Dear members,

In September we will have the ICOM-CC Triennial Conference in Melbourne. This is the last Newsletter before we meet each other there. You will find in this letter the list of papers for our Working Group with authors, titles of the presentations, and abstracts. This is not only the last Newsletter of the Triennial; it is also the last Newsletter for which I am writing you a word of introduction/welcome as Coordinator of the Textiles Working Group. In September I will finish my last term. After twelve years—six as Assistant Coordinator and six as Coordinator— it is time to hand over the coordination of the Textiles Working Group to someone new. I am very happy to announce that Deborah Trupin has put up her candidacy for Coordinator. You will find her profile and motivation further in the Newsletter. Deborah has been a regular contributor to the Textiles WG Newsletter.

I have always enjoyed the ‘work’ as Coordinator: gathering information for the Newsletter and writing a little introduction, keeping in touch with the members, meeting you at conferences, reading and ranking abstracts and papers, organizing interim meetings with the coordinators of other working groups, thinking of issues that should be discussed at our business meetings, etc.

I have to admit that the dynamics of the group are not always that great... What I mean is we get positive response to what we do (if we meet each other somewhere at a conference), but it is not easy to move you to contribute to the Newsletter. It seems you find it interesting to read and are glad that it exists, but very few of you send us contributions. So I would say this is an issue the next Coordinator will have to cope with. She can try to get you more involved 😊.

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I would like to inform you I am no longer working at the Rijksmuseum as Curator of Textiles. In March, I took on the job as Director of Collections at the Royal Museum of Fine Arts in Antwerp, Belgium. You can find my new contact information at the end of this Newsletter.

Finally I would like to thank everybody who has provided me in the past with information, reports or articles. Without your help there wouldn’t have been much to communicate.

Of course I also would like to thank all Assistant Coordinators for their valuable help and support, whether it was for the Newsletter or for the conferences (abstracts and papers). The next Coordinator will have a good team to rely upon!

I hope to meet a lot of you at the next conference in Melbourne or elsewhere in the future.

Best wishes,
Elsje Janssen

Statement from Deborah Lee Trupin, Candidate for Coordinator of the ICOM-CC Textiles Working Group

Deborah Lee Trupin

I have been a member of ICOM-CC since the 1984 Triennial in Copenhagen. From that first meeting, I have been a firm supporter of and believer in ICOM-CC’s goals of building an international conservation community and strengthening conservation worldwide. I have attended about six Triennials and two Interim Meetings. In addition to gaining practical knowledge at these sessions, I have returned from each one newly inspired by the field. The meetings and the Postprints are a valuable way for conservators to exchange information.

Since 1986, I have worked as textile and upholstery conservator for the New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites. I am responsible for the care and conservation of textiles and upholstery for 36 NYS historic sites. Since 2004, I have been the consulting American textile conservator for New York University’s Villa La Pietra in Florence. Every four years since 1999, I have taught at Finland’s national conservation program (Metropolia University).

I have just begun my second term on the AIC Board, where I serve as Director for Specialty Groups. Rather
than seeing this as a conflict of interest with my being the Textile Working Group Coordinator, I think that by working with the two groups, I can help both. If elected, I will be honored to work the ICOM-CC Directory Board, Secretariat and other coordinators to further the goals for ICOM-CC.

FORTHCOMING MEETINGS:

ICOM-Costume Committee
“Dress and Politics”
September 7-13, 2014
Nafplion and Athens, Greece
Organizers: Peloponnesian Folklore Foundation and Hellenic Costume Society

The next ICOM Costume Committee Meeting, will be hosted in Greece by the Peloponnesian Folklore Foundation (PFF) and the Hellenic Costume Society (with the support of the National Hellenic Committee of ICOM) from September 7 - 13, 2014. The meeting will start at the historic city of Nafplion and continue in Athens. The theme of the conference, ‘Dress and Politics’ aims to highlight the multiplicity of forms that political understandings of dress may take, such as its relation to contested identities, discourses, political struggles, social distinction, legislation, body discipline, museum representation, and others.

