

News in Conservation



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

Issue 44, October 2014

Thanks to Hong Kong, spotlight on Los Angeles



Tang Ancestral Hall, Hong Kong. ©Hong Kong Govt. LCSD

LONDON – The 2014 IIC Hong Kong Congress: An Unbroken History – Conserving East Asian Works of Art and Heritage took place in Hong Kong from the 22-26 September and we're happy to report that the event was a great success.

Held for the first time in a sub-tropical region, the congress was enriched by a mesmerising programme of social events that allowed delegates to extend their interaction well beyond academic exchanges.

Many had already congregated for the ICOM/CC Triennial Conference that was held a few days earlier in Melbourne, thus had the opportunity to expand and develop conversations initiated earlier, to cement professional relationships and enjoy new friendships.

IIC 2014 Hong Kong Congress -

IIC Announces declaration on Environmental Guidelines
Details from page 2

'Once in a Whale' Project -

Bethany Palumbo talks about working on whale skeletons
Feature from page 12

IIC Student Poster Prize Winner's article in English –

Kao Wei's presents an adaptation of the poster in Chinese and English
Read it from page 8

ICOM/CC 17th Triennial Conference –

A review of the event by conservator Hakim Abdul Rahim
Read the full feature from page 15

www.iiconservation.org



©DowntownLA CC BY-SA 4.0



Los Angeles is the host city of the next IIC Congress

Building on the success of the 2010 Istanbul Congress and following on with Vienna in 2012 and Stockholm last year, IIC dedicated a peer-reviewed platform for research and work on conservation projects undertaken by students and recent graduates. As previously, this represented a great opportunity for those starting out in the conservation arena to take part in conservation's international showcase.

One important outcome of the Congress was the discussion initiated at the ICOM/CC Conference and taken forward at the IIC Congress on the proposed position on environmental guidelines.

As we say a big thank you to the organisers of the Congress and wave goodbye to Hong Kong, please add to your diaries the 2016 IIC Congress, which will focus on contemporary art and will be held in Los Angeles from 12-16 September 2016.

The event will be organised in collaboration with INCCA - the International Network for the Conservation of Contemporary Art.

INCCA members are dedicated to developing, sharing and preserving knowledge needed for the conservation of contemporary art. For more information about the work of INCCA visit their website at

<http://www.incca.org>

IIC announces declaration on Environmental Guidelines

The IIC 2014 Congress has wrapped up in Hong Kong with the announcement in the closing ceremony of the joint IIC and ICOM-CC declaration on environmental guidelines. Developed in conjunction with ICOM-CC through a joint working group, the declaration was drafted at the ICOM-CC conference in Melbourne last week, and finalised in a plenary session in Hong Kong. The full text follows:

News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works

3, Birdcage Walk, London, SW1H 9JJ, UK

Telephone +44 (0)20 7799 5500

Fax +44 (0)20 7799 4961

www.iiconservation.org

ISSN 1995-2635

Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

Deadlines for next issue

(December 2014)

Editorial: 1 November 2014

Advertising: 15 November 2014

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

© 2014 The International Institute for Conservation of Historic and Artistic Works

>>

Editorial

Whatever our profession, we have all experienced moments of dissatisfaction linked to its financial aspects, career opportunities (or lack thereof) or other reasons linked to our personal circumstances. Lately though, I had noticed a trend that puzzled me: dissatisfaction with the profession from people that hadn't even entered it fully yet. On more than one occasion I witnessed discontent from emerging professionals and students aimed at the difficulties in landing their first paid job: conservators stuck in a whirlwind of countless unpaid 'collaborations' that would eventually enhance their CV and help them toward their goal, but meanwhile worried about their monthly bills and mounting student debts.

In this issue *NiC* gives voice to the very people at the core of this debate, exploring their opinions and experiences; the first such paper is from Sarah Giffin - but do not expect it to be all gloom and doom!

Directly from the IIC Hong Kong Congress *NiC* is delighted to bring you an article from the Student Poster Prize Winner Kao Wei, translated into English with text in Chinese too. We hope in time to be able to translate more papers from Chinese and other languages (volunteering, anyone?).

Two of the important outcomes of the IIC Congress were the ICOM-CC/IIC joint declaration on environmental guidelines drafted in Melbourne and agreed in Hong Kong, and the MoU between IIC and the Palace museum in Beijing, details in this issue and on the IIC website.

Barbara Borghese
Editor

Environmental Guidelines – IIC and ICOM-CC Declaration

At the IIC congress in Hong Kong and the ICOM-CC conference in Melbourne in September 2014 the delegates discussed and agreed the following declaration:

The conservation profession has come together and agreed a position on environmental guidelines as follows:

Sustainability and management

The issue of museum sustainability is much broader than the discussion on environmental standards, and needs to be a key underlying criterion of future principles.

Museums and collecting institutions should seek to reduce their carbon footprint and environmental impact to mitigate climate change, by reducing their energy use and examining alternative renewable energy sources.

Care of collections should be achieved in a way that does not assume air conditioning (HVAC). Passive methods, simple technology that is easy to maintain, air circulation and lower energy solutions should be considered.

Risk management should be embedded in museum management processes.

Museum environment

It is acknowledged that the issue of collection and material environmental requirements is complex, and conservators/conservation scientists should actively seek to explain and unpack these complexities.

Guidelines for environmental conditions for permanent display and storage should be achievable for the local climate.

Loans

There needs to be transparency about actual environmental conditions achieved in museums to ensure that realistic requirements are made for loan conditions.

Noting that most museums in the world have no climate control systems in their exhibition and storage spaces, we acknowledge the need for a document that will influence decision makers that the environmental conditions for international loans may not be appropriate for the permanent display and storage of collections in all museums.

There needs to be flexibility in the provision of environmental conditions for loans from museums which have climatic conditions different from the set points in the guidelines. This may be achieved with alternative strategies such as microclimates.

Existing guidelines

The existing interim guidelines agreed by AIC, AICCM, the Bizot group etc. (see Appendix) should be guidelines not interim guidelines. It is noted that these guidelines are intended for international loan exhibitions.

The complete document has been published on the IIC website and can be found at: <https://www.iiconservation.org/node/5168>



News in Brief...

Concerns grow over Djoser pyramid restoration



Djoser pyramid also known as the 'step pyramid'

CAIRO – The Djoser pyramid, Egypt's oldest, also known as the 'step pyramid' may have been ruined by restoration works which are currently taking place at the site, according to warnings issued by Egypt's Heritage Task Force (EHTF), a group of heritage campaigners.

Located a few miles south of the better-known Giza pyramid complex, the 4,600 years old step-shaped pyramid of Djoser is considered the oldest stone structure of its size in the world.

According to some archaeologists, decades of inaccurate restoration work have left the outside of the pyramid looking very different to how it should, with some reports of additional damage due to internal structural collapses.

This is not the first time that such allegations are made about the project; two years ago work was halted due to complaints about the company commissioned to carry out the work, deemed too inexperienced to be involved in the project. Recent photographs seem to show recent additions to the base of the pyramid conferring on the monument an very different appearance compared to that of a decade ago.

