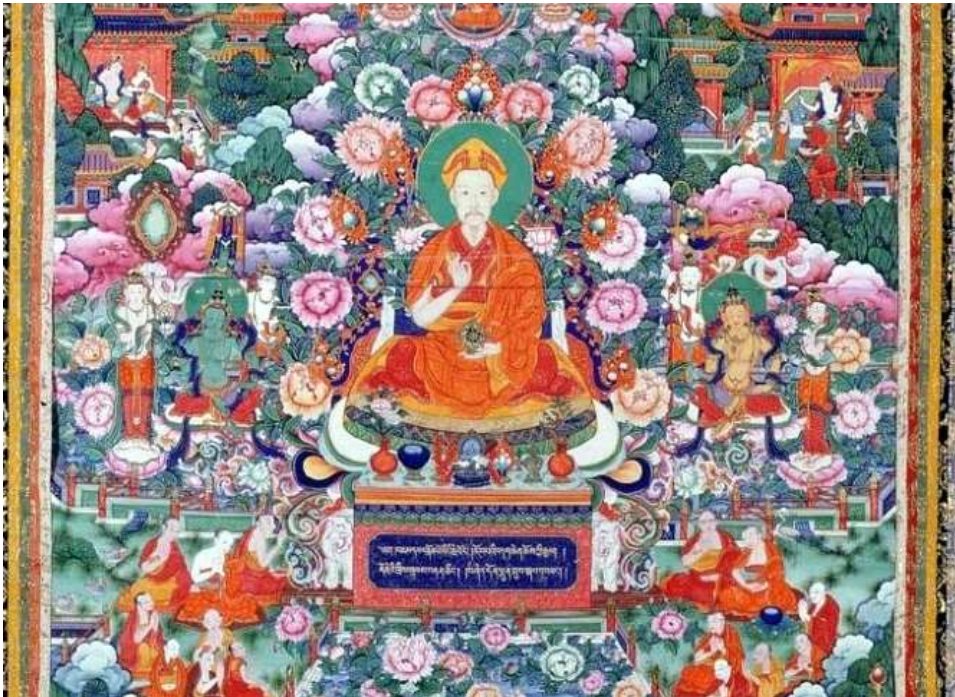


Unroll and Unfold: Preserving Textiles and Thangkas to Last

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HONG KONG – IIC is pleased to announce the IIC-Palace Museum 2017 Hong Kong Symposium which will take place 24-26 November 2017 at the Museum of History in Hong Kong and will be dedicated to textiles conservation.

Besides conservation, the symposium will also address the artistic and historical aspects of textile artefacts ranging from thangkas, embroideries, archaeological textiles along the Silk Road, and royal and ethnic costumes across the East and West. Eighteen distinguished textile specialists and scholars from across the world will present case studies and research findings on the subjects. Please see the [event webpage](#) for more information.

Teaching modern and contemporary art in Lima –

Sharra Grow talks about her experience teaching in the Peruvian capital city, Lima. Full article from page 8

The International Conservation Workshop on the island of Lopud, Croatia -

Jadranka Beresford-Peirce gives us an account of the workshop organised by the International Trust for Croatian Monuments on page 11

IIC-ITTC Workshop on non-destructive analysis techniques -

Christina Margariti reviews the workshop. Read from page 15



Textiles represent an indispensable part of the inheritance of mankind since the beginning of a long history. Embodied in various forms, these beautiful objects have, through the ages, been used to express aesthetic inspirations amongst other functional, conventional and religious intents.



Panorama view of the History Museum in Hong Kong

Embedded not only with cultural connotations of the times when they were made, used or embellished, these objects have also been woven into them a large amount of wisdom and superlative craftsmanship of our ancestors which we may have inadvertently unnoticed.

With the efforts of conservators, scientists, curators, collectors and alike, who have challenged themselves through tapping into the intelligence of our forebears and the essence of traditional craftsmanship, our shared cultural heritage is revitalised with perseverance alongside scientific developments.

Stepping into the second decade of the 21st century when technological advancement has gradually wiped out many kinds of ethnic textiles, costumes and thangkas in response to the contemporary needs and innovations on materials and uses, safeguarding these legacies and unfolding the merits and cultural significance behind them has become imminent and worthwhile to inspire the future generations.

Following the technical sessions, social events will give delegates a chance to establish professional networks and to explore some heritage attractions around Hong Kong. Registration will start in the second quarter of 2017 – Join us in Hong Kong to catch up with your colleagues and make new connections!

All the details about the symposium, including a preliminary programme of lectures and events, is now available on the IIC Palace Museum dedicated [webpage](#)



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Editorial

Welcome to the February edition of *News in Conservation*.

The big news is that *NiC* is changing skin and this is the last ever issue sporting the current look; from April 2017, *NiC* will adopt a new image to unify under a common branding all IIC's publications and the website. To learn more about the changes all you need to do is to read IIC's President Sarah Staniforth's column, where all will be explained. Rest assured though – we are changing *NiC*'s look but the spirit of the publication remains the same as ever!

In this issue, conservator Sharra Grow takes us to Peru and talks about her recent experience teaching contemporary art in the country. Following on, we move to Europe and specifically to the beautiful island of Lopud in Croatia where for the past ten years, the International Trust for Croatian Monuments has been supporting the International Conservation Workshop.

Last November the IIC-ITTC Workshop on non-destructive analysis techniques took place in the city of Hong Kong and Christina Margariti, a conservator from Greece, not only took part but also wrote an in-depth review of the workshop to let us know how it went.

From the President's Desk is *NiC*'s brand new column. Written by the IIC's president, it is aimed at giving members more information about the Institute's activities and future plans. Happy reading!

Barbara Borghese
Editor

Andrew W. Mellon Foundation grant creates new Summer Institute for Technical Studies in Art at the Harvard Art Museums

CAMBRIDGE - Harvard University has been awarded a \$506,000 (£405,000) grant from the Andrew W. Mellon Foundation for use by the Harvard Art Museums to establish a new Summer Institute for Technical Studies in Art (SITSA). The programme, designed for graduate students from art history programs across North America who are interested in broadening their experience with object-focused technical inquiry, methodologies, and instruction, will begin in June 2017. It builds on the accomplishments of the Summer Institute in Technical Art History (SITAH), developed by and conducted at New York University over the past five years.



Renzo Piano designed atrium at the Harvard Art Museum

©Paul Geffen CC BY-NC 2.0 via Wikimedia Commons

The new Institute will emphasize holistic interdisciplinary training by providing access to the robust collections of the Harvard Art Museums and neighbouring institutions' collections, as well as the expertise of curatorial and conservation staff faculty, living artists and others whose knowledge may be relevant to specific themes of the workshop. The curriculum is designed to reveal the intrinsic power of art—through close looking at art works in local collections, a variety of demonstrations and hands-on experimentation with artistic materials and techniques, lectures and discussions, and visits to artists' workshops.