The 2014 Costume Committee Meeting is one of a number of celebratory events marking the 40th anniversary of the Peloponnesian Folklore Foundation, some of which will run parallel to the program. Apart from the conference sessions, poster presentations and workshops, the program will include guided tours to exhibitions, walks in the city and optional excursions to Epidaurus and Mycenae. The day prior to the beginning of the meeting, we are planning a Costume Student Saturday (September 6) of lectures and workshops aimed at bringing together university students with members of the Costume Committee.

At Nafplion, the first capital of Greece with its stone roads and the Venetian fort, the conference will take place at an historical industrial site that operates today as a cultural centre. In Athens, besides the conference sessions at the Foundation of the Hellenic World, the program will include a wide option of guided visits, among which are the new Acropolis Museum, the National Archaeological Museum and the Benaki Museum.

ICOM- Conservation Committee
Triennial Conference
Melbourne, Australia
September 15-19, 2014

As you already know, the theme of the upcoming triennial is ‘Building Strong Culture through Conservation’: “The conference will focus on how conservation can help build strong culture for the benefit of society. By preserving cultural materials essential to the continuation of collective memory, conservation can help rebuild communities which have been damaged through war, natural disaster, or displacement, as well as support a sense of identity within thriving communities. The conference will investigate strategies to address conservation needs in post-trauma recovery, regional communities, and communities whose identity is not dominant within a broader culture.”
We are very happy the Textiles Working Group will be represented with eight presentations and three posters. Having read all the papers, as coordinator I am sure the authors will give interesting presentations.

For those who won’t be able to come to Melbourne, or for those who still need help deciding whether to go or not, here in alphabetical order by author is the list with titles and abstracts of the different contributions.

**Benson, Sarah:** ‘Like with like’: A comparison of natural and synthetic stitching threads used in textile conservation.

This paper reports research undertaken to investigate thread types used in textile conservation by quantitatively evaluating tensile strength and damage to conserved samples. A literature review and questionnaire sent to textile conservators were used to establish the most commonly used threads for laid-thread couching treatments and the rationale behind thread choice. Most common threads found were two-ply hair silk and polyester Tetex as well as other fine polyester, silk, and cotton varieties. Three natural fibre plain-weave artefact samples conserved by laid-thread couching with five different thread types—lace cotton, hair silk, *organsin* (organzine), Skala and Tetex—were subjected to either tensile strength testing or a fixed-load experiment for two weeks. The tensile strength tests determined that the conservation treatment provided effective support and different thread types did not give statistically different results. The fixed-load experiment determined that longer time periods created more damage, even with lighter loads.

**Brennan, Julia:** Before They Are Gone: Capturing and Sharing the Traditional Methods of Textile Preservation in Thailand.

This research project brings together scientifically-trained textile conservators with local elders in an exchange of current and obsolete textile preservation practices. Textiles are an integral part of Thai culture and history, yet weavers and older practitioners are dying out along with traditional practices of textile care. The methods and materials used in traditional textile preservation are part of the foundation of present day textile conservation knowledge and provide a link to heritage and history. Moreover, traditional knowledge provides possible innovations for today's conservators as well as a sense of identity by recognizing that these tried, old methods are a part of Thai textile preservation history. The information is based on data gathered from twenty informants from rural and urban areas, as well as the royal court, regarding methods and materials used for storage, cleaning and stain removal, mold, insect, and rodent mitigation, as well as local customs and beliefs associated with textile care.

