

Mystery solved? Van Eyck on show at the Met

©The Metropolitan Museum of Art, Fletcher Fund, 1933



The Last Judgment, detail, Ca. 1430. Oil on canvas, transferred from wood, Jan van Eyck and Workshop Assistant, The Metropolitan Museum of Art

NEW YORK – The Metropolitan Museum of Art (Met) recently opened an exhibition focusing on the findings of a recent study looking at Jan van Eyck's *Crucifixion* and *Last Judgment* paintings (ca. 1440–41).

The exhibition, titled *A New Look at a Van Eyck Masterpiece*, is the result of a collaboration between Maryan Ainsworth, a Curator in the Department of European Paintings, and the Department of Paintings Conservation.

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The works of art, together with their respective frames had been the subjects of a technical investigation in an effort to solve long-standing mysteries about them. Some of the questions experts were hoping to answer included whether the paintings were always intended as a diptych, or whether they were originally the wings of a triptych whose centrepiece has long disappeared.

The answer may be found not only by looking at the frames, but also in the relationship between the Metropolitan's *Crucifixion* painting and a recently rediscovered drawing of the *Crucifixion* attributed to Jan van Eyck (ca. 1390-1441) that has been acquired by the Boijmans Van Beuningen Museum in Rotterdam. This drawing will also be on view in the Met's exhibition.

New infrared reflectography offered the opportunity to compare the underdrawings of the *Crucifixion* and *Last Judgment* paintings with the Rotterdam drawing. In addition, X-radiography of the paintings' frames revealed another text, albeit very damaged and fragmentary, on the flat part of the frame beneath the gold overpaint. The text is in Flemish, in Gothic miniscule script, as opposed to the Latin *pastiglia* (raised lettering) on the interior cove of the two frames. This introduces new clues regarding the original form and function of the two paintings, as the exhibition will demonstrate.

The technical investigation of the Metropolitan's *Crucifixion* and *Last Judgment* is part of a longer on-going study of Van Eyck's works, including the cleaning and restoration of the Ghent Altarpiece, one of the seminal works of Western European art, and a comprehensive study of the artist's oeuvre through the Verona Project at the Institut Royal du Patrimoine Artistique (KIK/IRPA) in Brussels. A *Sunday at the Met* programme on April 17, 2016, will present the findings of these ground-breaking investigations.

The exhibition is complemented by a publication, *An Eyckian Crucifixion Explored: Ten Essays on a Drawing*, presenting the views of leading scholars on the newly discovered *Crucifixion* drawing and its relationship to the Met's painting. The book will be published by the Boijmans Van Beuningen Museum.

This small exhibition is the latest in a series of highly focused presentations initiated by the Museum's Department of European Paintings as part of their technical investigations of key paintings in the Met collection. Another exhibition in the series, now on view, examines the creative process of Andrea del Sarto by looking closely at his *Holy Family with the Young Saint John the Baptist*. Previous exhibitions in the series have featured Cranach's *Saint Maurice* and Goya's portraits of the Altamira family.

Additional information about the exhibition and its accompanying programmes will be available on the Museum's [website](#), as well as on [Facebook](#), [Instagram](#) and [Twitter](#) using the hashtag #MetvanEyck.

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Editorial

Welcome to the February issue of *News in Conservation*, the first issue of 2016.

Thanks to all who participated to the IIC AGM in January; it was nice to see so many familiar faces and also so many new ones including an amazing turn-up for Peter Stone's talk.

In this issue we travel to beautiful Lisbon, courtesy of Ana Ferreira and Carla Zeferino, where we explore the treasures hidden in the Church of São Cristovão. The church and its content are the objects of a comprehensive conservation intervention which is explained in Ana and Carla's article on page 8.

Following on we have Anna-Marie Miller with an interesting case study focusing on the conservation of a group of Syriac manuscripts damaged during the Second World War.

Johanna Wilk and Gabriela Krist give us an insight into collection care and preservation in Lower Austria where monasteries and castles, now in urgent need of preservation, forms part of the artistic heritage of the country.

The review section of this issue is packed with plenty of interesting insights; Clare Finn talks about a film on Peggy Guggenheim and IIC Vice-president Julian Bickersteth gives his opinion on a new book on environmental issues in humid climates published by the Getty Conservation Institute.

Enjoy!

Barbara Borghese
Editor

Video of lecture on Van Eyck's Ghent Altarpiece restoration available



BRUXELLES – The Royal Institute for Cultural Heritage (KIK-IRPA) has recently released a video of a lecture given by Anne van Grevenstein-Kruse (General Advisor for the restoration) and Livia Depuydt-Elbaum (Head of Restoration) about the restoration of Van Eyck's Ghent Altarpiece. The video is watchable in two parts and follows the history of the painting and its latest restoration. Part II is in French with English subtitles.

The videos are accessible free of charge and can be

shared or embedded in other social media sites or websites.

Van Eyck's *Mystic Lamb* was first restored in the 1950's at the Royal Institute for Cultural Heritage (KIK-IRPA) in Bruxelles. At the time it was an exceptional event but with only one conservator available and 11 months to conclude the work, not everything could be addressed.

The recent intervention was commissioned to the Royal Institute for Cultural Heritage (KIK-IRPA) by the parish council of Saint Bavo Church. The treatment was to take place in the Museum of Fine Arts of Ghent (MSK). 80% of the project was financed by the Flemish Community and the remaining 20% was sponsored by the Inbev Baillet Latour Fund.

The treatment was carried out in three phases, allowing the elements that were not worked on to remain at their location.

The first intervention aimed at stabilizing both the supports and the pictorial layers. Documentation of all phases of restoration was complemented by high-resolution photographs as well as using scientific imaging. One of the main outcomes of this project will be the improved understanding of Van Eyck's techniques and the genesis of this monumental work.

To watch the video go to: <https://vimeo.com/140019203>



News in Brief...

Team uncovers century-old artefacts left by early explorers in Antarctica



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SYDNEY – A team of conservators has reached Australia's oldest Antarctic outpost to work on saving the site used by early explorer Douglas Mawson and his team.

The team, composed of six conservators, have removed tonnes of accumulated ice out of a hut that was the base for critical geological and scientific surveys of the region done before World War One.

The project lasted two months and the leader of the team, Martin Passingham said: "You walk into the workshop now and the smells are very, very

strong, the removal of the ice has let all of that smell come out of the floor and timbers"; he added: "You get a feeling of how people moved around the building and how cramped it would have been, with so many of them."

Mawson's Huts is Australia's most isolated Antarctic outpost, perched on the edge of Commonwealth Bay, 2,696 km (1,675 miles) south of the Tasmanian capital of Hobart.

The hut is one of six similar sites surviving in the world from the 'Heroic Era' of Antarctic exploration, and was used during 1912 and 1913 by Mawson's expedition, which charted the region's coastline and first described several of its bird and animal species.

British-born Mawson, a geology professor who gained fame for his feats of polar endurance, had been on an expedition to the Antarctic with explorer Ernest Shackleton from 1907 to 1909, and pioneered research in radioactive minerals.

Source Reuters

Restoration proves Giotto's attribution

ASSISI - A three-year restoration project on frescoes in Assisi, Italy, has unveiled a faint set of initials which could prove once and for all that the paintings were the work of the medieval master Giotto.

