

# News in Conservation

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



## A Closer Look at September's IIC Vienna Congress

We hope that by now you will have gathered all the information and booked your tickets for Vienna to join us for the 2012 IIC Congress taking place this autumn. The IIC Congress has become an indispensable forum for the international conservation community and we hope this year it will be as inspiring and relevant as ever. Professionals have the opportunity to bring their perspective to a branch of conservation that has often seen experts arguing over the very nature of decorative art.

Whatever your views on the topic we are sure that the IIC Congress will be a

fruitful platform for discussion!

Just to give you a taster of what's to come, following is a short description of the rich programme the Congress organisers have put together.

### Conservators Talk To Conservators!

With this theme, the Congress organisers have set up an exciting and exclusive excursion programme in Vienna and in nearby places of interest. The programme will allow participants to see behind the scenes, interact with conservation experts and start discussions that should hopefully



Budapest seen from the Danube River



Saal I in the anatomical wax collection, Josephinum, Vienna

continue beyond the Congress itself.

### Wednesday, September 12, morning – Backstage tours: VIENNA

Excited about learning more on the world-famous Viennese artists Otto Wagner and Gustav Klimt, or do you prefer to get exclusive insights into Viennese Collections? The Wednesday morning tours include unique venues such as the Kirche am Steinhof, the Postsparkasse, the Secession house, and the Albertina. The programme will also include the Kunsthistorisches Museum, the Austrian National Library with its impressive State Hall, as well as rarely available opportunities to visit the Josephinum Vienna, with its anatomical wax-collection, the Red Salon with its

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Issue 30, June 2012

**Book now for the IIC 2012  
Congress!**

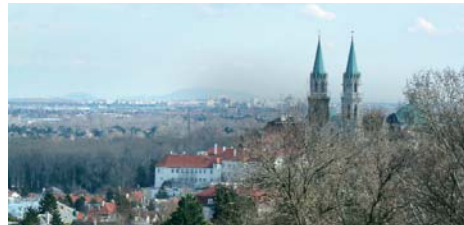
For a full list of papers and posters and the social and technical programmes, please see page 11

**Details of the specially  
arranged visits** and the Round Table can be found in "Conservators talk to conservators."

Full details on page 1–2

**Check out details** of new membership packages on page 10

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© Franz Gruber

*The Abbey of Klosterneuburg*

tapestries and the Sisi Museum. The contemporary art and design collection from the Museum of Applied Arts in a battle-tower from WW II, the Hallstatt textiles in the Natural History Museum, the Vienna States Archive, and the Vienna Jewish Cemetery in Währing will also be on the menu.

Conservation experts will lead the visits sharing information and exchanging ideas. And thanks to Martina Griesser-Stermscheg's and her colleagues' efforts, most of these tours will be free of charge.

### **Wednesday, September 12, afternoon – Congress excursion and Round Table: KLOSTERNEUBURG**

The Wednesday afternoon excursion will take you outside Vienna to a stunning site: the Abbey of Klosterneuburg. The Abbey is still a living and working monastery and is rich in history, art, politics and religion. Considering that what you now see is just a fraction of what once existed on the site, one gets an idea of the original scope and importance of the place. The tours, exclusively designed for the

Vienna Congress by Wolfgang Huber, Head of Collections, will highlight these facets and displays the abbey's treasures such as the Romanesque abbey church, the Gothic cloister with its Chapel of St. Leopold, the world-famous Verdun Altar with its 51 magnificent enamel plaques and the impressive Imperial Apartments of Charles VI.

The IIC Round Table event will also be held at the Abbey just after the tours programme, so make sure you do not miss what promises to be a full and impressive day!

### **Saturday and Sunday, September 15 and 16 – Post-congress tours: PRAGUE, BUDAPEST, BRATISLAVA and the DANUBE VALLEY**

Vienna is geographically well-placed to form the base to visit its neighbouring cities. Gabriela Krist, member of the IIC Organising Committee, has approached her colleagues in Czech Republic, Slovakia, and Hungary to organize a



© Franz Gruber

*Wachau Danube Valley*



© Franz Gruber

*The historic city of Prague*

guided tour through their attractive home towns – the choice is between one and two-days city trips. Petr Justa will take you to the world heritage cities of Telc and Prague, while Katarína Kosová will go with you on a boat trip to Bratislava. Márta Kissné-Bendefy will guide participants to places of interests in Budapest and in Gödöllő. Finally there is also an Austrian option guided by Andreas Lehne: participants will get the opportunity to finish the Congress week on a trip to the countryside, visiting the World Heritage cultural landscape, the Danube Valley Wachau with its tasty wines, which no doubts you will enjoy!

For further info on the forthcoming IIC Vienna Congress **‘The Decorative: Conservation and the Applied Arts’** please visit the website at <http://www.iiconservation.org/congress/2012vienna>

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## Editorial

Welcome to the June issue of *NiC*, full of important information for IIC members and non-members. At the time of going to press, the Organising Committee of the IIC Vienna Congress is feverishly working on the last touches to the programme; you will find the preliminary details of the technical as well as the social events in this issue.

Many of you will know about the IIC Opportunities Fund to which some of you have generously donated; in this issue we want to let you know of the impact your contribution is making! *NiC* has interviewed Stefan Belishki from the Department of Conservation of the Academy of Arts in Sofia, Bulgaria. The Academy is a recipient of the Opportunities Fund and *NiC* was delighted to hear that the award makes a difference for their professional development, giving them better access to the international conservation network that IIC created.

We are very excited at the announcement that the IIC Croatian Group now has a dedicated website. Our friends will continue to share their news and activities through *NiC* and the IIC website, in English.

One final note – please renew your membership; instructions and rates on page 10!

*Barbara Borghese* Editor

## News in Brief

### UNESCO Appeals for the Protection of Timbuktu's Documentary Heritage

UNESCO Director-General Irina Bokova voiced alarm over the safety of Timbuktu's invaluable cultural heritage, following reports that rebels have looted centres containing thousands of ancient books and documents that bear testimony to the city's extraordinary history. The Director-General appealed to all relevant authorities, including Mali's warring factions, neighbouring governments, Interpol, customs organisations, the art market and collectors, to be on the alert against any attempt to traffic items stolen from these centres.

The Director-General has contacted national authorities in countries sharing borders with Mali to remind them of their obligations under the provisions of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Mali



*Centre de Recherches Historiques Ahmed Baba, recently attacked by looters*



*Palmyra, Syria*

and its neighbouring countries are bound by the Convention, the only international instrument focused exclusively on the fight against the illicit trafficking of cultural property.

