



NEWS IN CONSERVATION

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

IIC KECK AWARD WINNER: RODE ALTARPIECE IN FOCUS

By Rachel C. Sabino

This massive, multi-year project centers around the conservation and technical analysis of the altarpiece of the high altar of St. Nicholas' Church in Tallinn (1478–1481). The double-winged retable, completed in the workshop of the famous Lübeck master Hermen Rode, is one of the most grand and best preserved examples of late medieval Hanseatic art in Europe. More than forty saints and biblical figures are depicted, and its dimensions (approximately 6 x 3.5 meters) place it among the largest of its type.

From 1975 to 1992 a campaign of restoration was carried out under the supervision of the Soviet Union's Institute for the Scientific Research of Restoration in Moscow (ВНИИР). Upon Estonia's declaration of re-independence in 1991, the ensuing political changes in the Soviet Union prevented completion of the work, leaving most of the sculptures only partially cleaned. In 2013, after more than 20 years, a renewed initiative to continue treatment was launched.

The project represents a significant milestone in the conservation history of the country as well as the wider region and is noteworthy for its interdisciplinary and collaborative approach. The breadth of the examinations and investigations undertaken on the altarpiece brought innumerable specialists to Estonia. But the public-facing components were among the project's greatest achievements, and the deliberate prioritization of outreach activities was indeed successful in capturing popular attention.



The onsite conservation studio is situated behind the altarpiece in full view of the public. Image by Villu Plink.

VISIBLE CONSERVATION

All phases of the technical investigation and hands-on treatment were carried out on site in full view of the museum's visitors. A conservation studio was configured in the choir of St. Nicholas' Church alongside an ever-evolving exhibition detailing the progress of the work. In addition, the daily activities of the team were transmitted

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FROM THE PRESIDENT'S DESK

The big news for this month is the Turin Congress, but before I reflect on everything that happened there I want to start by paying tribute to our distinguished Honorary Fellow, Robert L. Feller, who died in August. We are publishing an obituary in this edition of *NiC* written by Paul Whitmore and Joyce Hill Stoner, but I want to add a few words of personal reflection. I first met Bob in 1978 when I had a Winston Churchill Travelling Fellowship and was studying the applications of science for paintings conservation in North America. I had started research into the use of reflectance spectrophotometry for paintings conservation and Bob and his wife, Ruth Johnson-Feller, were already legends in the world of colour science. Meeting them at an early stage of my career made a great impression and they could not have been more inspirational, or kinder, in encouraging me to pursue my chosen research subject.

On the same visit to the USA I also met our newest IIC Honorary Fellow, W. Thomas Chase, who was Head Conservator at the Freer Gallery of Art, Smithsonian Institute. Tom travelled to Turin to receive his Honorary Fellow in person and the citation that I read is also published in the edition of *NiC*.

The IIC 27th Biennial Congress in Turin was perfectly organised by our Italian hosts: the [Italian Group](#) of IIC, led by their President Lorenzo Appolonia; along with the [Centro Conservazione e Restauro La Venaria Reale](#); the Città di Torino; and Turismo Torino e Provincia. Turin was the perfect city for a conference on preventive conservation, with its combination of historic buildings housing important collections from the Savoy Royal Family, and modern museums including the Museo Nazionale dell'Automobile and the Museo Nazionale del Cinema. The Politecnico di Torino provided the 450-seat Giovanni Agnelli auditorium, reminding us of the connections of Turin with the Fiat car industry, and our technical programme was brilliantly put together by the Technical Committee, chaired by Austin Nevin, with the preprints edited by IIC Director of Publications, Joyce Townsend supported by the Editorial Committee. IIC is deeply grateful to all of them and to our sponsors, including [Tru.Vue](#) and Lavazza.

The week got off to a great start with a brilliant lecture by the 2018 Forbes Prize Lecturer, Stefan Michalski, reflecting on authenticity, replicas and the essence of objects. The Keck Award was won by the Niguliste Museum in Tallinn, Estonia for their work on the conservation and technical examination of the Rode Altarpiece of St Nicholas Church. The [IIC Point of the Matter](#) Dialogue "Culture Cannot Wait: Integrating Cultural Heritage First Aid with Humanitarian Assistance in Crises", organised in collaboration with ICCROM, brought together a panel of soldiers, firefighters, curators, conservators and emergency first responders. It generated an enthusiastic response from the audience. Our Editor of *NiC*, Sharra Grow, organised a team of bloggers to record the highlights of each session and these are [available on the IIC website](#). The poster and [student poster](#) awards were made in the closing ceremony, a hard choice when there were more than 40 posters and 20 student posters.

No Congress is complete without a great social programme and every evening we were treated to receptions and visits to some of the most beautiful historic buildings in Turin. The Palazzo Reale, Palazzo Madama and Castello del Valentino hosted us in the city, and for the conference dinner we travelled to La Venaria Reale where we visited the Centro Conservazione e Restauro and had a delicious dinner of Piedmontese delicacies in the Grand Gallery.

The Congress ended by looking forward to 2020 when the 28th IIC Congress will be in New Delhi, India. Provisional dates are 10-14 November 2020. And there will be a second event in 2020 the week before the ICOM-CC conference in Beijing. With the Palace Museum, IIC will be organising a two-day symposium on Built Heritage Conservation on 10-11 September 2020.

Sarah Staniforth
IIC President



Sarah Staniforth, IIC President.
Photograph by Chris Lacey
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NEWS IN BRIEF

NAMIBIAN HERITAGE WEEK

The National Museum of Namibia led the start of an annual Museum Day. With help from the Museums Association of Namibia (MAN) who partnered with the Museum, this day was spread throughout all fourteen regions of the country. The day was extended to a week-long celebration when the National Heritage Council and other stakeholders joined in, officially making the celebration Namibian Heritage Week. This year, Namibian Heritage Week 2018 was held from 17-23 September.

The Heritage Week Team, made up of Namibia's major heritage institutions, worked together to create a campaign encouraging Namibians to celebrate, visit, and protect the country's natural and cultural heritage. This year's theme was "Turuganeni Kumwe" which means "Let's work together" in Rukwangali.

The goals for this special week included working together with the government, organizations, and individuals from all fourteen regions of Namibia, to truly make this an annual and national event. Namibian Heritage Week aims to empower each Namibian with the ability to keep their culture alive, pass on traditions and knowledge, and take pride in their heritage.

As part of the Heritage Week Team's efforts to facilitate activities and involvement from organizations and individuals, they have created The Heritage Week Fund. This year the Fund was provided by the National Arts Council of Namibia, granting a maximum of N\$10,000 to one of MAN's institutional and associate members to create a program of activities for Heritage Week.

For more information on Namibian Heritage Week, email: museums@iway.na; Instagram: @namibian_heritage_week; Facebook: Namibian Heritage Week; Twitter: @NamHeritageWeek



Promotional poster for Namibian Heritage Week. Image courtesy of the Museums Association of Namibia (MAN).

ECCO EUROPEAN DAY OF CONSERVATION-RESTORATION, 14 OCTOBER 2018

[European Confederation of Conservator-Restorers' Organisations \(ECCO\)](#) is leading the European Day of Conservation-Restoration on 14 October. ECCO encourages conservator-restorers to open the doors of their work places - studios, laboratories, museum ateliers, university classrooms, and on-site projects - to share their work and profession with the public. As stated by ECCO, the desired outcomes of conservator-restorers welcoming the public into their workplaces include:

- to raise awareness of the key role of conservation-restoration in safeguarding cultural heritage with policy makers and civil society (public);
- to share knowledge of the complex activity of this discrete profession as an applied science which includes humanities, natural science and intervenes with a code of ethics in the many fields of cultural heritage;

EDITOR'S SOUNDING BOARD

There is still quite a buzz around the [IIC 2018 Turin Congress](#), which just ended on 14 September. More than any other conference I have attended, the Q&A sessions kept us all on the edge of our seats, and the social media platforms were as active as the coffee breaks, including Facebook, Twitter, Instagram, LinkedIn, IIC's webpage, and of course, the [Congress Blog](#). If you haven't seen it, you really should take a look at all the witty and sharp session reviews written by various attendees. I had the opportunity to cover the last session of the conference, and in 30 minutes these speakers shifted my view of the future of our profession:

The last two talks of the conference discussed sustainability from quite different perspectives. While Jill Sterrett and Roberta Piantavigna mapped out the planning and construction of the new and more environmentally sustainable expansion of the San Francisco Museum of Modern Art ([SFMOMA](#)), Stefan Michalski and Irene Karsten used case studies to demonstrate the ABC risk assessment model, which helps care takers decide on the most cost-effective improvements to make, with the ultimate goal of creating a sustainable (monetary and otherwise) future for their collections.

What struck me about these two talks was how the...

EDITOR'S continues page 29

- to highlight the respect and discovery of the values for society through the interventions beyond artists and crafts for ensuring the integrity of the material witness to guarantee the authenticity of cultural heritage for identification process of the individual;
- to make transparent the international quality standards of the profession on this high level of competences for safe guarding Cultural Heritage through member associations in 22 European states; and to clarify how this expertise is of value to sustainable tourism and a catalyst for innovation in science for heritage.

Leading up to 14 October will be The European Week of Conservation-Restoration, which will take the form of a social media campaign from 8-14 October. This week-long campaign hopes to better inform people of European cultural heritage, history and values, especially engaging the rising generation in the care of their cultural heritage. This is also a great opportunity to highlight important topics in the preservation of cultural heritage, such as authenticity, awareness, access, and sustainability.

For more information on the European Day of Conservation-Restoration and how to participate, click [here](#) and use the hashtag #EuropeForCulture

The **Ig Nobel** Prizes honor research that first make people **laugh**, and then make them **think**



Above: Ig Nobel Prize logo and philosophy. Below: Akira Horiuchi, Ig Nobel Prize winner for medical education, 2018. Photo by Alexey Eliseev.

Studies in Conservation, vol. 35, 1990, pp. 153-155. The winners delivered their acceptance speech via recorded video.

The theme of this year's ceremony (though not necessarily of any of the prize-winning achievements) was "The Heart." The ceremony included the premiere of "The Broken Heart Opera", a mini-opera in which children attempt to build a mechanical heart, break that heart, and (inspired by the old Bee Gees song) mend the broken heart. The opera starred sopranos Maria Ferrante and Jan Hadland, with a chorus composed of Boston-area cardiologists and the Nobel laureates.

Marc Abrahams, master of ceremonies (and editor of the magazine "Annals of Improbable Research"), closed the ceremony with the traditional, "If you didn't win an Ig Nobel Prize tonight — and especially if you did — better luck next year." The event was produced by the science humor magazine "[Annals of Improbable Research](#)" (AIR), and co-sponsored by the Harvard-Radcliffe Science Fiction Association and the Harvard-Radcliffe Society of Physics Students.