Approximately 15 participants will be admitted each year to the programme, which will take place over two weeks in the summer. The institute will be administered by the museums' Division of Academic and Public Programmes (DAPP) in collaboration with the Straus Centre for Conservation and Technical Studies, the birthplace of art conservation and conservation science in the United States.

The Andrew W. Mellon Foundation has been a long-time supporter of both Harvard University and the Harvard Art Museums. The Foundation has provided the museums with critical funding for conservation science and education, publications, as well as fellowships for scholars.

To learn more about the Institute and the Harvard Museum please visit:

<http://www.harvardartmuseums.org/>



News in Brief...

Operation Pandora seizes over 3000 stolen art objects

THE HAGUE - Europol, the European agency assisting EU Member States in their fight against serious international crime and terrorism, has joined forces with law enforcement authorities from 18 countries, INTERPOL, the United Nations Educational, Scientific and Cultural Organization (UNESCO), and the World Customs Organization (WCO) to tackle the theft and illicit trafficking of cultural goods.

Operation Pandora took place in October and November 2016 and was successfully led by Cypriot and Spanish police and resulted in 3561 works of art and cultural items being seized, almost half of which were archaeological objects.

Several of the retrieved artefacts are of great cultural importance in the archaeological world, such as a marble Ottoman tombstone and a post-Byzantine icon depicting Saint George, along with two Byzantine artefacts. All of them were seized in Greece during actions carried out by the Hellenic Police.

The aim of Operation Pandora was to dismantle criminal networks involved in cultural theft and exploitation, and identify potential links to other criminal activities. Moreover, there was a special focus on cultural spoliation, both underwater and on land, and the illicit trafficking of cultural goods, with a particular emphasis on conflict countries.

Police carried out inspections of internet sites and art galleries and at checkpoints in their hunt for illicit artefacts, and even searched scuba-diving schools for items plundered from underwater sites.

Source: Europol press release



Some of the items seized by Europol

©Europol

Archaeological items from Guatemala recovered

GUATEMALA CITY – The Guatemalan Cultural Ministry announced during a press conference that a total of 22 important archaeological artefacts have been recovered during 2016. Guatemalan authorities recovered the archaeological pieces and fragments that had been stolen from Mayan sites and taken abroad to various locations including the United States, Switzerland, Italy and Germany.

During a ceremony held at the National Palace of Culture and hosted by Guatemalan Culture Minister Jose Luis Chea, the objects were presented to the public and the press.

National Archaeology Museum director Daniel Aquino told local press agencies that the 22 items will be stored at the museum and later incorporated into the permanent cultural heritage exhibition as well as being put on show in several of the central American country's main museums.

Some of the artefacts were voluntarily handed in while some others were recovered by police or discovered when put up for sale at auction. The majority of the items had been looted from Guatemala in the 1960s and 70s.

Experts understanding of Mayan sites in Guatemala has been hindered by the prolific activities of looters operating, at times undisturbed, among archaeological ruins in the country.



Evidence of looting activities

© Simon Burchell - Own work, CC BY-SA 4.0



Cold temperatures damage masterpieces from Pinacoteca di Brera

MILAN - A recent, unusually cold spell has caused unexpected damages to paintings at Milan's Pinacoteca di Brera.

By mid-January, a pair of paintings had suddenly disappeared from the walls and forty remained in place but covered with light tissue patches used as 'facings' to avoid the flaking of paint. The combination of very cold air and low relative humidity proved too much to cope with for the environmental condition systems at the museum. By descending too suddenly, temperature and relative humidity caused organic material to shrink leaving visible damage to frames and paint layers. This was the case for Bramante's *Christ at the Column*, one of the museum's masterpieces and one of the paintings that required immediate attention by the museum's conservators. The other painting to require conservation was the *San Gerolamo's Stories* painted by the Venetian Lazzaro Bastiani.

Installed in 2004, the Pinacoteca environmental conditioning system is not a very old one and its alarm mechanism did alert the museum's personnel of the incident. Unfortunately, it was unable to cope with the severe drops and compensate the loss of temperature and humidity before the damage happened.

Anglo-Canadian Museum's Director James Bradburne was quick to play down the incident blaming the damage on a 'climate earthquake' adding: "We followed the security frameworks by the book and the Bramante painting had to go to restoration anyway so we just had to anticipate the intervention. The museum is under control and in the coming days will continue monitoring".



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Cristo alla Colonna, Bramante, Pinacoteca di Brera

TEFAF announces beneficiaries of Museum Restoration Fund



© Detroit Institute of Art, via Wikimedia Commons

Judith with the Head of Holofernes (c.1570), Titian, Detroit institute of Arts

HELVOIRT- The Executive Committee of The European Fine Art Foundation (TEFAF) has this year awarded €54,000 (£46,000) to three conservation projects.

The first project to benefit from the money will be Auguste Rodin's *Absolution* (c.1900) currently in the Musée Rodin Collection, France. This will be the first time the work has received any kind of conservation intervention, now much needed as its state of preservation has deteriorated.

The second project will focus on the conservation of *Judith with the Head of Holofernes* (c.1570) by Titian (1488-1576), which has been on near constant display since entering the collection of the Detroit Institute of Arts, USA, in 1938. It is a work of major significance that has not been conserved in over 75 years.

The final award went to the conservation of *Der Blaue Reiter* (1912), a journal edited by Wassily Kandinsky (1866-1944) and Franz Marc (1880-1916). This 140-page journal includes 34 un-numbered plates (6 in colour and 28 in monochrome), 2 foldouts and 2 pages of musical scores. It was acquired jointly in 2015 by the RKD, Stedelijk Museum, Museum Boijmans van

Beuningen and Gemeentemuseum, all based in The Netherlands.

The TEFAF Museum Restoration Fund was set up in 2012 to help museums and institutions worldwide restore and conserve works of art in their collections. It is one of a selection of initiatives run by the not-for-profit European Fine Art Foundation. To learn more about TEFAF visit: <https://www.tefaf.com/home>

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First reliable radiocarbon dates for Australian Aboriginal rock art

CANBERRA - A team of researchers from the Australian Nuclear Science and Technology Organisation (ANSTO) and the Australian National University (ANU) have developed a new technique that will, for the first time, allow a more precise dating of Australian Aboriginal rock art.

The technique is a form of radiocarbon dating already widely used in archaeology but until now not very successful on these type of paintings. Aboriginal rock art in fact uses primarily ochre, an inorganic mineral pigment and no carbon-based pigments. This technique focuses on a superficial layer of calcium oxalate present on the surface of the paintings. By dating this layer, it is possible to produce an upper and lower limit of dates. The paintings belong to a regional art style known as Northern Running Figures (NRF), or Mountford Figures, believed to have been created in Australia during the early to mid-Holocene (10,000 – 6,000 years ago).

