

Head, Hands & Heart - IIC 2017 Student & Emerging Conservator Conference



Image credits: Large image ©A. Gempeler; Top right© Bern Tourismus; Centre Right ©HKB; Bottom right ©HKB

BERN – Following on from the success of the previous three events, IIC is pleased to announce the fourth Student & Emerging Conservator Conference which will be held in Bern on the 12th & 13th October 2017.

Recognising the need for a dedicated forum where emerging professionals could meet and discuss their specific issues, IIC introduced the first Conference which was held in 2011 in London. The success of the event immediately made it clear that IIC had the right intuition and two more conferences followed in 2013 (Copenhagen) and 2013 (Warsaw).

Continued...

Physical and Chemical Effects of Water on Albumen prints –

Sherif Afifi describes the effects of wet treatments on albumen prints. Full feature from page 7

Thangka Treatments: Forty Years Hindsight -

Ann Shaftel gives us a precious insight in the development of a treatment methodology for Thangka paintings. Feature from page 11

Historical Perspectives in the Conservation of Works of Art on Paper -

Read Jane E Klinger review from page 15

www.iiconservation.org

As with the previous meetings, this conference will allow those at the start of their professional journeys the chance to discuss and explore the way ahead. The title of the 2017 conference is inspired by the



Swiss educational philosopher Joachim Pestalozzi, whose credo of 'Learning with Head, Heart, and Hands' is also very applicable to the conservation profession.

The event will be split into two days and the current plans include:

Thursday 12 October, Session 1:

Head – Scientific Research / Conservation Science and its Application

How are scientific research and conservation science applied to the profession and how do they support conservation and restoration practice?

Friday 13 October, Session 2:

Hands – Conservation / Restoration in Practice

The development of practical and theoretical skills during a career and opportunities and perspectives on specialisation in conservation and in related fields.

Friday 13 October, Session 3:

Heart – Passion and Communication in Conservation

How does one communicate with an employer, how does one work in a team, what are the responsibilities? Self-confidence for an emerging conservator - and the question of appropriate salary.

In the spirit of sharing these events as much as possible thus allowing a wider participation, the sessions will also be available online as livestream broadcasts.

As with all of IIC's Student & Emerging Conservator Conferences, this event will aim to offer an international perspective and to facilitate communication between student/emerging conservators, and professionals active in the field of conservation, in national institutions and museums as well as in the private sector. The conference aims to create a platform where the discussion of current needs in conservation and the relationship between expectations and reality can be discussed. The conference has the very generous support of Bern University of the Arts (HKB).

More details of the social programme are available on the IIC website together with a registration form. To find out more and to book a place please visit <https://www.iicbern2017.ch>

News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works
3, Birdcage Walk, London, SW1H 3JJ, UK
Telephone +44 (0)20 7799 5500
Fax +44 (0)20 7799 4961
www.iiconservation.org
ISSN 1995-2635

Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

Deadlines for next issue

(October 2017)

Editorial: 1 September 2017

Advertising: 15 September 2017

Disclaimer: Whilst every effort is made to ensure accuracy, the Newspaper Editor and IIC can accept no responsibility for the content published in this newspaper. The opinions stated in individual articles belong to the author(s) and do not necessarily reflect those of the IIC, its officers or Council. No responsibility is assumed by the publisher for any injury and/or damage as a result of the application of any method, product, instructions or ideas in the publication. Inclusion of a product or treatment in this publication does not imply endorsement of the product or treatment.

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

Editorial

Welcome to the August issue of *NiC*.

As you would have spotted by glancing at this issue, preparations are well underway for the next IIC event – the fourth IIC Student & Emerging Conservator Conference to take place next October in Bern. I surely hope to meet many of you there!

One of the most rewarding aspects of editing this paper is to get to know the work of so many interesting people from all over the world. In this issue, we 'travel' to Egypt where we are introduced to the work of Sherif Afifi, Head of Conservation and Restoration unit at Bibliotheca Alexandrina. I first spotted Sherif watching one of his video tutorials online and was intrigued by his approach to sharing his knowledge freely, something I strongly believe and advocate from the pages of this publication.

Following on, another great article, and one I am particularly delighted to be able to share; Ann Shaftel, conservator and expert in the treatment of Tangkas has agreed to share a bit of her wisdom with *NiC*. Her article is an insight into the evolution of treatment theory and methodology of Tangkas developed during over 40 years' career. Treasure it!

One special mention goes to the fantastic book reviewers that have been contributing their work to *NiC* and to our book editor, Will Shank for his amazing effort in coordinating the reviews.

Without further ado, I leave you to enjoy this issue.

Barbara Borghese

Editor

From the President's desk

In this column I will report on progress with the selection of papers and posters for the Turin Congress, which is just over a year away; the professional seminar on low energy storage in London; the IIC ITCC Beijing course and the Hong Kong symposium on textile conservation to be held in November 2017; and will end with an update on longer term plans.



When the call for papers and posters for the September 2018 IIC Turin Congress closed in June we had received over 400 abstracts. The members of the Technical Committee, chaired by Austin Nevin, have been reading and scoring the abstracts using the following criteria: relevance to the theme of the congress and to the conservation sector; is it sufficiently novel and has it been published or presented before. A judgement has also been made about whether the subject would make a better paper or poster. At the beginning of August just under 60 authors have been notified that their abstracts have been selected to continue to the next stage of submitting a draft manuscript by the beginning of October. The final selection for publication in the preprints and presentation at the Congress will be made by the beginning of December. A further 60 or so authors have been invited to prepare posters with over half of these having proposed their abstracts as papers. It has been a real challenge to limit the number of authors proceeding to the next stage as the quality of the abstracts is so high, marking progress in this important subject since the 1994 IIC Ottawa Congress.

We have been considering just over 40 applications from 24 countries outside China for 12 places on the third IIC ITCC course on textile conservation at the Palace Museum, Beijing in November 2017. The Palace Museum has selected 12 participants from China. The international participants come from all over the world including Argentina, Australia, Bhutan, Egypt, Finland and Serbia. The course coordinators are IIC Fellows Mary Brooks and Dinah Eastop, assisted by Austin Nevin and me, teaching preliminary days on non-destructive analysis and preventive conservation of textiles. We will be joined by guest lecturers from the Palace Museum and Hong Kong. Registration is open for the IIC Palace Museum seminar 'Unroll and Unfold: Preserving Textiles and Thangkas to Last' that immediately follows the IIC ITCC course from 24-26 November 2017.