The ceremony was webcast live, for the 24th consecutive year. A recording will be available soon on YouTube. A specially edited recording of the ceremony will be broadcast on public radio's "[Science Friday](#)" program on the day after Thanksgiving. For more information on the Ig Nobel Prizes follow this link: <https://www.improbable.com/ig/>

THE 2018 IG NOBEL PRIZE IN CHEMISTRY AWARDED TO CONSERVATORS FOR RESEARCH ON SALIVA

On September 13 in CAMBRIDGE, MA, USA, the [2018 Ig Nobel Prizes](#), honoring achievements that first make people laugh, and then think, were awarded at Harvard University's historic Sanders Theatre before 1,100 spectators in a ceremony filled with paper airplanes, hearts, and ten-trillion dollar bills.

This was the 28th First Annual Ig Nobel Prize Ceremony. Most of the new winners journeyed to Harvard - at their own expense - to accept their Prizes. Each winning team also received cash - a ten-trillion dollar bill from Zimbabwe.

The Ig Nobel Prizes were physically handed to the winners by genuine Nobel laureates. The laureates in attendance include Eric Maskin (economics, 2007), Wolfgang Ketterle (physics, 2001), Oliver Hart (economics, 2016), and Michael Rosbash (physiology or medicine, 2017).

Each new winner was permitted a maximum of sixty seconds to deliver an acceptance speech. The time limit was crisply enforced by an eight-year-old girl, who told long-winded speakers: "Please stop. I'm bored. Please stop. I'm bored. Please stop. I'm bored." until each speaker stopped speaking.

The Ig Nobel Prize for Chemistry this year was given to Paula Romão, Adília Alarcão and the late César Viana for measuring the degree to which human saliva is a good cleaning agent for dirty surfaces. Their original research paper was published as, "[Human Saliva as a Cleaning Agent for Dirty Surfaces](#)," by Paula M. S. Romão, Adília M. Alarcão and César A.N. Viana,

FIRE AT THE NATIONAL MUSEUM OF BRAZIL

On the evening of September 2, 2018 a fire lit up [Brazil's National Museum](#) in Rio de Janeiro. The Museum was founded 200 years ago, and the collection contained over 20 million objects, spanning areas of scientific study including Zoology, Archeology, Ethnology, Geology, Paleontology, and Biological Anthropology.

Reports suggest that an electrical short may have caused the initial blaze, or it may possibly have started when a paper hot-air balloon landed on the Museum rooftop. Some believe the cause of the fire, however, is more deeply rooted; reports note that the National Museum has been subjected to severe budget cuts (not receiving the full annual budget of \$128,000 since 2014 and receiving only \$13,000 in 2017). The fire prevention system was outdated, and a termite infestation caused curators to crowdfund for the resulting repairs needed to the affected exhibition hall. Even the Museum's Vice Director, Luiz Fernando Dias Duarte pointedly noted that just a quarter of the budget spent on the 2014 World Cup stadium "would have been enough to make this museum safe and resplendent."

The day following the fire, citizens gathered outside the Museum gates seeking information about the tragedy and plans for rebuilding. Police used pepper spray, tear gas, and batons to hold back the crowds trying to break through the barriers to see the extent of the damage.

The vast majority of the Museum's holdings is feared to be lost, with few exceptions. A few Museum staff entered the burning building and were able to remove items including mollusk specimens and holotypes. Some of the collection, including the herbarium, portions of the vertebrate collection, a collection of Torah scrolls, and the main library are all housed outside the Museum. Also, before the fire, 3D scanning was completed on several important collection objects including fossils, mummies, the Luzia skull, and Greek and Roman artifacts.

The Brazilian government was quick to pledge \$2.4 million toward rebuilding the Museum, which will first go toward stabilization and recovery efforts. Further monetary support is being discussed for the rebuilding efforts next year.



Fire at Museu Nacional 03. Photograph by Felipe Milanez. Usage license (CC BY-SA 4.0) via Wikimedia Commons. File URL: https://upload.wikimedia.org/wikipedia/commons/d/dd/Fire_at_Museu_Nacional_03.jpg



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IIC KECK AWARD continued from front page

via website, video channel and blog. With an average annual visitorship of 100,000, this component of the outreach easily impacted hundreds of thousands of people.

POPULAR MEDIA

The project participated in the nationwide Scientists' Night program, and a scientific broadcast of the project was completed for a series entitled, *Science Fever: Outside the Laboratory*, produced by Estonian Public Broadcasting TV (ETV2).



Applied chemistry: pupils from the Tallinn Gymnasium for Natural Sciences attend a session of the *Art Researchers* course in front of the altarpiece. Inset: the student booklet designed for the course. Image by Villu Plink.

PUBLIC EDUCATION

Multiple educational programs based on the scientific concepts underpinning the examination and treatment of the Rode altarpiece have been developed for different age groups in line with national education directives and objectives. The intended didactic aims across all age groups are: to make science more accessible and relatable; to integrate the humanities and sciences; and to popularize heritage more broadly.

The *Art Researchers* learning program, intended for secondary-school pupils, brings future scientists together with heritage. They learn organic and inorganic chemistry - as mandated by the national school curriculum - through the lens of the research data obtained from the Rode altarpiece. The lessons help pupils to more easily make connections between chemistry, physics and cultural heritage through a medium that is infinitely more engaging than ordinary classroom lessons.

The program entitled *The Treasure Chest Opens Up*, so named because opening the altarpiece is akin to opening a treasure chest, is aimed at younger children. It gives them the foundational skills to observe and appreciate historic works and exposes them to art research and technical study via age-appropriate content and explanation. At the end of the lesson, the pupils become "restorers" and clean a part of a "work of art."

As one of only five E-Space demonstrators, the Rode Project (reflecting Estonia's reputation as Europe's leading e-nation) has charted new ground in the delivery of educational materials and opportunities. E-Space, or Europeana Space, is an EU-funded project focused on the creative re-use of digital cultural content in service to cultural heritage. The Rode Demonstrator was put to use in another school-based educational program called Young Art Detectives. The program can be tailored creatively in an infinite number of ways for students from first to twelfth grade.

COMPARATIVE EXHIBITION

The only known altarpiece bearing Rode's signature is housed at St. Annen-Museum in Lübeck, and it had never been the subject of any formal study or technical investigation. The Tallinn project therefore provided an excellent opportunity to build relationships with experts and counterparts in Germany to examine and research both altarpieces. Those results have been brought together in a web-based media portal that allows the user to interact with, juxtapose and compare the two works. The portal was launched at the opening of a major international exhibition of Hanseatic art entitled, Lübeck 1500: Kunstmetropole im Ostseeraum/Lübeck 1500: Art Metropolis in the Baltic Region. Within the exhibition a Rode room was designed with the Lübeck altarpiece on one side and a wall-sized projection opposite. Using a touch screen visitors were able to: open the wings of both altarpieces; read the hagiography of the saints; view the paint layers and underdrawings; and view the works with a level of detail that is customarily visible only with magnification. According to the curators, the Estonian multimedia interactive was the highlight of the entire exhibition. The museum recorded 35,000 visitors during the exhibition's four-month run, a figure nearly 10 times the museum's usual numbers.

This immense project is deserving on its own merits. But the Keck Award is further acknowledgement of the tremendous modernizing achievements and successes that this small nation has achieved in the brief years since gaining its deserved freedom.

Condition survey and object mapping archival research and art historical investigation (stylistic, iconographic and comparative analyses) begin in the Spring of 2013.

SPR13

Workshop I: Questions of Conservation. Polychrome Wooden Sculptures of the High Altar retabule of St. Nicholas' Church, held in November 2013. It was led by Dr. Arnulf von Ulmann, former director of the Institute of Art Techniques and Conservation of the German National Museum and Nikolai Bregman from Russia, the supervisor of the conservation work carried out on the altarpiece during the Soviet era. Find more information [here](#).

SUM13

Exhibition opens in October 2013.

Development of multimedia interactive in the Fall of 2013 for introducing iconography in the public exhibition.

Public-facing conservation work begins onsite at the Niguliste Museum in December 2013.

FAL13

3D survey and model created by means of an international hackathon in December 2013, dubbed the "Rode Imaging Event." To see an example, click [here](#).

Reflectance Transformation Imaging (RTI) carried out in cooperation with Archaeovision R&D. Find video [here](#).

X-radiography carried out in cooperation with the Estonian Tax and Customs Board in December. Click [here](#) for the video link.

WIN14

Pigment and binding medium analysis of both paintings and sculptures done December 2013. Methods: portable XRF ([click here for XRF video](#)), SEM/EDS, ATR-FT-IR, LA-ICP-MS, MALDI- and APCI-FT-ICR-MS, GC-MS, LC-MS, RAMAN spectrometry carried out in cooperation with the Chair of Analytical Chemistry, University of Tartu and the Estonian Environmental Research Centre.

Dendrochronology carried out in cooperation with the Department of Geography, University of Tartu in December 2013. Click [here](#) for video.

SPR14

Workshop II: Rode Imaging Event, May 2014. Further information can be found [here](#) and [here](#).

SUM14

FAL14

Workshop III: Rode Investigation Workshop - investigation of pigments, binders, coatings, etc. Held in October 2014. Click [here](#) for more information.

Comparative Studies in Lübeck, done in November 2014. Click [here](#) for video.

WIN15

Workshop IV: Wood and Art. Methods of Technical Art History: Wood Analysis for Interpretation of Art Works - dendrochronology and its various applications; the interpretation of tool marks . Held in February 2015. Video found [here](#).

SPR15

SUM15

Multimedia display at the exhibition "Lübeck 1500" at St. Annen Museum, 18 September 2015 -10 January 2016. Click [here](#) to see it in action.

FAL15

Release of the project publication, "Rode Altarpiece in Close-Up." Publication information can be found [here](#).