Lead author of the paper announcing the development Tristen Jones, a Ph.D. candidate at the Australian National University said: “The results are exciting as although they generally support the chronology and assumed antiquity for the NRF art style, they provide minimum ages which suggest that the art style is actually a few thousand years older than what was anticipated, they also demonstrate that the art style was painted over a considerably long period. Most excitingly the results also provide the chronometric data to support a Pleistocene antiquity for the earliest known figurative art styles, such as Dynamic Figures, in Arnhem Land.”

For more information on this research please visit:

<http://www.ansto.gov.au/AboutANSTO/MediaCentre/News/ACS112993>



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Aboriginal Rock Art, Kakadu National Park, Australia



© Benh LIEU SONG, CC BY-SA 3.0 via Wikimedia Commons

The Eiffel Tower in Paris

Eiffel Tower to undergo restoration

PARIS – The Eiffel Tower, the most iconic monument in the French capital, is to undergo a restoration project that will cost in the region of €300m (£255m) and that will last up to 15 years. The monument is the most visited in the world attracting over seven million visits per year.

The intervention will include work to modernise the lifts, the viewing gallery on the lower second floor, improved access facilities, a complete repainting of the 1,000-foot-high, 10,000-ton iron-girder structure and a reviewing of the light display.

Announcing the project, the mayor’s office stated that the work is intended to bolster the French capital’s bids to host a World’s Fair in 2025 and, before that, the 2024 Olympic and Paralympic games. The project will be managed by the tower’s operator, the Société d’Exploitation de la Tour Eiffel, a public service company wholly owned by the City Council.

The last major renovation to the tower took place in 2014 when the first floor reopened following two years of work although the last large-scale renovation occurred in 1986.

The tower was constructed between 1887–89 as the entrance to the 1889 World’s Fair and stands 324 metres (1,063 ft.) tall. At the time of its building, the Eiffel Tower was the tallest building in the world.

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Hundreds of coffins to be restored in Egyptian Museum conservation project

CAIRO – A team of conservators at the Egyptian Museum in Cairo will soon be involved in a project to document and conserve a collection of 600 coffins. The project is part of an American-Egyptian collaboration to preserve and document one of the world's oldest civilisations. Moamen Othman, the Head of the museum's conservation department said: "There has been no other project like this worldwide, with this number of coffins being documented or restored".

Egypt was awarded the

conservation grant worth \$130,000 (£105,000), in December 2015 with the project representing a part of a wider US-Egypt treaty signed in 2016 to curb illicit trafficking

The funds are to be made available through The Ambassador's Fund for Cultural Preservation (AFCP), a US programme founded in 2001 that has been responsible for the conservation and restoration of various ancient sites, museums and artefacts not only in Egypt but around the world. "One of the main goals of the project is to ensure that the [Egyptian] Museum has a full inventory of the objects and understands their conservation needs so that the coffins can be made available for research by scholars but also for the public," AFCP programme director Martin Perschler said.

To learn more about this project and other projects funded by AFCP visit: <https://eca.state.gov/cultural-heritage-center>



Four small gold coffins from the tomb of King Tutankhamun on display in the Egyptian Museum in Cairo, Egypt

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A no-strike list may shield Yemen's ancient treasures from war

©thago, CC BY-SA 3.0, via Wikimedia Commons



Pre-Islamic walled town of Baraqish

YEMEN – A no-strike list designed to protect Yemen's heritage sites from war damage and prevent destruction has been drawn up by experts working for University of Oxford's Endangered Archaeology in the Middle East and North Africa (EAMENA) project.

Since 2015, the Yemen Government, aided by a Saudi Arabian-led coalition, has been involved in a war with Houthi rebels. During this time important archaeological sites including the, the pre-Islamic walled town of Baraqish and the old cities of Sana' and Zabid have been heavily damaged despite protests from UNESCO.

Peter Stone, chair of the UK Committee of the Blue Shield said that some of the structures damaged were of no strategic importance although they were targeted by military strikes.

Thousands of new archaeological sites have been discovered in Yemen by researchers who are now drawing up candidates for a "no-strike list" for combatants in the latest attempt to protect its treasures from the war. Spectacular discoveries include ancient walled cities, historic mountaintop villages, prehistoric burial sites and even long rows of standing stones, or trilithons, linked with the incense trade.

To learn more about EAMENA visit <http://eamena.arch.ox.ac.uk/>



Teaching modern and contemporary art in Lima with emphasis on diverse teaching techniques

By Sharra Grow



As a 2010 graduate of the Winterthur/University of Delaware Programme in Art Conservation (WUDPAC) with a specialty in modern and contemporary art and the ability to speak Spanish, I wanted to take on an international service project and was able to do this with the help of the Foundation of the American Institute for Conservation (FAIC) Take A Chance Grant and the WUDPAC Betty Fiske Professional Development Award in Contemporary Art Preservation.



Standing with artist Ramiro Llona in front of his artwork after our interview

In February 2016, I taught a five-day workshop on the conservation of modern and contemporary art at [The Yachay Wasi Institute for Conservation](#) in Lima, Peru. I wanted to provide information for the participants regarding conservation, but I also saw this workshop as an opportunity to help create an educational model for the participants to use on their own for teaching in the future. With this in mind, I aimed to not only prepare the information to present, but to also develop and demonstrate a variety of interactive and multi-media teaching methods, keeping in mind that in countries like Peru, professional resources and training programmes in art conservation may be scarce.



Experimenting with dry cleaning materials and techniques

I included two reading seminars. The day before each reading seminar, I gave participants a list of related discussion questions to consider. Paired participants chose one of the assigned readings for which they would lead the group discussion. The readings and discussion questions encouraged debate while keeping the participant-led discussions on point. All participants had the opportunity to lead and have their voices heard. I was pleased with how eagerly the participants took charge of their assignments and at the depth to which we carried discussions on large, important topics.

Workshop participants also learned through small team exercises. After lecturing on environmental conditions, I divided the participants into small groups to discuss a case study in which a colour-sensitive plastic mobile was to be exhibited in a window-filled museum lobby. Each group presented a plan for testing and monitoring the environmental conditions in the proposed exhibition space, devised a method for identifying the artwork materials, recommended parameters for display, and then developed exhibition recommendations for the installation space. While the groups agreed on environmental standards for the installation, each group had a different solution for how to accomplish them.



All participants at the end of the workshop, standing outside the Yachay Wasi Institute

The workshop, which I conducted mostly in Spanish, included lectures and activities on topics such as Post-War art history, chemistry, and degradation of common modern materials, preventive conservation, ethical issues in preserving modern and contemporary art, documentation, artist interviews, treatment materials and techniques, and treatment decision-making models. To increase engagement and interactive learning, I broke up the lectures with quick review sessions, several round-table group discussions, small team exercises, an on-site visit to the nearby contemporary art museum, and hands-on activities.

