019

Kyoto, Japan

Early registration deadline: 30 April 2019

For more information visit: <http://icom-kyoto-2019.org/reg-guideline.html>

Monuments in Monuments 2019: Stone Conservation Conference

2-4 September 2019

Stirling, Scotland

For more information go [here](#) and here: <https://www.engineshed.scot/whats-on/event/?eventId=5ac52968-26c3-4d11-a78c-a96000fc7ba5>

Metal 2019

2-6 September 2019

ICOM-CC Metals Working Group and Haute Ecole Arc Conservation-restauration, Neuchâtel, Switzerland

For more information visit: <https://metal2019.org/conference/hosting/>

25th Annual Meeting of the European Association of Archaeologists (EAA): Beyond Paradigms

4-7 September 2019

Bern, Switzerland

For more information visit: <https://www.e-a-a.org/ea2019>

Recent Advances in Glass and Ceramics Conservation The Glass and Ceramics Working Group of ICOM-CC, Icon, and the British Museum

5-7 September 2019

British Museum, London, UK

For more information visit: https://www.iiconservation.org/sites/default/files/news/attachments/8972-2019-meeting_first-announcement_final-19june2018.pdf

International Symposium on Dyes & Pigments—Modern Colorants; The Synthesis and Applications of π -Systems

8-11 September 2019

Seville, Spain

For more information visit: <https://www.elsevier.com/events/conferences/international-symposium-on-dyes-and-pigments/about>

IIC-Austria: Symposium on the 40th Anniversary

9 September 2019

University of Economics, Vienna, Austria

For more information visit: <http://www.iic-austria.org/>

The 6th ETICCH International Conference—The Cultural Object: From Investigation to Restoration

11-13 September 2019

Sibiu, Romania

For more information visit: <http://www.muzeulastra.ro/conservare-restaurare/cepcor-g/activitatea-cepcor.html>

Big Stuff 2019

11-13 September 2019

Katowice (Sielsia), Poland

For more information visit: <https://www.muzeatechniki.pl/bigstuff/#1537522815628-d05c4749-d304>**HTM Symposium 2019**

Craftsmen and Metalworking in Medieval Cities: 35

Years Later

12-13 September 2019

Paris, France

For more information visit: https://www.iiconservation.org/sites/default/files/news/attachments/9352-appel_call_for_papers_htm2019_fr_en.pdf and contact: lisesaussus@gmail.com**The Conservator's Reflection: IIC Student & Emerging Conservator Conference (IIC-SEC)**

12-14 September 2019

Cologne Institute of Conservation Sciences (CICS)

For more information and registration visit [here](#).**NIR 2019 Conference: Museums, Archaeology and Heritage Science Session**

15-20 September 2019

Gold Coast, Australia

For more information visit: <http://nir2019.com/>**Material Immaterial: Photographs in the 21st Century Symposium & Seminar**

23-25 September 2019

Yale University, New Haven, CT, USA

The program for this event can be found here: <https://learning.culturalheritage.org/material-immaterial>**XIV Congress of the International Association of Book and Paper Conservators (IADA) Warsaw 2019**

23-27 September 2019

Warsaw, Poland

For more information visit: <https://www.iada-home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html>**12th North American Textile Conservation Conference Lessons Learned – Textile Conservation – Then and Now**

23-29 September 2019

Ottawa, Canada

For more information visit: <http://natconference.com/>**The Best in Heritage: Projects of Influence**

25-27 September 2019

Dubrovnik, Croatia

For more information visit: <https://www.thebestinheritage.com/conference>**The International Conference on Disaster Management**

25-27 September 2019

Ancona, Italy

For more information visit: <https://www.wessex.ac.uk/conferences/2019/disaster-management-2019>**In Focus: Light!**

German Association of Conservator-Restorers (VDR) Preventive Conservation Working Group

26-28 September 2019

Goethe-Nationalmuseum, Weimar, Germany

For more information visit [here](#) and send questions to: praeventive-konservierung@restauatoren.de**IASA 50th Annual Conference**

30 September-3 October 2019

Hilversum, NL

For more information visit: <http://2019.iasa-web.org/programme>**CCAAA 2019 Joint Technical Symposium**

3-5 October 2019

Netherlands Institute for Sound and Vision, Hilversum, NL

For more information visit: <http://jts2019.com/> Please contact: program@jts2019.com with any questions**3rd International Conference in Green Conservation of Cultural Heritage**

10-12 October 2019

Universidade Católica Portuguesa, Porto, Portugal

For more information visit: <http://artes.porto.ucp.pt/en/greenconservation2019>**Rock Art Symposium**

11 October 2019

Melbourne, Australia

For more information contact Antonio González antonio.g@deakin.edu.au**International Symposium on the Conservation of Canvas Paintings**

15-18 October, 2019

The Institute for the Preservation of Cultural Heritage (IPCH), Yale University, New Haven, Connecticut, USA

Send questions to: Cynthia.schwarz@yale.edu**ICON Modern Materials Network: Challenges of the Modern Object 2019**

17 October 2019

London, UK

For more information visit [here](#).**CIC27: Twenty-seventh Color and Imaging Conference: Color Science and Engineering Systems, Technologies and Applications**

21-25 October 2019

Paris, France

For more information visit [here](#).**NZCCM 2019 Annual Conference—Modern and Contemporary Materials: Research, Treatment and Practice**

23-25 October 2019

Christchurch Art Gallery Te Puna O Waiwhetū, NZ

For more information contact: Conference.nzccm@gmail.com or visit [here](#).