Experts who worked on the frescoes, which were damaged in an earthquake that hit Assisi in 1997, have found the initials "GB" believed to stand for Giotto di Bondone. Some scholars had previously argued that the frescoes were painted by Giotto's apprentices rather than the master himself.

The frescoes, depicting Mary and the infant Jesus, St John the Baptist and St Frances, adorn the walls of the Chapel of St Nicholas in the Basilica of St Francis, a place of pilgrimage for centuries.

Interviewed by Italian news agency ANSA, Sergio Fusetti, the chief restorer, said: "For many years this chapel was closed (to the public) and used only rarely by the monks; now the restoration will show the beauty and richness of the frescoes, which were found in poor condition." The restored frescoes were officially unveiled on December 2015 by Italian Culture Minister Lorenzo Ornaghi.

The frescoes are believed to have been painted by Giotto early in his career. Very little is known about the great master's career and only a few of his works survive today.

St Nicholas Chapel is part of the lower church of the Basilica of St Francis, a World Heritage-listed monument.



©Starlight - Own work. Public Domain via Wikimedia Commons

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Iraq's oldest Christian monastery destroyed by Islamic State

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Saint Elijah's Monastery

MOSUL - Satellite images confirmed that the jihadist group Islamic State (IS) destroyed a 1,400 years old St Elijah's Christian monastery thought to be the oldest in Iraq. It is not clear however when the monastery was targeted as images as old as 2014 seem to show the site already

demolished.

The Monastery joined a list of more than 100 religious and historic sites, including mosques, tombs, shrines and churches in Syria and Iraq, which have been demolished by the destructive fury of IS.

Located in the Nineveh Governorate just south of Mosul, St Elijah's Monastery or Deir Mar Elia, was believed to have been built around 595 AD by Mar Elia, an Assyrian monk. In 1743, the Persian leader Tahmaz Nadir Shah ordered its destruction resulting in the monastery laying in ruins until the beginning of the 20th century.

In May 2008, Iraqi archaeologists visited the area for the first time since before the Second Gulf War and concluded that, all considered, the area had been protected from the action of looters and that the site could be preserved.

Louvre to restore Leonardo da Vinci's St John the Baptist

PARIS - The Louvre Museum is embarking on a new project to restore Leonardo's *St John the Baptist* and in the process is getting ready for the inevitable controversies such projects have solicited in the past.

In talking about the project, Sébastien Allard, the director of the department of paintings, admitted that there is already major media pressure.

There are only about 15 known paintings attributed to the Italian master and every time work is performed on one of these, experts are divided over the results.

It was the case in 2011 when the Louvre restored *The Virgin and Child with St. Anne*. The removal of the varnish was considered by many to have been too vigorous with IIC Fellow Ségolène Bergeon-Langle, the former director of painting restoration services for the French National Museums going as far as saying that the Virgin's face had lost some contouring ([the Guardian, 28 December 2011](#)).

The Louvre invited the press to a presentation where Allard said: "Prudence and pragmatism, that's our doctrine". He explained that the painting will be removed from the Grande Galerie where it currently sits next to the Mona Lisa in early 2016. He also explained that on top of the documented work carried out in the 19th century, the painting has received additional layers of varnish not always documented. Allard added that at this point "It is necessary to thin the varnish to get back the clarity of the painting".

The work will be carried out by Regina Morieara in collaboration with the Restoration and Research Centre for French Museums (C2RMF).



Leonardo's St John the Baptist

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Museum returns old Aboriginal skull to Australia



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Ngarrindjeri elder, in a smoking ceremony, as part of the repatriation of Old People remains

LONDON – The National Museums in Liverpool has returned the skull of an indigenous Aboriginal Australian that was taken from the country 100 years ago. The remains were returned to members of the Ngarrindjeri people during a ceremony in Liverpool. Thought to date to the 19th century, very little is known about its origins. The remains were brought to the UK by Dr William Broad, of Liverpool, in 1948 after he visited Australia between 1902 and 1904 and published works on skeletal remains in the country.

Dr David Fleming, director of National Museums Liverpool, said: "The remains entered our collections many years ago and it is fitting that they are being returned to their homeland.

George Trevorrow, a member of the Ngarrindjeri said: "We are here to take our ancestor back home.

We believe that if there is a part of our ancestor missing and taken to another area that spirit never rests until their remains are put together in their home ground." He added: "There are about 600 Aborigine remains held in British museums. There have probably been around 300 plus returns from the UK over the last ten years".



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Area of Göbekli Tepe being excavated

Göbekli Tepe to receive funding boost for preservation

TURKEY - Göbekli Tepe in south-eastern Turkey, is one of the most exciting and historically significant archaeological sites currently being excavated anywhere in the world (News in Conservation, Issue 41, April 2014).

Dating to the earliest Neolithic period with some structures up to 11,000 years old, its significance is demonstrated by its construction implying organisation of an advanced order not previously associated with early societies. Göbekli Tepe has been interpreted as the oldest human-made place of worship yet discovered.

Recently, the [Şahenk Initiative](#) announced financial support to the site to protect, preserve and facilitate visitor access. A 20-year partnership was signed

with the Turkish Ministry of Culture and Tourism with a first phase investment of \$15m to expand knowledge of the historic site through supporting conservation and excavation. The Initiative was established by Ferit F. Şahenk, the Chairman of Doğu Group, a Turkish-based international corporation, to create social change and leave a legacy through programmes in a number of areas including world heritage, children, youth and elderly people.

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An experimental lighting display, Colour the Temple: Scene 1, at The Temple of Dendur in The Sackler Wing at the Metropolitan Museum of Art

Digital technology lights up Temple of Dendur

New York – The Metropolitan Museum of Art will employ digital lighting technology to mimic the colours that probably decorated an ancient Egyptian temple when it was built 2,000 years ago.

As it is the case for many ancient monuments, the original colours have been long lost and it is hoped that the new lighting display will give visitors a better insight of what the monument would have looked centuries ago.

The display will be shown for a series of eight weekends lasting throughout the end of March 2016.

The colour display has been created combining scholarly knowledge of specialists in the Egyptian Art Department with the technological expertise of staff in the MediaLab at the Met. The colours that were probably used in antiquity are projected onto a ritual scene carved into the sandstone of

the Temple of Dendur in The Sackler Wing, providing visitors with a new perspective on ancient art. In the selected scene, the Roman emperor Augustus, depicted as a pharaoh, makes an offering to Egyptian deities. Constructed in around 15 B.C., the Temple's external walls have retained no original colour.

India to rethink access to endangered heritage sites

NEW DELHI - Worried over complaints of tourists sitting on ancient monuments and inscribing graffiti on them, officials of the Archaeological Survey of India (ASI) are mulling over a proposal to restrict the entry of visitors to prevent them from getting close to the preserved structures.

“We are receiving complaints from tourists that some people are sitting on structures, which are already quite old and needed to be preserved with great care. The shore temple at Mamallapuram is one such site and tourists who touch the centuries-old structure stain the sculptures with sweat,” K. Lourdasamy, Superintending Archaeologist of ASI said.

At present, tourists are allowed to go near the temple, which is also one of the UNESCO World Heritage Sites.

“They go near these monuments intending to take selfies. It is very difficult for our field workers to keep an eye on all the tourists. If we allow tourist access only around the structure and not inside the temple, it would help,” he said. This has been an issue for ASI officials in other old sites too, such as the Big Temple at Thanjavur, the shore temple at Mamallapuram needs more protection, as the monument built in the 8th century AD, is located close to the sea, facing strong winds with salt content.