WIN16

Project Timeline: Rode Altarpiece in Close-up

FURTHER INFORMATION AND RESOURCES

Rode Project website:

<http://nigulistemuuseum.ekm.ee/en/on-view/on-view/rode-altarpiece-in-close-up/>

Lübeck 1500 website:

<http://rode.ekm.ee>

Blog:

<https://nigulistemuuseum.ekm.ee/rode-ajaveeb-blog/>

Niguliste Museum website:

<https://nigulistemuuseum.ekm.ee/>

Eesti Kunstimuuseum/Art Museum of Estonia website

<https://kunstimuuseum.ekm.ee/>



The Estonian multimedia exposition at the *Lübeck 1500* exhibition in the St. Annen-Museum: the virtual Tallinn altarpiece is juxtaposed with the live Lübeck altarpiece. Image by Andres Uueni

RESEARCH TEAM AND COLLABORATION PARTNERS

Prof. Dr. Hilka Hiiop – project leader, conservator and conservation scientist (Art Museum of Estonia / Estonian Academy of Arts)

Merike Kurisoo – art historian (Art Museum of Estonia)

Andres Uueni – imaging and ICT specialist (Archaeovision R&D / Estonian Academy of Arts)

Hembo Pagi – imaging and ICT specialist (Archaeovision R&D)

Dr. Signe Vahur – conservation chemist (Chair of Analytical Chemistry, University of Tartu)

Dr. Riin Rebane – chemist (Estonian Environmental Research Centre)

Dr. Alar Läänelaid – dendrochronologist (Department of Geography, University of Tartu)

Elle Lepik – educator

Hedi Kard, Grete Nilp, Kaisa-Piia Pedajas – conservators (Art Museum of Estonia)

Tarmo Saaret – director, Niguliste Museum (Art Museum of Estonia)

Villu Plink – designer and film editor (Art Museum of Estonia)

Marti Laurimaa, Henri Kokk, Marko Lepik – ICT specialists

Nominated for the Keck Award by Rachel Sabino

Associate Conservator of Objects

Art Institute of Chicago

MORE SIZES = MORE OPPORTUNITIES



(LB / DF, 35.) Photograph
© RBA 2012



Los Angeles County
Museum of Art, Mr.
and Mrs. William
Preston Harrison
Collection (18.1.1)
Photo © 2010
Museum Associates/
LACMA



Installation view of
‘The Great Swindle:
Works by Santiago
Montoya’, AMA
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COLLECTION CARE IN NAPIER MUSEUM IN TRIVANDRUM, INDIA

By Johanna Runkel, Gabriela Krist and Tanushree Gupta

The Institute of Conservation of the University of Applied Arts Vienna has been active in Trivandrum in Kerala, South India since 2016. The main project partner is the Napier Museum, one of the oldest museums in the country, with a high-quality collection of bronze and wooden sculptures, coins, furniture, and temple pieces from the region.

The project's aim is to implement strategies for collection care and preventive conservation in the Museum and thus improve the conditions for preserving the collection. Preventive conservation includes all measures that endeavour to avoid and minimize future deterioration or loss, already in the run-up phase. The measures are indirect; they are carried out within the context - or on the surroundings - of the individual objects and the collection as a whole.



Figure 1: The Napier Museum in Trivandrum, Kerala © Napier Museum, Gasnafar.

In a tropical region such as Kerala, climate is a challenge for preservation. Throughout the year, relative humidity in the region is between 65% and 85%, while the average temperatures lie between 25°C and 30°C. In these conditions, pests and vermin propagate with extreme rapidity, and it is also a favourable environment for corrosion, degradation processes of organic materials, and mould growth. Nevertheless, a major part of the objects in Napier Museum are in stable condition. These objects have been accommodated for decades without air conditioning in the well-ventilated historical building dating from 1880 (fig. 1). In contrast, the objects in the rather newly-built museum depot showed signs of mould growth, insect infestation, and corrosion by 2016. This depot is an annex attached to the historical museum building; it is a walled-up side terrace without windows or openings. The builders ignored the historic ventilation system. Hence this produced a relative humidity level in the depot that was even higher than outside levels, yielding material degradation and deterioration. In addition, the storage of objects on open shelves exposed them to the accumulation of dust and soiling. Lack of space prevented efficient cleaning of the room



Figure 2: National Museum Institute student cleaning the Museum objects © Napier Museum, Gasnafar.

and the objects. These major risks to the preservation of the Museum's collection were defined in the first workshop, held in February 2016. The workshop was organised by the Government of Kerala and its advisor, Dr. M.V. Nair, with the goal to improve the exhibition and storage of the collection. It was held by the Institute's team; participants included Museum staff, local experts, and Indian students. As an outcome, the group developed a roadmap for the future of collection care and preventive conservation at Napier Museum.

The first step of implementation was taken in February 2017 under the guidance of the Institute's team. The Austrian team, museum staff, and students of the National Museum Institute in New Delhi cleared out the entire depot, reviewed the inventory, cleaned the objects, and relocated them to an interim depot (fig. 2). Owing to the lack of space within the existing museum depot, building a new depot on the museum ground was highly recommended. The new construction should not include air-conditioning devices, because of their high maintenance and energy consumption, but should rely instead on the traditional building methods of Kerala which deploy high-quality materials and a sophisticated ventilation system.

In the coming years the museum building, which is a monument in and of itself, will be renovated by Indian architects. Because of the construction work, the whole collection has to be relocated. For this reason, in September 2017 another workshop was organised, this time focusing on the handling and movement of objects and on the packing of objects for transport and storage. In this workshop, various methods were explored theoretically and practically (fig. 3).

In Austria, and in temperate climate zones in general, conservators often use acid-free cardboard boxes or acid-free tissue paper for the storage of objects. These materials are out of the question in the predominantly high-humidity climate of Kerala, as they have a hygroscopic effect. In the worst case, they soak up moisture like a sponge and thus create a breeding ground for pests and mould. So for Kerala, the following parameters were set. Packing materials should be kept to a minimum, and ideally they should be cost-efficient and available at the local market in Trivandrum (fig. 4). Moreover, they should be synthetic and should allow ventilation and air ex-



Figure 3: Packing trials on mock-ups © Tanushree Gupta, Johanna Runkel, Institute of Conservation, University of Applied Arts Vienna.



Figure 4: Local market in Trivandrum © Johanna Runkel, Institute of Conservation, University of Applied Arts, Vienna.

change. Finally, after a long search, polyethylene- and polypropylene-based materials, which were supposed to meet these parameters, were found at the local market in Trivandrum. Unfortunately, Oddy testing in the lab demonstrated that these materials emitted concentrations of pollutants that were too high even for temporary usage. So the search must go on. For the time being, the Museum has the option of ordering museum quality Tyvek (nonwoven polyethylene sheeting) and Ethafoam (expanded polyethylene blocks) from a company in Delhi.

In the course of the next two years, the museum building will be renovated and a new depot erected. In February 2019 the Institute of Conservation will again be at the Museum's disposal with practical workshops and planning aids for further steps and progress, whether in the depot or in the exhibition space.



Johanna Runkel is a University assistant and lecturer at the Institute of Conservation, University of Applied Arts Vienna. Her research focuses on collection care and preventive conservation.



Gabriela Krist has been a professor at the University of Applied Arts Vienna, Institute of Conservation, since 1999. She studied conservation at the Academy of Fine Arts Vienna, as well as art history and archaeology in Vienna and Salzburg. For many years she worked for ICCROM in Rome and at the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt).



Tanushree Gupta completed her doctoral studies in art conservation in 2016 at the National Museum Institute, New Delhi, where she had also obtained her master degree in 2010. She was a PhD intern at the Institute of Conservation, University of Applied Arts Vienna under three scholarships and has now been a member of the team since 2015.

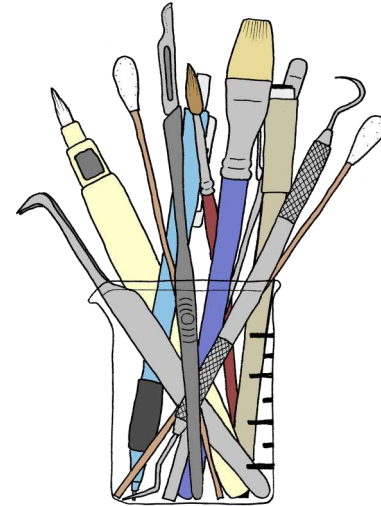
COMPANY IN THE LAB: PODCASTING BY AND FOR CONSERVATORS

By Jenny Mathiasson, Kloe Rumsey, and Christina Rozeik

Lots of conservators spend long hours at the workbench or commute to their place of work: that can be pretty lonely. If you own a pair of headphones you can now have some company via a podcast called The C Word: The Conservators' Podcast. You may have heard of us!

Podcasts are hardly a new thing, but one aimed at conservators in particular is surprisingly novel; our show can be listened to by anyone in the heritage industry but at the core we're all about talking conservation. We approach a variety of subjects from the angle of being conservators, and our aim is to get people talking and thinking about their opinions and experiences as professionals.

Each episode offers up a topic for discussion amongst ourselves (sometimes with the help of guest hosts) and usually includes an interview or two with some interesting people, a review of something useful, and a much appreciated agony aunt feature in the form of 'Dear Jane' (with answers by Jane Henderson). Finally we address previous comments, questions, or corrections sent in by listeners from previous episodes. These are always encouraged as our foremost aim is to be part of a larger conversation rather than presenting topics in isolation. We're now on our fourth season so if you're new to the show there are plenty of episodes to choose from!



The C Word

The C Word podcast logo based on artwork by Jenny Mathiasson.

IN THE BEGINNING

The three of us have been hosting and producing *The C Word* since early 2017. It started much earlier than that as a niggling idea in Jenny's head at Cardiff University which is also where she met Kloe, but the idea truly developed when Jenny and her partner, Fox, moved to Cambridge. He'd spent a lot of time creating podcasts whilst at university and was yearning to get back into the production side of things. Finding that vital third host proved surprisingly difficult (lots of conservators are shy!) but as luck would have it, while Jenny and Kloe were working at the University of Cambridge Museums they met Christina. With that, the pieces fit together and a show was born.



Kloe, Christina and Jenny reunited at the end of season three. Image courtesy of Jenny Mathiasson.

There is, of course, an awful lot to talk about when it comes to the profession of conservation, and when conservators get together there's nothing like a really good chat about shared interests, experiences, and common problems. It was this that inspired Jenny to form *The C Word* team, not just because we had something to say but because we wanted to give fellow conservators a platform from which to speak, share, and learn.

Dealing with websites, Twitter handles, domain ownership, and copyright law will take the romance out of any idea, but we pulled together a pilot episode on 2nd January 2017 and prepared ourselves for the launch of season one and rather shyly going public.

THE STORY SO FAR

We've discussed a huge range of topics so far so we'll just pick out a few examples: conservation in churches, collections issues of human remains, hazards, food, emerging professionals, and well-being at work. The inspiration for topics mainly comes from our own interests or from articles or projects that we have encountered. That said we've used some great suggestions from listeners and would love to have more.

Our first two seasons were ten episodes each but we've since slimmed it down to an eight episode format to give ourselves time to recharge between seasons. Podcasting is time consuming work that doesn't end when the microphones are turned off.