**Casadio, Francesca:** The Navajo blankets from the Art Institute of Chicago collection: Technical analysis of yarn and weaving coupled with dye identification by normal Raman and surface-enhanced Raman spectroscopy (SERS)

In this study, surface-enhanced Raman spectroscopy (SERS) and normal Raman spectroscopy have been employed to identify natural and synthetic colorants found in 19th century Navajo blankets from the Art Institute of Chicago (AIC) collection. While extensive research on Navajo weavings is available in the
literature, scientifically derived dye information is still in its infancy. Because of the significant reduction in sample size needed, compared with chromatographic techniques, SERS allowed systematic dyestuff analysis of the Chicago weavings, which, combined with a comprehensive technical study of their physical attributes, was essential to paint a complete picture of the museum’s Navajo textile collection. The colorants identified in this work highlighted the predominance of cochineal as the main natural dyestuff found in the blankets, along with a handful of early synthetic dyes (including Ponceau Red and two other dyes), which has implication for the interpretation and dating of some of these pieces.


This paper will discuss the conservation of Hannah Ryggen’s tapestry, We are living on a star. The tapestry was damaged in the terrorist attack in Oslo on the 22nd of July 2011, when a bomb was detonated in the Government quarter. Because of the nature of the damage, the conservators needed time for reflection so as to make the appropriate treatment decisions for a textile damaged in a terrorist act. The choice of conservation method became important to many, as this piece of art became linked to this day of terror and tragedy in Norwegian history. Some people thought that the damage should be left as it was, while others felt that the damage should be treated so that it would not be visible at all. A solution was chosen that we feel finds a balance between hiding the damage and focusing on the damage. The damage was stitched to an underlying fabric and is now only visible as a scar in the tapestry. The tapestry can now be seen as a symbol of the 22nd of July— if it is viewed with that in mind—but, as the damage is no longer dominating, it can also be seen as originally intended by the artist.

Jaspal, Namita: Conservation of ‘Chola Saheb Ji’.

Conservators face more than the usual challenges when they work on historical objects that belong to a community and have religious sentiments attached to them. Conservation of such objects of faith requires the involvement of community and religious bodies at the various stages of decision making. It is a challenge to deal with the emotional attachment of so many people, while doing the conservation treatment and choosing the materials and methodology. Objects of faith bring the believer closer to the Guru/deity. It is purely an emotional experience and no logic is required to support such an attachment to a material object. Conservators need to address wisely the demands that arise from such attachments.

Knudsen, Lise Raeder: A fully preserved red and white Iron Age dress - excavation, stabilization and engaging the local community.

This paper covers the excavation, cleaning and stabilization of an utterly unique, fully preserved, Iron Age (AD 200-400) dress and hairdo found in-situ in a grave in Hammerum, Denmark. The entire grave was removed in a block-lift which was then left at the museum’s storage facility for several years and unintentionally dried out. In 2010, Conservation Centre Vejle was given the task of excavating the textiles. This
paper details the cooperation between the archaeologists and conservators, who planned the desired outcome of the conservation process. The paper presents a new excavation method using 3-D scanning of the fragile textile surface in situ, the creation of a surface support for the block so that it could be turned and excavated from the back. The conservators coordinated sampling for scientific analysis, and were able to engage the local community which followed the conservation process closely.

**MacLeod, Ian**: Conservation of a mid-18th century Italian embroidered ecclesiastical cope and treatment of corroded metal threads using neutral dithionite solutions.

A richly embroidered mid-18th century Italian ecclesiastical cope from the Benedictine community at New Norcia, Western Australia, was found in a fragile condition. Extensive repairs made in previous times had maintained the integrity of the textile, but modern machine stitching repairs and additions were removed. The object was stabilised with extensive couching of the degraded silk fibres onto a new silk backing. Loose gilded silver alloy wires were similarly couched down. The semi-circular cope was disassembled into the component parts of the heavily gilded orphrey and a hood, while the body of the cope was separated at two seam lines for stabilisation. Badly corroded gilt silver alloy threads on the textile were immersed in a buffered neutral weak dithionite solution which removed centuries of decay in 15 minutes. After full conservation treatment, the cope was reassembled and given a new pink silk lining that matched the decayed original fabric.