Collections Care: Staying Relevant in Changing Times, ASEAN & Beyond
Heritage Conservation Centre: International Conference 2019

23-25 October 2019

National Museum of Singapore

For more information visit: <https://www.nhb.gov.sg/what-we-do/our-work/sector-development/museum-roundtable/hcc>

Icon Gilding & Decorative Surfaces Group
One-day symposium

24 October 2019

London, UK

For more information contact: icongdsg@outlook.com and visit: <https://www.iiconservation.org/content/icon-gilding-decorative-surfaces-group-one-day-symposium>

Ink Corrosion Conference

24-25 October 2019

European Research Centre for Book and Paper Conservation Restoration, Krems, Austria

For more information contact: patricia.engel@donau-uni.ac.at

CRUA 2019—Conservation and restoration in underwater archaeology: experiences, methods and new discoveries

24-26 October 2019

International Centre for Underwater Archaeology, Zadar, Croatia

For more information visit: <http://crua2019.icua.hr/>

Cultural Heritage Science Symposium

27 October-1 November 2019

Okinawa, Japan

For more information on submissions: <http://www.ceramic.or.jp/pacrim13/callforpapers.html>

2019 Safety and Cultural Heritage Summit: Preserving our Heritage and Protecting Our Health

30 October 2019

Smithsonian American Art Museum, Washington DC, USA

For more information visit: <https://www.iiconservation.org/content/2019-safety-and-cultural-heritage-summit-preserving-our-heritage-and-protecting-our-health>

Nordic Association of Conservators (NKF-DK) Symposium

Analysis and imaging techniques in the conservation of art, cultural and natural heritage

31 October-1 November 2019

National Museum of Denmark, Copenhagen

For more information visit: <https://nkf-dk.dk/kalender/37/>

Materials in Motion Annual Meeting on the Preservation of Animation Artwork 2019

1-2 November 2019

The Waterside Arts Centre, Sale, Greater Manchester, UK

For more information visit: <http://www.materialsinmotion.nl/mim-manchester-meeting-2/>

3rd International Congress of Digital Archives Forging the Future: Artificial intelligence and big data for digital audio and visual preservation

5-8 November 2019

Mexico City, Mexico

For more information and registration visit: <http://www.congresoarchivosdigitales.unam.mx/>

Materials Testing for Cultural Heritage Symposium

6 November 2019

Department of Scientific Research, Metropolitan Museum of Art, New York City

Please RSVP to Eric Breitung at breite@metmuseum.org to reserve a space

4th International Student Conference of Conservation and Restoration of Works of Art in Cracow, Poland

6-8 November 2019

Academy of Fine Arts in Cracow, Poland

For more information visit: <https://wk.asp.krakow.pl/conference-call/>

WAAC 45th Annual Meeting

6-8 November 2019

Los Angeles, USA

For more information and registration visit: <http://www.waac-us.org/2019-los-angeles-ca>

DHA38: Dyes in History and Archaeology

7-8 November 2019

Amsterdam, The Netherlands

For more information visit: www.DHA38.nl

Making Conservation: AICCM National Conference 2019

13-15 November 2019

Melbourne, Australia

More information and registration: <https://aiccm.org.au/whatson>

Forging Ahead: New Perspectives on Heritage Ironwork
National Heritage Ironwork Group (NHIG)

14 November 2019

Victoria & Albert Museum, London, UK

For more information and registration visit: <https://nhig.org.uk/events/event/forging-ahead-new-perspectives-on-heritage-ironwork/>

Art and Material II: The division of labour in the creative process

14-15 November 2019

Zurich, Switzerland

For more information visit: <https://www.sik-isea.ch/en-us/News/News/Events/Art-and-Material-II>

Art of the Lost: Discussing the future of the past

27-29 November 2019

Canterbury Cathedral, UK

For more information visit: <https://www.canterbury-cathedral.org/learning/learning-for-all/conferences-study-days/the-art-of-the-lost-conference-2019/>

Museum Summit 2019: Formation & Transformation
28-29 November 2019
Hong Kong Convention and Exhibition Centre, Hong Kong
For more information visit: <https://www.museumsummit.gov.hk/en/registration/>