“We are also thinking whether we should cover the structure during the nights to reduce the impact of winds for at least 10 to 12 hours,” Lourdasamy added.



Mamallapuram - Dharmaraja Ratha detail

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The hidden secrets of a treasure in Lisbon

By Ana Ferreira + Carla Zeferino

São Cristóvão Church in Lisbon houses a collection of 36 masterpieces from one of the major Portuguese baroque painters, Bento Coelho da Silveira. The church is one of the few buildings that have survived the 1755 earthquake almost unharmed, a natural disaster that devastated most of downtown Lisbon, at the time one of the richest and most lively cities in Europe. But although nature has not destroyed this treasure the inaction of mankind almost has.



The Church of São Cristóvão

Considering the state of degradation of the building and its treasures, urgent action was necessary in order to protect it from further deterioration. With the help of a local priest, Fr. Edgar Clara, several local institutions gathered together and the result was a project to obtain the necessary funding for the preservation of the church building and its contents, including 36 Baroque paintings, the gilded wood altar pieces, sculptures and ancient glazed tiles.

The *Arte por São Cristóvão* (<http://arteporsaocristovao.org/>) project was put in motion with the main strategic focus of gathering enough resources to launch a comprehensive conservation campaign with the aim of giving back to Lisbon the São Cristóvão church restored to all its splendour and glory. The other main objective was to make it possible for the church to be open. This had not previously been the case due to the lack of enough human resources in numbers that would have permitted access to the visiting public while at the same time guaranteeing the safeguarding of its contents.

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Recently the *Arte por São Cristovão* project was included by the [World Monuments Fund](#) in their 2016 Watch List of the most endangered places in the World.

WMF considered the São Cristovão Church in Lisbon as one of the treasures of the city and as such worthy of saving. Although this nomination represent a big victory for the *Arte por São Cristovão* project, it also sends a clear and present call to the world highlighting its state of deterioration.

Using the unique Coelho da Silveira paintings collection as the main 'star' for the conservation project, a series of events was designed to heighten awareness and bring as much attention as possible to the project, making this first phase mainly a marketing campaign.

With the support of local authorities, a number of events and actions were prepared and implemented during the last year continuing into the next one, including several thematic exhibitions and cultural installations from renowned artists, a congress dedicated to the preservation of cultural heritage in urban areas and several workshops with the aim of involving the local community in heritage preservation. This part of the project has been directly funded by the local city hall of Lisbon.

Fr. Edgar Clara, the project manager, said "One of the main necessities in implementing such a project is to bring the local communities and other stakeholders at the heart of their heritage, to the very place where the art pieces are. It is important for them to understand what is happening to their own heritage. Most of the local people were not aware of the urgent action needed to preserve this heritage because they didn't know how bad the paintings were. We have to remember that most of the time this church was closed to the public. This in itself was another factor that promoted further degradation of the church.

One of the most interesting element has been the opportunity to sponsor a ceramic tile that will be used in the new roof of the church. The tile will contain a dedication with the names of the sponsors as a remembrance of their contribution

to the preservation of this unique building. This is one of the most popular activities run by the *Arte por São Cristovão* project as testified by the contribution of the general public, from local residents to occasional tourists visiting Lisbon.

The conservation phase of the project, in particular the intervention on the Coelho da Silveira paintings, started with diagnostic procedures on several of the paintings. The conservation team is using the *XpeCAM X01* multi-spectral system from *XPECTRALTEK* (www.xpectraltek.com). The primary focus of this phase is complete a comprehensive study





Image top - Detail of one of the paintings. Bottom image - one of the paintings in-situ before conservation

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of each individual painting before each one is removed from its frame, as some of the paintings are in a very critical state.

Most of the paintings have darkened due to the deterioration of the varnish layers, rendering it practically impossible to read the images and shapes that are represented. The use of such multi-spectral system will give us information not only about what exists under this altered surface varnish, but the state of the chromatic layer, shape distribution, previous retouched areas, unseen marks, altered pigment areas, and eventually show the pigments and materials identification by classification.

The process of deciding where to start from, with so many beautiful paintings available, was not an easy task. We must remember that this part of the project was essential in providing a successful base for a starter event to raise awareness and funds.

The main criteria for the choice of painting were based on two simple questions:

- Which of the paintings is the most endangered and thus presented a more urgent need for intervention?
- Which painting has the potential to bring more attention and feedback to the overall project?

One of the most iconic paintings, the one depicting St. Anthony, was selected for a conservation intervention to be carried out in the church in full view of people visiting the space. The painting was certainly iconic and would be perfect to attract interest to the initial phase of the project. The intervention took more than 6 months to complete, longer than it would have been necessary had the work been done in a conservation lab. A benefit was that it allowed the public full access to the restoration phases.

During the preliminary phase of the project, while compiling an inventory of all the artworks in the church, a missing painting by Coelho da Silveira was discovered behind the altar. The painting, thought to be lost forever, is *A última Seia* (The Last Supper).

The painting was in a very poor state of preservation and in need of urgent attention. Given the short timeframe to gather the necessary resources a crowdfunding campaign was launched. The crowdfunding initiative was a complete success and in no time the resources were acquired to save this beautiful example of the Portuguese baroque.

Last Supper is currently being treated at the *Signinum* lab facilities in northern Portugal and is at the initial stage of diagnosis. It has been examined using the XpeCAM to gain a better understanding of its material composition and make-up. The intervention will begin very soon and the progress of the work will be constantly shared with the public.

The next objective of *Arte Por São Cristóvão* is to guarantee the start of the roof and ceiling renovation work as soon as possible. Several water infiltration problems have been discovered and will need to be addressed urgently, in order to guarantee safe conditions for the conservation intervention to be carried out.

All images in this article are courtesy of Signinum



Ana Ferreira is a restorer with a bachelor degree in conservation from the Polytechnic Institute of Tomar. She continued her studies in the field of Art Examination and Museology. She is responsible for the management of the Signinum restoration laboratory. She has been developing activities to raise awareness of the knowledge, protection and promotion of cultural heritage and the conservation profession.



Carla Zeferino is a painting conservator with a master degree in conservation from the Polytechnic Institute of Tomar, Portugal. She has several years of experience in restoring paintings and is responsible for the examination and analysis of paintings in the Signinum laboratory.

The preservation of damage? The conservation treatment of a unique collection of bomb-damaged books

Ann-Marie Miller

In March of 2014, I was asked to advise on the conservation treatment of a group of early printed books from Westminster School Archive. Consultation was sought for the treatment of a unique collection of 7 early books from the Busby Library that had suffered bomb-damage during World War Two (WWII).



The Busby Library after the bombing

The seven volumes were regularly consulted and survived in a fragmentary and extremely vulnerable state. Several had non-functional sewing, bindings or endpapers and were often incomplete in terms of their contents. Their survival and condition in the collection was integral to the identity of the Archive and the history of the school.