I have been working with the Science Museum, London, to organise IIC's second professional seminar on low energy storage that will study the current thinking and international experience on creating storage facilities for museum and heritage organisations. The date is 2 October 2017 and more information will be posted on the IIC website.

The fourth IIC Student and Emerging Conservator conference will be held in Bern on 12-13 October 2017 (see front page article).

Finally, please look out for the advertisement for the new position of Executive Director of IIC. We are looking for candidates with a passion for museum and heritage conservation and experience of fund raising and marketing in the charitable or not-for-profit sectors. Please pass on the advertisement to anyone who you think may be interested.



News in Brief...

Memphis Belle to shine again after restoration

© U.S. Air Force photo by Ben Strasser



The B-17F "Memphis Belle" in restoration at the National Museum of the U.S. Air Force.

DAYTON, Ohio - A restoration team from the National Museum of the U.S. Air Force has completed a project to restore the iconic Memphis Belle™, a Boeing B-17F aircraft which completed 25 combat missions over Europe during World War II and returned home safe. The famed aircraft and its crew became iconic symbols of the heavy bomber crews and support personnel who helped defeat Nazi Germany.

The aircraft and crew were also the subject of two popular Hollywood films (one in 1944 and another in 1990). The Memphis Belle has returned to public display at the museum starting from May 2018. The curious name was given by the pilot, then-Lt. Robert Morgan, who named the aircraft after his wartime girlfriend, Margaret Polk, of Memphis.

Among the interventions, the team, composed of specialist conservators and volunteers worked on both the metal body, mechanical parts and the engines. Structural repairs were also being performed on the horizontal and vertical stabilisers.

For more information about the restoration project please visit the [Restoration Projects page](#).

Ross Fountain restoration gets underway



© The City of Edinburgh Council

The Ross Fountain

EDINBURGH - Work has begun to restore Edinburgh's A-listed Ross Fountain to its former glory.

After initial inspections, the cast-iron feature will be removed piece by piece this summer from West Princes Street Gardens before being repaired and returned in Spring 2018.

Crafted in Antoine Durenne's foundry in France in the early 1800s, the structure was gifted to the city by local gunsmith Daniel Ross. The year-long restoration project under the Ross Development Trust will see new foundations and waterworks, enabling the fountain to operate for the first time in years.

The Ross Development Trust is undertaking a series of projects in West Princes Street Gardens in partnership with the City of Edinburgh Council, including the restoration of the Ross Fountain, refurbishment of the Gardener's Cottage and a new Ross Pavilion.

The conservation will be carried out by Industrial Heritage Consulting Limited, which worked with Lost Art Ltd in 2013 to restore the Grand Central Fountain in Paisley. Their engineers will temporarily remove the Fountain this summer to renovate the internal structure and return it to full working condition.

Further information of the Ross Development Trust and updates on the progress of the restoration will be available at: www.rdtrust.org

First house built by Antoni Gaudí will become a museum

© Casa Vicens, Barcelona 2017. Foto: Pol Viladoms



A conservator during a phase of the restoration project

BARCELONA - For the first time in its 130-year-old history, the first house designed by Antoni Gaudí will be open to the public to become a museum.

Casa Vicens, which was built between 1883 and 1885 in the Barcelona neighborhood of Gràcia, will open in October following a major two-year restoration led by a trio of Spanish architects. This is the latest building designed by Gaudí to be opened for public view, becoming part of the so-called Gaudí Route which includes the famous Sagrada Família.

The house was originally commissioned by Manuel Vicens i Montaner, a tile manufacturer who was going to use it as a summer home. It remained a private residence until 2014 when it was purchased by MoraBanc, with the intention of opening it up for public visits.

Restoration work began in 2015 with the aim of transforming the building into a cultural centre that both showcases Gaudí's original designs and hosts permanent and temporary exhibitions.

The restoration team not only worked on the structural aspects of the building to accommodate its new function but also worked on the building's decorative elements such as the ceramic tiles of the façade.

The dining room housed 34 paintings by Barcelona artist Francesc Torrescassana i Sallarés that were also in need of restoration.

For more information on this project visit: <https://casavicens.org/>

CLIR and Antiquities Coalition Initiative Receives Major Grant from the Whiting Foundation

whiting
FOUNDATION

WASHINGTON, DC—The Whiting Foundation has awarded the Council on Library and Information Resources (CLIR) \$170,000 (£130,000) to design, implement, and launch a prototype Digital Library of the Middle East (DLME). Other partners in the initiative will be The Antiquities Coalition and five universities and together they will create a proof of concept for a large-scale digital library of cultural artifacts from the Middle East and North Africa. Technical implementation and IT support will be provided by Stanford University Libraries.

The DLME aims to create a globally available resource in partnership with collaborators throughout the region, providing detailed descriptions and images of artifacts, along with information about the objects' history, ownership, and legal status.

The prototype will focus initially on collections held in the United States, and will be the first step in developing a technical platform that can be used to aggregate collections globally. Around 100,000 objects, including text, video, photographs, archives, manuscripts, and maps illuminating the history of the Middle East and North Africa, will be included in the proof of concept. The prototype will be available in English and Arabic; the DLME is currently engaging with and preparing partnerships at

museums and other cultural institutions throughout the Middle East and North Africa.

In addition to the technical effort, the project will create three exhibitions based on the DLME. Each will be devised for specific audiences, such as scholars, students, and the public, to create user cases and test functionality.

CLIR expects to launch the prototype by the end of 2017.

For more information on the DLME, visit <https://www.clir.org/initiatives-partnerships/DLME>.

EU funds to highlight Pompeii as a jewel of European heritage

© Public Domain, Catalogue of the Museo Archeologico di Napoli, via Wikimedia Commons



The Three Graces, Naples Archaeological Museum

BRUSSELS - The European Commission has announced in April the allocation of almost €50 million from the European Regional Development Fund to the continuation of the renovation and preservation works on the iconic Italian archaeological site of Pompeii.

After the completion of the restoration works co-financed by the EU Cohesion Policy, the Ancient Roman city of Pompeii, classified as a UNESCO World Heritage Site, is expected to welcome almost 200,000 additional tourists per year.