IGIIC Meeting: The Restoration of Ceramics
29 November 2019
The International Ceramics Museum, Faenza, Italy
For more information visit: <http://www.igiic.org/?p=5139>

Archaeological Heritage and World Heritage Sites: Towards Sustainable Management of Landscapes
3-6 December 2019
Arica, Chile
For more information visit: <http://icahm.icomos.org/2019-icahm-annualmeeting-chile/>

'Tales of the Unexpected' in Conservation
British Association of Paintings Conservator-Restorers (BAPCR) Conference 2020
31 January 2020
The Wallace Collection, London, UK
For more information contact: BAPCR secretary Gemma Collins bapcrsecretary@gmail.com

The 4th International Conference on the Conservation of Architectural Heritage
31 January-2 February 2020
Aswan-Luxor, Egypt (Nile cruise)
For more information visit: <https://www.ierek.com/events/cah4th#introduction>

IIC Austrian Section "Restoration Day 2020"
30 March 2020
Joanneumsviertel, Auditorium, 8010 Graz, Austria
For more information visit: <https://www.museum-joanneum.at/ihr-besuch/programmuebersicht/veranstaltungen/events/event/8410/tag-der-restaurierung-2020>

Conserving the painted Past Symposium
3-5 April 2020
The Center for Painted Wall Preservation, South Portland, Maine, USA
For more information visit: <https://www.pwpcenter.org/symposium>

Care and Conservation of Manuscripts 18
22-24 April 2020
Arnماغناean Institute, Copenhagen
For more information visit: <https://nors.ku.dk/cc/>

The Fragment in the Digital Age: Opportunities and risks of new conservation-restoration techniques
13-15 May 2020
Hildesheim, Germany
For more information visit: https://www.hornemann-institut.de/english/call_for_papers_tagung_fragmente.php

8th CMA4CH Meeting: measurements, diagnostics, and statistics in environment and cultural heritage fields
24-26 May 2020
La Sapienza University, Rome, Italy
For more information go to: <http://www.cma4ch.org/>

The 12th Baltic States Triennial Conservators' Meeting: Research.Dilemmas.Solution.
27-30 May 2020
National Museum Palace of the Grand Dukes of Lithuania, Vilnius
For more details, visit the website: <http://conservation2020vilnius.ldm.lt/>

Forum for the Conservation and Technology of Historic Stained Glass: 11th Forum
9-11 July 2020
Institut d'Estudis Catalans, Barcelona, Spain
For more information visit: <https://www.iiconservation.org/content/forum-conservation-and-technology-historic-stained-glass>

Scientific Methods in Cultural Heritage Research: Gordon Research Conference
12-17 July 2020
Les Diablerets Conference Center, Switzerland
Applications to attend must be submitted by 14 June 2020
For more information visit: <https://www.grc.org/scientific-methods-in-cultural-heritage-research-conference/2020/>

ICOM-CC 19th Triennial Conference
Transcending Boundaries: Integrated Approaches to Conservation
14-18 September 2020
Beijing, China
For more information visit: <http://www.icom-cc2020.org/>

IIC 28th Biennial Congress
2-6 November 2020
Edinburgh, UK
For more information visit: <https://www.iiconservation.org/congress/Edinburgh>

COURSES, WORKSHOPS

Multithreading Software Preservation: A Software Preservation & Emulation Workshop
2 August 2019
Austin, Texas, USA
For more information on registration visit: <https://www.softwarepreservationnetwork.org/blog/aug-2019-software-preservation-emulation-workshop/>

Workshop on the Conservation of Japanese Textiles 2019
14-23 August 2019
Taipei, Taiwan
Application deadline: 7 June 2019
For more information visit: https://www.tobunken.go.jp/~kokusen/Textile_2019/Textile_2019.html

The Uses of Nanotechnology in Paper Conservation Workshop

16 August 2019

The Center for Jewish History, New York City

For registration contact Jennifer Sainato: jsainato@cjh.org**Bona Mansio—Roman Road Station on Via Diagonalis Balkan Heritage Field School (BHFS)**

24 August-21 September 2019

Mansio Lissae, southern Bulgaria

For details on individual sessions and registration go to:

<https://www.bhfieldschool.org/program/roman-excavations-bona-mansio>**Icon Scotland Seminar: Consolidation with Nanolimes & Digital Conservation Mapping**

5 September 2019

Stirling, Scotland

For more information visit [here](#).**Modelling Conservation Data: Linked Conservation Data**

12-13 September 2019

University of the Arts London, UK

For more information visit: <https://www.ligatus.org.uk/lcd/meeting/modelling>**RE-ORG China 2019 International Workshop**

15-27 September 2019

Datong City, China

For more information contact: collections@iccrom.org and visit: <https://www.iiconservation.org/content/re-org-china-2019-international-workshop>**Preservation Assessment Survey Workshop West Dean College of Arts and Conservation**