The Busby Library

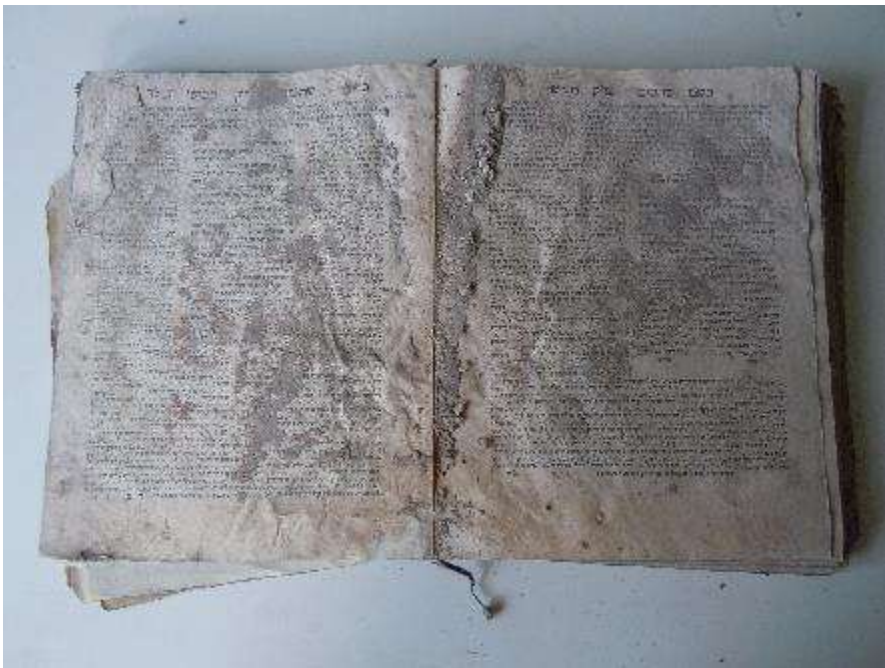
The selected books were part of the important Busby Library forming the core of Westminster School's rare book collection. Dr. Richard Busby was Head Master of Westminster School for nearly 57 years until his death, aged 89, in 1695. His period in office

was incredibly successful - some of the school's most famous 'Old Westminsters': John Locke, John Dryden, Robert Hooke and Christopher Wren were tutored by Busby, a leading educator of his time. His collection was housed in a purpose-built 'museum', a place for older pupils to study and a home for his considerable library.

The museum was completed in the 1680s. The books moved into their new presses and remained there for the next 250 years, augmented over the centuries by Busby's successors and their pupils.

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With the escalation of WWII, the decision was made to evacuate the school in 1939. Many of the books from the library had been evacuated, to Christ Church, Oxford, an arrangement which their librarian commented would have 'been very much to the liking of Dr. Busby himself', having studied there as an undergraduate. The evacuation proved a wise decision as Busby's museum was hit by an incendiary bomb on 14th October 1940. Unfortunately, the books which had been left behind at the school were very badly damaged – suffering not just from the collapse of the room's ceiling and the heat of the fire, but also the water used to extinguish the blaze.



Rubble from bomb damage on one of the manuscripts

When the school returned to Westminster in 1946 most of these volumes were repaired under the guidance of Nicolas Barker, then a pupil at the school, who went on to become the first Head of Conservation at the British Library and current editor of *The Book Collector*.

Elizabeth Wells, the current archivist recalls, "When I took over as Archivist in January 2011, there remained just a few boxes of bomb-damaged books which were in much the same state as when they had first been salvaged from the rubble. Several of the volumes were in Hebrew, Syriac and Chaldean, which might have made them difficult to identify and resulted in the books being treated as a lower priority for conservation. Having

survived the initial attack and subsequent neglect made the books powerful objects.

The texts had acquired a value as artefacts which could tell the story of the library in a visceral way. It was therefore important that any conservation work preserved their unique character, whilst ensuring that they could be safely handled and consulted by our pupils and other researchers."

Aims of Conservation

In their current state, they provide excellent material evidence of the history of the school archives collection. As such the aims of conservation were not to reconstruct their bindings using period styles, but rather excavate damaging debris; stabilise the evident mould damage and consolidate their fragmentary structures to prevent further damage from handling. It was important that the volumes remained protected. The primary concern was to provide protection to the text blocks with the minimum of intervention. The main aims of the proposed treatment were to enable handling so that these rare, early texts can be consulted without harm or potential loss.

Conservation Treatment

In consultation with the Archivist, it was proposed that the text blocks should be stabilized and long-term storage protection to be provided by the production of a loose and detachable limp paper binding. This solution enables the safe handling of the delicate openings and closings of the texts while bespoke double-walled drop-backed boxes would provide secure, well-fitting long term protection and support.

Softened, mould-damaged paper was locally resized using methylcellulose in isopropyl alcohol so that the pages could be safely handled. Infills were only performed on the paper where required for safe handling and tears repaired with minimal repair material. Many of the pages at the extremities of the text blocks had been crushed and subsequently interlocked meaning that their contents were not accessible. These were opened up to enable repair and consolidation. There were large lumps of rubble, sand and plaster embedded in the pages of the texts, which were both causing discoloration and physical damage to the paper itself, but they were also vulnerable to loss. The rubble was an essential element requiring preservation itself, as an integral element in the understanding of each volumes' history.

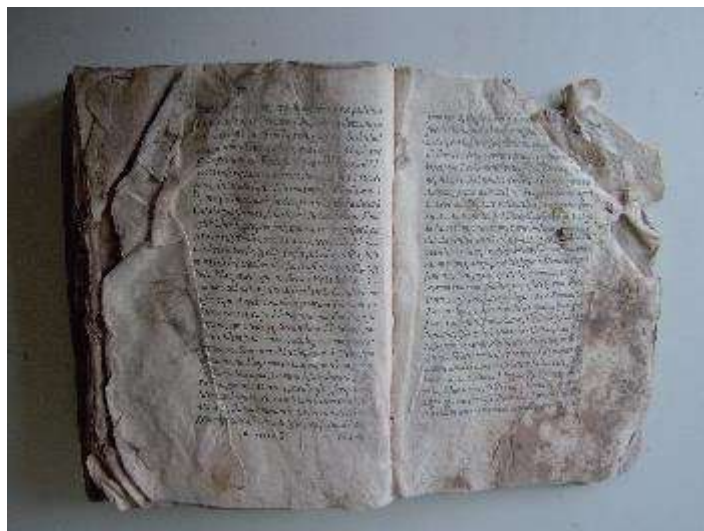
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The mould damage has been dehydrated and requires regular monitoring. This means that the longevity of the books depends on their maintenance within a stable, managed environment as damp and/or humid conditions may reactivate the mould.

Westminster School Archive has a closely monitored and managed environment and is an ideal setting for such vulnerable artefacts. The adhesives were chosen as less attractive to the growth mould spores. All rubble and other removed material has been kept in clear suspension boxes alongside the books in their bespoke drop spine boxes. These boxes provide excellent long term protection for the text blocks and a complete record in each box of the physical impact of the bombing.

Limp detachable paper bindings provide a removable protective shell without seeking to replicate period bindings. These were made using handmade paper covers with the cord sewing supports laced into the covers. The existing sewing and spine structure was supported using a lightweight lining of *kozo-shi* Japanese paper but no adhesives were used to attach the bindings. New sympathetic endpapers of *Queen Anne laid paper* type were made as a means of further integrating the sewn text blocks and the loose covers into whose turn-ins they are inserted. The sewing was preserved and repaired in-situ using undyed linen thread and cords extended using undyed linen thread where necessary. This means that the text blocks can still be examined safely, in their fragmentary state. The damaging rubble has caused staining and deformation of the support leaves and is now safely preserved alongside the volumes. The text blocks have not been heavily pressed or subjected to flattening, so that the original location of the rubble is still discernible. Full photographic documentation records the treatment of the books and any new materials remain distinct and readily discernible.