Mali is also bound by the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict.

UNESCO acts as the secretariat for The Hague Convention and its two Protocols as well as the 1970 Convention. The Organization stands ready to provide technical assistance to Mali and its neighbouring countries in the application of these international treaties.

*Source: UNESCO Media Services*

### Looting and Destruction Continues in Syria

Syria's turmoil is threatening the country's rich archaeological heritage. Some of the country's most important heritage sites have been damaged or destroyed by the continuing battles between regime forces and rebels. Reports show some sites being turned into military bases, raising preservation advocates and archaeologists' fears of further damage. Looting of artefacts from excavations and museums has also increased.

Recent online footage of fighting and local media reports showed how regime forces carried out assaults and moved tanks into existing fortified heritage sites. Government forces have also used



Copyright National Gallery of Art, Washington

Lorenzo Monaco, *Praying Prophet*, 1410/1413, miniature on vellum, National Gallery of Art, Washington, Rosenwald Collection

ancient ruins in the oasis city of Palmyra to set up a military base. The nearly 2,000-year-old ruins used to be one of the biggest tourist attraction with towering Roman colonnades and a temple dedicated to the god Baal.

### Near-infrared Spectroscopy Illuminates Medieval Art

A team of scientists based in the US and Italy, have successfully used a technique developed for geophysical remote sensing and applied it to the

investigation of medieval artworks.

Using near-infrared spectroscopy, a leaf from a 15th century illuminated manuscript by Lorenzo Monaco was analyzed, producing a map of the pigment binders used by the artist. The insights gained through the study will better inform conservators on possible strategies and will also give art historians new insights into the materials and methods used by artists. The instrument used was developed by a team lead by John Delaney, senior imaging scientist at the National Gallery of Art in Washington, DC.

The team discovered that the painter of this manuscript had an idiosyncratic style using pigment binders normally associated with frescoes. The development of the technique is important as it will allow researchers to study binders and pigments from small areas of a work of art, without the need for destructive sampling. In addition the technique works with small amounts of light, a critical factor that can otherwise limit the study of illuminated manuscripts.

Source: *National Gallery of Art, Washington*

### IIC – Croatian Group Launches Website

IIC – Croatian Group launched its website in March. Two domains have been registered, [www.iic-hrvatskagrupa.hr](http://www.iic-hrvatskagrupa.hr) and [www.iiccro.org](http://www.iiccro.org). Currently, they are both in Croatian, but

the latter is hoped to offer the content in English eventually.

Ksenija Škarić, president of the IIC – Croatian Group, says that the reason for launching the website was to offer a point of access to relevant and potentially interesting information related to cultural heritage preservation. “The most important thing was to define the audience,” explains Mrs Škarić. “We agreed that the website is of local significance and intended for the professional community in Croatia and other countries of this language area. We try to publish all information that might interest heritage professionals, and not just report on the activities of the group.”

At present, the website has five major categories; general information about the IIC – Croatian Group, as well as the records of all meetings, can be found on the site. Group's activities, such as the visits to conservation studios in neighboring countries, public lectures and other events, are presented in the form of short reports. Important documents relating to conservation-restoration profession, some of which have been translated to Croatian, are also available.

Many members of the IIC – Croatian Group contributed to website's content. The website was designed by Orest Šuman, Igor Šuljić acts as the administrator, while Ksenija Škarić edits the content.

# IIC Opportunities Fund Highlights – The Department of Conservation at the National Academy of Arts in Sofia, Bulgaria

## NiC in conversation with Stefan Belishki

The Department of Conservation at the National Academy of Arts in Sofia was established in 1973 and since then its main focus is education on paintings and wall paintings conservation. This is a five-year undergraduate-graduate course, and after its completion students obtain an MA degree. The course is quite small, with only six to eight students accepted every year. Several foreign students, mainly from neighbouring countries (Greece, Serbia, Croatia and Former Yugoslav Republic of Macedonia) have also been enrolled in it. This is the only officially accredited course on conservation in Bulgaria to date. The Department plans to introduce two new MA programmes: Conservation of Paper, Books and Photographs and Conservation of Stone, Ceramics and Metal. The Academy has contact with the European Network for Conservation-Restoration Education (ENCoRE), but is not member of the Organisation yet. The Department is active on Erasmus exchange programme too. The insufficient funding in the recent decade reflected on the level of equipment and facilities maintenance. The teaching staff put serious efforts into compensating this problem by taking part in joined projects with other institutions.

Along with his teaching in the Academy, Stefan Belishki devotes significant amount of his time to volunteer work: he is chairman of the Association of

Conservator-Restorers in Bulgaria, President of ICOMOS-Bulgaria and member of ICOM (ICOM-CC).

Stefan believes that IIC congresses are amongst the most important professional and scientific forums. He took part in three of them at the Istanbul Congress in 2010 presented a poster.

### 1 – What does the IIC membership mean for you and your institution?

IIC membership is a network, it is the whole range of its publications, and it is a scientific forum. As an Academic institution all of these aspects influence us, on our professional development, on the way we increase our knowledge, on the work with students



Canvas Painting Studio



and on the development of our programme. So for our Academy and for me personally, IIC is one of the international professional pillars we have always been relying on for increasing our professional standards.

Membership of IIC has a long history for our Academy and for our Conservation Department in particular. Most often my colleagues refer to IIC for its publications. In our library one can trace the issues of *Studies in Conservation* back to 1970's. They have always been an important source for professional information for our students and the teaching staff at our department. The Journal (*Studies in Conservation*) is a standard for reference of scientific publications in the field of conservation.

We started taking part in IIC Congresses rather late. As far as I know the first attendance of our Academy to IIC Congress was in 2006 in Munich, where I was able to take part thanks to a support given by the Getty Grant. Then in 2010 in Istanbul I presented a poster and hope to be able to contribute the same way in Vienna, though reflecting on a very different subject. IIC Congresses are real places for networking and I'm very happy to be able to be part of them.

With the fall of the "Iron curtain" our country faced significant financial difficulties and there was a risk of



Stefan Belishki

In-situ practice on wall paintings

discontinue our membership of IIC. With the help of our British colleague Theo Sturge, who made personal donations for several years, the membership of our Academy still continues. Now we are grateful for the chance to benefit from the Opportunities Fund, which in my view is also of vital importance for us. I hope however, our Academy will be able to become more financially independent soon.