Regional Policy Commissioner Corina Crețu, who visited the project in February, said: "In Pompeii we restore and preserve works of art from the past, but we are really doing it for our future so our grandchildren can enjoy this unique site, part of our common History and cultural identity. And we are also contributing significantly

to the economic development of the Campania region, by boosting tourism and entrepreneurship."

The €50 million investment package finances the consolidation of the structures and ancient buildings of the archaeological site in order to restore its urban character, the construction of a water canalisation and drainage system, other restoration and enhancement works as well as training for the staff.

The UNESCO site of Pompeii has been under excavation to varying degrees since 1748. Exposure of the excavated site as well as poor excavation techniques mean that the site has deteriorated over time.

The Pompeii major project aims to stop and reverse the deterioration of the site while consolidating disparate sites into a single excavated area. In 2016, the site was also made wheel chair accessible, with the help of EU funds.

UNESCO to explore Lake Atitlán and compile register of best practices

GUATEMALA - UNESCO will send experts to study Mayan heritage sites submerged at the bottom of Lake Atitlán in Guatemala. The project was agreed as part of the UNESCO's Convention on the Protection of the Underwater Cultural heritage during a meeting in May.

During the meeting, the States Parties also decided to establish a Register of best practices for the safeguarding of underwater cultural heritage.

UNESCO's technical mission to Lake Atitlán will take place in the autumn. It will be funded by Spain and will be carried out by the experts of the Scientific and Technical Advisory Body of UNESCO's Convention on the Protection of the Underwater Cultural Heritage. The aim of the mission will also be the proposal of a management plan in consultation with the local communities.

Lake Atitlán is home to several different archaeological sites including a Mayan village still retaining domestic structures and religious buildings. The village appears to have been built on an island that was submerged, possibly because of a volcanic eruption, a landslide or another natural disaster.

Physical and Chemical Effects of Water on Albumen prints

by Sherif Afifi



Albumen prints are composite objects with complex chemical and physical structures. Different materials lead to very complicated structures, which react and respond differently to external and internal influences. These structures make them more prone to damage as compared to other objects during some conservation treatment processes; a water treatment sometimes is the only alternative available, especially in conserving rare books which are illustrated with albumen prints, and this alternative can affect not only the paper substrate but also the albumen print.



In this study, a diagnostic of 19th-century *Carte de Visite* (CDV) albumen prints, has been performed before and after water treatment in order to evaluate the possibility of removing an albumen print from its secondary support and the effect of the treatment on the physical characteristics of the albumen layer. The basic aim of this study is to argue that a conservation intervention should not lead to any chemical or physical degradation of such rare photographs.

One particular CDV albumen print has been examined, to monitor the effect of water on the characteristics of its albumen layer after a distilled water bath, in order to evaluate the treatment effects and any other influence of the aqueous bath.

The albumen print used in this study comes from the collection of Egyptian heritage photograph collector Mr. Francis Amin, who donated part of his private photograph collection for this research. This albumen print is dated 1863 and represents a typical example of unburnished period albumen prints before 1870.

The albumen CDV has been immersed in distilled water for approximately 15 minutes (figure 1) to dissolve the adhesive which was likely a water base adhesive; then lightly and slowly the photograph has been perfectly removed from its secondary support using a spatula (figure 2). Any folding of the albumen print during the removal process was completely avoided. After the water bath, the photo was left to dry overnight (approximately 17 hours) under a weight of 4kg and between two blotter papers to remove standing water.



Figure 1 - Albumen print sample immersed in distilled water for 15 minutes



No macroscopic changes or deterioration to the naked eye on the albumen print and secondary support (figure 2a) were observed but, to better address the changes, a microscopic analysis has been performed before and after the experiment using stereo microscope Olympus SZ-STU2 with an Olympus ring light illuminator and with a magnification of 20x and 40x.

After the albumen print became dry, the print showed a strong tendency to slightly curl

vertically towards the grain (fibres) direction of the primary support paper (figure 3), and so it was kept flat under the stereomicroscope using light weights during the microscopy examination.



Figure 3 – The albumen print sample start to curl after drying.

The area examined included: the face of the lady on the print, the upper left corner of the albumen print, and the lady's dress area. The results of the investigation performed at 20X and 40X are showed in figure 4.

Optical microscopy was the most useful method for recording changes in the surface of the albumen samples. Increasing of the cracks was one of the most evident modification in the albumen layer but not the only one; some other deformation like roughening, minute dimpling, and other small physical changes

corresponding to the grain of the paper developed after the water bath. The stress imposed on the photograph during the wetting and drying resulted in some reduction of the surface gloss.

To understand the chemical changes to the albumen layer after water treatment an FT-IR Spectrometer Perkin Elmer Spectrum Two with Attenuated Total Reflectance (ATR) accessory with a diamond crystal and a press, combined with a SpectrumTM10 software interface, has been used as non-destructive analytical technique. This allowed the analysis the functional groups in the albumen binders before and after the water treatment. The measurements for the sample were done in the range 4000-450 cm^{-1} and in order to ensure the accuracy of the measurements an accumulation of 16 scans has been set in the software.

A comparison of the two spectra, before and after treatment (figure 5), shows the hydrolysis of albumen that appears as an increase in the OH stretching band found at 3284 cm^{-1} . The removal of some of the albumen layer as a result of the water test resulted in the changes in the ratio between the Amide I (1634 cm^{-1}) spectral peak before treatment, and the spectral envelope of the cellulose substrate around 1030 cm^{-1} (Stulik & Kaplan, 2013). This represents a clear evidence of the thinning of the albumen layer caused by the immersion in water.