Overall the treatment has been very effective in preserving these complex and multi-layered books as both educational texts and the manifestations of the collection's history.



One of the manuscripts before and after repairs



Ann-Marie Miller is an UK accredited book and archives conservator based in London. She works for a broad range of institutional clients and private collectors. Previously, she worked for 7 years at the British Library, achieving accredited status in 2007. She attained a post-graduate diploma and masters in conservation at Camberwell College of Arts, after studying the History of Art at the Courtauld Institute of Art.
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Hidden Treasures on Display – Applied collection care in Lower Austria

Johanna Wilk + Gabriela Krist

Lower Austria, a region in the northeast of Austria, is the historical heartland of the country and the biggest of the nine states making up the country. This area is rich in cultural treasures and historical sites. All over this region, the Baroque period, a time of prosperity from the mid of the 17th century to the mid of the 18th century, is represented by magnificent works of art, splendid monasteries and castles housing high quality collections.



Details before and after conservation of *Aeneas in flight from burning Troy*, collage of paper and textile on alabaster.

During the 19th century and the beginning of the 20th century, museums started to develop in Lower Austria. The objects in these museums illustrate the history of the region highlighting trade, local costumes and craft and include archaeological and geological findings.

All of these collections together form an essential part of Austrian heritage and are in need of care and protection. Throughout history, insufficient documentation and inadequate storages represented the most common problems. In the worst case, precious treasures fell into decay. Therefore a support programme was started in 2013 by the regional government of Lower Austria called “Quality Campaign Museum Storages - Treasures on Display” (in the

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original German words: “Qualitätsoffensive Museumsdepots, Schätze ins Schaufenster”) organised by the “Museumsmanagement Niederösterreich” with the goal of rediscovering these hidden treasures and to improve their storage and preservation.



Historic display case of the Kunstkammer of Monastery Neukloster

Wiener Neustadt and its “Kunst- und Wunderkammer” (arts and natural wonders chamber) of more than 5000 objects. The goal is to develop a new storage and exhibition area in the monastery, which shall be open for visitors in 2017. It was a long way to go with the aggravation of starting the project with collections densely housed in inadequate storage and with a complete lack of documentation. At present, the inventory of the collection is concluded, the storage is improved and the concepts for the display and depot rooms in the future are at a good stage of development.

Hands-on work and scientific research are closely linked together. The overall concept is set up within the framework of a PhD thesis. One very important task of the research work is to analyse the unexplored collection in depth. The results will be presented in 2017 in the new “Kunst- und Wunderkammer” in Wiener Neustadt.

A series of pilot projects in museums and monasteries in Lower Austria have been established since 2013; these operate within the framework of another support programme “Treasures on display”.

Several steps have already been taken successfully in different collections of the region covering documentation, storage re-organisation, conservation and care of objects or the planning of display and storage concepts. Applied collection care is the core of this unique programme, which is essentially contributes to the preservation of heritage and to the development of the cultural landscape of Austria.

Right from the start, the Institute of Conservation of the University of Applied Arts Vienna has been involved with preventive conservation and collection care projects at museums and monasteries. New and applicable solutions for storage, display and documentation are developed and then implemented. The projects include work placements within institutions housing the collections as well as diploma theses, research studies and a PhD thesis. Work placements will be on site, dealing with documentation and the re-organisation or relocation of collections. Research studies will include conservation of objects at the studios of the Institute.

One of the most extensive projects within the programme deals with the Neukloster Monastery in



Storage of the Kunstkammer at the Monastery Neukloster before and after the re-organization

All images in this article are © Institute of Conservation, University of Applied Arts Vienna, Stefan Olah, Stift Neukloster, Wiener Neustadt



Film Reviews

Peggy Guggenheim: Art Addict

by Clare Finn

Released 11 December 2015, Director Lisa Immordino Vreeland, running time 1h 36 min, genre documentary



©G.Garitan CC BY-SA 4.0 via Wikimedia Commons

Peggy Guggenheim

This hugely informative documentary by film maker, Lisa Immordino Vreeland tells a no holds barred life of the American art collector, bohemian and socialite, Marguerite "Peggy" Guggenheim, for whom sex and art were somehow inseparable. The list of her lovers was as illustrious as her art collection. She had affairs with Samuel Beckett, Constantine Brancusi, Yves Tanguy, among – allegedly – 1000 others. Though, apparently, it didn't count if she only went to bed with someone once, like Pollock, an unsuccessful episode when he was said to have thrown his underpants out of the window.

Vreeland has been able to tell the story in Guggenheim's own voice as she draws on interview tapes that her biographer, Jacqueline Bogard Weld, made, then lost, when researching *Peggy: The Wayward Guggenheim*. Thankfully Vreeland unearthed them from Weld's basement. We also hear the voices of Marcel Duchamp, Clement Greenberg and Jackson Pollock.

Visually, the story unfolds through an array of vintage film clips, whose rights must have been challenging to sort out. The clips are intercut with comments and perceptions from a wealth of current art world personalities; Marina Abramović, Dore Ashton, Simon de Pury, Larry Gagosian, Arne Glimcher, Pepe Karmel, Hans Ulrich Obrist, Sandy Rower, and Robert De Niro whose parents were both artists that Peggy exhibited. But it is John Richardson who tells us most Guggenheim's story, second only to her own voice.

Born in 1898 into a wealthy New York, Jewish family, she was Solomon R. Guggenheim's niece. Though beside his fortune hers was comparatively modest, she nevertheless inherited the present-day equivalent of \$34.1 million when she turned 21 in 1919.

Her personal life was not a happy one. At 13 she lost her adored father, Benjamin Guggenheim, when he went down on the *Titanic*. Her favourite sister, Benita, died in childbirth, and her two nephews, children of Hazel, her other sister, died in a fall from the roof of the Hotel Surrey while in their mother's care. Her own daughter, Pegeen, committed suicide and her two marriages, first to Laurence Vail, a dada sculptor and writer, then to the Surrealist artist, Max Ernst, ended in divorce.

Always a rebel, she was determined not to conform and finding her family and the social life she was expected to lead too bourgeois and dull, (despite several mad aunts, one of whom sang rather than spoke), she began a lifelong

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fascination with art and New York's artistic community. Moving to Paris in 1920 she discovered Dada, and launched into a life populated with André Masson, Fernand Léger, Picasso, Daniel-Henry Kahnweiler, Man Ray, Kiki de Montparnasse, James Joyce, Ezra Pound, Constantin Brâncuși, (the latter two of whom were her lovers) and Marcel Duchamp, a great mentor who taught her much about contemporary art and styles.

Moving to London in 1938 she opened the *Guggenheim Jeune* gallery in Cork Street, with money she inherited on the death of her mother. Duchamp was instrumental in conceiving several of the gallery's exhibitions and it is to her that he gave his first *Boîte-en-valise*, a portable miniature museum of the artist's own work. The gallery's first show was of Jean Cocteau's drawings and she was the first to exhibit Wassily Kandinsky in England, as well as Yves Tanguy and Wolfgang Paalen. Group exhibitions included works by Antoine Pevsner, Henry Moore, Henri Laurens, Alexander Calder, Raymond Duchamp-Villon, Constantin Brâncuși, Jean Arp, Max Ernst, Pablo Picasso, Georges Braque and Kurt Schwitters. She was said to have brought European Surrealism to London.