Egypt's antiquities minister, Mamdouh el-Damaty, denies the allegations saying that he was confident the work carried out at the site was of the highest quality.

>>

Artworks escape damage during fire at Civilization Museum in Quebec City

QUEBEC CITY - No works of art appear to have been damaged after a fire broke out last month on the roof of Musée de la Civilisation in Quebec City, Canada.

The fire at the building, located in the old part of the city, took about 50 firefighters a few hours before it was deemed under control.

There were no reports of injuries as the museum was closed at the time of the blaze.

In the aftermath of the incident, Michel Cote, the Museum's Director said: "The good news in this string of bad news is that, at first glance, I think the works of art are not damaged", although he added that there was a lot of water to deal with as salvage operations were under way.

During the blaze firefighters consulted with museum staff to establish which items were to be prioritised. The fire may have been caused by a motor that malfunctioned and, according to museum staff, it is too early to evaluate the costs of the damage.

The museum reopened its doors to the public on 20th September 2014 and to celebrate the occasion it offered a festive day with activities, workshops and shows for the whole family.

For more information about the Musée de la Civilisation visit: <https://www.mcq.org/en/>



The Grand Hall at the Musée de la Civilisation

Hofman's giant white rabbit damaged by fire in Taiwan



Hofman's giant White Rabbit

TAIPEI - Dutch artist Florentijn Hofman's 'Giant White Rabbit', which drew more than two million visitors on show in Taiwan, was partially damaged by a fire when workers were trying to dismantle it, organisers said last month. The left hand, left ear and part of the torso of the rabbit, designed exclusively for the 11-day show in northern Taoyuan County that ended in October this year, were burnt after a fire started on the lawn where it was being displayed, organisers said.

The cause of the incident is being investigated while officials suspected that the engine of a

truck used to remove the rabbit might have overheated and caused the fire.

The beaming bunny, which was 25 metres (82.5 feet) tall and made of waterproof paper material, wood and polystyrene, was to be recycled after the show. The creation was inspired by ancient Chinese folklore about a goddess who lived on the moon and her companion -- a rabbit which constantly pounded the elixir of life for her.

Another of Hofman's works, the famous giant inflatable duck exhibit, caused a sensation worldwide and particularly in Asia. Since 2007 the duck -- which was 16.5 metres tall -- has travelled to 19 cities in 11 countries, including Brazil, Australia, the United States and Hong Kong, on its journey around the world. It has also spawned many replicas. Last year, three Taiwanese cities displayed their versions of the creation. But all were forced temporarily to suspend their exhibitions due to bad weather or damage.

>>

Priceless paintings threatened by broken air conditioning

ROME – The precious contents of the Galleria Borghese in Rome is threatened by a malfunctioning air conditioning system which has been out of order for a few months and has yet to be fixed or replaced due to lack of funds.

The Borghese Gallery draws on the personal collection of paintings, sculpture and antiquities begun by Cardinal Scipione Borghese, nephew of Pope Paul V, and includes 20 rooms that span two floors in the family's former villa in the heart of Rome.

The gallery contains priceless masterpieces by Renaissance masters including Raphael, Titian and Caravaggio. Some of the most famous works under threat are: *The Deposition of Christ* by Raphael, Titian's *Sacred and Profane Love*, and *Madonna and Child with St. Anne* by Caravaggio. Fine marble sculpture such as the gallery's signature statue of Paolina Borghese by Antonio Canova could also face damage.

Cuts to Italy's culture budget have been blamed for the delay in addressing this serious emergency. Gallery Director Anna Coliva said that the air conditioning system, built in 1997, is completely run down and damaged due to years of chronic lack of maintenance.

The breakdown happened during the 2014 summer with temperatures reaching well above 30 degrees Celsius and, with the wet and humid autumn season under way, the threat to the stability of the artwork is a dramatic reality.



The Deposition of Christ, Raffaello Sanzio, Galleria Borghese

Wedgwood Collection saved for the nation

LONDON - The Wedgwood Collection, a ceramic collection containing more than 80,000 works of art, ceramics, manuscripts and letters, pattern books and photographs spanning the 250-year history of the Wedgwood company, has been spared having to be sold off after a public fundraising appeal by the Art Fund reached its £2.74m (US\$ 4.4m) target.

In 2012 the High Court ruled that the Wedgwood Museum Trust was liable for the £134m pension deficit left behind following the collapse of Waterford Wedgwood in 2009. This meant that the collection would have been sold at auction if the final £2.74m needed towards its £15.75m acquisition had not been found by 30 November 2014.

Stephen Deuchar, the director of the Art Fund, said: "This amazing show of public support for the Wedgwood Collection has made this the fastest fundraising campaign in the Art Fund's 111-year history.

The collection will be housed on long-term loan at its current home, the Wedgwood Museum in Barlaston, where a £34m redevelopment is to be completed in spring next year.



A typical Wedgwood pattern

>>

UNESCO appeals to parties in Libya to stop destruction of cultural heritage

PARIS - The head of the United Nations Educational, Scientific and Cultural Organization ([UNESCO](#)) called on all parties in Libya to safeguard the country's cultural and religious heritage amid a recent intensification of violence in the country.

In a [press release](#), UNESCO reported that a group of gunmen stormed and vandalised the Karamanli Mosque located in Tripoli, Libya's capital. The attack saw the removal of ceramic tiles, marble decorations and caused severe damage to the floor.

The note from UNESCO also mentioned attacks to the historic Othman Pasha Madrasa and attempts at looting the Darghout Mosque averted by local volunteers.



Karamanli Mosque in Tripoli

@David Stanley (CC BY 2.0)

Director General Irina Bokova declared in a statement: "I firmly condemn the recent attacks on cultural and religious heritage buildings in the old city of Tripoli. Looting and illicit trafficking of cultural objects can only deepen the wounds of the Libyan society, struggling for normalcy and recovery".

In recent weeks, Libya has been involved in some of the worst fighting since the 2011 uprising. UNESCO urged all national and international partners "to reinforce actions and vigilance in order to protect Libya's cultural heritage in the current context of rising unrest and insecurity" and reaffirmed its engagement with Libyan authorities to reinforce emergency measures for cultural heritage protection against looting and illicit trafficking.

UNESCO will soon implement an emergency and risk preparedness training course to enable the authorities in Libya to carry out rapid assessment, documentation and monitoring of heritage.

ICON UK announces conservation awards

LONDON - Celebrating its 10-year anniversary, the Institute of Conservation (Icon), a UK professional organisation aiming at providing guidance, advocacy, training and education opportunities in conservation, is launching the 2015 Conservation Awards Programme.

The organisation presented the awards at an event held the Cutty Sark site in London in October. Icon CEO Alison Richmond, alongside architect, broadcaster and conservation enthusiast Maxwell Hutchinson and Cutty Sark Curator Jessica Lewis, announced the call for innovative and inspiring projects that celebrate excellence in the conservation of cultural and industrial heritage.

Six major awards were revealed with prize funds ranging from £2,500 to £10,000 (US\$4,000 to US\$16,000) to be awarded to professionals, volunteers, community projects and organisations for their achievements in the conservation of cultural and industrial heritage in the UK.