**2 – As a recipient of the Opportunities Fund, what are the immediate benefits for your institution?**

The most visible and easily recognizable benefit is the very fact that we can still be part of the big network, of the big professional society that is IIC. One can also see the benefit of receiving IIC publications. Everybody is used to the arrival of *Studies in Conservation*, where every three months we can discover new achievements and interesting discussions and the email alerting us of the publication of the new issue of *News in Conservation*. There is also special attention to the Congresses' proceedings. IIC recently donated to our department

many volumes of the Congress proceedings. They met immediate interest both amongst the students and the professors. To some of these proceedings we have access for the first time and it was really a generous gesture.

Benefits are not only access to publications; being a recipient of the Opportunities Fund is in a way a stimulus for taking part in the IIC Congresses. Besides, taking part in a congress means represent a chance for contribution to the professional society and to our discipline in general. So I see it as two-way process.

**3 – As you know the Opportunities Fund is made possible thanks to donations from other IIC members. How is your institution planning to share some of the benefits with the worldwide conservation community?**

I think one of the ways to share the benefits is through a more active contribution on our part to the IIC scientific program – to its publications and congresses. On the other hand there is something not so measurable, and this is the effect of the increased professionalism, shared in joined international projects and other practical activities.

It is much easier to talk about sharing the benefits with the professional community within Bulgaria. Many of the publications we keep in the Academy are open for access to the colleagues working in other museums. They know that coming to our department they will find the issues of *Studies in Conservation* e.g. I hope this way they will become more active in sharing their knowledge and hopefully some of them will become members of IIC. We recently discussed with colleagues from the IIC Council an idea, which I like very much: to translate part of the summaries of the articles in *Studies in Conservation* in Bulgarian. I talked about this with some students of mine and they reacted very positively. It will be a very good step



Stefan Belishki

Working in the wall painting studio

towards better dissemination of the professional information and a step towards a more inclusive policy.

**4 – We often hear of the importance of advocacy in conservation; what do you think are the best ways to connect and share?**

Advocacy in conservation is part of the new mentality of the professional conservators, who used



Stefan Belishki



Stefan Belishki

*The oldest building of the Academy*

they have direct contacts with the official authorities in-situ.

### Biography

Stefan Belishki has been involved in heritage conservation since 1983. He began work as a conservation-technician at the National Institute for the Monuments of Culture, where developed initial practical knowledge. In 1992 he graduated magna cum laude with his master's degree from the Conservation Department of the National Academy of Art in Sofia.

For the next two years he gained experience as freelance practitioner and took part in joined projects. In 1995 Stefan started his full time teaching in the Department of Conservation of the Academy. His time is dedicated to working with students, teaching both practical and theoretical classes in paintings and wall paintings conservation; and managing in-situ practice in wall paintings. In the process of his professional development Stefan was enrolled in several workshops and courses, including ICCROM course Sharing Conservation Decisions 2004.

### Wall painting studio

to stay behind the scenes quiet and invisible. Indeed, our work on the cultural heritage is supposed to be invisible, but it doesn't prevent us from having a proactive position in policy making with regard to the conservation of cultural heritage. There are various instruments to connect and share in this respect. Big professional organisations like IIC, ICOMOS or ICOM can express strongly their professional voice. On the international level advocacy may be expressed with doctrinal texts, declarations, organisation of

scientific symposia etc., but to be successful I think it is important also to hear the voice of all stakeholders in the process of conservation. Various mechanisms can be used, amongst them the use of modern media, including social networks on the Internet like Facebook. In my observation IIC has been very successful in this direction.

On the other hand local organisations, even at national level, embracing the IIC ideas, can have an important impact on the decision making process as

# Change or damage? Defining damage for veneer and marquetry collections

**Naomi Luxford**

'Change or damage?' is a three year post-doctoral research project studying changes to veneer and marquetry furniture in historic houses.

The hygroscopic nature of wood means it continually responds to relative humidity (RH) fluctuations. Movement in response to moisture changes is thought to lead to damage and is one of the reasons why a stable environment, often controlled using air conditioning, is commonly used to display veneer and marquetry furniture collections. However within historic houses in the UK, air conditioning is rarely found and installing it would significantly alter the historic building fabric and its appearance. Due to the limited environmental control possible within historic houses, wide fluctuations and very low RH levels during winter heating periods can be common.

To mitigate the risk of low RH levels in winter and provide more stable RH levels, additional portable humidifiers can be used. Currently at Kenwood House<sup>1</sup> (the case study site) when the RH drops below 30% additional humidifiers are installed within historic rooms to prevent damage. However there is a lack of understanding about how the furniture responds and whether 30% RH is the right point at which to do this; should it actually be 45% RH or even 20% RH? The research has involved studying laboratory test pieces of marquetry which were

subjected to wider and rapid fluctuations to understand the impact. However non-destructive monitoring in real time of historic objects is also being used to determine changes to collections caused by the display environment. For the monitoring equipment, it is important to determine when normal changes become damage in order to assess the impact of the display environment. If the collection has seasonally changed, but not been damaged by the current display environment, 30% RH may be the correct point at which to introduce additional humidifiers. The monitoring results from both the historic collection study and the laboratory testing will be combined to recommend the most suitable display environment.

To discuss what the term damage means for veneer and marquetry furniture collections, a seminar was organised in June 2011. This brought together a group of conservators, curators, historians, scientists, collections managers and other heritage professionals working in areas related to furniture or on similar research. For example in figure 1, cracks within the marquetry sections can be seen along with lost sections and with the raking light the lifting areas become clearer. Terms like crack, loss and lift can often be used to mean damage but in some cases lifting can just be a seasonal response to moisture changes. The seminar used presentations, activities and discussion to determine the critical features that define damage. These ideas have informed my definition of damage that will be utilised as a turning point marking when change becomes damage. Due to



Figure 1. Raking light highlights the lifting and missing areas of the shell motif on a card table at Kenwood House, English Heritage





Image courtesy of Naomi Luxford

and opinions on the processes that are used to decide and determine whether objects are damaged as much as whether the definition is correct. Using this feedback alongside other currently ongoing work, the damage definition will be reassessed towards the end of the research project.

The project is funded by the AHRC/EPSRC Science and Heritage Programme.