While this project is hugely important to us we have to remember that we must make time for paid work, family, and fun too.

The biggest challenges other than work-life balance have had to do with planning more than the technical side of things. Anyone can pick up basic audio editing skills and with some (relatively inexpensive!) equipment you can record decent audio, but coordinating interviews, reviews, guest hosts, and even our own hectic schedules have proven to be the real challenge. We no longer live near each other and to keep audio quality high we try to have two people in the 'studio' (Jenny's living room) and another in a 'studio' 130 miles away (Christina's study). We use internet voice calls to allow us to speak to each other during recordings, and guests can join the conversation over Skype too.

We have been very lucky that so many people have wanted to contribute to interviews and be guest hosts, as well as offers from various bodies for materials, books, and apps to review. In season three particularly we have been joined by Jenny Van Enkevort, Janet Berry, Lorraine Finch, Nerys Rudder, Sarah Buck, and of course Jane Henderson. Voices from all levels of the profession are welcome, from students through to mid-career conservators and all the way to the top of the conservation food chain.



Connie the Conservator often represents the typical conservator in our episode artwork. This one is from S03E04 about well-being. Artwork by Jenny Mathiasson.



Recording a typical episode: Jenny and Kloe in the studio with Christina on Skype. Image courtesy of Jenny Mathiasson.

LOOKING AHEAD

Involvement from the conservation community has grown since season one and we are constantly surprised at the size and support of our growing audience and by the geographical spread of our listeners. Our third season saw us embracing this by inviting listeners to record brief biographies of themselves, and we were grateful for contributions from Spain, America, Egypt, Germany, Taiwan, Norway, Australia, and the Netherlands. The internet makes the world a much smaller place and we're learning that our global community is a truly vibrant and enthusiastic one.

This, in a way, is a goal we never dared to have: that we would be speaking to (and bringing together) friends and colleagues from all over the world. Not only do we often not have the chance to interact with other conservators, but attending conferences (whether regional or international) is often financially out of reach, and our podcast provides a free platform that you can enjoy from your bench.

You can download *The C Word* wherever you normally get your podcasts or directly from our website (<http://theword.show>). We can also be found on Twitter (@thewordpodcast) and Facebook (<facebook.com/thewordpodcast>). Finally, this might shock you but we even have an email address - thewordpodcast@gmail.com

Season 4 of *The C Word* has just begun, and IIC President Sarah Staniforth is featured in the first episode of the new season, discussing sustainability in conservation. To listen, click here: <http://theword.show/2018/09/19/s04e01-going-green/>



Jenny Mathiasson is a Swedish expat living and working in the UK. She studied heritage and archaeology before embarking on her conservation career via Cardiff University. She is now an objects conservator working commercially from a museum in South Yorkshire.



Kloe Rumsey started academic life as an archaeologist but came to her senses in 2011 and enrolled at Cardiff University's MSc in Conservation Practice. She now works in a museum in Manchester and maintains her claim as the UK's only belly dancing conservator.



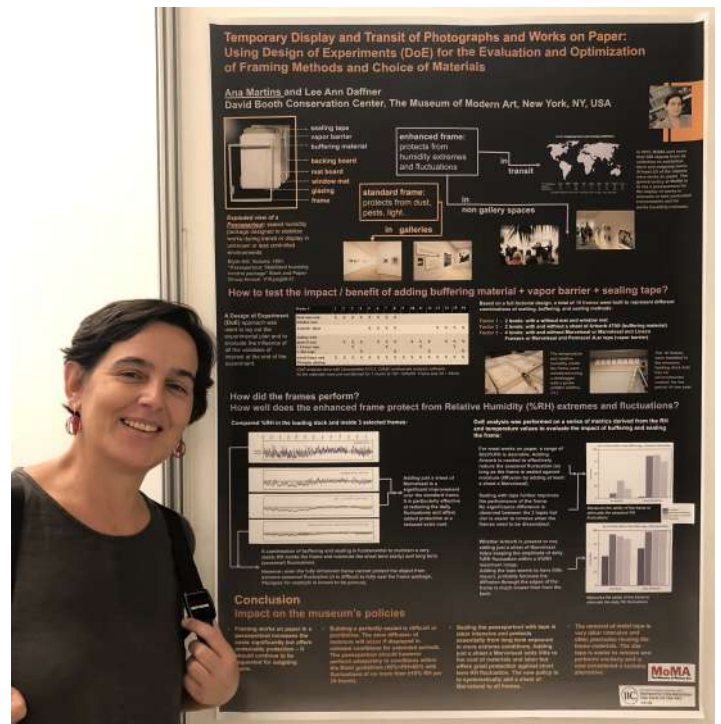
Christina Rozeik trained as an objects conservator at University College London and has since worked on many antiquities, ethnographic, and scientific collections. She was the founding Editor of IIC's *News in Conservation* in 2006-8 and Editor of *JIC* in 2011-12.

IIC NEWS

IIC CONGRESS XPECTRALTEK POSTER PRIZE WINNERS

This year at the IIC 2018 Turin Congress marked the first Poster Prize Awards, sponsored by Xpectraltek. A prize was awarded to the winning student poster and the winning main poster displayed at the Congress.

In judging the student posters, the Technical Committee and the Student Poster Committee were impressed by the very high standards, making this a difficult choice. However, the Xpectraltek Student Poster Prize was awarded to the poster, 'Effects of a Preparatory Treatment on Debarked Maize Stems, a Constituent Material of Lightweight Sculptures in New Spain,' by Alfredo Adolfo Ortega-Ordaz with his co-authors Esteban Sánchez-Rodríguez, Luis Rojas-Abarca, Ángela González, Carlos Cruz-Cárdenas and Emanuel Bojórquez-Quintal. The Student Poster Prize, sponsored by Xpectraltek, consists of a contribution of £150 towards the winner's future studies and a full student membership of IIC for 2018–2019.



Ana Martins standing next to her winning poster at the IIC 2018 Turin Congress this past September. Image courtesy of Ana Martins.

Judging the main posters also proved difficult due to the high calibre of submissions, but the committees agreed unanimously that the winning poster was that of Ana Martins and Lee Ann Daffner, who presented, 'Evaluation and Optimization of Matting and Framing Methods and Choice of Materials for the Temporary Display and Transit of Photographs and Works on Paper using a Design of Experiments Approach.' The Main Poster Prize, also supported by Xpectraltek, consists of a contribution of £300 towards the winner's professional development and a full individual membership of IIC for 2018–2019. To view and download the winning posters, click [here](#).

Xpectraltek is a tech company with a specialized team focused on the development of spectral imaging and diagnosis solutions. Adjusting the knowledge in spectroscopy, imaging and computers to the flaws and needs of the market, Xpectraltek developed a tech platform XpeCAM that assists professionals in their daily decision making, by improving their monitoring capabilities and extracting valuable information from the visible and the invisible.

Learn more about Xpectraltek here: <http://www.xpectraltek.com>

HONORARY FELLOWSHIP FOR W. THOMAS CHASE

During the IIC 2018 Turin Congress this September, W. Thomas Chase was presented with an Honorary IIC Fellowship for his contributions and achievements in the field of conservation.

Educated in conservation and art history at Oberlin College and the Institute of Fine Arts, NYU, Tom first found his way to the Freer Gallery of Art, Smithsonian Institution for a student fellowship under the supervision of Rutherford J. Gettens. Upon completing his Master's degree at NYU he returned to the Freer in 1966 as assistant conservator under Gettens and became Head Conservator in 1968.

Tom's primary area of research and conservation interest has been the technology of Chinese bronzes. He directed an international treatment project in Thailand in 1974 and was regularly a delegate to China for art and archaeology, often lecturing and teaching in China on archaeological bronze conservation. Tom has authored more than 40 publications on studies of bronze fabrication methods, corrosion and lead isotope studies.

He was a founding member of The American Institute for Conservation (AIC) and received Fellowship in both the AIC and IIC. He received the Conservation Advocacy Award from AIC in 1998 and Honorary Membership in AIC in 2001. Tom was President of the Washington Conservation Guild and chairman of the Smithsonian Conservation Council, as well as President of AIC from 2003-2005. He was also a long-standing editor (since 1976) and staunch advocate of Art and Archaeology Technical Abstracts. He continues to offer consulting services through Chase Art Services



Tom Chase being presented his Honorary IIC Fellowship by IIC President, Sarah Staniforth at the IIC 2018 Turin Congress in September. Image by Mikkel Scharff

He has been a conscientious teacher and mentor to many, and his enthusiastic generosity and good will have earned him not only the international reputation of a scholar, but also that of an ambassador for the conservation field.

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IIC AND ICCROM TEAMING UP UNDER A NEW MEMORANDUM OF UNDERSTANDING

By Julian Bickersteth and Sharra Grow

One of the highlights of the IIC Turin Congress was the Point of the Matter dialogue jointly presented by The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) and IIC, "Culture Cannot Wait: Integrating Cultural Heritage First Aid with Humanitarian Assistance in Crises". The collaboration between IIC and ICCROM provided an opportunity to renew a long standing MOU between the two organisations.

These two peak bodies in the conservation world are both products of The Second World War, which resulted in such a massive and widespread destruction of cultural property that a great international interest in their protection spurred the formation of several organizations and institutions.

IIC

Between 1946 and 1948 a series of meetings was held to discuss the formation of an international body of conservators to continue the interchange of information which had been of such benefit in the aftermath of the war. Foremost among those involved were George Stout from the Fogg Museum at Harvard University, W.G.Constable (Boston), Ian Rawlins (London) and

Paul Coremans (Brussels). Finally, in 1950, the International Institute for the Conservation of Museum Objects (it acquired its present title in 1959) was incorporated as a limited company in the United Kingdom. Its aims were "to improve the state of knowledge and standards of practice and to provide a common meeting ground and publishing body for all who are interested in and professionally skilled in the conservation of museum objects". The Institute would accomplish these goals by forming a professional self-electing body, publishing technical literature and original work with a scientific bias, and helping to facilitate training with the aim of raising professional standards.

George Stout became the Institute's first President, with Harold Plenderleith as Treasurer and Ian Rawlins as Secretary. From its early days, the Institute has been governed by committee, today consisting of an elected Council of 18. Membership now consists of individual Fellows, Associates, and Students, as well as Institutions. From 1958 onwards, regional IIC groups were organized, and continue to grow world-wide.

Since 1952, *Studies in Conservation*, IIC's peer-reviewed journal, has been published on a twice-yearly and now quarterly schedule. IIC Abstracts (later Art and Archaeology Technical Abstracts - AATA) followed in 1955. In 1961, with the help of a grant from the Gulbenkian Foundation, the Institute organized its first international conference, held in Rome. The papers were published by Butterworths under the title, *Recent Advances in Conservation*. Subsequently, conferences have been held at two or three year intervals and the papers published by IIC. The more recent IIC newspaper *News in Conservation* was launched in 2007 and has since grown to become IIC's bi-monthly e-magazine.