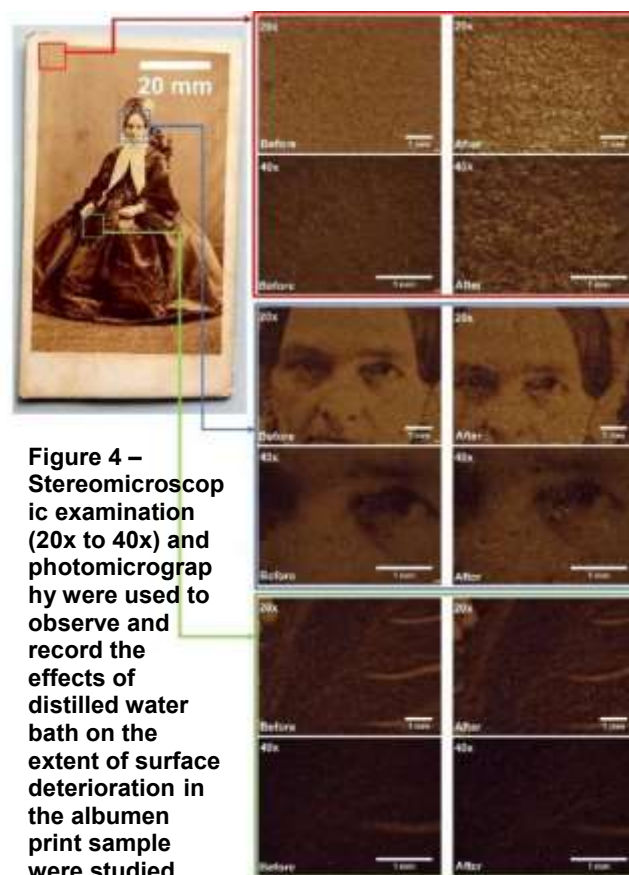


Figure 4 – Stereomicroscopic examination (20x to 40x) and photomicrography were used to observe and record the effects of distilled water bath on the extent of surface deterioration in the albumen print sample were studied.

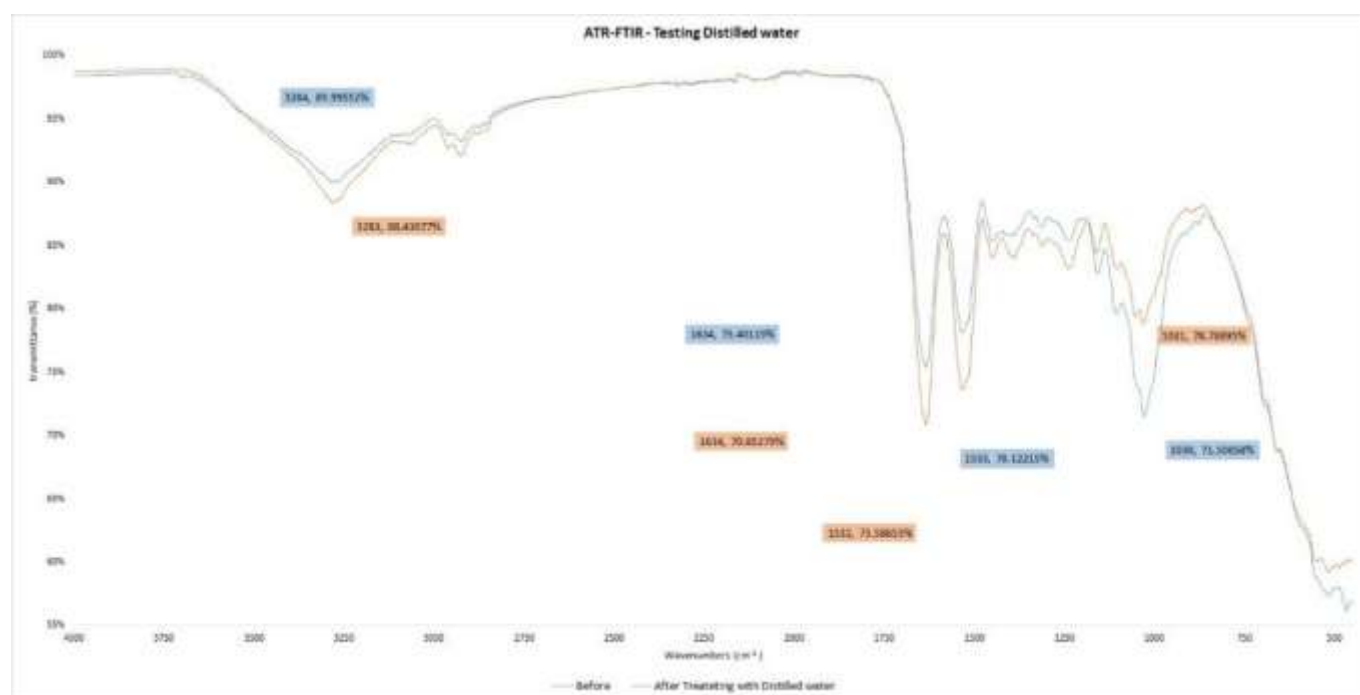


Figure 5 -Comparison of ATR-FTIR spectra before and after using distilled water

In conclusion, I can strongly recommend to avoid any water immersion treatments to albumen prints unless absolutely necessary. It is important to reduce any stress to the photo, especially to the surface of the albumen layer during the drying process; this must be performed very slowly, making the change from wet to dry state as gradual as possible to avoid sudden dimensional changes.

Moreover, more research on albumen layers, in particular on consolidation methods and materials after aqueous treatments, is needed. In any case, it is advisable to perform conservation treatments of such sensitive materials after careful examinations and decide on a case-by case.

This study confirms that wet treatments could cause deterioration on photographic materials, and should only be carried out in extreme cases.

Acknowledgments

I would like to thank:

Prof. Dr. Enrico Ciliberto. Professor of Inorganic Chemistry, Department of Chemical Sciences, University of Catania, Italy, and Dr. Simona Inserra. Lecturer – DISUM, Department of Humanities University of Catania, Italy; for the support, patient guidance, encouragement, and advice that they have provided.

I highly appreciate the help and support of Mr. Francis Amin, the Egyptian collector of rare photographs, who provided information and supported me with historic albumen photograph for this experimental part.

ATR-FTIR Reference

Stulik, D. C., & Kaplan, A. (2013). The Atlas of Analytical Signatures of Photographic Processes - Albumen. Los Angeles, United States: The Getty Conservation Institute.

All images used in this article belong to the author ©Sherif Afifi and used with his consent

About the author

.....
Sherif Afifi is the Head of Conservation and Restoration unit at Bibliotheca Alexandrina in Egypt where he has worked for nearly 11 years. He has been previously selected to work with preventive conservation's team at the British Library. He has a Master degree of Antique Photographs and Paper Heritage conservation, from Department of Chemical Science at the University of Catania, Italy, and Faculty of Applied Arts at the Helwan University, Egypt.