1 The research is being undertaken in collaboration with English Heritage who are providing the case study site, Kenwood House. Located in North London, it contains a number of pieces of veneer and marquetry furniture. (<http://www.english-heritage.org.uk/daysout/properties/kenwood-house/>)

### Biography

Naomi Luxford is currently a post-doctoral research fellow in the UCL Centre for Sustainable Heritage, working on a three year project, *'Change or Damage?' Effect of Climate on Decorative Furniture Surfaces in Historic Properties*, funded by the AHRC/EPSRC Science and Heritage Programme. She obtained her PhD from the Textile Conservation Centre, University of Southampton, having previously completed an MA in Conservation from the RCA/V&A programme and an MSci in Chemistry from the University of Bristol.

Figure 2. Previous damage including large cracks in veneer are often observed, these and missing sections can severely affect the visual coherence of the designs, for example this vase on a commode at Kenwood House, English Heritage.

the tasks undertaken at the seminar, the number of attendees was limited, however the information and findings, including my definition of damage are now available on the project website (<http://www.bartlett.ucl.ac.uk/graduate/csh/research/c>

[hangeordamage/what-is-damage](http://www.bartlett.ucl.ac.uk/graduate/csh/research/c)).

I would really like to gather a wide range of opinion, so please visit the site and have your say, including whether you agree (or not) with the definition. I would especially like to hear observations



# IIC News

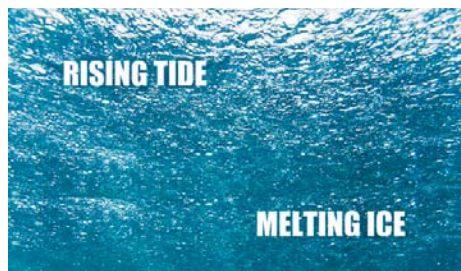
## Membership Year 2012 – 2013

You're reading this wonderful new issue of News in Conservation. You're reading about the many ways IIC is making a real difference to preservation of our heritage. And you can contribute too, by renewing your IIC membership for July 2012 to June 2013 – or, if you are not a member of IIC, why not join now? You can join – or renew – easily on the IIC website at

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

Why should you renew? Well, apart from being part of the international conservation community you benefit from:

- **Studies in Conservation:** the pre-eminent journal in our field, which now incorporates Reviews in Conservation with its readable overviews looking at the latest thinking in conservation and research. Back issues are available to members on the IIC website at: [www.iiconservation.org/browse/publications](http://www.iiconservation.org/browse/publications).



- **News in Conservation:** your lively newsfeed presenting the latest information and news about conservation worldwide, as well as updates about IIC and in-depth features highlighting conservation projects and current issues.
- **IIC's web-site,** which has become the indispensable starting point for the news and listings for the worldwide conservation community. The complementary Facebook and Twitter web pages, with News in Conservation, enable you to interact with other conservators and discuss the burning issues of the day.
- **The IIC Congresses:** the foremost international biennial conservation gathering. The 2012 Congress (<http://www.iiconservation.org/congress/2012vienna>) will be held in Vienna and members can attend for a significantly reduced registration fee. **Subscription rates** are: Students £21, Individuals £58, Fellows £84 and Institutions £215. If you are already an IIC member (Fellow, Individual or Student), you will receive a renewal notice for the new membership year, July 2012 to June 2013, by post in the next few weeks; Institutions receive an invoice separately. However, no renewal form will be sent if you have already paid your subscription for 2012 – 2013, if you pay your subscription by standing order (UK members only – reminder already sent), or if your subscription is



paid by someone else.

And don't forget – you can help others to take part in the conservation world and promote the visibility of conservation through the **Opportunities Fund**, the **Brommelle Fund** and the **Keck Award Fund** (<http://www.iiconservation.org/about/wards-grants>). These funds provide help and recognition to people making a difference to the conservation of our heritage, frequently in difficult circumstances. UK-based taxpayers can make their payments Gift Aided, allowing IIC to reclaim tax paid and so increase the value of the contribution. Your donation will be most welcome and put to very good use. And if you donate to the Opportunities Fund, you become a World Member (<http://www.iiconservation.org/about/awards/opportunities>).

Once again, the easiest way to pay your subscription is by paying online using the form available on the website

at <http://www.iiconservation.org/membership>.

## IIC 2012 Vienna Congress – Programme and Papers

IIC is delighted to present the 24th biennial IIC Congress in Vienna, organised in partnership with the University of Applied Arts Vienna (Universität für angewandte Kunst Wien) which will be held in the new campus of Vienna University.

The papers and posters being presented in Vienna represent the breadth of the topic that is The Decorative: Conservation and the Applied Arts. The topic encompasses a huge range of objects, contexts, materials and analytical techniques and the conservation profession's response to the topic was as enthusiastic as it is varied. There are common themes: analysis, research, recording and treatment assessments are typical feature together with issues of risk assessment, protection, maintenance, management and policy. The diversity of the contributions provides the opportunity for sharing problems and solutions across an extremely wide range of contexts.

Don't forget that there is also a vibrant social programme, with a number of receptions and the traditional Congress Dinner.

REGISTER NOW at <http://www.iiconservation.org/congress/2012vienna>

Please note that this is a provisional programme and that titles may be updated.

## Provisional Technical Programme

### Monday, 10 September 2012

- 08.30 Registration opens, Hörsaalzentrum, new Campus of the University of Vienna
- 09.30 Refreshments
- 11.00 Opening Ceremony
- 11.45 Forbes Prize Lecture
- 12.30 Lunch
- 13.00 Meeting of Grant Recipients
- 14.00 Presentations Session 1
- 17.30 End
- 18.30 Opening Reception at the KHM Kunsthistorisches Museum Vienna

### Tuesday, 11 September 2012

- 09.00 Presentations Session 2
- 12.30 Lunch
- 12.45 IIC Fellowship Meeting
- 14.00 Presentations Session 3
- 17.30 End
- Free evening

### Wednesday, 12 September 2012

- 09.00 "Backstage Tours" in Vienna
- 14.00 Excursion to the Klosterneuburg Abbey
- 17.00 Round Table Event at Klosterneuburg
- 19.00 Reception at Klosterneuburg

### Thursday, 13 September 2012

- 09.00 Presentations Session 4
- 11.00 Poster Viewing Session
- 12.30 Lunch
- 13.00 Meeting of Student Delegates
- 13.00 Meeting of IIC Regional Group Representatives
- 14.00 Presentations Session 5
- 17.30 End
- 19.00 Grand Dinner at Vienna Rathaus – City Hall