ICCROM

ICCROM is an intergovernmental organisation being the only institution of its kind with a worldwide mandate to promote the preservation of cultural heritage in all of its forms, for the benefit of all people.

It was in the aftermath of the Second World War that the proposal was made to create an intergovernmental centre for the study and improvement of methods of restoration. The proposal was adopted at the 9th Session of the UNESCO General Conference held in New Delhi, in 1956.

Following an agreement with the Italian government, ICCROM was established in Rome in 1959. Dr. Harold Plenderleith, who also acted as IIC's first Treasurer (and later President of IIC), was appointed as ICCROM's first Director. By the end of his mandate in 1971, 55 states had already become members (the number today is over 110). Today, ICCROM is overseen by a 25 member Council chosen from amongst the best-qualified experts in the field of conservation and restoration of cultural property, world-wide.

The Centre identifies experts and specialized institutions in the conservation and restoration of different types of cultural property, and has created a growing worldwide network. ICCROM has always devoted particular attention to interdisciplinary collaboration in conservation involving scientists, conservators, restorers, archaeologists, art historians, curators, architects, engineers and city planners. Exploring conservation issues in research meetings and seminars led to publications, guidelines and international training programmes.

Today ICCROM has a strong worldwide platform focused on facilitating training, making information more readily available (housing one of the world's leading conservation libraries containing over 17,000 images and 115,000 books, reports, and specialized journals in more than 60 languages), promoting research, cooperating with other organizations and member states, and advocacy.

MEMORANDUM OF UNDERSTANDING (MOU)

With so much overlapping history and common goals, it is not hard to see why IIC and ICCROM have sought out partnership. Pairing ICCROM's governmental and national network with IIC's resources of individual and institutional experts creates a powerful team with the potential to promote and grow diversity in the heritage conservation community, identify and fill knowledge gaps, and raise public and professional awareness, among other goals.

So, here's to future collaborations between IIC and ICCROM under the new MOU!

Julian Bickersteth
IIC Director of Communications

Sharra Grow
Editor, News in Conservation



CALL FOR IIC MEMBERS TO PARTICIPATE IN THE ECCO EUROPEAN WEEK OF CONSERVATION-RESTORATION

From 8-14 October, The European Confederation of Conservator-Restorers' Organisations (ECCO) is celebrating The European Week of Conservation-Restoration. In support of this great week of advocacy and public outreach, IIC is asking all its members, worldwide, to participate by welcoming the public into your work places via social media.

Post photos and messages on Facebook, Twitter, Instagram, and LinkedIn! To post directly onto IIC's social media accounts, send your images and text here:

IIC Facebook/Twitter: Kristin deGhetaldi (kdeghetal@yahoo.com)
IIC Instagram: Isa Von Lenthe (insta@iiconservation.org)
IIC LinkedIn: Sagita M. Sunara (sagita.sunara@gmail.com)

Don't forget to include these hashtags in your social media posts:

#MyConservationDay
#EuropeForCulture
#iiconservation

Join a community of conservation, where we share passion, knowledge and ideas. Find out more at www.iiconservation.org



IIC COUNCIL MEETING: 8-9 SEPTEMBER 2018, TURIN, ITALY

The IIC Council met for two days prior to the Turin Congress at the offices of the IIC Italian Group in Turin, IGIIIC.

Members of the Congress local organising committee from IGIIIC joined for part of the meeting as did IIC's *News in Conservation* Editor, Sharra Grow and ICCROM's Catherine Antomarchi. Apart from considering and endorsing 9 new Fellows to go to the membership for approval, Council used much of the time to consider the strategic direction of the Institute, responding to the new IIC Strategic Plan 2018-2021. This had been prepared and was presented by the Executive Director Sarah Stannage.

Discussion particularly focused on considering how the benefits of membership of IIC can be further enhanced, and also how IIC can continue to expand its professional development work. With membership, the offer of discounted membership fees for countries in certain economic bands has been enthusiastically taken up, and in addition full membership retention rates are running at 97%. Professional development opportunities for members are a core focus for Council, building on the success of the Emerging Conservators meetings (the next one planned for Cologne in September 2019) and the IIC-ITCC training school at the Palace Museum, Beijing.

The three courses already run have been attended by 91 participants from 30 countries with the fourth on 'Scientific Approaches to Paper and Photograph Conservation' in October 2018. Council considered various ways by which further professional development opportunities can be provided, one of which, mentoring, was due to be announced during the Congress.



IIC Council Members and IGIIIC at the Council Meeting in Turin this past September. Image by Sharra Grow

Council next meets in London on 28th & 29th January 2019, in conjunction with the AGM on the evening of the 28th.

Julian Bickersteth
IIC Director of Communications

IN MEMORIAM: ROBERT L. FELLER, FIIC

By Paul Whitmore

The art conservation world lost a towering figure with the passing on August 3, 2018, of Dr. Robert L. Feller in Pittsburgh, PA, at the age of 98. Dr. Feller, Bob to his friends, devoted his life to providing the scientific research essential to the advancement of conservation practice. He was a pioneer and the leading practitioner of the emerging discipline of art conservation science research.

Bob found his way into conservation when he assumed the newly created position of National Gallery of Art Fellow at the Mellon Institute in Pittsburgh in 1950, and it was in that laboratory in Pittsburgh (and in its later incarnation as the Research



Dr. Robert Feller in the laboratory of the Mellon Institute's Research Center on the Materials of the Artist and Conservator. Image courtesy of Paul Whitmore

Center on the Materials of the Artist and Conservator) where he spent his entire career until his retirement in 1988. His work changed the practice of conservation, leading to the widespread adoption of stable polymers such as Acryloid/Paraloid B-72 and of ISO Blue Wool standards which are now used as dosimeters for light exposure and elucidating the risks to material damage from light exposure, or when circumstances dictate, during conservation light bleaching. His writings have become definitive reference works on artists' pigments, picture varnishes, color and fading, and accelerated aging. The clarity of his writing reflects his commitment to teach what he had learned to conservators and other researchers. His most enduring legacy may simply be the example that he set, showing the world how one can understand past changes in materi-

als and can then reasonably forecast future changes through thoughtful, rigorous scientific research. Bob also understood the importance of translating that understanding into knowledge and tools that conservators could use. Caroline Keck always said Bob Feller was the scientist who most respected and truly collaborated with practicing conservators to find the best materials and approaches.

Beyond his scientific contributions, Bob was also a leader in the establishment of conservation as a profession. He was President of the International Institute for Conservation (IIC)-American Group and was a founding board member when that group became the American Institute for Conservation (AIC). He served as chairman of the International Council of Museums - Conservation Committee and President of the National Conservation Advisory Council in the USA. For his contributions to the field, Bob was awarded honorary membership in AIC and their University Products Award. He was also granted the AIC Lifetime Achievement Award, which was named in his honor for all subsequent recipients. The IIC conferred on Bob honorary fellowship and presented him with the Forbes Prize. Bob was also honored as a recipient of the Pittsburgh Award from the American Chemical Society in recognition of his service to chemistry and humanity.

The profession of conservation has lost a great scientist, teacher, and leader, but we have also lost a genuinely great man. All who knew Bob Feller will testify to his warmth and his humor, his humility and his old-fashioned class. And perhaps his defining characteristic, in his professional and personal relations, was his heartfelt respect for others. His greatness as a teacher, as a leader, and as a person was born from his dealing with people as equals; people who he sought to help and teach, and from whom he could also learn through their own wisdom and experiences. It is the loss of a man having these qualities, more than simply his scientific abilities, that will be felt most deeply.

Written with consultation from Joyce Hill Stoner (Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture, University of Delaware) and the FAIC Oral History File housed at the Winterthur Museum, Library, and Archives.

Paul M. Whitmore
 Lab head
 Institute for the Preservation of Cultural Heritage
 Yale University

AN APPRECIATION: MALCOLM GILLESPIE 4 JANUARY 1944 – 3 AUGUST 2018

By Graham Voce

We are sad to record the passing of Malcolm Gillespie, artist and designer, who was for over ten years an important and valued part of the IIC team.

Malcolm became involved with IIC to work on *News in Conservation* and produced many editions with the IIC paper's editors, continuing to do this after the publication transitioned from a paper to an electronic format. Malcolm also designed many other items of IIC print work and was involved in the implementation of the recent IIC visual identity developments, helping to make sure that IIC continues to present an effective and modern face to the world in the ways we interact with members and the public, across electronic and print formats.

Apart from IIC, Malcolm also worked with many publications for the United Kingdom's Institute for Conservation (Icon) and was the lead designer on Icon's magazine *Icon News* for many years.

Away from his work for IIC (and Icon) Malcolm was a talented artist and also spent much time with his family in Sussex and in France. Malcolm was a gently wry and deeply creative man and a genuine pleasure to have worked with – we will all miss him very much indeed and his family are very much in our thoughts and prayers. Thank you for everything you gave us, Malcom.

Graham Voce
IIC, Executive Secretary



Malcolm Gillespie (1944-2018). Photo courtesy of Lee Holland




IIC IIC 2018 TURIN CONGRESS

CONGRESS MAY BE OVER, BUT THE CONVERSATION IS STILL GOING STRONG...

f in t



Check out the Congress website to access the Congress Blog and learn about the awards, speakers, poster winners, the 'Point of the Matter Dialogue' and more!

CLICK HERE

FELLOWSHIP CORNER

Jane Eagan is the Head Conservator of the Oxford Conservation Consortium (OCC), a co-operative studio with eight book conservators carrying out collection care, preventive activities, and complex interventive conservation within the historic library and archive collections of 17 colleges of the University of Oxford. Jane is the Programme Advisor for West Dean College's graduate and post-graduate programmes in book conservation and is a longstanding Continuing Professional Development reader for the Institute of Conservation (Icon). She has a particular interest in conservation publications, having been editor of the Institute of Paper Conservators' publication, *The Paper Conservator*, and an editorial board member for Icon. Jane's current project is re-establishing the Chantry Library, a collection of technical conservation literature formerly owned by Icon and managed by OCC since 2016. The Chantry's collection is catalogued on the University of Oxford's online catalogue, and the library is open by appointment. www.chantrylibrary.org



Jane Eagan is the Head Conservator of the Oxford Conservation Consortium (OCC). Image courtesy of Jane Eagan.



Simon Ives is a Paintings Conservator at the Art Gallery of New South Wales. Image courtesy of Simon Ives.