**Meijer, Suzan**: 50 years of synthetic adhesives in the Rijksmuseum.

The Rijksmuseum has a large textile collection which has been cared for with restoration and conservation since the early 20th century. Synthetic adhesives were first used on objects from the collection in 1962 and they are still being applied today. In 2013, a number of textiles which had been treated with adhesives in the past were re-examined. This research covers early and more recent cases of the use of heat reactivation. A judgment of the effects of these treatments will be made and suggestions will be made for discussion about the implications of present adhesive techniques used in conservation of costume.

**Workshop: Why Now? Textile Conservation as Material Culture**

**Melbourne, Australia**

**September 22-23, 2014**

**Organized by: AICCM, Australia**

This 2-day workshop will be led by Dr Dinah Eastop, a UK-based consultant in conservation and material culture studies. The workshop will foster a ‘material culture’ view of conservation, drawing mainly on examples from textile conservation. The workshop will be a mix of lectures and interactive sessions, and involve working in pairs. One aim will be to stimulate informed debate about current issues in conservation. The questions asked will be: Why this object? Why now? Who decides and on what basis? What are the material, social and ecological consequences? Why you? The workshop will draw on ideas presented by Dinah in the one-week programme ‘Textile Conservation as Material Culture’ at the University of Melbourne in July 2014,
and on insights she gained from ICCROM’s ‘Sharing Conservation Decisions’ courses.
More info: http://www.melbournespecialevents.com/#!textile/c23j1
Contact information: secretariat@aiccm.org.au

Dyes in History & Archaeology: 33rd Annual Conference
Glasgow, Scotland
October 29- November 1, 2014

The Centre for Textile Conservation and Technical Art History at the University of Glasgow is delighted to host DHA33, the 33rd annual international conference for Dyes in History and Archaeology.

DHA conferences are dedicated to the interdisciplinary exchange of the latest research in the history, production, application, characterisation and preservation of natural and synthetic dyes and organic pigments relevant to cultural heritage and the arts world-wide.

As in previous years, DHA33 aims to attract an audience of local, national and international academics, students and professionals in science, history, ethnography and conservation from universities, research institutions, museums and galleries worldwide as well as independent scholars and interested members of the public.

Presentations will take place on Thursday 30th and Friday 31st October, in the Bute Hall on the main University campus in the West End of Glasgow. It is anticipated that selected DHA33 presentations will be published as peer-reviewed post-print.

The optional social programme includes a tour of the Centre, welcome receptions, a conference dinner and an excursion.

For any enquiries, please contact the conference organisers: arts-dha33@glasgow.ac.uk
Website http://www.gla.ac.uk/schools/cca/research/instituteofarthistory/centrefortextileconservationandtechnicalarthistory/dyesinhistoryandarchaeology/

Costume Colloquium IV: Colors in Fashion
Florence, Italy
November 20-23, 2014

The fourth in a series of bi-annual conferences dedicated to the discussion of fashion, fabric, styles, techniques, conservation and the many topics associated with dress history and contemporary costume creation, use and design. Costume Colloquium I in 2008 was a tribute to Janet Arnold, renowned dress historian, while Costume Colloquium II, in 2010, centered on themes related to Dress for Dance. The 2012 edition, Past Dress – Future Fashion, focused on the broader analysis of historical styles and their influences on current and future fashion trends.

Colors in Fashion will discuss themes such as colorlessness, faded color, transitory color, with papers that engage in the full spectrum of color such as the colors of early tinted fashion films, the pink and blue of nurses uniforms, the legal complexities of the red-soled shoe and the evocative names given to 19th century aniline dyes; cabbage green, Tyrian purple and Eugénie blue.

Costume Colloquium is promoted by the Fondazione Romualdo Del Bianco®
in collaboration with the Associazione Amici della Galleria del Costume di Palazzo Pitti
For more Information and Registration, visit the website: www.costume-textiles.com


In 2015, the Symposium returns to the V&A, the world’s leading museum of art and design. Lectures will take place in the refurbished Lydia and Manfred Gorvy Lecture Theatre and will coincide with the two exhibitions: ‘Alexander McQueen: Savage Beauty’ and ‘Shoes: Pleasure and Pain’. On Friday afternoon exclusive access will be given to the V&A’s Clothworkers’ Centre for the Study and Conservation of Textiles and Fashion at Blythe House, Kensington Olympia.