Sherif is developing mobile applications, particularly for conservators. He planned and worked in several international conservation and restoration projects for Bibliotheca Alexandrina and other institutions. His contribution in establishing Bibliotheca Alexandrina's first specialist conservation training center in Egypt was remarkable. He believes in creating a knowledge sharing culture, and his beliefs were behind launching a YouTube channel to provide conservation tutorials. To view Sherif's tutorials visit:

YouTube Channel: <https://www.youtube.com/user/sherif3afifi>

Facebook Page: <https://www.facebook.com/sherif3afifi>

Blogger: <https://archival-material-conservation.blogspot.com.eg>

Google Play: <https://play.google.com/store/apps/dev?id=6585273696596761535>

Web site: <http://sherifafifi.info>

LinkedIn: <https://www.linkedin.com/in/sherifafifi>

Pinterest: <https://www.pinterest.com/Sherif3Afifi>

Twitter: <https://twitter.com/Sherif3Afifi>



©Ann Shaftel



Thangka Treatments: Forty Years Hindsight

by Ann Shaftel

The following article, written by Ann Shaftel, gives us a precious insight in the development of a treatment methodology for Thangka paintings, developed during a career lifespan of over forty years. The author, prompted by a request from an emerging conservator, recalls her choices and explains them in the context of a different time, when methodology for such items was still in its infancy.

Recently, an emerging conservator interning in a museum conservation studio contacted me to learn more about my thangka treatments forty years ago. She was not met with the expected reticence nor a senescent haze; rather, my enthusiasm to view and review past treatments with her. We reviewed my treatment notes and, in a lengthy telephone discussion, we discussed the research and history behind the developing thangka treatments of that time.

Background and Treatment History

Forty years ago, paintings were often infused with wax/resin on hot tables or with irons, and textiles were encased in netting or flattened onto cloth-covered mounting boards. Composite objects were often disassembled. In most museums, thangkas were relatively unknown, as it was before the market surge in international thangka popularity and purchases.

When I began researching thangkas in 1970 in India, I was fortunate to meet three thangka experts at that time: His Holiness Karmapa 16, His Eminence Khamtrul Rinpoche, a master thangka painter and lineage holder, and Gelek Rinpoche who at the time was a scholar at Tibet House, Delhi. In 1972, I met Chogyam Trungpa Rinpoche, a Buddhist teacher and master painter, with whom I worked closely on preservation of Buddhist art until his death.

By the time I worked on contract at this museum, I had travelled extensively in Himalayan monasteries, and had interviewed master thangka painters, and Buddhist teachers to obtain background in the traditional use, care, and traditions associated with thangkas. "Informants", or my sources of information on all things thangka, included traditional Tibetan teachers, artists and accomplished scholars.

During my discussion with the emerging conservator, it became clear that she was viewing conservation treatments of forty years ago, through the lens of a 2017 conservation training programme approach and treatment parameters.

In the 1970s, art dealers in India, New York and Paris were beginning to remove the paintings from the textile mountings, discard the mountings, and "retouch" the paintings towards a perfection commanding a higher purchase price. The paintings were often framed in western aesthetic frames. A few museums were removing the textile mountings and using Japanese or Chinese paper mounting techniques to create paper scrolls of thangkas. I was fortunate to begin collecting discarded thangka textile mountings at that time, and I continued to collect and document them to this day. I look forward to a museum exhibit on thangka textile mountings, as they contain valuable textiles carrying the history of commerce and political/religious continuity through the years.



©Ann Shafiel

A Buddhist teacher looking at the two thangkas, still in their original textile mountings, in my studio, 1995

In the early 1970s, I studied the thangka collections in the Boston Museum of Fine Arts, American Museum of Natural History, University of Philadelphia Museum of Art and University of Michigan Museum of Art and later the Asian Art Museum of San Francisco.

Most of these significant thangka collections were untouched by the museum staff at the time, unless already altered by donors. Thangkas were mostly stored rolled up, but they were not routinely disassembled and reduced to only paintings. Thangkas were not considered important enough collections at that time to merit extensive conservation laboratory time, nor major museum exhibition space.

In the early 1970s, monasteries and dharma centres requested me to make

minor mends to the textile mounting and cover, reinforce tears in the painting support, mend and/or recreate cording used to hang-up the thangka form, and to clean or re-attach the *tho*, or decorative knobs found on the end of the bottom wooden dowel. Monasteries and Buddhist centres I was working with forty years ago needed their thangkas to be useful: usable for display to serve their purpose of displaying a specific iconography for visualisation practice, in a traditional complete thangka form that had been blessed to activate the deities displayed.

In general, when a thangka in a monastery had become too darkened with incense grit and butter lamp smoke to clearly display the iconography, or the painting was too weak to receive a replacement mounting, then the thangka was respectfully replaced with a copy of the painting's iconography painted by a thangka painter, and set in a new and appropriate textile mounting sewn by a tailor. The original was hung in a master's room, behind other thangkas in a shrine hall, or stored respectfully, and some were included in side Chorten or stupas as blessed objects. The unrealistic and imposed standard of western museum perfection was not a model for monasteries at that time, nor was it for centuries previous.

My conservation treatment of this museum's thangkas forty years ago came out of a combination of early 1970s conservation training, discussion with Buddhist meditation and painting masters, and agreement with the museum curator. Regarding the usual discussion between conservator and curator of the time, this was pre-computer; thus, the extensive discussions were not documented, and the typed treatment notes provided to clients were succinct.

No, the thangka paintings I worked with then were neither wax-resin lined, nor transformed into a paper scroll painting, as was done to thangkas in other collections in the 1970s. Yet no treatment is ever immune to criticism or questions from other conservators, and perhaps that is the very nature of conservation: open discussion with a tinge of perfectionism. These days, there are conferences about treatment of thangkas with robust open discussion about cleaning and consolidation. However, back then, as today, this conservative approach to maintaining the original form without deep cleaning the painting or removing the textile mounting, is still my preference, as informed by my Buddhist teachers and thangka painting masters.

The intern was calling to find out the background of these early thangka treatments. These were minimal treatments, fully discussed with the museum's curator, and designed to stabilise the thangkas for their future in the home museum and for loans. The curator of the time agreed that an enclosure should be created to serve as frame for exhibition, for safe storage and shipping for loans: all in one. Forty years later, most of the thangkas are still in these enclosures.