Simon Ives is a Paintings Conservator at the Art Gallery of New South Wales (AGNSW). He gained a Masters degree Fine Art Conservation with a specialism in easel paintings at the University of Northumbria (UK) in 1994. After a temporary placement at the Tate Gallery in London he returned to Australia in 1995. Working first at the Art Gallery of New South Wales he also worked at the National Gallery of Australia (NGA) and in various private practices. He also has a Masters degree in Painting, is completing a degree in Fine Art Education and has a qualification in signwriting.

He has written a number of articles for AGNSW's *Look* magazine, as well as the NGA's *Artonview* and *Artists Profile* magazines on artists materials and techniques. He is interested in innovative digital presentation of conservation analysis in the gallery. His recent collaborative exhibition *Henry VR* at AGNSW featuring the research, analysis and treatment of a Tudor portrait of Henry VIII, utilises synchrotron high-resolution elemental mapping built into an interactive virtual reality display through which to explore the artwork.

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EVENT REVIEWS

CONSERVATION OF PUBLIC MURALS AND STREET ART: BETWEEN THE ACT AND THE THINKING

Review by Grazia Cavanna

This masterclass was organized by 20|21 Conservação e Restauro de Arte Contemporânea and was held in Porto, Portugal on the 14th and 15th of June 2018. The workshop was led by two major street art conservation experts: Maria Chatzidakis, lecturer at T.E.I. of Athens and co-founder of Street Art Conservators (St.A.Co), and Will Shank, independent conservator and curator, co-founder and co-chair of Rescue Public Murals.

Street art and urban creativity is a complex and interesting theme that is gaining importance in different fields connected with visual arts including art production, aesthetics, city planning, urban culture, cultural studies, propriety, copyright, and of course conservation.

Street art is a living expression that has been considered vandalism and an illegal, spontaneous, or un-authorized act for decades. Today many of these talented artists often have problems with the law and with self-subsistence or are considered vandals. Conversely, their works of art are often removed or stolen from their original support and setting (the street) to be canonized within the museum or exploited for their economic value.

It is an interesting and stimulating matter for conservators, communities, art lovers, and citizens who are now asking for conservation. This genre of art is deeply connected with its original context: not a museum, church, or private collection, but the street, with its social complexity and peculiar conservation problems. It's a privilege to preserve something that is still in its original context, still expressing a message relevant to present-day viewers with the advantage of having the artist working in the present. It is certainly a demanding task to preserve works that were often created hastily utilizing new and often low-cost materials, exposed to pollution, rain, and direct sunlight. These privileges and difficulties require well-structured work and deep thought.

Thanks to 20|21, Maria Chatzidakis, and Will Shank, this masterclass gave participants the opportunity to acquire fundamental knowledge concerning street art techniques, the history of street art conservation, and the most recent conservation research, analysis, and methodology. Moreover, this class has been a great occasion to examine and formulate new questions and to open a fruitful debate not only on street art conservation but also on contemporary art conservation in general. The participant list is an extraordinary group of professionals from different countries including: talented students (Australia, Norway), researchers (Romania), a museum collection manager (Brazil), members of the Ministry of Culture (Netherlands) and the Municipality (Portugal), N.G.O. conservation researchers (Italy), and conservators (Ireland, Italy, Norway, Spain, U.S.A.).

The masterclass was held in Porto, which is 20|21 headquarters, but is also a city with a rich past and present history of mural and street art. The first day was completely dedicated to a street art tour around the city. We had the opportunity to admire significant works of art and to meet some of the artists, which also included interviews and fruitful conversation about the purpose of their work, its production, its relationship with the community, materials, techniques, and of course about its conservation. These interviews, which were carried out on site in front of the artworks in question, allowed the participants to begin to understand the complexity of public artwork, the importance of discussing conservation with the artists, and the role that each work of art has in that specific urban context. The tour focused on close observation of the street art, considering the different techniques and materials used as well as observations about the deterioration processes. Maria Chatzidakis gave the participants examples of nondestructive testing and investigation techniques, and we performed a consolidation treatment test in the



The masterclass participants, 20|21 Staff, and teachers Maria Chatzidakis, Will Shank and Pedro Soares Neves. Image taken by Marta Palmeira.



Maria Chatzidakis led the group in a trial conservation treatment on a paste up by artist Mariana PTKS in Porto. Featured hands of participant Matilde Dolcetti. Image taken by Grazia Cavanna.

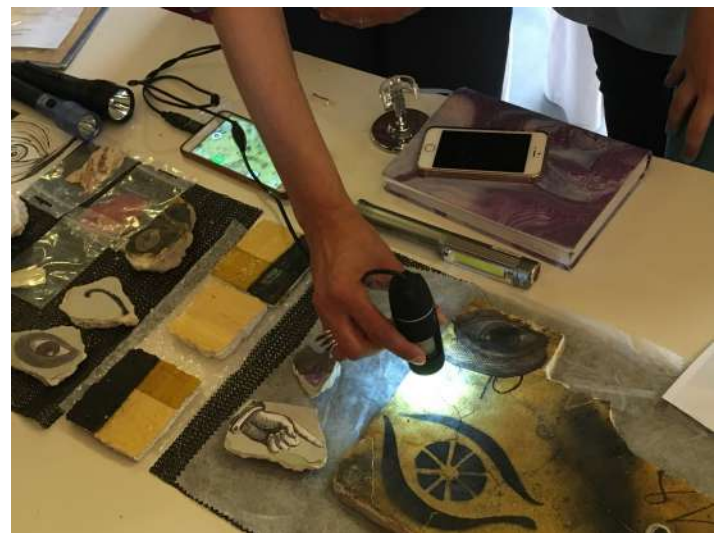
presence of the artist. The tour ended at Fundação José Rodrigues where we held a round table discussion with Pedro Soares Neves, researcher and founder of the Urban Creativity and the accompanying publication, *Street Art & Urban Creativity Scientific Journal*. Pedro illustrated the present trend in studies of the production of street art and its relationship with municipalities, educational programs, and communities. Workshop participants were invited to consider conservation as a bridge between the contemporary artistic creation, the historic values of the city, the public space, and the communities.

During the second day Will Shank gave a thorough overview of the history of wall paintings, focusing in particular on the long history of community murals in the U.S.A. and his personal experience studying and conserving the murals of Keith Haring. Will gave us an overview on applying traditional conservation solutions and ethics to outdoor contemporary painted surfaces as well as insight into collaboration between conservators, artists, curators, art historians, and the community. Special attention was also given to recent studies of street art conservation materials.

Participants also benefited from Maria Chatzidakis' experience as a professor and street art conservator in Athens, where urban creativity is a widespread and flourishing form of social expression. She focused on the decision-making process of what to preserve and how to do it respectfully. With her many interesting case studies and samples, she demonstrated the abundant variety of art techniques and material deterioration processes, as well as practical solutions for studying, analyzing, and performing both systematic and rescue conservation treatments.

During the second day some of the participants were invited to present their own work. This was an important moment for everybody to learn and share different projects, case studies, and areas of research. I participated in this masterclass as a member of Cesmar7 and researcher for CAPuS project (Conservation of Art in Public Spaces). European Commission research project, co-funded by ERASMUS+- Knowledge Alliances. This was a precious occasion for me to increase and enrich my understanding of the subject, looking beyond conservation methodologies and materials to conservation as an acknowledgment and protection of a cultural asset; this can be done with auxiliary backing such as interviews with artists and stakeholders, study and documentation of the work and its environment, and monitoring the works of art over time. It is only through debate and dialogue with the artist, curators, researchers, and citizens that we are able to formulate inventive and pertinent treatments that are respectful of a particular work and can be used as educational examples.

For a video montage of the workshop, follow this link: <https://www.youtube.com/watch?v=ROUfH6A78mM>



During Maria Chatzidakis' presentation: observation of a wall sample with paste-ups and stencils, examined with a handheld digital microscope. Image taken by Grazia Cavanna



Grazia Cavanna earned a bachelor degree in cultural heritage studies and a master degree in history of art at *Università degli Studi di Milano* with a dissertation in contemporary art, also graduating as a painting conservator (*Enaip, Botticino/Aldo Galli Academy, Como*). She works in Milan as an independent painting conservator. Since 2015 she has been an active member of *Cesmar7* and now works as a researcher and administrator for the CAPuS project (Conservation of Art in Public Spaces), European Commission research project, co-funded by ERASMUS+- Knowledge Alliances.

COOPERATION INDIA-AUSTRIA: CONSERVATION OF CULTURAL HERITAGE

Review by Tanushree Gupta, Gabriela Krist and Johanna Runkel

Raising the standards of conservation training and contributing to the improvement of conservation practices for shared cultural heritage have been the objectives of a long-term India-Austria collaboration. The Embassy of India in Vienna and the University of Applied Arts Vienna – Institute of Conservation, organized a workshop entitled, “Conservation of Cultural Heritage – Materials and Equipment in Conservation Today” which was held from April 23 to 25, 2018.

The goal of this workshop was to share advancements in conservation methods, tools, and technology with practicing conservators from India. This workshop also aimed to develop partnerships between Indian and Austrian industries for the manufacture and sale of precision tools and equipment in India.

The workshop’s opening session was attended by dignitaries from both countries as well as researchers focusing on conservation at different sites in India. Acknowledging the long cooperation between both countries in the field of conservation, this workshop was also part of a broader celebration as India completed 70 years of Independence and Austria marked 100 years as a Republic in 2018.

In the spirit of the welcome notes, which emphasized the continual need for partnerships in developing the field of conservation and the protection of cultural heritage, the first day was dedicated to a colloquium of speakers sharing research updates. Presentations were given by both Indian and Austrian colleagues and included topics such as the protection and care of monuments in India and Austria, investigative studies on wall paintings of Himachal Pradesh and Ladakh, the conservation of palm leaf manuscripts of Orrisa, collection care at Napier Museum, Kerala (see page 10), and summer school for training Indian conservation students in Austria.



Workshop team. © Institute of Conservation, University of Applied Arts Vienna. Photo: Christoph Schießmann



Business meeting at the Embassy of India in Vienna. © Embassy of India, Vienna. Photo: Martin Pegritz

The next two days were dedicated to visiting nearby laboratories specializing in object, textile, painting, and stone conservation, as well as conservation science and the photography laboratory of the Institute of Conservation, introducing Indian delegates to various methods, materials, and equipment used in Austria today. Case studies and challenges were discussed throughout these visits. Considering the growing need of conservation supplies in India, a business meeting was organized at the Indian Embassy where conservation companies from Austria and nearby countries presented their expertise, and the embassy suggested the possibility of expanding to the Indian market under the “[Make in India](#)” campaign.