On Saturday night all members of the Costume Society plus a guest will be invited to join Symposium weekend delegates to celebrate the Golden Jubilee at a Gala dinner to be held in the magnificent Queen’s Tower Rooms at Imperial College.

Presentations will celebrate the theme of ‘The Power of Gold’, to commemorate the 50 year anniversary of the founding of the Costume Society. Keynote speakers will include –
- Natasha Awais-Dean, Independent Scholar, “Men and Jewellery in Tudor and Jacobean England”
- Claire Wilcox, Senior Curator, Fashion and Textiles, V&A, “Alexander McQueen: Savage Beauty”
- Lucy Worsley, Chief Curator, Historic Royal Palaces, “Tales from the Royal Wardrobe”

Accommodation is available to book at a choice of two venues. Imperial College is five minutes from the V&A and South Kensington Tube Station and provides accommodation in a Grade II listed building next to the Royal Albert Hall, or a choice of contemporary buildings overlooking Prince’s Gardens - all with en-suite facilities. Prices will start at £95 per room per night (B&B). Alternatively, 4-star accommodation is available at the Millennium Gloucester Hotel, 5 minutes walk to Gloucester Street underground station and 15 minutes walk to V&A. Prices start from £170 per room per night (B&B).

Booking information, including reference to quote along with booking contact details will be provided in the next Society Newsletter and in the booking form inserted into the next edition of Costume.

How and When to Book the Symposium: Booking the Symposium will be available approximately six months prior to the event. A booking form will be inserted into the next edition of Costume with online booking available from January 2015. Information about booking accommodation will be provided in the Autumn 2014 and Spring 2015 Newsletters of the Society and on its website http://costumesociety.org.uk/

Icon Textile Group Upcoming Events

The Textile Group organizes a varied program of visits, talks and workshops each year to enable members to share ideas, maintain and develop skills, and meet CPD requirements.

Back to Basics - More details to follow shortly...
1. What: Upholstery Workshop
When: Autumn 2014 with a repeat in 2015

2. What: Tapestry Workshop
   When: October/November 2014

3. What: Plastics Workshop
   When: Spring 2015

2015 Icon Textile Group Spring Forum
When: March 2015
Where: Clore Management Centre, Birkbeck College, London.

CALLS FOR PAPERS:

10th North American Textile Conservation Conference
“Material in Motion”
New York, New York
November 16-20, 2015

The tenth biennial North American Textile Conservation Conference (NATCC) will be held in dynamic New York City and will focus on the theme of “Material in Motion.” Topics include, but are not limited to, technical analyses and descriptions, scientific and historical research, conservation treatments, and other issues. For example:

- Materials that were designed to move, such as clothing, theater curtains, parade banners, furniture upholstery, puppets, tents, tapestries, carpets, etc. from all contexts, including ethnographic and archaeological case studies or examples;
- The transportation of textiles and costumes, past and present; presentations of issues and considerations in moving on or off-site collections across the room or across the world, for conservation, storage, display or travelling exhibitions; including preventing unwanted movement through virtual exhibitions or the design of display and storage systems. Discussions of the implications in design and management of these projects and how these have influenced our conservation practices and vice versa are also welcome.
- Movement in fabric and fibers on a micro scale due to changes in humidity and the effects of gravity and vibrations on textiles while on display and in storage;
- Undesired movement on a macro scale, including issues with unwanted or unauthorized public handling while on display or velocity and movement caused by air currents;
- Unavoidable physical manipulation required during mounting for display, dressing mannequins and/or installation/de-installation;
- Migration of dyes, stains, adhesives, soiling, etc. and the removal of these materials from the object.