After lecture and discussion about the importance of artist interviews as a crucial component of documenting modern and contemporary artworks, we met on-site at [The Museum of Contemporary Art in Lima](#) where the museum staff discussed with us the condition of several collection artworks which have proven challenging to preserve. The workshop participants next conducted an interview with Peruvian artist Ramiro Llona in front of one of his large triptychs currently on display in the gallery. These group exercises and on-site activities reinforced lecture information and also required creative problem solving.

I dedicated one tightly scheduled day of the workshop to conservation materials and treatment techniques. Categories included dry and wet cleaning, solvent testing, consolidation, loss compensation, and tear repair.

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I included some basic chemistry behind the materials and demonstrated a variety of related treatment techniques. I also encouraged participants to demonstrate their own techniques and methods which exposed the group to a greater range of solutions and perspectives than I could have presented on my own.

I enjoyed the camaraderie and the environment of sharing that developed during this workshop; I was there as a colleague sharing what I knew about modern and contemporary art conservation. From the start, I encouraged participants to share their own experiences, suggest solutions, and take part in teaching and presenting. This made the workshop richer and more meaningful not only for them, but for me as well.

During my stay in Lima I met with different groups and professionals to discuss future collaborations. Three issues were repeatedly brought up in our discussions: The Peruvian government does not currently demonstrate interest in the preservation of cultural heritage, and the sparse government funding that is allocated to preservation initiatives may often be misdirected. Private funding is difficult to obtain and often comes with strings attached. In addition to a lack of reliable funding, there are many conservation supplies which are unavailable or extremely difficult to purchase in Peru. Laboratory-grade aliphatic solvents and xylene require strict permits which are difficult to obtain and renew.

There are materials which cannot be purchased in Peru, are outrageously expensive to ship internationally, and may not be able to pass through customs. Many conservators rely on friends and family who are visiting abroad to purchase and carry these materials back to Peru.

This limits the materials available to training programmes and museums. All of these issues have contributed to the limited number of conservation professionals with the knowledge and resources to create and support training programmes.

As conservation professionals, we know that the best treatment solutions are rarely conceived in isolation. I believe this idea applies to larger issues as well. Those tasked with preserving the cultural heritage in Peru currently have large, long-standing challenges. I believe that significant improvements are unlikely without external collaboration. There are many ways that the larger, global conservation community can better support the Peruvian conservators. I want to be a part of that effort.

This amazing experience would not have been possible without the support of the [FAIC Take A Chance Grant Committee](#), the WUDPAC Betty Fiske Award Committee, and [The University of Delaware Department of Art Conservation](#). I express deep gratitude for their willingness to join me in this adventure. Special thanks for invaluable guidance and support from Dr. Vicki Cassman, Debra Hess Norris, and Jennifer Figari.

All Images in this article are owned by Sharra Grow and reproduced with her permission

Sharra Grow is a Project Paintings Conservator at the Brooklyn Museum, specialising in modern and contemporary art. She holds a Master of Science in Art Conservation from the Winterthur/University of Delaware Programme in Art Conservation and a Bachelor degree from New York University. She has worked and interned at various institutions and private practices including the Museum of Modern Art, the Getty Conservation Institute, and the Hirshhorn Museum and Sculpture Garden. Sharra can be contacted at: slg283@gmail.com



The International Conservation Workshop on the island of Lopud, Croatia

by Jadranka Beresford-Peirse + Lana Kekez

During the last ten years, the International Trust for Croatian Monuments has been supporting, among other projects, the International Conservation Workshop on the small island of Lopud, a 45-minute boat journey from Dubrovnik. As all islands along the Dalmatian coast, Lopud has a long and rich history. There are over 30 churches and chapels scattered around its shores.



©Sagita Mirjam Sunara

Professor Hans Portsteffen from Cologne, who is responsible for much work done within the Lopud Workshop, showing students his plan for the work to be done on two side altars in the church of Our Lady of Spilice.

Some years ago, my late husband, Henry, and I made a brief visit to Lopud and met there for the first time Mrs Evica Nedeljkov, the moving spirit and the co-ordinator of the above named project on behalf of the Society for the Preservation of the Natural and Artistic Heritage of Lopud. This year, I returned to Lopud in the company of Robin and Dominique Holland-Martin who have been funding this project on our behalf through the Sandy and Zorica Glen Charitable Settlement.

Our guide on this occasion was a young conservator, Lana Kekez, from Split. I thank Lana for her expert guidance and the following here is, more or less verbatim, my translation of Lana's description of the workshop.



©Lana Kekez

Students carefully removing discoloured varnish and dirt from the heavily damaged painting of “The Souls in Purgatory”

In the 1980s, Dr Karlfriedrich Lange Von Stocmeier, the Dean of the University of Applied Sciences in Cologne, came on holiday to Lopud and realised that there were treasures in its churches, needing attention. At Dr Stocmeier's initiative and with the help of the local parish priest, the first group of conservators/restorers from Cologne, led by the distinguished Professor Knut Nicolaus, arrived at Lopud in 1987. They concentrated first on the collection of the Lopud Museum, working there every year in late summers. However, this practice was interrupted by the war in Croatia and then resumed in 1997, when the German group returned and started to work on the restoration of the wooden altar from the Dominican church of St Nicholas. This project was completed in 2001 when the workshop relocated to the church of Our Lady of Šunj. In 2003, at the invitation of their German colleagues, students and their teachers in conservation from the Arts Academy in Split and from Antwerp and in 2006 from Brussels, joined them, thus forming the International Conservation Workshop Lopud, or ICWL.

The team from Split was led by teachers of conservation and restoration of easel paintings and polychromed wood. First to join were Jurica Matijević, who was initially one of our students in England and now heads the Conservation Department at the Arts Academy in Split, and Lara Aranza. Sagita Mirjan Sunara joined them in 2006 and Lana Kekez in 2012. Jurica and Lana are still participating in the project, together with two or three students from the Academy in Split who join them every year, working together for two weeks at the end of August.

Since 2001, two polychrome, gilded altarpieces, dating from the end of the 16th to the beginning of the 17th century, have been restored in the church of Our Lady of Šunj. One of them holds the easel painting with the scene of Annunciation and Saints and the other holds the sculpture in wood of Christ on the Cross. The work is still continuing on the restoration of the sacral furniture of the church.

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In 2011, work began on the church of Our Lady of Spilice (Our Lady of the Grotto). Two smaller side reredos, carved in wood and gilded, from the first half of the 17th century, with paintings depicting Death of St Joseph and Our Lady of Carmel, have almost been completed.

Lana now gives us a short history of these churches.

Our Lady of Šunj

At the end of the 11th century, an Italian nobleman, Otto Visconti, returning on his ship from the First Crusade, was shipwrecked near the bay of Šunj. He erects a votive chapel there.

In 1416, the Brotherhood of Our Lady of Šunj was founded and they build a new, large church which was consecrated in 1488.