The deadline for submissions is May 15th 2015; projects from all over the country are invited to submit their entries to the awards, and this year marks an emphasis on celebrating the growing number of projects mobilised and made possible by the efforts of volunteers working with professional conservators. Winners will be announced in October 2015.

For more details and information on how to apply, visit the new awards at: www.conservationawards.org.uk



竹胎珠寶漆盒的修護

The conservation of a lacquered bamboo jewellery box



By Kao Wei

The following article has been adapted and translated into English from the poster chosen as the winner of the Student Poster Prize at the 2014 IIC Hong Kong Congress.

一、文物基本資料

此「竹製珠寶漆盒」為屏東縣客家文物館之典藏，尺寸為直徑 13.9 公分、高 10 公分，盒身與盒蓋可相密合成一圓柱形。文物胎體以竹子構成，胎表有地仗層之打底。文物外部（圖 1、2）採朱色與黑色天然漆，以「填漆」技法髹繪飾紋；內部（圖 3、4）皆為單色無紋飾，以黑漆打底後髹塗朱漆。此修護案受「六堆生活學院計畫」補助，並於 2012 年 9 月修護完成。

1. Introduction

This Lacquered bamboo jewellery box, with a diameter of 13.9 cm and height of 10 cm, was collected by the Hakka Culture Centre of Pingtung County. This round box has a slightly spherical lid on the top, a flat base at the bottom and straight sides. The object was constructed from bamboo, with a ground layer applied next. The exterior of the box was decorated using the "填漆(t'ien-ch'ih) technique, or "filled-in" technique. The interior has no pattern, with a layer of black lacquer (primer) and one of red lacquer (topper). The work presented at the IIC Congress was supported by the Liou Duei Hakka Organization, and was concluded in September 2012.



Top lid of the box

二、文物劣化狀況

竹胎基底材結構穩固，僅在文物的轉角與口緣處有遺失及斷損（圖 5）之狀況。文物的漆層較厚，遺失（圖 6）的狀況多分部於頂部與底部的邊緣，使黑色的地仗層顯露。此外，多數遍佈於漆層上的小裂痕（圖 7）呈穩定狀態，少數裂痕有起甲狀況之伴隨。盒蓋內側與盒身外側因開合時的摩擦，而使朱漆層磨損導致下層黑漆顯露（圖 8）。此文物內部之表面有白色不明漬痕（圖 9）附著，多數質地堅硬、部分呈粉狀，而盒身側邊轉角處有黑色污漬（圖 10）的堆積。

2. Condition

The bamboo substrate presented numerous small losses and fragmentation at the corners and rim, but was generally in fair structural condition. The lacquer layer is thick and featured losses to the lacquer on the edges of



Cracks and missing areas in the lacquer layers

二甲苯、丙酮、乙醇與去離子水。測試結果顯示漆面及地仗層皆對測試之五種溶劑無反應，而需被移除污漬部分，顯示極性溶劑—去離子水和乙醇皆有良好的移除效果。

取樣分析：於文物表面取樣（圖 11）並於光學顯微鏡觀察樣本層次，以瞭解漆層製作技法。正常光（圖 12）下可觀察到取樣有三個層次，下為地仗層（塗層一），中為黑漆層（塗層二），上為朱漆層（塗層三）。可發現其符合「填漆」技法製作之工序。樣本在紫外光下無特別螢光反應。

3. Examination

Solvent test: Before cleaning and consolidation, some limited solvent tests were undertaken on the areas of the object that were composed of different materials. Five solvents were tested including mineral spirit, xylene, acetone, ethanol and deionised water. The results of the tests revealed that among the solvents, the non-polar ones were not successful in removing staining whereas the polar solvents (deionised water and ethanol) were effective in reducing the staining.

Cross section examination:

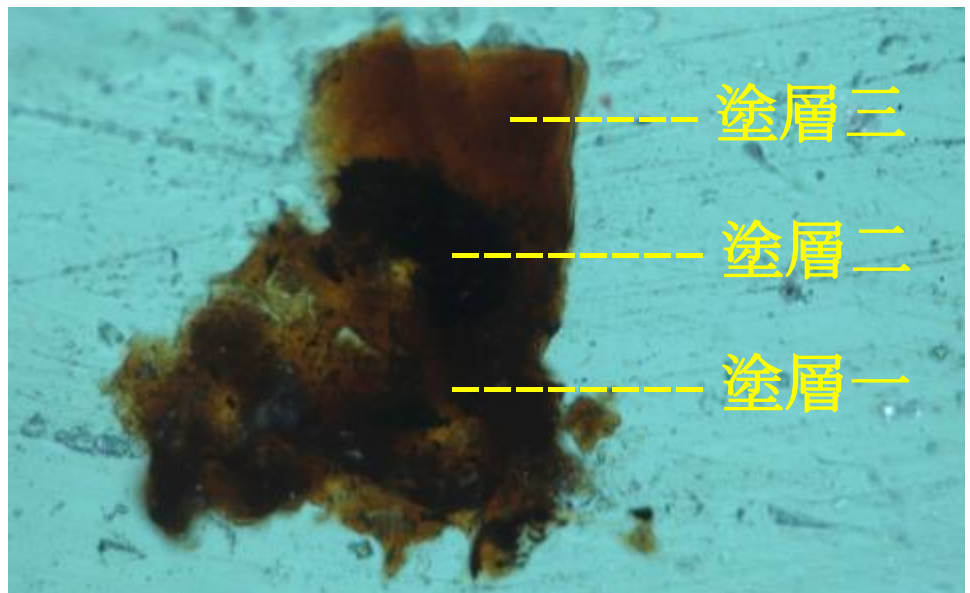
The manufacturing technique used to produce the lacquer layers of the object was studied with cross section samples observed under an optical microscope.

The sample removed from the lid and observed in reflected light and UV light showed three layers: the ground layer (layer 1), a black lacquer layer (layer 2) and a red lacquer layer (layer 3). The sequence of layers conforms to the "filled-in" technique.

the top lid and on the base, exposing the underlying black ground layer. In addition, the fine cracks on the lacquer layer were generally stable, although there were a few fragments flaking off following the lines of the cracks. The abrasion between the interior of the lid and the exterior of the base are caused by usage, and resulted in the black lacquer being revealed through the missing red lacquer. The surface of the interior part of the object showed white powdery stains, most being of a stiff consistency. The sides of the box had the surface covered with black dirt.

三、文物測試與分析

溶劑測試：在文物進行清潔與加固步驟之前，選擇六個不同媒材的區域進行溶劑測試。測試溶劑由非極性至極性進行測試，分別為礦精、



Cross examination of the surface

四、修護概念

本件文物修護之概念，以穩定文物已發生之劣化狀況為首要之要務。此外，未來的典藏與展覽環境、文物之基本功能、以及館方研究人員之作業需求等考量因素，將進一步的決定潛在有害因素的移除與修護方法的擬定。

4. Aim of the treatment

The main aim in treating this object was to stabilise its condition and slow down the process of deterioration. In deciding the appropriate course of treatment several factor had to be taken into consideration including the risk

associated with invasive conservation treatment, consideration of the environmental condition the object will be kept in after treatment, the basic function of the object and the requirements of the curator.