### Friday, 14 September 2012

- 09.00 Presentations Session 6
- 12.30 Lunch
- 14.00 Presentations Session 7
- 16.30 Keck Award Presentation
- Honorary Fellow Presentations
- Announcement of 2014 Venue
- 17.30 End of Technical Programme
- 18.30 Farewell Reception at the MAK Museum of Applied Arts / Contemporary Art Papers and posters

## Papers – IIC Vienna Congress

Kathryn (Kate) Gill  
*"Images Can Speak Louder Than Words: Communicating Conservation Effectively"*

Aviva Burnstock, Christine Sitwell, Catherine Daunt and Sarah Freeman  
*"A Room Transposed: a Technical and Historical Study of the King's Room, Westwood Manor, Wiltshire, UK"*

Matthijs de Keijzer, Maarten van Bommel, Regina Hofmann-de Keijzer, Regina Knaller and Edith Oberhumer  
*"Indigo Carmine: Behaviour of a Problematic Blue Dye"*

Eva Rydlová and Ivana Kopecká  
*"Zwischengoldglas: Technology of Production, Material Analyses and Conservation"*

Yannick Chastang  
*"The Conservation of Two Pietre Dure and Gilt-Bronze Mounted Cabinets Made by Domenico Cucci"*

Brenna Campbell, Élodie Lévêque, and Erin Jue  
*"Marcel Duchamp's Boîtes-en-Valise: Collaboration and Conservation"*

Jean-Philippe Echard, Christine Laloue, Isabelle Chochod and Daniele Pipitone  
*"Characterisation and Conservation of the Decorative Paint on 17th-century French and Flemish Harpsichord Soundboards"*

Katy Sanders, Lynne Harrison, Catherine Higgitt and Christina Young  
*"Purely Decorative? Technical Analysis of a Fifteenth-century Northern European Parade Shield"*

Stephen P. Koob and Linda Gué,  
*"The Conservation of Two Baccarat Crystal Torchères at the Shangri La Doris Duke Foundation for Islamic Art, Honolulu, Hawaii"*

Ursula Haller, Stephanie Hilden and Karin Krüger  
*"The Conservation and Mounting of Very Large Painted Wall-Hangings"*  
 Chandra L. Reedy  
*"Image Analysis-Aided Light Microscopy of Glazed Ceramics: Identifying Technological Innovation and Style"*

Kasi Albert  
*"Ceramic Rivet Repair: History, Technology and Conservation Approaches"*

Heather Tetley  
*"Underfoot and Overlooked: Conservation Treatment of 18th and 19th century British Carpets in Historic houses"*

Marta Toth  
*"Lessons Learned on the Conservation of Textiles with Metal Threads in the Esterházy Collection"*

Francesca Casadio, Anikó Bezur, Kelly Domoney, Katherine Eremin, Lynn Lee, Jennifer L. Mass, Andrew Shortland and Nicholas Zumbulyadis  
*"Flames of Desire: X-ray Fluorescence Spectroscopy for the Analysis of Decorations"*

Jennifer L. Mass and Catherine R. Matsen  
*"Understanding Silver Hollow Wares of the Eighteenth and Nineteenth centuries: is There a Role for X-ray Fluorescence?"*

Tim Bechthold and Julia Reischl  
*"Kitchen Stories: Cuisine Atelier Le Corbusier, Type 1"*

Erika Gohde Sandbakken and Eva Storevik Tveit  
*"Edvard Munch's Monumental Sketches (1909–1916) for the Aula of Oslo University, Norway: Conservation Issues and Treatments"*

Sandra Smith, Alan Derbyshire and Victoria Oakley  
*"Connoisseurship, Aesthetics and Ethics: Factors Influencing the Conservation of the Decorative Arts"*

Tatjana Bayerová, Václav Pitthard, Martina Griesser, Martina Griesser-Stermscheg  
*"Metal Sarcophagi of the Habsburg Imperial Crypt, Church of the Capuchin Friars, in Vienna, Austria: Analysis of Surface Coatings"*

Ulrike Brichzin and Christoph Herm  
*"Investigation and Conservation of a Panoramic Wall Paper Les Vues du Brésil from 1829"*

Anne-Marie Deisser and Lolan Sipan  
*"Decorative Art or Art Practice? The Conservation of Textiles in the Kurdish Autonomous Region of Iraq"*

Eva Putzgruber, Marco Verità, Katharina Uhler, Bernadette Frühmann, Martina Grieser, Gabriela Krist  
*"Scientific Investigation and Study of the Sixteenth Century Glass Jewellery Collection of Archduke Ferdinand II"*

Joseph Godla  
*"Re-evaluation of French Renaissance Furniture at the Frick Collection, New York, USA"*

Rainer W. Richter and Christian Neelmeijer  
*"The Waldenburg Beakers and Johann Kunckel: Analytical and Technological Study of Four Corner-cut Coloured Glasses"*

Karin Hermerén and Henrik Orrje  
*"Exposed and Unseen: Management of Public Immovable Art"*

Helfenstein, Eva; Eremin, Katherine; Drayman-Weisser, Terry; Gates, Glenn; Klausmeyer, Philip; Newman, Richard; Selvius DeRoo, Cathy; Freestone, Ian  
*"Technical Examination of Enamels from the Botkin Collection"*

Elizabeth Woolley, Jilleen Nadolny and Lisa Shekede  
*"Tin relief on Thirteenth-Century Cypriot Wall Painting: Technology and Conservation"*

Dinah Eastop, Anna E. Bülow, Agnes W. Brokerhof  
*"Design, Digitisation, Discovery: Enhancing Collection Quality"*

Roger Griffith, Margo Delidow, Chris McGlinchey  
*"Peeling Back the Layers: Eileen Gray's Brick Screens"*

Sarah Staniforth and Helen Lloyd  
*"Use it or Lose it: the Opportunities and Challenges of Bringing Historic Places to Life"*

Ursula Baumer, Irene Fiedler, Simone Bretz, Hans-Jörg Ranz and Patrick Dietemann  
*"Decorative Reverse-painted Glass Objects from the Fourteenth to Twentieth Centuries: an Overview of the Binding Media"*

Ferenc Mihály and Márta Guttmann  
*"The Umling Painter-Carpenter Workshop in Transylvania"*

Petr Justa, Tatjana Bayerová and Karol Bayer  
*"A New Look at the Figure of St Wenceslas from the St Vitus Cathedral, Prague, Czech Republic"*