Closing the gallery in June 1939 because it made a loss she began to consider a Museum of Modern Art for London and hired Herbert Read, the English art historian and art critic. Then, in August, she left for Paris to negotiate loans. But with the outbreak of World War II she dropped the idea of loans and began to buy. "I put myself on a regime to buy one picture a day." With many artists keen to sell she managed to acquire among others, works by Picasso, Ernst, Miró, Magritte, Man Ray, Dalí, Klee, Wolfgang Paalen and Chagall. But as the Germans advanced on Paris she turned to the Louvre to help safeguard her paintings. Initially willing to help, ultimately the Louvre told her that her paintings were not worth saving. When, years later in the 70s, her collection was exhibited in the Orangerie, part of the Louvre, she had the *schadenfreude* of being able to tell the Louvre that once they had thought her paintings not worth rescuing but now they are worth showing!

Ultimately, when she left France in the summer of 1941, her artworks were shipped as household items. By then she was in the south of France, where she had been not only safeguarding her collection but also artists like André Breton and his family. This is when she married Max Ernst to aid his escape from Europe. It was a marriage lasting only until 1946 and Ernst was known to have said that he had once had a Guggenheim, but it had not been a scholarship! She was more brutally honest, saying that he did not really care for her.

Once in New York she opened *The Art of This Century* with galleries dedicated to Cubist and Abstract art, Surrealism and Kinetic art, with one room as a commercial gallery. Again she was the first to promote and exhibit an important abstract expressionist painters like Jackson Pollock, Willem de Kooning and William Congdon.

Closing *The Art of This Century* in 1947, she took her collection to Europe, settling in Venice, where she exhibited it at the Venice Biennale, in the disused Greek Pavilion, the following year. Buying the Palazzo Venier dei Leoni on the Grand Canal in 1949 she established a permanent home both for herself and her collection, which would become one of the few European modern art collections to promote works by Americans.

By the early 1960s, she virtually stopped collecting art, though not Lhasa Apso dogs, and concentrated on presenting and loaning her collection. In 1969 part of it was shown in the Solomon R. Guggenheim Museum in New York City, which she referred to as her "uncle's garage". Nevertheless, she donated her home and collection to the Solomon R. Guggenheim Foundation, a gift which was concluded before her death from a stroke in December 1979.

Her ashes are buried in the garden of her Palazzo Venier dei Leoni next to her beloved dogs. Her collection is one of the most important museums in Italy for European and American art of the first half of the 20th century and has become one of the most visited cultural attractions in Venice.

The film is entertaining and a great tribute to the achievements of a highly individual woman.

***Peggy Guggenheim: Art Addict* will be out on DVD on 22 February 2016**



Reviews

Lights on...cultural heritage and museums!

Review of the International Congress Porto, 20-22 July 2015

by Paula Menino Homem



The International Congress *Lights On... Cultural Heritage and Museums!* was held at the University of Porto (UP), Portugal, on 20-22 July 2015. It was an initiative of the Conservation and Restoration Laboratory (LabCR) which includes as co-organizers the Interdisciplinary Research Centre Culture, Space and Memory (CITCEM), the Department of Heritage Studies (DCTP), all units at the Faculty of Arts and Humanities (FLUP), the Northern Regional Directorate of Culture (DRCN) and the New York Conservation Foundation (NYCF).

Facing serious times of change, museums and other cultural institutions, discuss and reflect, in an interdisciplinary way on their role in resilience, sustainability and quality of life in 21st-century society. The 21st-century is seen as the *Century of Light*,

as light and light-based technologies are recognised as major economic drivers with the potential to revolutionise it.

The congress coincided with the international initiatives on the International Year of Light 2015 (<http://www.light2015.org/>; <http://ail2015.org/>), promulgated by UNESCO. The concept of light was explored in its broader meaning, that is, not only the form of energy associated with the visible part of the electromagnetic spectrum but also all other invisible radiation; one aim was to promote awareness for the potential and crucial role of technology in access, research, communication, mediation and preservation of cultural heritage, especially in an inclusive museum context.

Assuming a multi and interdisciplinary character, this event strengthened the co-operation between professional, scientific and educational communities and provided a lively, fruitful and multi-generational platform for sharing experiences and knowledge about important scientific and technological advances in the field.

The congress was organised into eight thematic sessions, linking up and focusing on the following topics:

1. Science of vision. The perception of colour as a function of illumination
2. Lighting systems in museums / historical buildings / monuments. Requirements and scientific and technological developments
3. Built environment. Solutions. Energy resources and sustainability
4. Study and safeguard of heritage associated with the production of energy and electric lighting
5. Scientific examination of heritage and analytical applications using different radiation. Research on
 - Materials, technologies, functions and producers
 - Alteration processes and diagnosis
6. Technologies of communication and mediation
7. Curative conservation and restoration
8. Integrated risk management. Preventive conservation.

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The sessions were concluded with a question and answer session moderated by experts.

Luís Miguel Bernardo (University of Porto, Portugal), João Pernão (University of Lisbon, Portugal), Matija Strlič (University College London, United Kingdom) and Jonathan Ashley-Smith (independent consultant, United Kingdom) were the invited speakers and the number of registered participants totalled 114. Of them, 51 participated as (co)author, with oral presentations, posters and workshops. Several countries were represented including Austria, Belgium, Brazil, Switzerland, Germany, Spain, Italy, Netherlands, Poland, Portugal, Sweden, Turkey, United Kingdom and United States. Integrated in this group were several students from different scientific fields who had the opportunity to discuss the results of their research in oral and poster presentations. Together with other (co)authors, 21 universities were represented, as well as many cultural institutions and public and private entities of recognised international strategic importance to the field.

Five workshops ran in parallel, all animated by motivated and experienced lecturers, very interesting participants and traditional and innovative, state-of-the-art resources:

1. Multi-light Reflectance Technologies: The RTI and PS Techniques for Museum Collections and Field Work, by Hendrik Hameeuw (University of Leuven and Royal Museums of Art and History, Brussels, Belgium)
2. Workshop for Conservation: Microscopy and Documentation 2D/3D Measurements for Surface Characterization, by Giancarlo Parma (Leica Microsystems)
3. X-ray Fluorescence: Principles and Practice, by Lee Drake (Bruker and University of New Mexico, United States)
4. Using Natural Light in Historic Properties, by David Thickett and Boris Pretzel (English Heritage and Victoria & Albert Museum, respectively, United Kingdom)
5. Microfading Testing: A Tool for Informed Policy Development and Materials Testing, by Jacob Thomas and Tomasz Łojewski (Gothenburg University, Sweden, and Jagiellonian University in Krakow, Poland, respectively).

In addition to the scientific programme, a social and cultural programme was developed in collaboration with different organisations. These social events helped in promoting interaction, dialogue, easier collaborative relationships, shared knowledge and, according to participants, enriched their overall experience providing memories of pleasant moments and experiences.

Among the participants there were also professionals from heritage allied fields and private companies. An electronic publication related to the event is now being prepared, to be published in spring 2016.

To learn more about the congress, please, visit: <https://lightsonchm.wordpress.com/>.