五、維護處理

清潔：在進行加固之前，先以吸塵器與軟毛刷於文物表面之灰塵進行乾式清潔。經溶劑測試結果顯示，去離子水與乙醇於污漬清潔效果最佳，因此使用 50% 乙醇水溶液進行濕試清潔。而較難以移除的白色漬痕與黑色污漬（圖 13）部分，使用 50% 乙醇凝膠於污漬表面做塗敷後以保鮮膜覆蓋，靜置片刻再使用 50% 乙醇水溶液清潔，即可達到良好的清潔成效（圖 14）。

加固：不穩定的漆層較常發生在基底層之斷損處，而在漆層裂縫處和起甲處也有發現到相同之劣化狀況。其漆層皆厚且無變形，因此直接滲以 25% 溶於二甲苯之丙烯酸樹脂（Paraloid™ B-72）進行加固，爾後利用竹籤或夾具加壓至乾燥（圖 15、16）。

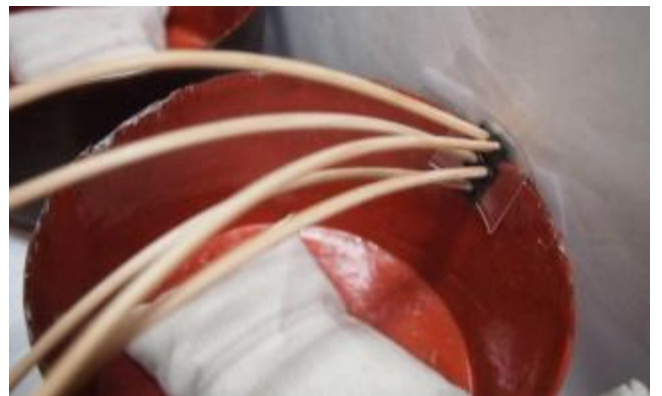
5. Conservation

Surface cleaning: The surface of the object was lightly cleaned using a soft brush and a conservation-grade vacuum cleaner to remove loose surface dust before consolidation. Based on test results, deionized water and ethanol were the solvents of choice for removing dirt. A solution of 50% ethanol in deionized water was chosen for removing surface dirt and staining. White and black stains proved harder to shift so that cleaning was more effective using a 50% ethanol in gel form. The technique employed saw the application of the gel on the surface of the stains covered with a plastic film to prevent evaporation and quick drying. After a few minutes, the surface was cleaned with 50% ethanol in deionized water, until the stains could be removed successfully.

Consolidation: Instability of lacquer layers occur frequently on the area where the substrate is cracked; this was in fact the case on the areas of lacquer that was cracking and flaking. The unstable lacquer layers were quite thick and deformed; therefore a solution of 25% Paraloid™ B-72 in xylene was used for consolidation. The cracks adhered with the consolidant, were pressed down in their position by bamboo sticks and small clamps.

六、修復處理

填補：於基底材鬆動與遺失狀況之填補，以壓克力乳劑 Plextol D498 與 micro- sphere: 3M glass bubble 混合的填料呈現良好之效果。此填料可支撐鬆動的基底材並將遺失處做填補，使其達到穩定之狀況。而較大的基底材遺失區域（圖 17）以巴沙木進行填補，將其裁切成符合遺失區域之形狀尺寸，再以 Plextol D498 將其與缺失處之基底材進行黏合（圖 18），待巴沙木黏著處乾燥後，以相同之填料薄塗於缺失處，使器形表面平順（圖 19）。此填料之選擇是考量其強度較弱於文物本體，在開合時不會導致漆面磨損。



Various phases of the conservation treatment

全色：於修護填補處以 Gamblin Conservation Colors 為全色材料進行全色，並利用砂紙做局部的打磨作舊，使填補全色處與原文物外觀具一致性（圖 20）。

6. Restoration

Filling: In order to infill missing areas in the box, a filler was made from Plextol D498 and engineered hollow glass microspheres: 3M™glass bubbles gave good results helping to support the loose fragments and filling the missing substrate. In areas of larger loss, balsa wood was chosen as a filler material. After shaping the balsa wood and making it adhere to the surface and the flakes, Plextol D498 was used, and the surface polished to obtain a smooth result. These fillers were chosen for their surface characteristics as once hard they are softer than the surface of the box and therefore avoid stress and abrasion to the surface of the object in the future.

Retouching: Retouching was performed using *Gamblin Conservation Colours*, and the retouched surface was polished with sand paper once dry.

附註：文物工藝技法

「填漆」技法，日本以「蒔醬」稱之，其有鏤嵌、磨顯二種之製作方式。第一種「鏤嵌填漆」，是在漆面上刻出花紋圖樣（圖 21），再以色漆塗布使其填滿刻線（圖 22），爾後研磨使紋樣顯露（圖 23）；而第二種「磨顯填漆」是以五彩稠漆堆成花紋，後將面漆罩滿全器，再研磨至紋樣顯露。兩種方式都使漆面齊平，彷彿將紋樣嵌入其中。此竹製珠寶漆盒的裝飾技法屬第一種「鏤嵌填漆」之方法（圖 24）。（參考資料：國立故宮博物院網站）

Notes - Decorative Technique

The "填漆(t'ien-ch'ih)" technique can be translated as the "filled-in" technique in English. There are two different techniques to make filled-in lacquer ware: the first technique is based on carving the surface and filling it; the second technique is characterised by piling up layers and burnishing these to get the desired look.

In the first type of technique, the pattern is carved into the lacquer layer, and the coloured lacquer applied on the whole of the surface so to 'fill in' the carved lines. The pattern is revealed by polishing. In the second technique, the pattern is obtained by 'piling up' on the surface many layers of coloured lacquer, followed by a further lacquer layer covering the whole surface. The pattern is subsequently revealed by polishing. With both techniques the lacquer surface is quite flat and smooth, looking like the patterns are inlaid into the surface. The lacquered bamboo jewellery box was made using the first type of technique here described.

All images in this article are copyright of the author



Wei Kao trained in the traditional craft of lacquer-making at university for four years, followed by a further four and half years of training in polychrome wooden objects conservation, and specialising on lacquerware conservation. In spring 2015, she will graduate from the Institute of Conservation of Cultural Relics at Tainan National University of the Arts in Taiwan. Kao Wei is the winner of the 2014 IIC Student Poster Prize

'Once in a Whale': The Conservation Treatment of Historic Cetacean at the Oxford University Museum of Natural History

By Bethany Palumbo



In January 2013, Oxford University Museum of Natural History (OUMNH) closed its doors for 14 months, allowing for the long-awaited and much-needed restoration of the original Victorian roof. The scaffolding required for this work allowed conservators to access several whale skeletons suspended from the roof space and conduct thorough conservation work for the first time.

The project was named 'Once in a Whale' and it encompassed several large articulated skeletons (fig 2) as well as a Humpback Whale skull and the huge lower mandible of a Sperm Whale, collected long before industrial whaling depleted the population of such large individuals from the oceans. These specimens had been on continuous display since the museum opened in 1860, and were in poor condition overall.