Renée Riedler, Ellen Pearlstein and Molly Gleeson  
*"Featherwork: Beyond Decorative"*

Katy Lithgow, Nicky Boden, Michelle Hill, Richard Lithgow, Kate Measures  
*"A 'Once in a Lifetime' Experience: 'Conservation in Action' for Thornhill's Wall Paintings at Hanbury Hall, Worcestershire, UK"*

Lori Wong, Stephen Rickerby, Amarilli Rava, Alan Phenix, Joy Mazurek, Rasha Kamel  
*"Examination of the Wall Paintings in Tutankhamen's Tomb: Inconsistencies in Original Technology"*

Andrea Várfalvi and Katalin E. Nagy  
*"When Spain Dictated Fashion: a Hungarian Lady's Richly Decorated Garment of Late 16th- to Early 17-Century Date"*

Whalley, Joanna  
*"Faded Glory: Gemstone Simulants and Enhancements"*

## Posters

Claudia Bachlechner, Gabriela Krist and Martin Kapferer,  
*Conservation of Holy Sepulchres and Lenten veils in Tyrol*

Wendy Baker,  
*Treatment of efflorescent salts on twentieth-century frescoes in the Parliamentary Precinct, Ottawa, Canada*

Stefan Belishki,  
*Vandalism or artistic expression: street art on the Monument to the Soviet Army, Sofia, Bulgaria*

Ana Bidarra, Pedro Antunes, Teresa Desterro, João Coroado and Fernando Rocha,  
*Conservation of a Portuguese Renaissance limestone altarpiece by João de Ruão*

Emma Chan,  
*Conservation of the 1325 Evangeliar of Wiener Neustadt*

Roland Chan and Belinda T. K. Ramnauth,  
*Preservation of unique rare books using simple measures in Carnegie Library, Mauritius*

Angela Cheung, Alice Tsang and Louise Sam,  
*Glittering decorative art: reflective Cantonese opera costumes*

Štěpánka Chlumská, Miroslava Novotná and Radka Šefců,  
*Comparison of tin relief applied to the Rakovník and Rokycany altarpiece paintings, Bohemia*

Daniela Coelho and Sandra Saraiva,  
*Portuguese painted religious furniture of the eighteenth century*

Vera De La Cruz Baltazar and Mayra Elitania Galan Villa,  
*Can graffiti be seen as a decorative art when its canvas is a historic wall?*

Paul-Bernhard Eipper,  
*Discovery of two oil sketches by Egon Schiele*

Abdelrazek Elnaggar, Paul Fitzsimons, Austin Nevin, Iacopo Osticioli, Mona Ali and Ken Watkins,  
*Laser cleaning trials on a gilded and polychromed thirteenth-century ceiling using nanosecond and picosecond lasers*

Katherine Eremin, Jessica Chloros, Robert Mason, Angela Chang, Henry Lie, Mary McWilliams, Anthony Sigel and Aysin Voltar,  
*Multidisciplinary approaches to understanding ceramics from Islamic lands*

Andrea Fischer, Astrid van Giffen and Gerhard Eggert,  
*Glass-Induced Metal Corrosion on Museum Exhibits (GIMME project)*

David Frank and Jarmila Frankova,  
*Conservation of oversize Chinese paintings on silk*

Vanessa Frieden, Sonja Radujkovic, Dunja Rütt and Anette Schulz,  
*From Babylon to Berlin: conservation history and ongoing maintenance of the Ishtar Gate, the Processional Way and Throne Room façade*

Tine Frøysaker, Karen Mengshoel and Hanne Moltubakk Kempton,  
*Edvard Munch's Aula frieze: conservation and change in public attitudes*

Savina Gianoli, Giovanna Fulgoni, Francesca Ghizzoni, Sabrina Salvatori and Johannes Weber,  
*The Roman wall paintings of Terrace House 2 in Ephesos, Turkey*

Anna Guzowska,  
*Artefacts attributed to Martin Schnell in the Wilanow collection, Poland: multidisciplinary research*

Arlen Heginbotham, Heinrich Piening, Clara Von Engelhardt, Cecily Grzywacz, Gary Hughes and Michael Smith,  
*Revelations of color in the marquetry of J. F. Oeben*

Romana Jagić, Siniša Cvetković and Srebrenka Bogović,  
*Salon of the Swiss House, Zagreb, Croatia*

Richard L. Kerschner and Nancie Ravenel,  
*Conservation of a 1926 Artizan A2 Military Band Carousel Organ*

Yuko Kita, Gonzalo J. Fructuoso Hernández, Matsui Toshiya, Luis Torres Montes and Manuel Reyes García,  
*Eighteenth-century exterior decorative lime plaster in Mexico City, Mexico*

Tatiana Kousoulou,  
*Gold embroidery on Greek Orthodox textiles: techniques and conservation*

Filiz Kuvvetli, Ayşe Aldemir Kilercik, Çinar Öncel, Alpay Taralp and Nurçin Kural Özgörüç,  
*Analysis of pigments on a nineteenth-century calligrapher's box*

Wai-Sum (Angela) Liu,  
*Traditional Chinese mounting styles and presentation techniques of scrolls*

Valentina Ljubic and Wolfgang Kautek,  
*A perfect copy: analysis of the earliest electrotype artefacts*

Michael Melcher, Wilfried Vetter, Shuya Wei, Beate Murr and Manfred Schreiner,  
*Klimt cartoons for the Mosaic Frieze in the Dining Hall of Stoclet House, Brussels, Belgium*

Martina Raedel,  
*Historic gold mosaics: composition and deterioration*

Thomas Roby, Leslie Friedman, Livia Alberti, Cristina Caldi, Ermanno Carbonara and Moheddine Chaouali,  
*Mosaic conservation planning and implementation at the site of Bulla Regia, Tunisia*

Marie Louise Sauerberg, Lara Broecke, Ray Marchant and Alison Stock,  
*Coronation Chair: the history of a nation*

Cynthia Schwarz, H Siddons Mowbray and the Huntington Commission: *understanding and interpretation of a pioneer of the American Mural Movement*

Tahereh Shisheh Bori, Hamid Farahmand Boroujeni and Abbas Abede Isfahani, *Technical study of Persian mural painting materials in three Ikhanid monuments, Yazd, Iran*

Ksenija Škarić, *The conservation of the Gothic choir stalls, Zadar Cathedral, Dalmatia*