Ven. Chogyam Trungpa Rinpoche's full thangka form of Yeshe Tsogyal in the shadow box frame that we designed in the 1970s. The thangka had been displayed in bright sun, moved long distances, and handled roughly. It still looked secure

view of the thangka's painting in its entirety. The museum staff entered the enclosure, and folded these traditional tabs up into themselves and sewed them tightly, thus creating a non-traditional presentation of the thangka form. This is not a choice I would have made; however, other than the unnecessary alteration of the thangka's original appearance (tabs hanging down), no damage was done.

The museum's thangkas received conservative and respectful conservation treatment and are still in the enclosures that I designed for them in the 1970s with input by Chogyam Trungpa Rinpoche and other Buddhist masters, who were interested in both treatment and further preservation measures. These early treatments and enclosures were considered to be respectful both to the traditional form of thangkas, but also respectful to the religious and cultural import of blessed treasures. For forty years, these thangkas have remained stable and safe, through storage, display, handling, shipping, loans, both in this museum and in other collections. Certainly, as the museum changes curatorial and conservation staff, the preservation enclosures of these thangkas can be revisited.

Chogyam Trungpa Rinpoche's own thangkas are no longer in their deep shadow box frames. In 1995, I was asked by his heirs to remove the thangka from the frame, and the paintings from their textile mounting, just for long enough for scanning. The paintings were scanned for reproduction sales. Following the scanning, his heirs requested that the paintings be framed in conventional western style frames. I have kept the original thangka textile mountings, and the original 1970s shadow box frames. These two textile mountings, selected by Trungpa Rinpoche himself, are in my collection of thangka textiles, along with a thangka textile mounting photo-documented as belonging to HH Dalai Lama in the Potala Palace. It was most informative to have the opportunity to undo the shadow box framing, working backwards. Conservators are deeply interested in how things age, including their own treatments and interventions. The following images show a 1995 reversal of the framing package presentation designed by the meditation teacher and artist himself in the 1970s. Although the framing package used UV filtered plexiglass, the thangkas were displayed in bright sun, and with bright spotlights in meditation rooms. The plexiglass had not been updated, and clearly the light levels were very high.

In the early 1970s, I designed these deep shadow box enclosures for the full thangka form with Chogyam Trungpa Rinpoche, the master painter and meditation teacher.

Trungpa Rinpoche's approach to conservation of his own work was practical. For his own paintings, Trungpa Rinpoche wanted me to "protect them from his devoted students" who wanted to touch everything.

Trungpa Rinpoche's own traditional thangka paintings had been rolled and unrolled and crunched by his students. Because of that, Trungpa Rinpoche and I designed a shadow box installation that set the thangkas deep into the frame, so that the original entire thangka form could be retained. He stated clearly that he did not want thangkas reduced to framed paintings without the traditional textile mountings.

The custom-made shadow box enclosures that we designed together had a simple dark finish on the wood, UV filter plexiglass was installed as glazing, and the reverse was appropriately sealed. This presented a traditional appearance for these traditional complete thangka forms. This is the shadow box installation for thangkas that was subsequently used in museums with thangka collections, and for many of my private clients.

The shadow box enclosures were well-sealed; however, in the museum under discussion, shortly after I completed my thangka treatments there a staff member opened the back of the enclosure. Many thangkas have two pendant tabs that traditionally hang in front of the painting, and thus can block the



©Ann Shaftef



©Ann Shaftef

Left - Front of thangka with cover couched up, as requested by the artist. Right - Couching stitches removed and cover released

Before he died, Ven. Chogyam Trungpa Rinpoche requested that sometime in the future, I “save” his paintings, and correct the damage to the paintings by “inpainting”. The thangka paintings had previously suffered damage from rolling and unrolling through the years after they were painted in India. Trungpa Rinpoche had been trained in Tibet to use highly refined yak hide glue and finely ground mineral pigment colours from the mountains, both prepared by apprentices. When he painted in India upon arrival, the quality of his materials was different, and thus these paintings developed streaks and losses. The painting supports had been pierced by the tailor’s needle while sewing them into their original textile mountings. Thus, when his heirs requested this prior to scanning for reproduction, I in-painted according to his exact request.

Conservators appreciate the opportunity to be available to those emerging in the profession (such as to the intern who called), and to review and discuss our own past treatments. Forty-seven years ago, when I began working in Himalayan monasteries and in museums, my thangka conservation treatments were informed by the science-based approach to conservation, and also by my extensive research into thangkas with Buddhist lineage figures, master painters and scholars who are no longer with us.

About the author

.....

Ann Shaftef is a Dalhousie University Adjunct Scholar. She is a Fellow of the International Institute for Conservation (IIC) and a Fellow of the American Institute for Conservation (AIC). Ann is a member of the Canadian Association of Professional Conservators. She has an MS degree in Art Conservation and MA degree in History of Art. She has written and published many scholarly and practical articles, including in the *Journal of Art Theft*.

Ann’s work with the Digital Monastery Project can be seen here:

<http://treasurecaretaker.com/>



Book Reviews

Historical Perspectives in the Conservation of Works of Art on Paper.

Margaret Holben Ellis editor

**Book reviewed Jane E Klinger, Chief Conservator, US Holocaust Memorial Museum
The Getty Conservation Institute. 2014. 608 pages, ISBN 978-1-60606-432-0**

The history of paper has received considerable attention, and there are some excellent references regarding the history of the conservation of cultural heritage. The recently published volume *Historical Perspectives in the Conservation of Works of Art on Paper* represents a significant leap towards developing the historiography of paper conservation that may serve as a template for historiographies of other conservation specialties. The book comprises readings drawn from historical and contemporary texts arranged around themes ranging from paper itself, its use as substrate for various media, the interplay between media and the paper, through the impact and marks of time, to the position and role of the conservator. Throughout the volume, Margaret Holben Ellis explores the complex relationship between the work at hand and broader patterns of social and cultural change. The book moves beyond the simply material world of paper and media to offer a multi-layered analysis, bringing in topics and sources not normally associated with conservation, in order to show the ideas and conditions that have shaped the course of the conservation profession.

Ellis is uniquely suited to produce a volume of this type. She is an experienced paper conservator and since 1987 has served as the Sherman Fairchild Chairman of the Conservation Centre, Institute of Fine Art, New York University. Her role as the Eugene Thaw Professor of Paper Conservation and the technical connoisseurship seminars she teaches have also greatly informed the book. Her students are graciously acknowledged, along with professional colleagues and advisors, for their reviews and comments on readings proposed for inclusion in the work.