Detailed assessment identified varied types of deterioration. Foremost was the build-up of dust and dirt sticking to a dense layer of natural oil. This oil had secreted from the bone and oxidised, forming a dense, black coating. Acidic in its composition, this fatty residue was also ruining the visual aesthetics of the specimens. The museum environment had also caused deterioration to the specimens. The building itself, Grade 1 listed with a glass roof, means there is continuous light and UV exposure as well as great humidity and temperature fluctuations. Bone is extremely sensitive to environmental factors and this unstable environment had caused a loss of moisture and destruction of the bone matrix, resulting in bleaching, cracking and delamination.

With only 6 months in which to complete the conservation treatment, the priorities were to clean and stabilise the specimens, permitting them to withstand further decades on display.

The specimens were lowered in situ and a scaffold built securely around them. This became fondly known as the 'whale tank'. The primary (and most time-consuming) phase of treatment was cleaning and this was completed in 3



Fig.2 - The whales suspended from the roof as seen on the left.

>>

phases (fig 3). Firstly, a vacuum cleaner was used to remove decades of fibrous dust and 70% ethanol was then wiped over the surface to remove any surface grease or engrained dirt. The final stage used aqueous ammonia which aimed to remove the oxidised oils and was applied in a method documented by conservators working at the University of Bergen ([Turner-Walker, NiC Issue 26, October 2011](#)). The ammonia, diluted to 5% in water, worked by the process of saponification, turning the fatty acids into soap scum which could then be wiped or vacuumed off the surface

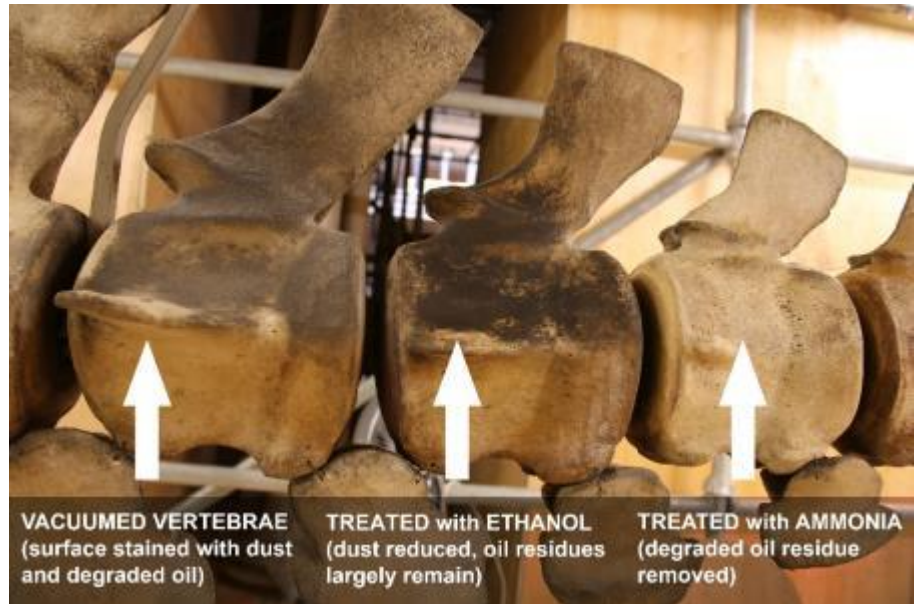


Fig 3 - The three stages of conservation cleaning

(fig 4). As ammonia evaporates completely, there is no risk of chemical residues being left behind. The treatment could also be done in situ and so was ideal for our project.

The second stage of treatment was to stabilise the specimens, internally and externally. Once the dense surface oils were removed, the bones were assessed for structure and strength. The bones of each specimen varied greatly, with some more friable and brittle than others. Many factors might have caused this including the age of the bones or the method of initial preparation; however there are unfortunately no records in the museum archives. Where bone surfaces were more fragile, they were consolidated using Butvar B98, a polyvinyl butyral resin in ethanol. This was injected into porous areas or painted onto the surface and was absorbed readily by capillary action. This resin was selected for its binding efficiency, flexibility and favourable results in UV, visible light and heat exposure studies. It also has a reasonably high glass-transition temperature (T_g) of 62-68 °C, meaning it would survive exposure to the environmental extremes of the museum's roof space. While very high UV conditions may cause the cross-linking of Butvar B98, leading to an insoluble network (Horie 2010), we felt its application was justified.



Fig.4 A phase of the treatment

Although it will not be entirely reversible in the distant future, it will ensure the survival of these specimens for decades to come and thus allow them to continue to serve their purpose in the museum displays.

With the bones reinforced, the final task was to re-articulate them. In many areas, the specimens were lacking scientific accuracy. This was caused either by insufficient knowledge of anatomy at the time of preparation or by

>>

gradual, natural movement. For example, cartilage was still present in some areas and over the decades this had dried, contracting and pulling the bones into unnatural positions. Not only were some bones misaligned but in



some cases they were missing entirely. This was a common occurrence with teeth or rib bones. The existing wires used for articulation were composed of iron and copper and these had corroded, staining and weakening the associated bone.

For the safety of the museum visitors and the whales suspended over them, it was agreed to replace all accessible wiring. Through discussion with other preparators, we learnt that new skeletal mounts are usually articulated using a combination of epoxy resin and internal metal supports. However, conscious of the unpredictable museum environment, it was agreed that the risk of epoxies failing prematurely was too great. The installation of internal metal supports would also result in further damage to the bone material. For these reasons, the original wiring method was reinstated using stainless steel and the existing drill holes where possible (fig 5).

Once completed, the specimens were transferred to new positions and installed higher than previous to take advantage of the vast roof space. The specimens now shine with a brightness not seen for many decades and have

become a main exhibit in the museum.

The project blog, 'onceinawhale.com', was created to capture and convey the conservation process and it aimed to discuss the material science and treatment rationale when working on such unique materials. However, it received such positive publicity that the whales became stars in their own right, featuring in other creative disciplines. Artistic professionals and enthusiasts were inspired to join us in the 'whale tank' to illustrate, film and photograph the work being carried out. The skeletons also featured in the BBC4 television series 'Secrets of Bones' (2014) and the project was eventually awarded 'Highly Commended' in the Conservation and Restoration category at the 2014 UK Museum and Heritage Awards.

Overall the project was a great success. The whales have shared their own complexities and we have learnt a great deal regarding bone material and how variable its degradation can be depending on its direct environment. The project has also taught us how important it is to consider an objects purpose in relation to the treatment it receives. These whales serve the museum as educational, scientific specimens and the conservation treatment took this into consideration, cleaning and strengthening them to withstand further time on display. We expect them to be a focal point within the museum's displays for many more decades to come.



Bethany Palumbo is Conservator of Life Collections at the Oxford University Museum of Natural History, Oxford, UK. Her contact details are: bethany.palumbo@oum.ox.ac.uk

All images in this article are Copyright of the Oxford University Museum of Natural History. All rights reserved



ICOM/CC 17th Triennial Conference, Melbourne, Australia – a review

by Hakim Abdul Rahim

ICOM/CC [17th Triennial Conference](#) was held from 15–19 September 2014 in Melbourne, Australia and NiC asked some of the delegates to report back and give their views on the event. The first account comes from emerging conservator Hakim Abdul Rahim.