Kristin Solberg, Edwin Verweij and Geir Thomas Risåsen, *Norway's Constitutional Assembly Hall at Eidsvoll Manor: an Improvised Colour Scheme of 1814*

Akiko Takeda, Hideo Akanuma and Nobutaka Tsuchiya, *Analysis of admixed grounds used for medieval Urushi in Japan*

Norman H. Tennent, Lisy Bicaci, Nicky Dowsett, Hossein Izadan, Kate van Lookeren, James Nobbs, Lina Pak, and Marjke Top, *Porcelain conservation: recent research for optimising the appearance of bonding and retouching*

Dimitris Tsipotas and Christoforos Michalaros, *3D 'digital restoration' of lost Greek furniture, using surviving archaeological artefacts*

Indra Tuna and Indra Saulesleja, *Latvian headdresses: analysis and conservation*

Astrid van Giffen and Florian Knothe, *Chinese pictorial screens: an investigation of nineteenth-century glass cane panels*

Quanyu Wang and Maickel van Bellegem, *Conservation and scientific studies of nineteenth to twentieth century Balkan jewellery*

## Call for papers

### International Conference EuroMed 2012

- October 29–November 3,
- Limassol, Cyprus, Greece
- Submissions for the joint event are completely electronic, and both the paper and all supplementary material must be submitted through the on-line submission website.
- For information concerning style and format of all submissions, please refer to: <http://www.euromed2012.eu/index.php/paper-submission/>
- Deadline for submission is 28/06/2012

### Conservation-Restoration and Health/Security of people and the environment

- June 2013
- Draguignan-Figanières, France
- Summary's proposals are expected for September 30th, 2012. Preregistrations (free) and information are available at [www.art-conservation.fr/colloque](http://www.art-conservation.fr/colloque)

### Chinese Heritage Conference III 2012 - Porcelain and Glass

- 2 November 2012
- National Maritime Museum
- Greenwich, London, UK
- Abstracts to be sent by 1 June 2012. For further information please visit: <http://www.artability-art.com/programme-2011/> or contact Xuhua (Sylvia) Zhan [info@chinacultureconnect.com](mailto:info@chinacultureconnect.com)

## Conferences/Seminars

### Society for the Preservation of Natural History Collections (SPNHC): 27th Annual Meeting on Emerging Technology and Innovation in Natural History Collections Management

11–16 June, 2012  
New Haven, Connecticut, USA  
For more information about this event please visit: [www.spnhc.org](http://www.spnhc.org) or email [christopher.norris@yale.edu](mailto:christopher.norris@yale.edu)

### Heritage 2012 : 3rd International Conference on Heritage and Sustainable Development

19–22 June, 2012  
Porto, Portugal  
For further information about this event please visit: [www.heritage2012.greenlines-institute.org](http://www.heritage2012.greenlines-institute.org) Or email: [heritage2012@greenlines-institute.org](mailto:heritage2012@greenlines-institute.org)

### Archaeology and rock art: 25 years SIARB

25–29 June, 2012  
La Paz, Bolivia  
Bolivian Rock Art Research Society (SIARB); International Federation of Rock Art  
For further information about this event please visit: [www.siarbcongress.org](http://www.siarbcongress.org) Or email: [siarb@accelerate.com](mailto:siarb@accelerate.com)

### 25th annual Western Archives Institute

08–20 June, 2012  
Pomona, California, USA  
For further information about this event please visit: [www.calarchivists.org/WAI](http://www.calarchivists.org/WAI) Or email: [ArchivesWeb@sos.ca.gov](mailto:ArchivesWeb@sos.ca.gov)

**2nd International Conference on Chemistry for Cultural Heritage**

09–12 June, 2012

Istanbul, Turkey

For further information about this event please visit:

[www.chemch2012.org](http://www.chemch2012.org)

Or email:

[hadi.ozbal@chemch2012.org](mailto:hadi.ozbal@chemch2012.org)**33rd Congress of the International Committee of History of Art (CIHA) : The Challenge of The Object**

15–20 June, 2012

Nuremberg, Germany

Organised by: Germanisches National Museum

For further information about this event please visit:

[www.ciha2012.de/en/home.html](http://www.ciha2012.de/en/home.html)

or email:

[info@ciha2012.de](mailto:info@ciha2012.de)**7th AICCM Book, Paper and Photographic Materials Symposium**

29–31 June, 2012

Brisbane, Australia

Conference organizers: AICCM Book, Paper and Photographic Materials

For further information about this event please visit:

[http://www.aiccm.org.au/index.php?option=com\\_content&view=article&id=1212:7th-book-paper-and-photographic-materials-symposium&catid=114:aiccm-news&Itemid=78](http://www.aiccm.org.au/index.php?option=com_content&view=article&id=1212:7th-book-paper-and-photographic-materials-symposium&catid=114:aiccm-news&Itemid=78)

Deadline for registration: 1st August 2012

**10th Special Focus Symposium on Art and Science**

30 July to 03 August, 2012

Baden-Baden, Germany

For further information about this event please visit:

[www.iias.edu/pdf\\_12/CFP\\_art\\_science\\_2012.pdf](http://www.iias.edu/pdf_12/CFP_art_science_2012.pdf)

Or email:

[Lasker@uwindsor.ca](mailto:Lasker@uwindsor.ca)**Workshops/ Courses****Course on cleaning painted surfaces****New Methods of Cleaning (Painted) Surfaces**

June 11–12, 2012 (lectures)

June 13–15, 2012 (optional workshop)

Amsterdam, Netherlands

by Richard Wolbers, presented by Restauratoren Nederland

For more information on this event and to

reserve a place please visit:

<http://www.ahk.nl/reinwardt/zoeken/contact/>or <http://www.cultureelerfgoed.nl/node/1724>**Martos Project: An international workshop on Stone Conservation and**

Urban regeneration

20 August–30 September 2012

Martos, Andalusia, Spain

For further information about this event and to book a place please visit:

[http://www.diadrasis.org/projects/martos/generaal\\_description.html](http://www.diadrasis.org/projects/martos/generaal_description.html)**Training day: Writing and Using a Preservation Policy**

British Library Preservation Advisory Centre

11 June 2012

London, UK

For full programme and booking details, please see:

<http://www.bl.uk/blpac/policy.html>**Eighteenth International Course on Stone Conservation (SCI3) – ICCROM**

10 April–28 June 2013

ICCROM,

Rome, Italy

Applications should be sent to:

Stone Course 13

ICCROM

13, Via di S. Michele

I-00153 Rome, ITALY

E-mail: [stonecourse13@iccrom.org](mailto:stonecourse13@iccrom.org)

Application deadline: Applications must be received by ICCROM by 24 August 2012 to ensure inclusion in the selection process.