The book contains ninety-six readings divided into eight parts. An overview begins each part, or theme, followed by the relevant readings, each with their own brief introduction. Both the overviews and short introductions are an invaluable part of fully understanding the themes and breadth of the book. The overviews provide definition to the themes and reference different points of views and sources. The introductions include brief biographies of the writers and provide context for the quoted text. Readers should be aware that not all readings are printed in full. The text makes clear where a reading has been edited for length and corrections or editorial additions have been made. While readings within each part are not necessarily arranged chronologically, there is a logical progression to the order in which they appear. A list of further readings is included which is helpful for those who would do more research into the themes and topics covered.

Some attention must be given to the title of the book. A strict reading places the book as having only artworks as its focus. However, as the author herself writes in the preface, "The items under discussion here are variously described as works of art on paper, paper-based material culture, documents, artifacts, and so on, but, physically, all are simply marks on paper. Thus, the line between library and archive conservation and paper conservation in this volume, at least, is a fine one" (p. xvi). The point is that the intended audience is not just conservators of fine art on paper, but paper conservators working on all types of paper-based media. Peppered throughout the text is information specific to the paper conservator. For example, the introduction to Reading 24 in Part III cautioning the conservator against assumptions regarding the condition of the paper based on the date of the print (p. 98). However, conservators of any specialty, as well as curators, historians of art and of material art history, and students of the aforementioned disciplines would benefit from reading this highly researched and well written book.



IIC News

2017 – 2018 memberships – time to renew!

You may well have seen, recently, your IIC membership renewal form. You will have noticed that there is a new set of membership rates discounts available to IIC members.

More affordable membership rates for less affluent conservators

For some years, the IIC Council has been looking at ways in which we can make membership more affordable for colleagues who live and work in countries where salaries are substantially less than those in, for example, Western Europe and North America. Our response has been to introduce a system of banded membership rates that follows the classification of countries based on per capita income used by UNESCO and the International Council of Museums (ICOM). While membership fees will be unchanged for those in countries within band 1, there will be a 25% discount for band 2 countries and a 50% discount for those from the less affluent band 3 or 4 nations. When you renew your membership for 2017–2018, the discount will be calculated automatically, based on the address supplied to IIC.

We very much hope that this will not only make membership more affordable for existing IIC Fellows and individual members, but will also encourage greater participation in IIC from countries where average incomes are very much lower, and which are not currently part of our international membership network.

Rewarding commitment to local conservation organisations

In a second change, we will be recognising the complementary nature of IIC and the national or regional organisations to which many conservators belong, by offering a 10% discount on IIC membership for those members who also belong to their national or regional body, including IIC regional groups. A full list of these organisations is available on the IIC website. When you renew your membership, you will be able to select the national or regional body to which you belong, which will apply a 10% discount to your IIC membership for 2017–2018.

The 2017–2018 membership fees after these discounts have been applied are given in the table below in pounds sterling (£).

Membership class		Fellow	Retired Fellow	Individual	Retired Individual	Student
Without regional organisation 10% discount	Band 1	100.00	70.00	70.00	50.00	25.00
	Band 2	75.00	52.50	52.50	37.50	25.00
	Band 3&4	50.00	35.00	35.00	25.00	25.00
With regional organisation 10% discount	Band 1	90.00	63.00	63.00	45.00	22.50
	Band 2	67.50	47.25	47.25	33.75	22.50
	Band 3&4	45.00	31.50	31.50	22.50	22.50

Message to all NiC subscribers – changes to email alerts!

In order to simplify the management of the thousands of emails sent from IIC each month, we had to make some changes to the way we deliver our messages.

The way that IIC sends emails has changed and it now includes an external provider: Campaign Monitor. Automated emails about membership renewals, congress submissions and emails from your account's contact forms will still be delivered by IIC's own server. Mass emails to the membership or to the subscribers of *News in Conservation* will be delivered by Campaign Monitor.

Because a third party (Campaign Monitor) will require an email address for you and your name, we have updated our Privacy Policy (see Privacy, Cookies and Copyright) and we ask that you consent to the IIC passing this information to the third party. No other personal information will be shared in this case.

You can read more about Campaign Monitor at their web-site <https://www.campaignmonitor.com/c/> and their security and data policies can be [seen here](#).

It is crucial that you spare a few minutes to go to the website and give us permission to keep sending you information - without your consent we will be unable to send you notifications about IIC events and new issues of *News in Conservation*. All this content will continue to be published on the IIC website as normal and the IIC RSS feed will continue to work. Thanks!

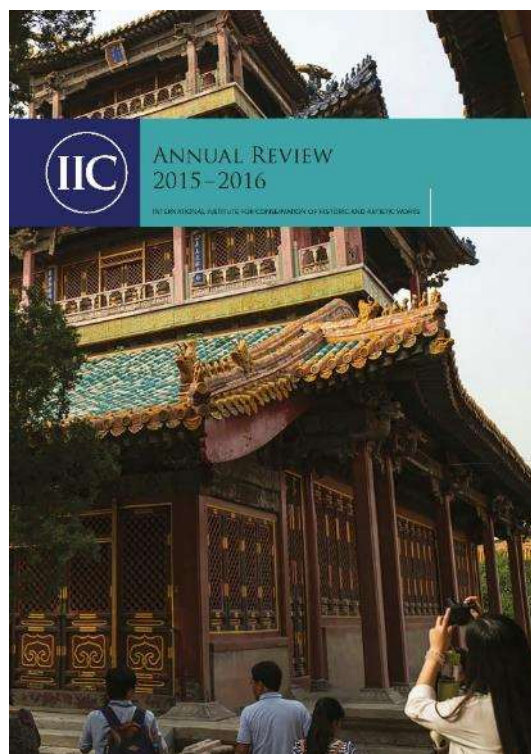
IIC Annual Review online

IIC's new Annual Review is available from the IIC web-site at the following link:

https://www.iiconservation.org/system/files/core_docs/7190-iic_annual_review_web.pdf

This was presented at the 2017 Annual General Meeting back in January and is the first in a new series of reviews to present IIC's activities and engagement throughout the past year. We hope you enjoy this new way of conveying news about IIC's activities and future plans.