A view of Melbourne

The banks of the Yarra River in Melbourne, Australia provided the backdrop for an exciting exchange of ideas for the 17th Triennial Conference of ICOM-CC. The theme for the triennial event was “Building Strong Culture through Conservation” – a theme that was explored throughout the conference with presentation of the papers and interactions between delegates.

The conference opened with a ‘Welcome to the Country’ by Aunty Joy Murphy Wandin, a Wurundjeri Elder from the Kulin Nation who graciously welcomed the delegates, overseas and local, to the land of her ancestors. It was then followed by keynote addresses by Honorary Professor at Queensland University Lyndel Prott, Professor Ma Xiao Lin and Dr Shao An Ding.

While Prof. Prott spoke of “Comprehensive Conservation” in which conservation not only concerns itself with the research and analysis of the materials but also with different aspects of the culture and society that the material culture originated from, Prof. Ma and Dr Shao both spoke of their work in China in the preservation and conservation of China's vast cultural heritage and archaeology.

>>

The conference then proceeded with the separation of the delegates into various groups that reflected the diversity of the conservation profession.

These working groups presented over 150 papers over five days, with themes based on preventive conservation, metals and graphic documents just to highlight a few. Some personal highlights were “The Conservation of Chola Sahib Ji” by Namita Jaspal in which she talked about the conservation of a holy Sikh relic in a public setting and how she consulted and dealt with the local community to achieve the desired outcome for the garment. Rachel Barker presented a fascinating paper on “The Construction of a Representative Sample for Mark Rothko's Untitled (Black on Maroon) (1958)”, an interesting insight into the processes, method and materials that the artist used in the creation of his artwork together with the research, analysis and application to produce something as close to what the artist created. All this was to gain an understanding of the work and develop the best treatment plan for it.

Another interesting paper was “Photograph Conservation Globally: Educational Needs, Milestones and Challenges” presented by Nora Kennedy and Debra Norris. The paper notes the evolution of photographic conservation from the late 80s to the present day and changes in values, skills and direction in education.

In addition to paper presentations there were also poster sessions that were held throughout the day. Over a hundred posters were on display, with topics ranging from a survey of museum collections to the effects of cellulose nitrates on paintings.

This is but a small glimpse of the interesting, though-provoking and intellectually stimulating range of papers and posters that were presented at the 17th Triennial ICOM-CC Conference in Melbourne.

In between papers and posters sessions there was a plenary session that hosted two engaging panels around the themes of “Conservation, Communities and Risk” and “Environmental Standards for Exhibition and Storage for Museums”. The event provided a platform for a spirited ‘question and answer’ session where ideas, thoughts and concerns were discussed among peers. Dr Noboyuki Kamba also gave a moving paper on the conservation and rebuilding efforts that were taking place in Japan after the March 2011 tsunami that devastated many areas.

Another highlight of the conference was visiting various museums, collections and cultural institutions in Melbourne where institutions opened their stores and laboratories for the conference participants. Delegates had the chance to experience Melbourne using its tram network to get to their destination. Spoilt for choice, delegates could visit places like the Abbotsford Convent and the Royal Botanic Gardens Library & Herbarium or for connoisseurs of colour, visit the Langridge Artist Colours’ factory to see how professional grade oil paints and mediums are made.

Besides intellectual activities there was also a busy social aspect to the conference. Several nights of the five-day programme were filled with social and cultural events.

A welcome reception was held at the RMIT Gallery where delegates could also check out two current exhibitions: “Warlayirti: The Art of Balgo” and “Garnkiny: Constellations of Meaning”. During the event delegates had the chance to mix, mingle and also meet the artists whose works were on exhibition.

The cultural evening on Wednesday brought us to the National Gallery of Victoria where Boonwurrung Elder Carolyn Briggs graciously welcomed us to her country and told the story of her land and culture. The evening proceeded with two indigenous women elders from the Warmun Arts Centre sharing a beautiful dreaming story with the delegates. Members of the Walayirti Artists from Balgo also shared aspects of their culture with the delegates through song and dance. The conference dinner took place on a crisp Thursday evening on the South Wharf at the Cargo Hall where attendees could sample the best of Victorian food and wine. The conference dinner also allowed delegates to “let their hair down” and relax after some long but engaging conference days.

To sum it all up, the conference was, for me, a wonderful experience especially as a recent graduate and emerging conservator. The papers, presentations, panels and posters truly reflected the theme of building strong cultures as conservators not only conserve culture through research and analysis but also play an active role in building and preserving traditions.

>>

Another heartening aspect of the conference was engaging with fellow students and emerging conservators from Australia but also from all over the world, sharing stories and ideas, knowing that there is a passionate future generation of conservators to continue the wonderful work of present and past conservators. And for me and fellow young conservators, the chance to engage with other professionals (some of whom have worked in conservation longer than some of us have been alive) was an invaluable experience. The advice they gave us is something from this conference that I will take home and treasure. This is also another aspect of building a strong conservation culture!

The 17th Triennial ICOM-CC conference was an eye opener and a wonderful experience and I'm looking forward to the next one!



Hakim Abdul Rahim is a recent graduate from the Bachelor of Heritage, Museums and Conservation Programme at the University of Canberra and has worked in art and heritage conservation for several years in Singapore. He is also an Honorary Curator at the Australian National Museum of Education and his interest lies in community and youth engagement in heritage conservation, university museums and collections, ethnography and scientific collections.



IIC News

IIC 2014 Hong Kong Congress a success!

We saw the selfies, we heard about the great presentations and we know the names of the prize winners – at this point we



thought it would be nice to hear from the people that were very involved in the making of the Congress. Following is an excerpt from a blog post written by IIC's Vice President Julian Bickersteth published on 'Museum Musings' (<http://bickersteth.blogspot.co.uk/>)

Julian writes: *"So a second week of international conservation conferences has just concluded with the IIC (International Institute for the Conservation of Historic and Artistic Works) 2014 Biennial Congress in Hong Kong wrapping up on Friday. And the first thing to comment on is that two solid weeks of conferencing has in the end gone in a flash and not been as exhausting as I thought it would be, helped by the very different nature of ICOM-CC and IIC conferences and the different locations (Melbourne and Hong Kong). I noted that 24 conservators from around the world attended both.*

450 conservators attended IIC with, by my reckoning, about 50% of them Chinese-speaking. That meant for a quality of dialogue I have never been exposed to in terms of exploring east vs. west approaches to conservation (and for some occasional word mis-conversions by the translators, the best of which unfortunately cannot be repeated online!).

Takeaways for me from the papers were:

- *the extent of the cross-over between craft skills and conservation in Chinese conservation projects.*
- *the extraordinary richness of early Chinese textiles (11th Century and earlier) excavated from Tang, Han and Ming dynasty tombs and the challenges of their conservation.*
- *the challenges of climate change in subtropical climates, where mould and increasing pest activity are requiring greater vigilance in collection care.*
- *A great social programme with receptions organised every night at respectively the Museum of Coastal Defence, the Heritage Museum, the British Consulate and the Asia Society. The highlight was the conference dinner on the Jumbo Floating Restaurant complete with a dotting the eyes on the lion ceremony and face mask magicians. Like all good conferences, the receptions are a key part of the show, as not only do conservators like to drink (in moderation of course), but it is where invariably I find the most useful networking is achieved.*

However, the big news for IIC coming out of the conference was twofold. Firstly, through a panel session we managed to get an agreement on the Environmental Guidelines we had drafted at the ICOM-CC conference. These have now been formally declared as a joint IIC / ICOM-CC position on environmental conditions and without a doubt moves us forward in this complex area. The next stage is to build on this declaration to provide more specific details.