16 September 2019

The British Library, London, UK

For further information and booking, see: www.westdean.org.uk**Building Conservation Masterclasses: Conservation and Repair of Brick and Flint Masonry (B3D08217)**

16-19 September 2019

West Dean College, Chichester, England

For more information go to: <http://westdean.assets.d3r.com/pdfs/original/28247-b3d08217.pdf>**Icon Workshop: Modular Cleaning Program**

16-20 September 2019

The Prince Philip Maritime Collection Centre, London, UK

For more information and registration contact Clare Finn: FinnClare@aol.com**Collaborative Workshop—Material Immaterial: Photographs in the 21st Century**

Yale University, New Haven, CT, USA

23-25 September 2019

For more information and registration visit: <https://learning.culturalheritage.org/p/material-immaterial>**Icon Scotland Group: Reflectance Transformation Imaging (RTI) Training Course**

27 September 2019

Edinburgh, Scotland

Tickets can be purchased here: <https://www.eventbrite.co.uk/e/icon-scotland-group-rti-training-course-the-secret-of-surfaces-tickets-62891677701?aff=ebdshpsearchautocomplete>**Preserving Collections in the Age of Sustainability**

30 September-11 October 2019

National Gallery of Victoria, Melbourne, Australia

For more information visit: <http://bit.ly/2dHxyCn>**Course on Publishing in Conservation**

1 October 2019

The Fitzwilliam Museum, Cambridge, UK

Information and registration found here: <https://museums.cam.ac.uk/events/publishing-conservation-0>**Museum and Gallery Lighting: Theory and Practice (IAP)**

7 October 2019

British Library London, UK

For more information visit: <https://academicprojects.co.uk/courses/museum-and-gallery-lighting-theory-and-practice-3/>**Watercolours: examination, processes and care (IAP)**

9 October 2019

Tate Britain, London, UK

For more information and registration visit: <https://academicprojects.co.uk/courses/watercolours-examination-processes-and-care/>**Identification of Insect Pests in Collections (IAP)**

10 October 2019

The National Archives London, UK

For more information visit: <https://academicprojects.co.uk/courses/identification-of-insect-pests-in-collections-2/>**Loans in Practice: objects and paintings (IAP)**

11 October 2019

British Library, UK

For more information visit: <https://academicprojects.co.uk/courses/loans-in-practice-objects-and-paintings/>**Retouching Modern and Contemporary Painted Surfaces (IAP)**

14-15 October 2019

Tate Britain, London, UK

For more information visit: <https://academicprojects.co.uk/courses/retouching-modern-and-contemporary-painted-surfaces/>**Solvents and Paint Films: Practical Solutions**

21-23 October 2019

By Gwendoline R. fife at SRAL Studios, Maastricht, NL

For information and registration contact: info@sral.nl and visit www.sral.nl

Dust: seeking a sustainable approach to collections care (IAP)

22 October 2019

Kensington Palace, UK

For more information and registration: <https://academicprojects.co.uk/courses/dust-seeking-a-sustainable-approach-to-collections-care/>**17th Masterclass: Advanced Textile Cleaning (20|21 Conservação e Restauro)**

24-25 October 2019

Porto, Portugal

For more information visit: https://www.iiconservation.org/sites/default/files/news/attachments/9480-17th_masterclass_2021_poster_advanced_textile_cleaning.pdf**Microfade Testing: Fundamentals and Practice Workshop (WAAC Pre-Meeting Workshop)**

5 November 2019

Getty Center, Los Angeles, CA, USA

For more information visit: http://docs.wixstatic.com/ugd/d3b1ca_f194ae4ca7c2497da5b0932a3f196c6b.pdf**Linked Conservation Data Project: 2nd Network Webinar**

8 November 2019

2nd Webinar, based in London, UKFind more information and register here: <https://www.ligatus.org.uk/lcd/>**Non-invasive Examination and Analysis of Museum Objects and Paintings (IAP)**

18 November 2019

British Library, London, UK

For more information visit: <https://academicprojects.co.uk/courses/non-invasive-examination-and-analysis-of-museum-objects/>**Cultural Heritage Science Open Source (CHSOS): Paintings Workshop**

9-12 December 2019

Sicily, Italy

For more information and registration visit: <https://chsopensource.org/trainings-chsos-studio/>**Practical Methods for Art Examination**

14-16 January 2020

SRAL Studios, The Netherlands

For more information contact: info@sral.nl**19th International Course on Wood Conservation Technology: ICWCT 2020**

14 April-26 May 2020 / 2-26 June 2020

On-line / Oslo, Norway

For more information visit: <https://www.iccrom.org/courses/19th-international-course-wood-conservation-technology-icwct-2020>



NEWS IN CONSERVATION

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