In 1527, Thomas Pidelli built the north chapel, dedicated at first to St Rock. At the end of the 16th century this changes to the Holy Cross and the present day altar is installed.

In 1572, an impressive polychrome and gilt main altar, dedicated to the Assumption of the Virgin from a Venetian workshop, is installed.

In 1637, the southern chapel is added and a wood and gilt altar, with an oil painting dedicated to the Annunciation, is commissioned from Italy. The funding is provided by Bishop Nikola Brautić, a distinguished citizen of Lopud, who is buried in the chapel.

The church of Our Lady of Spilice

This is the church of the former Franciscan friary, founded in 1483 and closed in 1808. To the right and left side of the main altar, there are two smaller altars, dated to the first half of the 17th century, which are still in the process of restoration by the ICWL. The right one is dedicated to Our Lady of Carmel, containing a painting of the same name and another, representing the Souls in Purgatory. The left altar, dedicated to the Death of St Joseph, contains the painting of this subject in the upper part and two smaller paintings on wood, parts of a polyptych from the Santacroce workshop and bought for the church in the middle of the 16th century, in the lower part. It is thought that both of these altars were placed in today's position after the closure of the friary in 1808, when the church ceased to be part of the Franciscan order and when many changes were introduced.

The conservation work on these two altars will be completed by 2017. This is when the workshop plan to begin the conservation work on the rare and beautifully carved choir stalls, which were also repositioned after 1808. The main polychrome and gilt altarpiece, dating from the 16th century, was conserved about 15 years ago by the Croatian Conservation Institute. There are also two smaller triptychs, one of them attributed to the workshop of Nikola Božidarović, two paintings on wood, which once belonged to the polyptych of the Santacroce workshop, and two stone side altars, with paintings of St Anthony and the Holy Cross.

When we visited the church in October this year, most of the items mentioned above were either in storage in the Lopud Museum or under plastic covers. At present, the church is undergoing major refurbishment, on the exterior and the interior. In the 1990s, the friary was leased to Francesca von Habsburg, but the lease does not include the church itself, where regular services are held. However, Francesca, apart from renovating the friary complex to a very high standard, as we were told by conservators from the ICWL, is also making a considerable financial contribution towards the renovation of the church itself.

What made our visit especially worthwhile was the fact that we really understood how the whole project works. We realised that this is the effort of the whole community of the island of Lopud. We knew that all students and their teachers arrive at Lopud at their own expense, bringing with them all the necessary conservation equipment, and that the Society for the Preservation of the Natural and Artistic Heritage of Lopud provides for the arriving conservators board and lodgings. We knew that our financial contributions go towards these costs. However, we did not know that hotels and citizens of Lopud, who usually offer private accommodation to tourists, let these rooms to the Society to accommodate the conservators at greatly reduced prices and that hotels and restaurants give them breakfast, lunch and dinner also at greatly reduced prices. They should all be highly praised for their contribution towards the common good and this is what makes this project so very special and successful.



©Sagita Mirjam Sunara

Detail of work going on in the church of Our Lady of Sunja



©Sagita Mirjam Sunara

Deciding together how to proceed with the conservation of the sculpture of Christ from the altar of the Holy Cross. This sculpture, made in a technique similar to papier mache, but using a local plant and not paper, is one of the first works of art in Croatia to have been scanned using computer “tomography” by the conservator Jurica Matijević and radiologist Frane Mihanović

The report from Lana now continues to the Island of **VIS**, where the team of conservators of easel paintings and polychromed wood from the Art Academy in Split plan to concentrate in the future. For the first time in May this year, they organised a similar workshop in Komiža, on the island of Vis, working in the church of St Nicholas. The workshop was headed by Jurica Matijević and Lana Kekez, with the participation of students from the Academy in Split and with assistance from the Conservation Department of the Ministry of Culture in Split. Most importantly again, the parish priest and the local authorities provided accommodation and sustenance for all of them during their stay in Komiža.

The fortress church of St Nicholas, situated on a hill above Komiža, is part of the old Benedictine complex called Muster (fLat. Monasterium – samostan), recorded in documents since the 13th century. Our Trust, ITCM, have recently, by kindness of the Headley Trust, bought for the parish of Komiža conservation chests for the safe keeping of their rich and historic vestment collection. During this first workshop, the conservators concentrated on the polychrome and gilt altarpiece of Our Lady of the Snows and a collection of about 90 wood and gilt candlesticks.

Everybody participating in this project hopes that this workshop will be held every year, lasting two weeks and not just one as this year, giving the students such a very useful practical experience and providing, at the same time, the much needed care and attention for the local cultural heritage. They hope the workshop will develop into an international gathering, like the one on Lopud. They will be inviting students of conservation from other countries to join them. In order to achieve this, funding will be required. Although students and their teachers will do their work at no pay, and in return will have the satisfaction of knowing that they have preserved for the future works of art that otherwise may have perished, working, at the same time, in beautiful surroundings, there are costs with these projects which will need to be covered.

Jadranka Beresford-Peirce is the Founder and Trustee of The International Trust for Croatian Monuments. For more information about the Trust’s activities please visit: www.croatianmonuments.org



Reviews

IIC-ITTC Workshop on non-destructive analysis techniques. A review

By Christina Margariti

In May 2016, IIC announced a forthcoming Training Workshop on non-destructive analysis techniques. What drew my attention were the techniques included in the curriculum of the Workshop, for example Infrared Reflectography, Multispectral and Hyperspectral imaging, Non-invasive XRD, and 3D laser scanning.

This was the second Training Workshop offered by the IIC International Training Centre for Conservation, titled 'IIC-ITCC Training Workshop (II) Non-destructive Analysis in the Conservation of Cultural Heritage'. IIC-ITCC was established in 2015 by IIC and the Palace Museum in Beijing, China. The Workshop took place at the premises of the Palace Museum and the Gugong Institute in Beijing on 13-18 November 2016.



The list of the course's lecturers coming from leading Institutions in the conservation field, and the fact that all applicants needed a firm conservation science background suggested a workshop of a very high level and urged me to apply. Accommodation and travel expenses and arrangements were provided to successful applicants, which made the workshop even more enticing.

The list of lecturers was impressive and included Dr Shan Jixiang (Director of the Palace Museum), Sarah Staniforth (President of IIC), Jo Kirby Atkinson (Secretary_General of IIC), Dr David Saunders (Vice President of IIC), Dr Austin Nevin (Researcher at the Institute of Photonics and

Nanotechnologies, Italy), Dr Lynn Fong Lee (Assistant Scientist at the Getty Conservation Institute, USA), Dr Christiana Achille (Researcher of Topography and Cartography at Politecnico di Milano, Italy), and Prof Haida Liang (Professor of Physics at Nottingham Trent University, UK).