Conservators, curators, conservation scientists, art historians, archaeologists,
anthropologists, collection managers, designers, and others engaged with these topics are invited to submit proposals for presentations. Collaborations among any of the above professions or with others not listed are encouraged.

Abstracts for papers and posters (300 words maximum), accompanied by a short biography (100 words maximum) of the author(s) may be submitted in English or Spanish. Abstracts should not have image attachments. Projects already presented and/or published will not be considered. Contact information should include: name, postal and email addresses, telephone numbers and fax.

Please submit abstracts by September 1st, 2014 to natcc2015@gmail.com

Presentations will be 20 minutes long; there will be time for questions. All speakers will be required to submit the full publication-ready version of their paper in the language in which it will be presented (English or Spanish) by April 1st, 2015. The papers and posters will be published in CD format and distributed at the conference along with printed abstracts. An advance copy of each presentation submission will be required by September 15th, 2015 for purposes of simultaneous translation. Please email any questions to contactNATCC@nateconference.com and visit our website for updates at: http://www.nateconference.com

Abstracts will be peer reviewed by the NATCC board. Authors of selected papers and posters will be notified by December 15th, 2014. Authors are responsible for obtaining rights and permissions to publish photographs and/or graphics.

MEMBER NEWS

Dr. Elsje Janssen is now Wetenschappelijk Directeur Collecties | Director of Collections of the Koninklijk Museum voor Schone Kunsten | Royal Museum of Fine Arts Antwerpen | Antwerp Belgium
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RESOURCES

The Antonio Ratti Textile Center and Reference Library of the Metropolitan Museum of Art has made its WEFT-ID (Western European Figurative Tapestry Image Database) available to the public at the Center. It is searchable by artist, weaver, subject matter and past owners. Hours and Access: Database and library: Monday–Friday, 10:00 a.m.–12:30 p.m. (an appointment is recommended) Note: The Ratti Center is closed on Fridays between July 1 and September 1. Telephone: 212-650-2310; Fax: 212-650-2676; Email: RattiTextile.Center@metmuseum.org

MISCELLANEOUS

Christine.Mueller-Radloff sent the link to this post from Register Trek: The Next Generation (http://world.museumsprojekte.de/?p=4030)

It is common for museums to include in their collections management policies a schedule for the exhibition of light-sensitive objects such as works on paper and textiles. Frequently these policies
include recommendations for light levels, and specify the length of time an object can be exhibited before it is returned to storage for a “rest.” The length of the exhibit period and of the rest time are actually purely arbitrary – in reality, all light-sensitive objects have a finite life span. Think of it as each object having a bank account from which you can make withdrawals, but to which you cannot make deposits. Each amount of time on exhibit is a withdrawal. The “rest” period is not a period in which the object recovers from its exhibit time, because – all together now – light damage is cumulative and irreversible. Once the account is gone, it’s gone. You simply have to tell anyone who asks you to shorten the rest time or lengthen the exhibition time that they are really asking you to spend the object’s life faster. Or, to look at it slightly differently, you can display the object frequently now, or you can display it seldom so that your great-great grandchildren might get a chance to see it.

As for how long this lifespan may be, that depends on many factors – your storage environment, the amount of light and other environmental factors in your exhibit space, and the fibers, dyes, inks and what have you that make up the object itself. Along with time spent on exhibit, these factors-- both those you can control and those you can’t control-- will determine how long that bank account will last.

Anne T. Lane
Mountain Heritage Center
Western Carolina University

In September 2014 the scholarly catalogue of “Seiden in den preußischen Schlössern – Ausstattungstextilien und Posamente unter Friedrich II. (1740-1786) / Silks in Prussian Palaces – Textile Decorations and Trimmings in the time of Frederick II (1740-1786)” will be published. To mark this occasion, an international conference on furnishing textiles, “Textile Spaces – Silk in 18th-Century Courtly Interiors”, will be held 17 - 20 September 2014 in Potsdam (Germany). All abstracts will be provided in German and English. For more information, contact
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