Paula Menino-Homem is an Assistant Professor at the Heritage Studies Department, Faculty of Arts and Humanities, University of Porto, Portugal, where she is Director of the Masters and Scientific Committee member of the PhD in Museology Studies, as well as Director of the Conservation and Restoration Laboratory. She is a researcher at CITCEM and an ICOM-CC member. She was ICOM-Portugal Board member (2008-14) and Portuguese Delegate to Cost Action D42 (Chemical Interactions Between Cultural Artefacts and Indoor Environment – EnviArt) Management Committee.
Contact: phomem@letras.up.pt pmeninoh@gmail.com

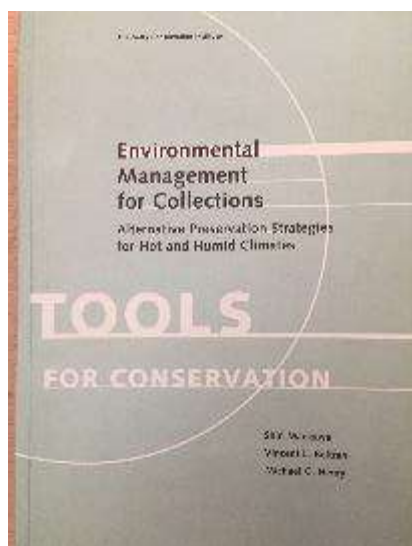
Book Reviews

Environmental Management for Collections Alternate Preservation Strategies for Hot and Humid Climates

Shin Maekawa, Vincent L. Beltran, Michael C. Henry
Getty Conservation Institute, 2015

Getty Conservation Institute, Series Tools for Conservation, 344 pages, paperback, ISBN 978-1-60606-434-4

Environmental management of collections is an area where IIC is particularly active, with various recent issues of Studies in Conservation dedicated to the theme, and culminating in the joint IIC/ICOM CC Declaration on Environmental Guidelines which came out of debate at the ICOM CC Melbourne 2014 Conference and the IIC Hong Kong 2014 Congress.



The science on which these debates are based has been steadily accumulating, progressively putting to rest the criticism that too much of the data is experimental rather than experiential. A key player in this space has been the Getty Conservation Institute (GCI), most recently with their Managing Collection Environments project, which is a work in progress. But from its earliest days GCI has focused on the management of museum environments as a core research activity.

Environmental management for Collections Alternative Preservation Strategies for Hot and Humid Climates has been written by three distinguished specialists in this area Shin Maekawa, Vincent L. Beltran and Michael C. Henry, all of whom have been investigating this issue for over two decades. The nature of the museum sector, and, as a subset of that, the conservation sector, is that the predominant activity, and thus the literature it generates, is European and North American. As the climate in these areas of the world are mostly temperate, the issue of appropriate environments for collections exhibition and storage has concentrated on such climates and the issues they raise. The work particularly

of Danish and Canadian conservation scientists has drilled into this further as it relates to cool climates and the benefits which come from low temperature storage.

So this book is a very welcome addition to the currently sparse technical literature concentrating on environments for those collections held in hot and humid climates. Broadly speaking these are tropical climates which cover vast swathes of Central and South America, Africa, Asia and the Pacific, but the issues also extend to marine climate zones where there are seasonally hot and humid conditions, which includes a quarter of continental United States. Dominant collection issues in these regions with high humidity are microbial attack, increased insect activity and the mechanical and chemical stresses that high RH causes.

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The book is divided into two parts, the first a very detailed examination of the issues and potential solutions and the second part a series of 7 case studies.

The first part begins by establishing the climate zones being discussed and then details the particular risks these climates present for collection care and for buildings in which they are housed. Chapters cover how to balance the risks of environmental management with conservation priorities and then overlays this with the need to establish the needs and comfort of occupants, and work through the potential conflict between collection conservation and thermal comfort. Chapters then cover the technical aspects of psychrometric, non-mechanical and mechanical strategies for environmental management, before concluding the first part with a useful *Five Step* process for the design and implementation of a successful environmental management strategy.

The second part then applies this five step process to 7 projects in China, Brazil, Spain and Georgia, USA. This is comprehensively detailed, and overlays each with highly valuable information on the energy metrics arising from the solution and the lessons learned. This is theory being put into practice in an accessible way, providing vital experiential data.

There is no doubt therefore that this book is a major and valuable addition to the environmental management for collections literature. Reviewing it, I was challenged once again as a conservator to question where we sit in this complex space. Conservators are often being asked to comment on issues for which we have minimal training. We know the results that poor or non-existent environmental management strategies can cause to the collections we care for, and we can provide guidelines for appropriate and sustainable environments. But creating those environments is largely beyond us. Our value comes from being able to dialogue with the building managers, architects and mechanical engineers on what the mechanical or non-mechanical solutions might be, and the compromises that can or cannot be made in delivering these.

This book demonstrates why we need a seat at the table, and provides conservators with much needed awareness around both the issues and the potential solutions to environmental management in these climates.

Julian Bickersteth is IIC Vice-president and Director of Communications. He graduated from Oxford University in 1979 with a degree in Theology before training as a furniture conservator at West Dean College, UK. After working as an independent conservator in London he was appointed first furniture conservator at the Powerhouse Museum, Sydney in 1983. In 1987 he established [International Conservation Services](#) (ICS) where is currently Managing Director.



IIC News

Carol Mancusi Ungaro awarded 2016 Forbes Prize

Carol Mancusi-Ungaro, Melva Bucksbaum Associate Director for Conservation and Research at the Whitney Museum of American Art, has been awarded the biennial Forbes Prize for conspicuous services to Conservation by the International Institute for Conservation of Historic and Artistic Works, its highest honour. Carol Mancusi-Ungaro is the twenty-fourth recipient of the Prize.

Carol Mancusi-Ungaro held until last year a joint appointment as director of conservation at the Whitney Museum of American Art in New York, USA and founding director of the Centre for the Technical Study of Modern Art at Harvard University Art Museums, also in the US. For nineteen years she served as Chief Conservator of the Menil Collection in Houston in Texas and founded the Artists' Documentation Programme wherein she interviews artists about the technical nature of their art. In 2004 she received the American College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation and in 2009 she was elected a fellow of the American Academy of Arts and Sciences, marking the Academy's first recognition of art conservation.

A Fellow of IIC for many years, Carol Mancusi-Ungaro has written on the work of Mark Rothko, Jackson Pollock, Cy Twombly, and Barnett Newman among others, and continues to engage in research documenting the materials and techniques of living artists, as well as other issues related to the conservation of modern art.

The Forbes Prize Lecture traces its roots to 1958, when a Forbes Prize Fund was set up at the Fogg Art Museum, Harvard University, USA, in recognition of Edward W. Forbes's services to conservation. The first Forbes Prize Lecture was given at the 1961 Rome Congress by Harold Plenderleith and a Forbes Prize Lecture has been given at each subsequent IIC Congress.

The IIC Congress will take place from 12th to the 16th September 2016, in Los Angeles.

More information on the IIC may be found visiting <http://www.iiconservation.org/congress>



IIC Professional Development Seminar on Copyright

IIC is holding a half-day meeting on copyright as it relates to use by conservation professionals for scholarly publications, newsletters, web-based publications including news and information sharing, etc.