The workshop started with a splendid opening ceremony at the impressive Jianfu Palace in Beijing's Forbidden City. Dr Shan Jixiang, Director of the Palace Museum, welcomed us and gave a very interesting talk on the amount of work put into turning the vast forbidden city into a museum open to enormous numbers of enthusiastic visitors. Later on, during the Workshop, Dr Jixiang gave us a tour of the newly built Conservation Institute of the Palace Museum, to be opened soon, and aptly named "Hospital for Cultural Relics". Then we all moved to the premises of the welcoming Gugong Institute starting with the self-introductions of the lecturers and participants and continuing with a lecture on the current state of non-destructive analysis of cultural property given by Dr Saunders. The day closed with a generous dinner at a fine restaurant nearby.

The next days were organized around lectures on non-destructive analysis in the morning and hands-on practice with the techniques in the afternoon. Dr Saunders gave a lecture on analytical imaging and microscopy (originally programmed to be presented by Giovanni Verri of the Courtauld Institute), presenting the theoretical background, and useful practical information on methods like multispectral, hyperspectral and false-colour imaging, and different microscopes, from USB portable to three-dimensional ones. The second lecture explained the colour and

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gloss theory and measurements. Prof Liang continued the lecture session talking about optical coherence tomography, a technique capable of imaging subsurface three-dimensional microstructure information, with many applications in conservation since 2004.

Dr Achille gave a lecture on three-dimensional scanning and photogrammetry including both theoretical and practical information as well as guidance on available software necessary to process the produced data. Prof Liang talked about spectral imaging and presented the ISAAC (Imaging & Sensing in Archaeology, Art History & Conservation) research programme of Nottingham Trent University (NTU), and PRISMS the custom-built system of NTU which uses a telescope for spectral imaging of remote surfaces. Staying with the theme of custom-built equipment, Dr Lee presented the CT scanner designed and produced by the Getty Conservation Institute to accommodate their needs. Dr Lee also gave a lecture on XRF analysis, while Dr Nevin on FTIR and Raman spectroscopies. Dr Nevin closed the lectures with an inspiring talk on the future directions of non-destructive analysis that prompted an engaging talk between the participants and lecturers.

The workshop offered the unique opportunity of practical sessions where the participants, divided into small groups of four, were able to have hands-on experience with all the different techniques. Among other things, we were allowed access to portable handheld FTIR, an impressively fast 3D scanner, OCT (optical coherence tomography) and 3D microscopes. The equipment, along with specialized and very enthusiastic staff, were generously provided by the Palace Museum, organized by Dr Lei Yong, at the Palace Museum Laboratory and the Gugong Institute.

The event also included a cultural day visit, where participants visited the Palace Museum and had great fun at the digital exhibition, playing with 3D digital models of objects, stepping on virtual Chinese carpets and dressing-up, at the touch of a screen, in traditional Chinese costumes. We also had a private guided tour at the Capital Museum and the opportunity to meet our colleagues working there. The spectacular closing ceremony was hosted at the beautiful Jianfu Palace, where each participant was rewarded with an impressive certificate and given the 2017 Palace Museum calendar as a gift, a best-seller among art books in recent years. After the ceremony we were offered a generous buffet dinner and had the chance to properly say our goodbyes.

The IIC-ITCC Training Workshop was very useful since it introduced us to new non-destructive analytical techniques, gave us more technical information on the ones we already use and allowed access to highly specialised facilities and staff. The workshop was also a very good opportunity for networking between the participants and with the lecturers, which was a common aspiration of the former. In organizing such a relevant workshop, IIC and the Palace Museum are offering great opportunities to the conservation profession. By the end of it participants felt privileged to have been selected to participate.

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Christina Margariti gained her BA(Hons) Conservation from Camberwell College of Arts/University of the Arts London and trained at the Textile Conservation Centre/University of Southampton, UK where she also completed her PhD on excavated textiles. She is currently employed by the Hellenic Ministry of Culture, Directorate of Conservation of Ancient and Modern Monuments. She has been teaching textile conservation at the Technical Educational Institution, Athens (TEI) and given lectures at the University College London in Qatar. She is working and has given lectures on the identification and provenance of fibres and dyes, and the conservation and deterioration mechanisms of textiles and other organic finds.



Book Review

Painting in Tempera, c.1900

Edited by Karoline Beltinger
and Jilleen Nadolny

Reviewed by Joyce Townsend



Archetype ISBN 978-1-909-492-44-8 and the Swiss institute for Art Research (SIK-ISEA) ISBN 978-3-908196-85-3 ISSN 1661-8815, 2016, 263 pages with colour illustrations.

The Tempera Group which was formed in 2010 and has produced this book, has about 15 members, active researchers who are investigating the significant number of artists who claimed, towards the end of the nineteenth century and the earlier part of the twentieth century, to be working in 'tempera' to overcome the known shortcomings of oil-based paint. These researchers are active in conservation science, materials history and technical art history, and include conservators and art historians. The artists were working mainly in Germany, Switzerland, and Italy.

As a group, one is tempted to summarise these artists as experimental and even maverick individuals with only one common viewpoint: each took 'tempera' to mean whatever he wanted it to mean, with some of them in agreement only to the extent that tempera paints should be

thinnable in water rather than organic solvents when applied, and should not have drying oil as the major ingredient. Some of them included wax-based materials that had been styled as 'encaustic paints' in the eighteenth century, under the umbrella of 'tempera': the historical study in this book begins here. Oddly to those more used to treating or studying early paintings, virtually none of these artists gave 'tempera' its traditional meaning of a paint medium made from egg and water, with the main variations being whether to include the white of the egg, or vinegar, and in what proportions, in addition to egg yolk.

The paintings that resulted have a range of surface appearances and conservation issues, unsurprisingly since this wider definition of tempera includes home-made paints including cheese- and milk-based concoctions, and adaptations from more traditional documentary sources, as well as commercial product lines of paint endorsed by or in several cases developed by artists. Some of the 'tempera' paintings of this period survive in excellent condition, with a slightly matt surface and a lack of cracks belying their age today of 80-150 years. The younger examples fall within the period where forgery with modern materials has more of a chance of going undetected, because there have been fewer publications on the materials and processes of earlier twentieth-century artists

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than on their predecessors. The good condition of some tempera paintings of this age may give them away, but the analysis and recognition of all variants of 'tempera', and even the interpretation of the analytical results, can be very challenging – where an unusual or alarming response to cleaning methods appropriate to oil paints has not already alerted the conservator to an unusual material. Interpreting analysis is addressed too.

The artists discussed in this book include Franz von Lenbach and Franz von Stuck in nineteenth-century Germany, Arnold Böcklin and Cuno Amiet in Switzerland at the same period, and Wassily Kandinsky and other members of Die Brücke early in the following century. Such studies are also relevant to German expressionists such as Emil Nolde who worked a few decades later in the twentieth century. Different papers provide new information on the little-known history of production and use of new paint formulations including those from Schoenfeld of Dusseldorf, Pereira paints, Keim paints, Syntonos paints, tempera grassa from Maimeri, and others. Research carried out at this period by Ernst Berger, Max Doerner and Alexander Eibner, all published in German and less familiar even now in consequence, is discussed, as is the long-running professional rivalry between some of these individuals, representing different schools in Germany for the training of artists.