**Scientific Analysis of Photographs : A Collaborative Workshop in Photograph Conservation**

Foundation of the American Institute for Conservation (FAIC)

12–15 June, 2012

Indianapolis, Indiana, USA

For more information about this event please visit:

<http://216.74.55.166/education/take-a-course>**Papyrus Conservation Seminar**

18–29 June, 2012

University of Michigan Papyrus Collection

Ann Arbor, Michigan, USA

For further information about this event please write to:

[verhoogt@umich.edu](mailto:verhoogt@umich.edu)

or contact:

Prof. Arthur Verhoogt

Acting Archivist, University of Michigan

Papyrus Collection, 807 Hatcher Graduate

Library South, 913 S. University Avenue

Ann Arbor MI 48109

**YOUTH in CONSERVATION of CULTURAL HERITAGE YOCOCU**

Italian Association of Conservation Scientists

18–20 June, 2012

Antwerpen, Belgium

For more information about this event please visit:

[www.yococu.com/index.php/abstract-](http://www.yococu.com/index.php/abstract-submission)[submission](http://www.yococu.com/index.php/abstract-submission)

or write to:

[info@yococu.com](mailto:info@yococu.com)**Centro del bel libro Ascona**

Via Collegio 6, CH 6612 Ascona, Switzerland,

Tel: +41 91 791 81 56

For further information about this event please contact [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

Cleaning Acrylic Emulsion Paints

15–16 May 2012

Institut National du Patrimoine, Departement des Restaurateurs

Saint Denis, France

A 2-Day seminar and workshop with Dr.

Bronwyn Ormsby, Senior Conservation Scientist

at Tate, London

For further information on this event and

booking please contact:

[laetitia.letendard@inp.fr](mailto:laetitia.letendard@inp.fr)**Understanding of the Parchment in Medieval Manuscripts**

21–26 May 2012

Horn, Austria

Organization: European Research Centre for

Book and Paper Conservation-Restoration

For further information about this event please

contact [www.buchstadt.at](http://www.buchstadt.at)**International Course on Wood Conservation Technology (ICCROM)**

23 May–29 June 2012

Riksantikvaren, Oslo, Norway

For more information, visit

[www.iccrom.org](http://www.iccrom.org).**MCRI: Applied Polarized Light Microscopy**

4–8 June 2012

McCrone Research Institute,

Chicago, Illinois, USA

For further information about this event please

contact [registrar@mcri.org](mailto:registrar@mcri.org)or visit: [www.mcri.org](http://www.mcri.org)**For more information about these conferences and courses, see the IIC website: [www.iiconservation.org](http://www.iiconservation.org).**

# STOP PRESS

## Earthquake in Italy Kills 34 People and Damages Cultural Heritage

A series of earthquakes in Emilia Romagna, a northern region of Italy, have killed at least 34 people, injured hundreds and caused serious damages to buildings in several towns, including important heritage sites.

The first of many tremors, with a magnitude of 6.0 on the Richter scale, struck in the middle of the night, about 35km (22 miles) north of the city of Bologna. Subsequently several aftershocks have continued to hit the region causing more damage and destruction. The last strong episode, a magnitude 5.8 quake, delivered the final blow to a battered region forcing hundreds of people outside their homes and causing the collapse, among other buildings, of the Church of St. Francis in Mirandola, Modena.

IIC expresses solidarity to the relatives of the victims and to the many colleagues involved in the rescue efforts in the region.



*Church of St. Paul, Mirabello, Italy*

Image: © Mario Fornasar

### Harvard Art Museums

#### Andrew W. Mellon Postdoctoral Fellow in Conservation Science

##### Duties and Responsibilities:

The Straus Center for Conservation and Technical Studies is seeking a postdoctoral scientist for a 3-year research fellowship in the field of conservation science. This position reports to the Senior Conservation Scientist and works with scientists, conservators, conservation fellows, curators, and academic art historians on research projects. Utilizes a broad range of art and artists' materials collections in the Harvard Art Museums and other institutions. Emphasis will be shared between traditional and modern/contemporary artists' materials and techniques. Provides analytical services to the Straus Center conservators and research curator in the study and preservation of the collection and documents findings. Organizes workshops and symposia to engage others in examining issues related to conservation science research. Assists with instrument maintenance and repair as necessary, and in training others to use the instruments.

##### Required Education, Experience, and Skills:

Ph.D. in chemistry/physical science combined with experimental research experience and an ability to conduct academic research required. The successful candidate will have a high level of scientific achievement and a serious interest in a career as a scientist in the museum field. Experience with microscopy of diverse types, image analysis, and advanced computational skills desirable. Strong oral and written communications skills required. Demonstrated interest in the visual arts, record of publication and/or presentation, and knowledge of one or more foreign languages preferred.

##### Additional Information:

The Andrew W. Mellon Foundation funds this 3-year research fellowship. The Straus Center has a long history of multi-disciplinary collaboration among scientists, curators, and art historians. The Harvard Art Museums houses world-renowned art collections and important study collections of art and artists' materials. The laboratories are equipped with polarized light and reflectance/UV fluorescence microscopes, GC-MS, FT-IR, MALDI-TOF-MS, Raman and XRF spectrometers. Beyond the resources of the Center, Harvard University and other local universities and museums offer access to specialized analytical equipment and a large scientific community. Please note this is a term position beginning November 1, 2012 and ending November 1, 2015.

##### Application Instructions:

All applicants must submit their statement of interest (not to exceed one page single-spaced, summarizing the applicant's interests and intent in the fellowship) and curriculum vitae online through the Harvard employment website: [www.employment.harvard.edu](http://www.employment.harvard.edu), Auto req ID: 26999BR. Inquiries may be directed to [kathleen\\_kennelly@harvard.edu](mailto:kathleen_kennelly@harvard.edu) (P:617.495.2392).

Application deadline: August 20, 2012

Interview notification: September 4 – 7, 2012

Interviews held: September 10 – 28, 2012

Fellowship start date: November 1, 2012

The Harvard Art Museums require a pre-employment reference and background screening. Harvard University is an Affirmative Action / Equal Opportunity Employer.