Secondly, and somewhat unexpectedly, IIC ended up signing a MOU with the Palace Museum in Beijing to cooperate on a range of initiatives including a training program. How this came about was that the Director of the Palace Museum, Dr Jixiang Shan, was invited to give the Forbes Prize lecture, which is the Congress' equivalent of the key note address. So impressed was Dr Shan by IIC and the congress that he delayed his flight back to Beijing to work through with us how such a relationship would work.

Although it is very early days, fundamentally this means that the good will and professional exchange that has been established with our South East Asian colleagues over the last week now has a mechanism by which this can be built upon.

Genuinely exciting times for conservation!"

This text was reproduced from the blog 'Museum Musing'. All rights reserved

>>

IIC signs MOU with the Palace Museum in Beijing

NiC is delighted to announce the signing of a memorandum of understanding between the Palace Museum, Beijing and IIC, recording the intention of collaboration between the two organisations. The aim of the collaboration is to promote research and exchange of expertise and training in conservation internationally.

The collaboration was proposed by Dr Shan Jixiang, Director of the Palace Museum, who was awarded IIC's Forbes Prize for his services to conservation at the 25th international IIC Congress, held in Hong Kong from 22–26 September 2014.

This exciting initiative, which will be in place for three years from 1 October 2014, will include training courses and other events to strengthen the relationship between conservation professionals in China and the rest of the world.

The memorandum was signed in Hong Kong by Sarah Staniforth, President of IIC, and Dr Song Jirong, Deputy Director of the Palace Museum, Beijing.

For the full text of the document visit the IIC website at <https://www.iiconservation.org/>



Dr Song jirong and Sarah Staniforth signing the MoU

IIC Austrian section 2015 Annual Meeting for Conservators

VIENNA - The IIC Austrian section will be holding their Annual Meeting for Conservators on the 23rd March 2015.

Hosted by Universalmuseum Joanneum, the full programme of the event has been made available both on the IIC Austria website and on the IIC main website.

All papers and presentations of the day will be published on Restauratorenblätter

To view details of this event and to be up to date with all other activities of the IIC Austrian Group visit:

<http://www.iic-austria.org/>



Universalmuseum Joanneum

IIC Italian Group forum for conservators

ROME – The IIC Italian Group IGIIIC has launched a forum aimed at professionals operating in the field of conservation/restoration. The platform's main language is Italian and it is divided in sections reflecting different conservation specialties.

To visit the forum and register visit: <http://www.tine.it/forum/>

If you want to be updated on IGIIIC's news and activities you can subscribe to the group's newsletter or visit:

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

Reviews

International conference 'Archaeology and Conservation along the Silk Road' Northwest University, Xi'an, China

by T. Bayerova + G. Krist



© T. Bayerova

A group shot of the conference delegates

With its long and rich history, once being the capital of the Han Dynasty and the starting point of the legendary Silk Road, the city of Xi'an was a natural choice for the international conference 'Archaeology and Conservation along the Silk Road'. The idea of organising the conference that gathered professionals in archaeology and conservation along the Silk Road, was inspired by the Silk Road itself, as the network of trade routes and cultural interaction through the Asian continent.

The conference was organized and generously funded by the Northwest University, China and the Eurasia-Pacific UniNet, Austria, co-organised by the University of Applied Arts Vienna and was hosted by the School of Cultural

>>

Heritage of the Northwest University in Xi'an. The conference was held over three days from 23-25 May 2014; the extensive academic sessions were on the programme during the first two days, the third day was dedicated to the excursion to the vicinity of Xi'an.

The official opening remarks by Brigitte Winklehner, Fang Guanghua and Gabriela Krist evoked the atmosphere of bridging the ancient network of past generations and modern times, and opened the technical programme.

Altogether 30 presentations and two poster presentations by invited speakers from 11 Asian and European countries were divided into eight sessions titled 'Silk Road', 'Textiles – Technology, Conservation and Archaeology', 'Food and Cultural Interaction', 'Artistic Interaction', 'Conservation and Archaeology', 'Architecture', 'Archaeological Science' and 'New Perspectives into Chinese Material Culture'. The diversity of presenter backgrounds meant that a lot of interesting perspectives were presented within high quality papers on the whole. The vivid discussions after the sessions continued during the coffee breaks and the lunch time in the campus of NWU, so there was sufficient amount of time to interact with one another.

The third day's excursion to the Terracotta Warrior Museum, Qin Dynasty and the Yang Mausoleum, Han Dynasty was undoubtedly the highlight of the conference. Despite all of us partly knew these places from the public media, to get there in person was a breath-taking and unforgettable experience.

Good presentations and talks, the opportunity to network with new colleagues as well as the informal way the conference adopted, made it excellent an excellent event. This would have not been possible without the competent, helpful and friendly staff, to who go the thanks of all attendees. The overall satisfaction has been reflected also in the wish of all the participants to meet again at a follow-up conference in two year time. Aside from further exchange of experiences in this specific field, this event should also serve as a meeting point and a dialogue platform for even more participants from Central Asia.

In her final remarks Sabine Ladstätter pointed out that 'the cooperation between archaeologists and conservators is more an arranged marriage than a true love'. The Xian's conference has confirmed that the latter can also be possible.



Views + opinions

We are the children of the (conservation) revolution

by Sarah Giffin

Sometimes revolutions begin with an explosion, creating radical change in an instant. Other times they start small, bubbling up in fits and bursts amongst the ranks until change becomes a slow growing inevitability. As a conservation student I have become witness to the latter within the conservation field. I have seen statements of frustration and discontent posted on online forums about the future of the heritage sector.

I have read documents produced by professional associations stating low pay rates and negligible salary growth, listened to apathetic recent graduates about lack of jobs and funding, and stressed about my own irateness within a field that feels twice as competitive as the medical profession with a third of the public recognition. Yet I believe that all of these rumblings from deep within internet forums, conference Q&A sessions, and yearly labour market intelligence statements are the bubbles of revolution that have been brewing for a few years.

From May 16th-17th2014, University College London's Institute of Archaeology held a conference entitled "The impact of cross-disciplinary conservation on social development" through the Conservation and Development Research Network.

What began as a conference about interdisciplinary approaches to conservation evolved into a discussion between seasoned conservators and students about the disillusionment and frustration frequent amongst the new generation of conservators.