The book itself is printed on quite a matte paper, which gives a good rendering of the non-glossy surface of many tempera paintings that are illustrated and discussed. It covers historical, documentary and technical studies, and the development of analytical methods for such complex paint mixtures. More remains to be done in this area, but as one of the first to be printed of several books in progress on the topic of 'tempera' at this period, it is a valuable resource.



Joyce Townsend is a senior conservation scientist at Tate, London, who has specialised for decades in identifying painting materials, understanding their deterioration and the effect this has on the appearance of paintings today, and interpreting the methods and processes of British artists. Her publications in the conservation and heritage science literature cover a very long version of the 'long nineteenth century' and have ranged through artists active from the sixteenth century to recent decades, with an emphasis on art produced from the beginning of the nineteenth century up to the mid twentieth century. She has edited many books for IIC, Archetype, and other publishers, but has only in 2017 become a member of the Tempera Group which produced this one.



IIC News



From the President's Desk

I am writing this column the weekend after our AGM, held at the Society of Antiquaries in Burlington House, Piccadilly, London. This annual event is an opportunity to reflect on the previous year, and for members present to ask questions of the Officers. It is also an opportunity to discuss the future. This January I was pleased to speak about two new IIC initiatives and to participate in a Point of the Matter Dialogue introducing the subject matter of the 2018 IIC Congress to be held in Turin.

The first initiative flows from the work done by the marketing agency Tangible which I reported on in [News in Conservation Issue 48, June 2016](#). Tangible has helped us with a fresh new look for our publications and communications which you will see for the first time in the next issue of *News in Conservation*. Using these guidelines, Jo Kirby Atkinson, our Secretary General, has prepared an illustrated version of the Annual Report and Accounts entitled the *Annual Review*, which was available at the AGM. You will be able to download this from the IIC website and will soon see this new design in *Studies in Conservation* and the IIC website. Please let us know what you think.

Austin Nevin chaired the Point of Matter Dialogue on Preventive Conservation: 'The State of the Art' and I represented IIC on the panel. We were delighted to be joined by three distinguished panellists: Stefan Michalski, Canadian Conservation Institute; Tom Learner, Getty Conservation Institute and Anna Bülow, Assistant Coordinator, ICOM-CC Preventive Conservation working group. Each of them told us what they felt were the hot topics that had moved the field forward since the 1994 IIC Ottawa Congress on Preventive Conservation. Stefan described what is now possible in the micro and macro areas of scientific research, including acoustic emission studies and patterns emerging from risk assessments, and what could be possible in the future. Tom talked about the GCI Managing Collection Environments project which covers scientific research, a new course on Preserving Collections in the Age of Sustainability, and tools and guidelines for the field. Anna talked about the current programme for the ICOM-CC Preventive Conservation working group which includes environmental guidelines, risk management, physical forces and standards and best practice. This introduction was followed by contributions from the floor including a vigorous discussion about the role of social science in preventive conservation.

We have used this discussion to help draft the 2018 Congress call for papers and posters which recognises how preventive conservation has moved to the centre stage of museum, site and heritage management, contributing to the sustainability of organisations as well as the care of their collections. Please look out for this call during February and help us to cast our net as wide as possible to capture all of the exciting work going on in this field.



@Mikkel Scharff



professionals in many parts of the world, as we realise the cost of membership is out of the reach of colleagues in many countries. There will be more detailed information between now and June 2017.

Please contact me with any thoughts you have about IIC: President@IICConservation.org

Sarah Staniforth
President IIC

IIC Council - Notes on the meeting held in London January 23rd/24th 2017



IIC Council's first meeting of the year took place at the Society of Antiquaries, looking out onto the majestic courtyard of the Royal Academy. This is now our regular spot for London meetings, made especially convenient by our being able to hold the AGM and subsequent panel discussion there on January 23rd 2017.

The Council last met on the day before the IIC LA Congress in September 2016, so one of the first tasks was to review the Congress outcomes, including the financial result, and to agree on issues resulting from it to address in the planning for the next Congress in

Turin in September 2018. Planning for each congress, despite their being two years apart, never really stops, so Council considered the arrangements being put in place for Turin as a result of a site visit undertaken by the President, Secretary General and Executive Secretary in November 2016. The theme for the Turin Congress is preventive conservation, which tied in with the panel discussion following the AGM. Actions taken to implement the Strategic Plan were reviewed, the most obvious of which being the roll out of the new IIC brand guidelines. The implications of this will reach across all IIC publications and the web site.



The latter is now increasingly at the core of IIC operations and provides our public face, so Council agreed to invest in both a refreshment of the site to implement the brand guidelines and to ensure a range of functions are improved, and also to provide the IIC web master with further resources to keep the site up to date and relevant.

In November 2016 IIC successfully ran its second course at the ITCC (the joint IIC and Palace Museum, Beijing International Training Centre for Conservation) bringing together five IIC fellows who are specialists in the field of non-destructive testing of materials to lecture to 24 selected conservators from 13 countries. Council reviewed this course and received a report on the third in this series on the conservation of textiles to be run in late 2017, which will take place the week before a textile symposium which the soon-to-be-formed IIC Chinese Group and the Palace Museum will jointly run in Hong Kong on preserving textiles and thangkas. Council also received a report on the upcoming Dialogue on Protest Art to be run in New York on February 14th 2017.

The usual standing items of IIC's financial and risk position, the publications schedule, membership matters and new fellows to be considered were covered. On Day Two, the AGM having been the night before, Council was pleased to welcome Eleanor Nagy as a newly elected Council member.

Council next meets at ICCROM in Rome on 25th and 26th May 2017 and following that at the ICOM-CC triennial in Copenhagen on 9th and 10th September 2017.

IIC Membership fees for the year 2017/2018 - Headline rates held for fourth successive year and banding and discounts introduced!

From 1 July 2017 there will be some radical and exciting changes to our individual membership fee structure. First, we will introduce a banded membership fee for individual Members and Fellows that helps to reflect the real cost of joining IIC in the country in which they work. Second, we will introduce a discount on membership for members of conservation restoration organisations recognised by IIC.

How it works

The structure will have three membership fee levels for each class of member, based on the bands published by the International Monetary Fund in 2014 for Purchasing Power Parity across all countries.

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and in reviewing this matter for the 2017–2018 membership year Council has decided that the 'headline', or Band 1 membership fees will be held at the same level as for the current year (2016 – 2017) – these rates had remained unchanged since 2014.