The workshop concluded with a roundtable discussion defining ways in which collaboration in the field of conservation can be taken forward. Various similarities and differences in conservation training, practice, and research in India and Austria were observed and provided a scope for learning from each

other. This three-day workshop uniquely connected European conservation suppliers with the Indian market in the hope that these suppliers and products will soon make their way to India. As always, the strengthened collaboration between India and Austria aims to protect cultural heritage – a common past of mankind beyond borders.



Tanushree Gupta completed her doctoral studies in art conservation in 2016 at the National Museum Institute, New Delhi, where she had also obtained her master degree in 2010. She was a PhD intern at the Institute of Conservation, University of Applied Arts Vienna under three scholarships and has now been a member of the team since 2015.



Gabriela Krist has been a professor at the University of Applied Arts Vienna, Institute of Conservation, since 1999. She studied conservation at the Academy of Fine Arts Vienna, as well as art history and archaeology in Vienna and Salzburg. For many years she worked for ICCROM in Rome and at the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt).



Johanna Runkel studied conservation at the University of Applied Arts Vienna and has worked at the University since 2012 as University assistant. Her research focused on collection care and preventive conservation in Austria as well as internationally. At present she is pursuing her PhD at the Institute of Conservation with a focus on the collection of the monastery Neukloster, its history, conservation and collection care.

presenters had broadened their preservation responsibilities to include the needs of the community, the environment, the collection housing facilities, and even the care-taking organizations themselves.

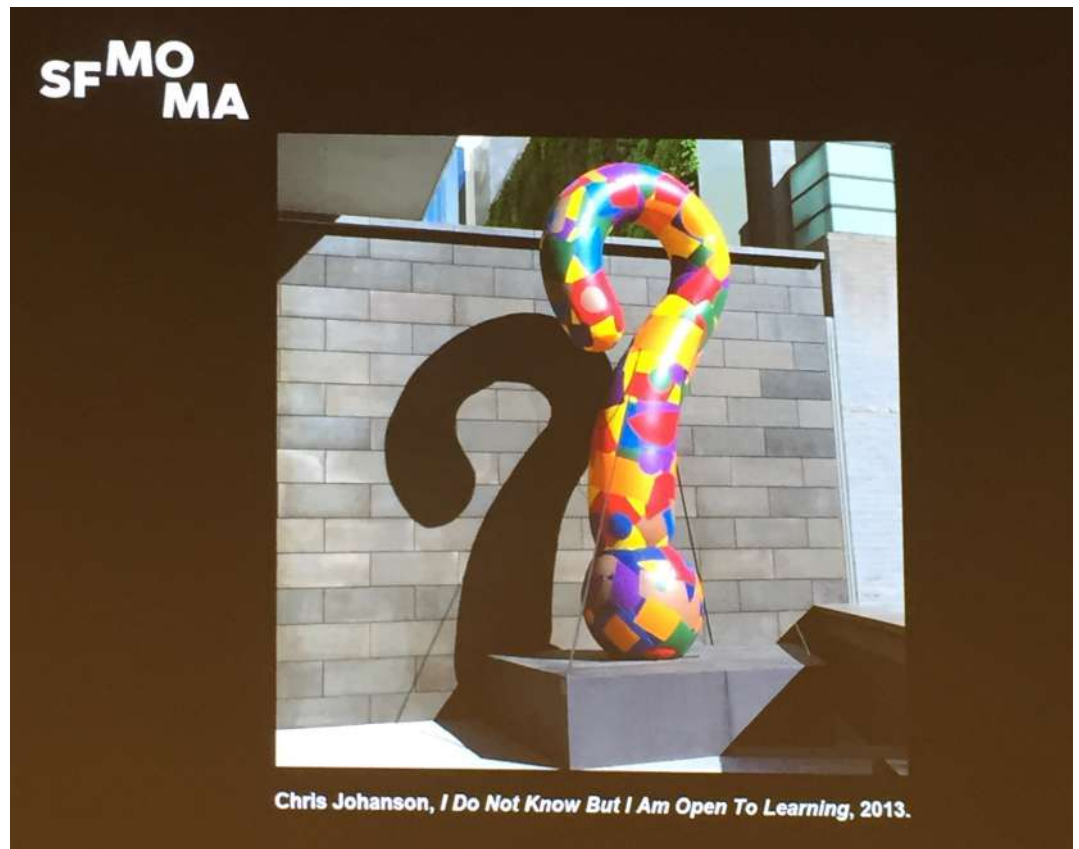
Jill and Roberta discussed a variety of the new sustainable practices implemented as part of the SFMOMA expansion project. As mandated by the local and state governments in California, the new museum structure had to reduce its energy usage by 15%. The expansion project included a new back-up generator and a more efficient (and award winning) HVAC system. The project team also worked to find alternative building materials to steel, including a green wall filled with local plant life. Jill quoted the NEH which sums up this sustainability model so well:

Rather than trying to meet a textbook target, institutions would be well served by developing strategies designed for your circumstances... that balance effectiveness, preservation costs and environmental impact.

Stefan and Irene's use of the ABC risk assessment model is another excellent realization of this quote. They approach each collection as a unique institution with its own strengths and weaknesses. The ABC model is used to identify and quantify risks and then help to determine the best use of the available resources to reduce these risks. The ABC model not only helps care takers decide which changes and improvements will best help sustain their collections, but this model also aids the institution itself become more sustainable, better able to make efficient monetary and management decisions.

As evidenced by increased global and social networks, a more heightened awareness of our stewardship over our planet's resources, and an accelerating advancement of relevant technologies, I am confident that these all-encompassing sustainability models will be the new standard in our future as conservators.

But as Jill stated at the beginning of her talk, change is hard, especially when people feel like they are losing power, control, and confidence in the process. In my mind, this shift to overall sustainability is the future of our profession; the real question is, how can we be proactive in making sure that the transition is a smooth and empowering one?



A slide from the talk given by Jill Sterrett and Roberta Piantavigna during the last session of the IIC 2018 Turin Congress. Image taken by Sharra Grow.

For more information about the IIC 2018 Turin Congress, from speakers and events, to posters and awards, [click here](#). To read the session reviews and see all the great images (written and taken respectively by your colleagues) visit the [Congress Blog site here](#).

Want to weigh in on the discussion? Send letters to the Editor at: news@iiconservation.org

Sharra Grow
 Editor, News in Conservation

ANNOUNCEMENTS

CALLS FOR PAPERS

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

6-7 December 2018

Complex San Michele, Lucca, Italy

Deadline for abstracts: 31 October 2018

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

3rd International Conference on Techniques, Measurements & Materials in Art & Archaeology 2018

9-12 December 2018

Jerusalem, Israel

Deadline for posters: 4 October 2018

To submit abstracts and for more information visit: <https://art2018.isas.co.il/>

AICCM PSIG-SCC Managing Risks to Collections Conference

18-20 February 2019

Deakin Downtown, Melbourne, Australia

Deadline for abstracts: 2 November 2018

Submit abstracts to Amy Bartlett at:

amy.bartlett@launceston.tas.gov.au

For more information and to download forms visit: <https://www.iiconservation.org/node/7883>

45th Annual CAC Conference and Workshop

28 May – 1 June 2019

Halifax, Nova Scotia, Canada

Abstracts (in French or English) are due: 31 October 2018

Abstracts can be submitted online here: https://www.surveymonkey.com/r/2019_CallForPapers_AppelaCommunications

Further questions can be directed here: conference@cac-accr.ca

The Plastics Heritage Congress 2019: History, Limits and Possibilities

29-31 May 2019

Lisbon, Portugal

Deadline for paper proposals: 15 November 2018

For more information visit: <http://ciuhct.org/plasticsheritage2019/>

Monuments in Monuments 2019: Stone Conservation Conference

2-4 September 2019

Stirling, Scotland

Deadline for abstracts: 30 November 2018

Abstracts are to be sent to: MIM2019@hes.scot

For more information go [here](#) and [here](#).

International Symposium on the Conservation of Canvas Paintings

15-18 October, 2019

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

Deadline for submission of abstracts: 12 November 2018

Send proposals and questions to: Cynthia.schwarz@yale.edu

CONFERENCES, SEMINARS

The IIC French Group (SFIIC) Artists' Workshops:

Places and Process -Poor Materials/Noble Materials

4-5 October 2018

Marseille, France

Program and registration form can be found here (in French):

<https://sfiic.com/index.php/rencontres-2018/>

5th ARCH_RNT: Archaeological Research and New Technologies Symposium

4-5 October 2018

Kalamata, Greece

For further information please contact us at: arch_rnt@uop.gr

Science of Sacred Art:

Context and Conservation of the Himalayan Thangka

4-6 October, 2018

University of San Francisco, California, USA

For registration and more information, visit: <https://rsvp.usfca.edu/science-of-sacred-art>

Conservation of Plastics Professional Workshop

9-12 October 2018

Pratt Institute, Brooklyn, NY, USA

Deadline for application to attend: 5 September 2018

Send statement of interest and resume to Sarah Nunberg at: snunberg@pratt.edu

8th International Conservation Conference

Problems Connected with Keeping and Conservation of Collections in Museums

10-12 October 2018

National Museum of Agriculture and Food Industry in Szreniawa, Poland

For more information visit: <http://www.muzeum-szreniawa.pl/muzeum/web/app.php/vortal/>

Indoor Air Quality in Heritage and Historic Environments 2018

10-13 October 2018

Krakow, Poland

For more information visit: <http://uek.krakow.pl/pl/uczelnia/wydzialy/wydzial-towaroznawstwa-i-zarza...>

Icon Painting Group

Wet Paint: interactions between water and paintings

12 October 2018

The National Museum of Scotland, Edinburgh

For more information visit: <https://www.eventbrite.co.uk/e/wet-paintinteractions-between-water-and-paintings-tickets-44057892342>

Science and the Sacred: The Preservation of Buddhist Thangka

12 October 2018

University of Hong Kong, Pokfulam

Online registration: https://hkuems1.hku.hk/hkuems/ec_regform.aspx?quest=Y&ueid=59676

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

14th Conference of the Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA)
15-19 October 2018
Bank of Cyprus Cultural Foundation, Nicosia, Cyprus
For more information visit: <http://www.cyprusconferences.org/aiema2018/>

Resonance of Wisdom: Thangka Conservation in the Digital Age
16 October 2018
Shanghai, China
For more information and to register go to: https://events.shanghai.nyu.edu/#!view/event/date/20181015/event_id/4970

Identification of Prints Seminar
18-19 October 2018
Berlin, Germany, hosted by Hildegard Homburger in cooperation with the Internationale Arbeitsgemeinschaft der Archiv-, Buch- und Grafikrestauratoren, and IADA
For more information visit: <https://www.iada-home.org/en/calendar/detail/browse/1/article/identification-of-prints-1/31.html> Registration requests should be sent to: hombu@freenet

NZCCM Conference: Living Heritage: Materials, Methods and Context
24-26 October 2018
Auckland Art Gallery, Auckland, New Zealand
For more information visit: <http://www.nzccm.org.nz/> or email: nzccmconference2018@gmail.com

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

Sports Heritage Collections International Conference
26 October 2018
Museu Futebol Clube Do Porto, Porto, Portugal
For more information contact: 2021@2021.pt

Theoretical and Practical Aspects of Conservation of Tangible Ottoman Heritage
28 October, 2018
Jerusalem, Israel
For more information contact Dr. Tsameret Levy-Daphny: lev-tsam@gmail.com

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

Wallpaper History Society Visit to Ightham Mote
30 October 2018
Kent, UK
For more information contact: info@wallpaperhistorysociety.org.uk

Mahogany, Species of Elegance: The History and the Science
1-2 November 2018
Yale University Art Gallery, New Haven, Connecticut, USA
For more information: <https://artgallery.yale.edu/conferences-and-symposia/2018-roque-symposium-mahogany-species-elegance>

Safety and Cultural Heritage Summit: Preserving Our Heritage and Protecting Our Health
The Washington Conservation Guild
7 November 2018
Smithsonian American Art Museum, Washington DC, USA
For more information click [here](#).