The format will be that of an IIC round table discussion: a panel of four speakers will give short presentations, and there will be a lengthy discussion session, which will be recorded. The speakers will represent:

- Design and Artists Copyright Society (DACS) - on copyright in images
- IIC's publisher Taylor & Francis Routledge – on writing for scholarly publications, and the things every author should know about copyright
- The Tate Legal's Intellectual Property Manager – on works still in copyright, and their use in publications, website, teaching and reviewing events
- The J Paul Getty trust – on copyright in books and from the US perspective.

Light refreshments will be served at the end.

The seminar is open to IIC members. Please respond to iic@iiconservation.org if you are able to attend. Those attending will be asked to contribute £10 towards the running costs - please can cheques for £10 (made payable to IIC and drawn on a UK bank) be sent to the IIC Office at: **3, Birdcage Walk, London SW1H 9JJ, UK**

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2016 IIC AGM and talk draws international crowd

The IIC 2016 AGM event was held in London on the 25th of January at the Linnean Society of London and it was, as ever, very well attended. The meeting took place in the beautiful meeting room under the watchful gaze of original portraits of Charles Darwin and Alfred Russel Wallace.

No doubts one of the main attraction of the evening was the talk given by Prof. Peter Stone OBE, UNESCO Chair in Cultural Property Protection and Peace at Newcastle University.

The talk, titled "The protection of cultural property in the event of armed conflict", was open to all and took place just after the usual AGM business had concluded and preceded a light drink reception that took place in the beautiful Library of the Linnean Society.

As confirmation the importance of the theme of the talk were the numerous questions that Prof. Stone was asked by the public at the conclusion of his intervention. The limited time available meant that Prof. Stone could not attend all questions and it is with pleasure that we confirm that he will be contributing an article for the forthcoming thematic issue of *NiC*.

2016 Keck Award – Call for applications

Every two years an award is offered to the individual or group who, in the opinion of IIC Council, has done most to further public appreciation of what the conservation profession achieves. The award consists of a certificate and a cash prize of £1000, presented at the biennial IIC Congress.

Details of previous award winners can be found on the IIC website at <http://www.iiconservation.org/about/awards-grants>

We are now seeking nominations for the 2016 award. If you would like to propose yourself, or a colleague or institution, or project, please send your nomination to the IIC office (preferably by email) to arrive by 1st April 2016. Please send the following:

- a statement of between 500 and 1000 words describing the nominee's public outreach activities
- two or three photographs in support of this statement
- an outline of what supporting material, such as publications, websites, videos, or evidence of media coverage, is available (you may be asked to supply these at a later date).

The nomination should include the name, job title and professional address of the individual (or of all the partners in a group project).

Send your proposal to iic@iiconservation.org with the words 'Keck Award' in the subject line, or by post to IIC, 3 Birdcage Walk, London SW1H 9JJ, UK.

The IIC 2016 Congress is being held in Los Angeles, USA on the topic of *Saving the Now: Crossing Boundaries to Conserve Contemporary Works*.

More details may be found at <https://www.iiconservation.org/congresses>



What's on + NiC's List

Call for papers

Symposium: George Stubbs and wax painting

15 March, 2016

Royal Museums Greenwich, London

Deadline for abstract submission: 15 March 2016

Expression and Sensibility : Art Technological Sources at the Rise of Modernity

10-11 November 2016

Stuttgart, Germany

Deadline for submission of abstracts: 1 March 2016

For further information click [here](#)

2nd International Conference on Science and Engineering in Arts, Heritage and Archaeology

20-21 June, 2016

Oxford, UK

Deadline for abstracts: Friday, 4 March, 2016

For further information see:

<https://www.iiconservation.org/node/6183>

A Changing Art: Nineteenth-Century Painting Practice and Conservation

7 October 2016

London, United Kingdom

Deadline: 29 February 2016

For further information see:

<https://www.iiconservation.org/node/6163>

Symposium: Art and Cultural Heritage: Discoveries and Education - Call for Papers

23-27 October, 2016

Salt Lake City, USA

Deadline: Tuesday, 15 March, 2016

For further information see:

<https://www.iiconservation.org/node/6180>

A comprehensive list of events taking place around the world, in and around the field of conservation.

Write to news@iiconservation.org if you wish to add your event

Conference on digital photography - International Symposium on Technologies for Digital Photo Fulfilment with special focus on The Life Cycle of Photo Books

15-16 September, 2016

Manchester, UK

Deadline for abstracts: 15 April 2016

For further information visit:

<https://www.iiconservation.org/node/6184>

13th International Conference on Digital Preservation (iPRES)

3-6 October 2016

Bern, Switzerland

Deadline for abstracts: 15 April 2016

For further information see:

<http://www.ipres2016.ch/>

Conferences/Seminars

14th Annual Symposium of Archaeological Research

6-8 March 2016

Tehran, Iran

For further information [click here](#)

Preservation and Archive Special Interest Group (PASIG) 2016 Meeting

9-11 March 2016

Prague, Czech Republic

For further information click [here](#)

Our Digital Future : Multidisciplinary Perspectives on Long Term Data Preservation and Access

14-15 March 2016

Cambridge, United Kingdom

For further information click [here](#)

Plastics Associated with Photographic Materials

14-18 March 2016

Tucson, AZ, United States

For further information click [here](#)**Authentication in Art 2016**

11-13 May 2016

The Hague, Netherlands

For further information visit:

<http://www.authenticationinart.org/congress-program-2016/>**7th Annual Conference on Heritage Issues in Contemporary Society Nature & Culture: Heritage in Context.**

16-18 May 2016

Prague, Czech Republic

For further information see:

<http://blogs.umass.edu/conferencechs/>**AICCM Textile Special Interest Group Symposium**

19-22 May 2016

Sydney, Australia

For further information visit:

<https://aiccm.org.au/>**International Conference CFP: Heritage Interpretation for the Future of Europe**

21-24 May 2016

Mechelen, Belgium

For further information visit:

<http://www.interpreteuropeconference.net/>**Collecting and Conserving Performance Art**

9-11 June 2016

Wolfsburg, Germany

For further information click [here](#)**ICOM-CC 6th Experts' meeting on Enamel on Metal**

19-20 May 2016

Warsaw, Poland

For further information click [here](#)**IIC Professional Development Seminar on Copyright**

Monday, 7 March, 2016 - 14:30

Society of Antiquaries, Burlington House, Piccadilly, London, UK

This event is for IIC members, to book visit:

<https://www.iiconservation.org/node/6145>**Courses/Workshops****World Heritage Basics and Justification for Inscription - United Nations****Institute for Training and Research (UNITAR)**

18-22 April 2016

Hiroshima, Japan

For further information click [here](#)**Walls made of History - 2016 Photography course**

30 May 2016 - 6 June 2016

Evora, Portugal

For more information and booking click [here](#)**Loss Compensation in Paintings**

30 June - 02 July 2016

Lisbon, Portugal

To book a place please visit:

<http://www.2021.pt/en>**Fornello Sustainable Preservation Project**

11-22 July 2016

Messors, Canada and Alamura, Puglia, Italy

For further information visit:

<http://www.messors.com/p/the-fornello-project.html#.VrdbdPmLS01>**Workshops on the Conservation of Japanese Art Objects on Paper and Silk**

6-8 July 2016 and 11-15 July 2016

Tokyo, Japan

To book a place visit:

<http://www.tobunken.go.jp/~kokusen/en/notice.html>

For more information about conferences and courses see the IIC website:

www.iiconservation.org