The Band 1 figures and discounts for other bands for the membership year 2017– 2018 have thus been agreed by IIC Council as follows (Pounds Sterling):

	IMF Band 1	IMF Band 2 (25% discount)	IMF Bands 3 & 4 (50% discount)
Fellows	100	75	50
Retired Fellows	70	52.50	35
Individuals	70	52.50	35
Retired Individuals	50	37.50	25
Students	25	25	25

The bands will refer to where you, as a member of IIC, work and are registered as such on the IIC database. You will be advised of your band when you renew, but as a guide you can see the bandings on this page of the IIC website. In the second initiative, we will be offering a further 10% discount on all classes of individual membership to those who are current members of a national or regional professional conservation organisation that is recognised by IIC. A full list of these organisations is available on the Membership page of the IIC web site. Please note that the bandings and discount do not apply to Institutional members, who will continue to pay the standard, flat-rate membership fee. Reminders will be sent out to all members in May, and if you wish to join IIC please contact the [IIC Office](#) or visit <https://www.iiconservation.org/about/membership>



The Fellowship corner

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

This issue NiC congratulates new Fellows:

Diana Collins is a textile conservator with particular expertise in Asian textiles and costume. She established her conservation and collection management consultancy in Hong Kong in 1986. As the conservator setting the preservation standards for the world's largest private holding of Chinese textiles and costume, she has devised and implemented preservation and display strategies for hundreds of items lent to museums around the world. In 1993 Diana founded the Textile Society of Hong Kong, an inter-disciplinary forum for collectors and in 1995 she proposed and coordinated the highly lauded first international conference on Chinese textiles. Throughout her career Diana has focused on educating textile collectors in Southeast Asia and China to recognise and achieve good practice in textile conservation for the tropics. She continues to contribute to journals and museum publications on textile conservation and the history of Chinese and Southeast Asian textiles.



Anthony Read has been Head of Collections and Learning at the National Museum of Ireland (NMI) since November 2015. Before appointment to his current position he was Head of Conservation at NMI for 18 years. During this time, he built the department from its foundation into a professional conservation department housed in some of the finest conservation facilities for a museum of the NMI's size in Europe. During this time he was involved with, and led a number of major projects, most notably concerned with archaeological finds from the Irish wetlands with their remarkable preservative powers. Projects of which he is especially proud include the investigation and conservation of the NMI's bog bodies and involvement in the recovery and investigation of the Faddan More Psalter. He has lectured and published extensively on the findings.

Read joined the National Museum of Ireland from Leicestershire Museums in 1997, where he was Antiquities Conservator, leading the staff of the laboratory and working on major projects.

His undergraduate degree is in Archaeological Conservation from University College, Cardiff. He holds a postgraduate qualification in Museum Studies and an MA in Architectural Conservation.



What's on + NiC's List

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

Call for papers

Conservation of Architectural Heritage (CAH)

23-26 February 2018

International Experts for Research Enrichment and Knowledge Exchange, Egypt

Luxor, Aswan, Egypt

For more information click [here](#)

Heritage Across Borders : Association of Critical Heritage Studies, 4th Biennial Conference

01-06 September 2018

Hangzhou, China

Deadline for abstract submission TBA

CAPITALizing on HERITAGE : Community, Government & Savoir-Faire

11-14 October 2017

Ottawa, Canada

Submission of abstracts deadline: 17 March 2017

For more information [click here](#)

9th International Congress on the Application of Raman Spectroscopy in Art and Archaeology

24-28 October 2017

Evora, Portugal

Submission of abstracts deadline: 30 April 2017

For more information visit:

<http://raa2017.uevora.pt/>

Preventive Conservation in Historic Houses and Palace-Museums: Assessment Methodologies and Applications

29 November 2017 to 01 December 2017

Versailles, France

Submission of abstracts deadline: 30 March 2017

For more information [click here](#)

Conferences/Seminars

IIC-Palace Museum 2017 Hong Kong Symposium

24-26 November 2017

Hong Kong Museum of History, Hong Kong

For more information about this event visit:

<https://www.iiconservation.org/node/6801>

RE-ORG Quebec: Adventures in Storage Reorganization

10 March, 2017

Montreal, Canada

For more information, go to:

<http://canada.pch.gc.ca/eng/1462970787356>

BAPCR Talk - Experiment and Evanescence: Joshua Reynolds's painting technique

14 March, 2017 - 18:30

London, UK

To book a place for this event email:

BAPCRsecretary@gmail.com

IIC Austria & Universalmuseum Joanneum 2017 'Day of Restoration'

Monday, 20 March, 2017

Graz, Austria

For more information, click [here](#)

World Heritage Theory, Policy and Practice

12-14 April, 2017

Cottbus, Germany

For more information visit:

<https://www.iiconservation.org/node/6803>

World Heritage Theory, Policy and Practice

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Cottbus, Germany

For more information visit:

<https://www.iiconservation.org/node/6803>

3D Digital Documentation Summit

18-20 April, 2017

New Orleans, USA

For more information, visit:

<https://www.iiconservation.org/node/6685>**Modern Art Conservation in practice**

3-5 May, 2017

Deadline: Monday, 20 March, 2017

Maastricht, The Netherlands

To register for this event write

to: k.seymour@sral.nl**IADA SYMPOSIUM 2017 - From Generation to Generation - Sharing Knowledge, Connecting People** 3-5 May, 2017

Oslo, Norway

For more information visit:

<https://www.iiconservation.org/node/6477>**18th Annual Cambridge HRG Seminar 'Heritage and Revolution: First as Tragedy, then as Farce?'**

6 May, 2017

University of Cambridge, UK

To register for the seminar, please write to

Flaminia Bartolini fb282@cam.ac.uk**Mesa to Mountain: Preservation in the American West!**

23-25 March 2017

Salt Lake City, Utah, United States

For more information [click here](#)**French paper negatives: production, characterization, preservation**

07-08 December 2017

Paris, France

For more information visit: [https://calotype-](https://calotype-2017.sciencesconf.org/)[2017.sciencesconf.org/](https://calotype-2017.sciencesconf.org/)**Treatment 2017: Innovation in Conservation and Collection Care**

28 May 2017 to 01 June 2017

Chicago, United States

For more information [click here](#)**CARE! Conservation and Restoration Conference 2017**

11-12 May 2017

Warsaw, Poland

For more information visit:

<http://www.icarthejournal.org/>**Courses/Workshops****13th Masterclass - Retouching Modern and Contemporary Paintings**

30-31 March 2017

Porto, Portugal

For more information about this event see:

<https://www.iiconservation.org/node/6665>**Conservation of Archaeological Iron Workshop**

24-27 April, 2017

Colonial Williamsburg, Williamsburg, USA

For more information on this workshop,

visit: [http://www.conservation-](http://www.conservation-us.org/archaeological-iron)[us.org/archaeological-iron](http://www.conservation-us.org/archaeological-iron)**Mosaics at Archaeological Sites: Training for Site Managers**

2-19 May, 2017

Volubilis, Morocco

For more information, click [here](#)

For more information about these conferences and courses see the IIC website:
www.iiconservation.org