The link to the Annual Review can be found [here](#). Additionally, on the [Core Documents page](#) of the web-site you will find much more in the way of records of IIC's activities and performance as well as the legal and regulatory framing of our work.



To become a member and start enjoying the benefits of belonging to the IIC community visit

<https://www.iiconservation.org/about/membership>



The Fellowship corner

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

The IIC Fellowship Programme – Who can be a Fellow?

IIC Fellows are senior members of the profession who are elected by the existing body of Fellows. The category of Fellowship is defined by Articles 14-17 of IIC's Articles of Association. In addition to Individual Members' rights, each Fellow has the right to stand for and nominate candidates for membership of the IIC Council and to nominate other Fellows. Fellowship of IIC is open to all members who are actively engaged in the profession of conservation. They may be:

- practising conservators and restorers
- scientists and technologists working in the field of conservation
- conservation educators
- other persons, whether technical, curatorial or administrative, who have made an important contribution to the conservation profession.

To learn more about the Fellowship application process please visit the IIC website at <https://www.iiconservation.org/about/membership/fellowships>

Matija Strlic is Professor of Heritage Science at UCL Institute for Sustainable Heritage. He is the Deputy Director of the Institute and the Director of the MRes Science and Engineering in Arts, Heritage and Archaeology (SEAHA).

He successfully established the EPSRC Centre for Doctoral Training SEAHA, a collaborative effort between UCL, University of Oxford, University of Brighton, and more than 60 partners, a major international training initiative in heritage science.

Apart from being an IIC Fellow he is also Chair of the UK Institute of Conservation's Heritage Science Group, Fellow of the Royal Society of Chemistry and Fellow of the Royal Society of Arts.



Dawn V. Rogala graduated from the M.A./C.A.S. program in art conservation at Buffalo State College of the State University of New York and received her Ph.D. in preservation studies from the University of Delaware.

She has authored and co-authored papers on materials behaviour, paint analysis, and research methodology, including a monograph on the materials and techniques of Abstract Expressionist painter Hans Hofmann for The Artist's Materials book series from the Getty Conservation Institute.

Dr. Rogala works as a paintings conservator at the Smithsonian Institution's Museum Conservation Institute, where she pursues the conservation and technical study of paintings with a focus on modern and contemporary artworks and artists' materials.

Dr. Rogala is also a Fellow of the American Institute for Conservation.



What's on

Call for papers

Re-theorising Heritage and Religion in East Asia,' Association of Critical Heritage Studies 4th Biennial Conference
1-6 September, 2017
Hangzhou, China
Deadline for abstracts submission: Saturday, 30 September, 2017
For more information click here

Technical Art History, The Center of it all: The Object and the AiA/NAI Mediation Board (Art & Law)
7-8 June 2018
The Hague, the Netherlands
Deadline for abstracts submission: 1 November 2017
For more information please visit click here

2018 AIC's 46th Annual Meeting : Material Matters
29 May 2018 to 02 June 2018
Houston, USA
Deadline for abstracts submission: 15 September 2017
For more information click here

Conference on Modern Oil Paints
23-25 May, 2018
Amsterdam, The Netherlands
Deadline for abstract submission: Monday, 15 January, 2018
For more information click here

ICOM-CIMUSET Conference: Technical heritage and Cultural Identity
5-8 December 2017
Rabat, Morocco
Deadline for abstract submission: 31 August 2017

A comprehensive list of events taking place around the world, in and around the field of conservation. Write to news@iiconservation.org if you wish to add your event

Conferences/Seminars

International Conference: Global Challenges in Cultural Heritage
1-3 September, 2017
Stirling, Scotland
For more information please visit:
<https://www.iiconservation.org/node/7019>

IIC 2018 Turin Congress – Preventive Conservation: The State of the Art
10-14 September 2018
Turin
For more information please visit:
<https://www.iiconservation.org/congress/>

IIC 2017 Student & Emerging Conservator Conference – Head, Hands & Heart
12-13 October 2017
Bern, Switzerland
For more information please visit:
<https://www.iiconservation.org/node/7059>

CIC 25: Twenty-Fifth Colour and Imaging Conference
11-15 September, 2017
Lillehammer, Norway
For more information please visit:
<https://www.iiconservation.org/node/6708>

Salted Paper Prints Symposium, Workshops and Tours
13-16 September, 2017
Cambridge (Massachusetts), USA
For more information please visit:
<https://www.iiconservation.org/node/6884>

SOS Tierra 2017: International Conference on Vernacular Earthen Architecture, Conservation and Sustainability

14-16 September, 2017
Valencia, Spain

For more information please visit:

<https://www.iiconservation.org/node/6404>

NEMO's 25th Annual Conference : Open Heart Surgery – The Value of Museum Collections

9-11 November 2017
Ghent, Belgium

For more information please visit:

<http://www.ne-mo.org/index.php?id=753>

Embellished Fabrics: Conserving Surface Manipulation & Decoration.

6-11 November 2017
Mexico City, Mexico

For more information please visit:

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

Unroll and Unfold: Preserving Textiles and Thangkas to Last

24-26 November, 2017
Hong Kong

For more information visit:

<https://www.iiconservation.org/node/6799>

2017 Theoretical Archaeology Conference 18-20 December 2017

Cardiff, Wales, United Kingdom

For more information please visit:

<http://taq2017cardiff.org/?i=2>

Cultural Heritage, Climate Change and Natural Disasters

29-30 January 2018
Blue Shield Australia
Canberra, Australia

For more information please visit:

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

YOCOCU – Youth in Conservation of Cultural Heritage - 2018

23-25 May 2018
Matera, Italy

For more information please visit:

<http://www.yococu2018.com/>

Conservation of Architectural Heritage (CAH)

5-8 February 2018
Luxor, Aswan, Egypt

For more information [click here](#)

Courses/Workshops

Iron Gall Ink: Decision Making and Treatment Practices

6-9 November 2017

Canadian Conservation Institute, Canada
Ottawa, Ontario, Canada

For more information please visit:

<http://canada.pch.gc.ca/eng/1500046740907>

Risk Management for Collections Care

2-3 October 2017

West Dean College, Chichester, West Sussex

For more information [click here](#)

Study Day at the Vatican Museums - conservation of works of art in the Vatican Gardens

3 October, 2017

Rome, Italy

This is a free event, places can be booked at: eventi.musei@scv.va

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

www.iiconservation.org