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

Analytical Solutions to the World's Problems
2018 Eastern Analytical Symposium & Exposition
12-14 November 2018
Plainsboro, New Jersey, USA
For more information visit: <http://easinc.org/wordpress/?p=2085>

Infrared and Raman Spectroscopy School on Cultural Heritage (VII edition)
12-16 November 2018
Centro Conservazione e Restauro La Venaria Reale, Turin, Italy
The course will be held in Italian. For more information please contact labos_formazione@centrorestaurovenaria.it or visit [here](#).

SBMK Plastics Day & Summit on International Collaboration: Acting in Contemporary Art Conservation
14-16 November 2018
Amersfoort and Amsterdam, The Netherlands
For more information visit: <http://www.sbmknl/> or [here](#).

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

Traditional Paint Forum Annual Conference 2018
The Building as a Canvas: Wall Paintings from Antiquity to the Present
16 November 2018
The Great Hall, St Bartholomew's Hospital, London, UK
For more information and to register: <https://www.eventbrite.co.uk/e/the-building-as-a-canvas-traditional-paint-forum-annual-conference-2018-tickets-50089229233>

2018 AICCM Book, Paper & Photographic Materials Symposium

20-23 November 2018

Melbourne, Australia

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

**Support the Image: consolidation and conservation issues in modern and contemporary painting supports
CESMAR7 VIII International Congress Colore e Conservazione**

23-24 November 2018

Auditorium Ainarsi (Ca' Foscari University) Venice-Mestre, Italy

For further information, please contact Grazia Cavanna at: cesmar7@cesmar7.org or call: +39 348 3212820 or visit:

www.cesmar7.org

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

23-24 November, 2018

Rijksmuseum, Amsterdam

Registration deadline: 1 November 2018

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

Infrared and Raman Users Group (IRUG 13) Conference

5-7 December 2018

Art Gallery of New South Wales, Sydney, Australia

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

Preservation of natural history wet collections

5-7 December 2018

Paris, France

For more information visit: <https://pfc2018.sciencesconf.org/>

Conservation of Barkcloth Material

7 December 2018

Royal Botanic Gardens, Kew, London, UK

For more information contact Misa Tamura at:

misa.tamura@glasgow.ac.uk

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

10 December 2018

British Museum, London, UK

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

**Celebrating Reproductions in plaster, metal and digitally:
Conference 2019**

17-19 January 2019

Victoria and Albert Museum, London, UK

For more information visit: <https://vanda-production-assets.s3.amazonaws.com/2018/06/27/14/01/01/9b9358c7-24ca-437e-a642-172e98cd3104/Celebrating%20Reproductions%20Call%20For%20Papers.pdf>

**The IIC French Group (SFIIC) French Textile's Group:
"The Display of Textiles Artworks"**

25 January 2019

Location TBA

More information can be found on the SFIIC's website:

<https://sfiic.com>

AICCM Textile Special Interest Group Symposium: Fibre to Fabric, Fur, Feather and Finishes

4-6 February 2019

Sydney, Australia

For more information visit: <https://aiccm.org.au/national-news/call-papers-posters-textile-special-interest-group-symposium-2019>

2019 International Meeting on Iron Gall Ink

13-15 February 2019

Barcelona, Spain

For more information visit: <http://www.ub.edu/IGI2019BCN/> or email: IGI2019BCN@ub.edu

Wear of Materials 2019

22nd International Conference on Wear of Materials

14-18 April, 2019

Hyatt Regency Miami, Florida, United States

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

A Part of Everyday Life – Furniture and other wooden objects of everyday life in conservation/restoration

Furniture and Wooden Objects Group, VDR (German Association of Conservator-Restorers)

9-11 May 2019

Nuremberg, Germany

For more information visit: https://www.restauratoren.de/wp-content/uploads/2018/06/CfP_Moebel-Tagung2019_EinStueckAlltag_2018-06-07.pdf

**American Institute for Conservation (AIC) Annual Meeting
New Tools, Techniques, and Tactics in Conservation and Collection Care**

13-17 May 2019

Mohegan Sun Resort, Uncasville, Connecticut, USA

For more information visit: <http://www.conservation-us.org/annual-meeting/aic-annual-meeting>

4th International conference on Integrated Pest Management (IPM)

21-23 May 2019

Stockholm, Sweden

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

International Symposium: Works of Art on Parchment and Paper

6-9 June 2019

Ljubljana, Slovenia

For more information visit: https://www.iiconservation.org/sites/default/files/news/attachments/8883-call_for_papers_ang.pdf and contact: Natasa.Golob@ff.uni-lj.si or Jedert.Vodopivec@gov.si

Metal 2019

2-6 September 2019

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

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

Recent Advances in Glass and Ceramics Conservation
The Glass and Ceramics Working Group of ICOM-CC, Icon,
and the British Museum
5-7 September 2019
British Museum, London, UK
For more information click [here](#).

**XIV Congress of the International Association of Book and
Paper Conservators (IADA) Warsaw 2019**
23-27 September 2019
Warsaw, Poland
For more information visit: [https://www.iada-home.org/en/
news/xiv-iada-congress-warsaw-239-279-2019.html](https://www.iada-home.org/en/news/xiv-iada-congress-warsaw-239-279-2019.html) or
email: abstracts@iada-home.org

12th North American Textile Conservation Conference
Lessons Learned – Textile Conservation – Then and Now
23-29 September 2019
Ottawa, Canada
For more information visit: <http://natconference.com/>

COURSES, WORKSHOPS

Publishing in Conservation:
CPD courses from University of Cambridge Museums
2-26 October 2018
The Fitzwilliam Museum, Cambridge, UK
For more information click [here](#) or contact: [collectionscare-
courses@museums.cam.ac.uk](mailto:collectionscare-courses@museums.cam.ac.uk)

Lighting for Conservation and Access
West Dean College conservation Short Courses
4 October 2018
West Dean College, West Sussex, UK
For more information visit: www.westdean.org.uk/OMC

**Analysis of Weave Structures in Museum Textiles: Textile
Basics and Non-Woven Structures**
8-10 October 2018
The George Washington University and The Textile Museum,
Ashburn, Virginia, USA
For more information click [here](#).

Art and Object Handling
West Dean College conservation Short Courses
8-12 October 2018
West Dean College, West Sussex, UK
For more information visit: www.westdean.org.uk/OMC

**Conservation of Photographs on Glass Symposium and
Workshop**
10-12 October, 2018
Art Gallery of Ontario, Toronto, Canada
For more information contact Maria Sullivan:
Maria_Sullivan@ago.net

Masonry Cleaning
West Dean College conservation Short Courses
15-17 October 2018
West Dean College, West Sussex, UK
For more information visit: www.westdean.org.uk/OMC

Preservation Assessment Survey Workshop
West Dean College conservation Short Courses
16 October 2018
West Dean College, West Sussex, UK
For more information visit: www.westdean.org.uk/OMC

**IAP Course: Museum and Gallery Lighting: Theory and
Practice**
22 October 2018
The National Archives, Kew, London, UK
For more information visit: [http://academicprojects.co.uk/
courses/museum-and-gallery-lighting-theory-and-practice-2/](http://academicprojects.co.uk/courses/museum-and-gallery-lighting-theory-and-practice-2/)

**IAP Course: Humidity, Temperature and Pollution: the ob-
ject, the atmosphere & collections care**
23 October 2018
The National Archives, Kew, London, UK
For more information click [here](#).

**IAP Course: Integrated Pest Management for Museums,
Galleries and Historic Houses**
24 October 2018
The National Archives, Kew, London, UK
For more information visit: [http://academicprojects.co.uk/
courses/integrated-pest-management-for-museums-galleries-
and-historic-houses/](http://academicprojects.co.uk/courses/integrated-pest-management-for-museums-galleries-and-historic-houses/)

Project Management in Collections Care:
CPD courses from University of Cambridge Museums
22 October 2018
The British Library, London, UK
For more information click [here](#) or contact: [collectionscare-
courses@museums.cam.ac.uk](mailto:collectionscare-courses@museums.cam.ac.uk)

Mountmaking for Museum Objects
West Dean College conservation Short Courses
22-25 October 2018
West Dean College, West Sussex, UK
For more information visit: www.westdean.org.uk/OMC

Specifications of Display Cases:
CPD courses from University of Cambridge Museums
26 October 2018
Museum of London, London, UK
For more information visit: [https://www.museums.cam.ac.uk/
conservation/collections-care-conservation-professional-
events](https://www.museums.cam.ac.uk/conservation/collections-care-conservation-professional-events) or contact: [collectionscarecours-
es@museums.cam.ac.uk](mailto:collectionscarecourses@museums.cam.ac.uk)

ICOM International Training Centre for Museum Studies
Promoting Your Museum: Make it relevant and attractive
14-22 November 2018
Fuzhou, China
For more information visit: [http://icom.museum/activities/
training/icom-international-training-centre-for-museum-
studies/](http://icom.museum/activities/training/icom-international-training-centre-for-museum-studies/)

**Analysis of Weave Structures in Museum Textiles: Simple
Weaves and complex Structures**
8-10 April 2019
The George Washington University and The Textile Museum,
Ashburn, Virginia, USA
For more information click [here](#).