The following are the fruits of this discussion, suggestions for those newly entering the field that I personally found both enlightening and empowering:

- 1) When filling out job and grant applications, make sure that you include in your application how you would help and contribute to the museum and their current goals. Many of the speakers said that they receive a large number of applications that talk a lot about the applicant, but say nothing about how they will be a good, and necessary addition to the museum or business that they are applying for.
- 2) Be an activist. Be an activist for your museum, for a heritage cause and for what you are passionate about. Sitting at your bench working silently with your head down will probably preserve a lot of objects, but having an idea and a cause to work for will do some real good for cultural heritage and the world.
- 3) Be prepared to diversify, and not just your material type. Diversify your involvement within the museum and within the heritage sector. Museums are starting to look for people who can do outreach and education as an important part of industry employment. Diversifying the ways that you can contribute to a functioning museum will increase your likelihood for employment.

>>

- 4) Be prepared to talk to people. A lot. The conservation profession is increasingly moving away from simply working in the lab, away from people and absorbed in object work. Especially with the increasing emphasis on stakeholder communication, and legislation like NAGPRA (Native American Graves Protection and Repatriation Act) and the Burra Charter, conservators are communicating actively with people outside of the conservation profession. These shouldn't be seen as detriments to conservation. Rather, they are new advances, where we as conservators and guardians of cultural heritage are able to learn new things from the people who are intimately connected to what we care for. It also means communicating with the lay public, who may not know that conservation exists. If we want to be more respected within the museum community, we need to let them know that we are here, that we are integral to heritage preservation, and we need to be loud about it.
- 5) Be flexible. This may be hard for people with children or with partners, but everyone has talked about the need for flexibility. There needs to be flexibility in the kinds of jobs that you pursue and in the places that you live. You may not get a job in the city that you currently live in after you graduate. The job that you get may also not be in the area that you want to specialize in. You must be able to move, and you must be able to move relatively frequently. A lot of conservation jobs are on contract. This is hard for some people, but it is the nature of the profession.
- 6) Be prepared to spend your first few years, maybe even a while, doing something that you didn't intend on doing when you graduated. This may mean not doing lab work, and doing outreach work instead. Or doing preventive conservation instead of remedial treatments. A lot of the successful conservators that I spoke with also do a lot of desk work, with actual treatments constituting far less of their time than you would expect. Conservation has become grant writing, outreach, teaching, surveying, writing, and most importantly *communication* with non-conservators.

My fellow students and I who attended the conference referred to it as “the revolution”. Although these suggestions are not a guaranteed fix for the new generation, and though it may not be the revolution that many have imagined, it is certainly the beginnings of a change. It marks a transformation in the way that we as conservators interact with the public and our peers, a change in the types of conservation that we do and the jobs that we seek, and a step away from the cynicism and disappointment felt by so many recent graduates. It is the revolution that I think we have been waiting for, and it is this revolution that I am excited to be a part of.



Sarah Giffin is a conservation MA/MSc student from the United States studying at University College London's Institute of Archaeology. She is currently writing her MA dissertation on conservation awareness programmes and the public perception of conservators. Sarah hopes to enter the conservation profession in 2016 to focus on community inclusion in heritage preservation and children's conservation education.



What's on + NiC's List

Call for papers

Users' Group for Mass Spectrometry and Chromatography (MaSC) - Seventh MaSC Workshop and Meeting

17-22 May, 2015

Chicago

For further information about this event visit:

<http://mascgroup.org/workshops-and-meetings/workshops-and-meetings/>

SPark: Conservation of sculpture parks

14- 16 September, 2015

Sisak, Croatia.

Deadline for submissions: 31 January, 2015

For submission and general info contact:

spark.conference.sisak@gmail.com

ALCTS Creative Ideas in Technical Services Interest Group-Call for Proposals for ALA Midwinter 2015 meeting

1 February, 2015

Chicago

Deadline for proposals: 3 November 2014

For further information about this event visit:

<http://alamw15.ala.org/>

Preservation Administration Interest Group (PAIG) - Midwinter Meeting of the American Library Association

31 January, 2015

Chicago, USA

If you are interested in presenting, please contact PAIG co-chairs Scott Reinke at:

s.reinke@miami.edu

or Laura McCann at:

laura.mccann@nyu.edu with a topic and brief description of your presentation

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

Terra 2016 – XIIth World Congress on Earthen Architectures

11-14 July, 2016

Centre de Congrès, Lyon, France

Deadline for submission of abstracts: 10 January 2015.

For more information:

<http://terra2016.sciencesconf.org/>

Society of Architectural Historians 69th Annual International Conference – Call for papers and posters

6- 10 April, 2016

Pasadena and Los Angeles, CA, United States

Deadline for submissions: 16 January 2015

For more information visit:

<http://www.sah.org/conferences-and-programs/2016-conference---pasadena-la>

Conferences/Seminars

British Museum Gallery Talk on the Conservation of Organic Objects

22 November, 2014

London, UK

For further information visit:

<https://www.iiconservation.org/node/5293>

La Ciencia y el Arte V : Ciencias y tecnologías aplicadas a la conservación del patrimonio

6- 0-7 November, 2014

Madrid, Spain

For further information visit:

<http://www.museoreinasofia.es/actividades/ciencia-arte-v>

Sharing conservation III : The social impact of conservation : A mission for the development of marginalised societies and cultures

18 November 2014

Città del Vaticano

For further information visit:

http://www.museivaticani.va/3_EN/pages/MV_Home.html

NeCCAR Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation

1-2 December, 2014

Glasgow School of Art, Glasgow, UK

For registration visit the event's registration [page](#) here

Conservation Matters in Wales Conference

10 December, 2014

Chepstow, Wales, UK

For more information about this event please

visit: <https://www.iiconservation.org/node/5169>

Authenticity in the Asian Context - ICCROM and the Korean Cultural Heritage Administration (CHA) Second Annual Forum

8-12 December 2014,

Sri Lanka

For more information visit:

<http://www.iccrom.org/authenticity-in-the-asian-context/>

Preventive Conservation 2015: A hands-on study experience

17-30 January, 2015

Ossabaw Island, Georgia, USA

For more information about this event please

visit: <https://www.iiconservation.org/node/5160>

ICCHT 2015 : International Conference on Cultural Heritage and Tourism

23- 24 January, 2015

Paris, France

For further information visit:

<https://www.waset.org/conference/2015/01/paris/ICCHT>

Glass Deterioration Colloquium

20-21 February, 2015

State Academy of Art & Design

Stuttgart, Germany

For more information contact: Prof. Dr. Gerhard

Eggert at gerhard.eggert@abk-stuttgart.de

Outdoor metallic sculpture : from the XIXth to the beginning of the XXth century

4-5 December, 2014

Paris, France

For further information about this event visit:

<http://france.icomos.org/>

4th European Student Conference on Object Conservation

17- 18 April, 2015

Budapest, Hungary

For further information see:

<https://www.iiconservation.org/node/5283>

V Congreso Chileno de Conservación y Restauración

22- 24 July 2015

Santiago de Chile, Chile

For further information see:

<http://www.agrcchile.cl>

Courses/Workshops

CollAsia 2015: Course on Handling, Packing and Moving Collections

12- 30 January, 2015

Sarawak Museum Department, Kuching,

Malaysia

For further information about this event visit:

<https://www.iiconservation.org/node/5112>

Communication and Teaching Skills in Conservation and Science

International Summer School 2015

13 – 24 July, 2015

Rome, Italy

For further information and to apply click [here](#)

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

www.iiconservation.org