ICOM Committee for Conservation
Fifty Years
1967–2017
ICOM-CC
International Committee for Conservation
Françoise Flieder

29 December 1929 – 5 April 2017

A member of the International Council of Museums from November 1960, Françoise was an active member of the original Subject Committee for Museum Laboratories and one of the founders of ICOM-CC in 1967. Over the decades she served for three triennial periods on the Directory Board, including as Vice-Chair. She was a Coordinator in the initial nucleus of Working Groups and was deeply involved in the groups’ activities for more than twenty years. Françoise served as Chair of the ICOM-CC Fund at its inception and was a friend and mentor to many among us. She remained an active voting member of ICOM-CC until her death and in late 2016 had been invited to deliver the Triennial Lecture in Copenhagen on the occasion of the Committee’s 50th Anniversary.

In appreciation.
On behalf of the ICOM-CC Directory Board it is my pleasant duty to present you with the ICOM-CC 50th Anniversary book. An incredible number of hours were spent collating, examining and categorizing documents, images, notes and messages before the project could continue with this snapshot of the activities of our dynamic and ever-changing Committee from its foundation in two ICOM groups and about 100 members in 1967 to 21 Working Groups and more than 2,800 members in 2017.

The history project was initiated in the 2011–2014 triennium when the ICOM-CC archives began their transfer from ICCROM in Rome, where they had been housed for many years, to the ICOM-CC Secretariat. Joan Reifsnyder’s systematic approach to the reorganization of the archives was one of the first preconditions for making this book possible. Next were the invaluable insights into our Committee and the editorial skills contributed by Janet Bridgland. Together, these two individuals have worked in a dedicated collaboration on the History Project and the realization of this book. In addition, our members have contributed images and memories to supplement the archives. Finally, and of utmost importance, has been the financial support the project has received through ICOM Special Project funding, Friends of ICOM-CC, the ICOM-CC Directory Board and individual donations. Thank you to everyone for these efforts and contributions and for your moral support.

It is an honor to present the results to you exactly fifty years since the founding of our Committee. This book provides a perfect point-in-time look back as we look forward to the next fifty years. It is a commemorative milestone for the Committee for Conservation, which will take our senior members on a walk down memory lane and provide our younger members with useful information and background on our Committee; how it started, developed, changed and grew during its first fifty years. The book demonstrates the vitality, dedication and enthusiasm encompassed in our membership and I hope it will inspire continued progress and dynamism in the future. Good reading to you all.

Kristiane Strætkvern
Chair, ICOM-CC

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ORIGINS

DIRECTORY BOARD
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IDENTITY
The Committee for Conservation developed from foundations laid seventy years ago in the International Council of Museums. In 1948, just two years after ICOM was formed, it created a Commission for the Care of Paintings to address emerging issues and practices in painting conservation. Three years later, it established the Subject Committee for Museum Laboratories, tasked with addressing scientific aspects in the field of conservation.

For almost twenty years, these two groups worked independently on issues within their defined spheres, periodically coming together to collaborate on, debate and research key issues that were identified in the field of conservation. Until 1967, they met principally at the ICOM General Conferences, holding joint technical sessions and presenting reports on their work and research.

Among the contributions presented at these joint meetings were:

- *La climatisation des musées*, R. Sneyers et al. (Paris, 1957);
- *Report on the use of synthetic materials in conservation*, R.L. Feller et al. (Barcelona, 1961);
- *Etude des blanchiments chimiques des taches sur des papiers anciens*, F. Flieder (Paris, 1961);
- *Enquiry into the procedures for electrolytic and electro-chemical treatment of mineralized metal*, R.J. Gettens and R.M. Organ (Leningrad/Moscow, 1963);

In 1965, at the ICOM General Conference held in the USA, in Washington, DC and New York City, the two groups undertook formal talks directed at joining efforts in a single committee. With a merger imminent, an interim Directory Board was formed for the two groups. This first joint Directory Board was made up of the Chair of Care of Paintings Sir Philip Hendy (UK) and Secretary J. Rudolf J. van Asperen de Boer (The Netherlands), and the Chair of Museum Laboratories Harold J. Plenderleith (Rome Center, Italy) and Secretary Paul Philippot (Rome Centre, Italy). The remaining members of the board were: from *Care of Paintings*, Theodore Rousseau (USA) and Arthur van Schendel (The Netherlands); and from *Museum Laboratories*, Françoise Flieder (France) and
The International Council of Museums (ICOM) was organized at a meeting held on 16–20 November 1946, at the Musée du Louvre, Paris. It was founded as a non-governmental organization composed of National Committees in the various member nations, with the purposes of furthering international cooperation among museums and of being the coordinating and representative international body for museum interests.

From an early stage, international subject committees were established to cover the various broad areas under the aegis of ICOM, and commissions or sub-committees grew up to deal with rather more specialized matters. The first General Conference of ICOM (Paris, June–July 1948) established, as a part of the International Subject Committee for Museums of Art and Applied Art, a Commission for the Care of Paintings composed of museum directors and curators. The resolution of that conference stated that “The Commission will be constituted of representatives of twelve nations where these problems have been particularly studied” and also outlined the task of the Commission, generally that of gathering information on all aspects of the examination, recording, cleaning and repair of paintings. The first meeting of the Commission was at the National Gallery, London, on 13–15 December 1948.

The sixth meeting of the ICOM Executive Committee (22 July 1950) saw agreement on the establishment of an International Subject Committee for Museum Laboratories. This new international committee met for the first time on the 15 November 1951, at the Laboratoire central des Musées de Belgique, Brussels. Meetings were then held every other year. The Commission for the Care of Paintings, meanwhile, held sessions annually (except, apparently, for 1953) until 1955. That year saw the first joint meeting of the Committee and the Commission; thereafter, joint meetings were held at two-year intervals.

In 1967, the Commission for the Care of Paintings and the Committee for Museum Laboratories were amalgamated to form the new International Committee for Conservation. The meeting on 6–13 September 1967 at the Institut royal du Patrimoine artistique, Brussels, was the first of the new Committee and the final joint meeting of the two older bodies. The table gives a complete listing of the various plenary sessions; smaller “off-year” meetings occasionally held are not listed, and did not, apparently, produce any written reports. Minor variations in the committee’s names reflect changes in the usage from time to time in ICOM News. The increasing activity of the committees listed above resulted in the production of written reports on a variety of topics in the field. From 1959 onward, most of these have been deposited in the library of the International Centre in Rome… The function of this supplement is to provide a listing of full citations, with abstracts, of available ICOM reports up to those presented at the Madrid (1972) meeting.

René Sneyers (Belgium). When the two groups officially combined in 1967, Sneyers was chosen as the first Chair of the new Committee for Conservation. The roles of the two Secretaries were further defined as Publications Secretary (van Asperen de Boer) and Administrative Secretary (Philippot).

In 1977, ten years after the formation of the ICOM Committee for Conservation, Art and Archaeology Technical Abstracts (AATA) published a listing of all the citations and abstracts, representing a total of 295 contributions, from the pre-1967 meetings of the two ICOM subject groups and from the ICOM-CC Preprints through the 1972 Triennial Meeting in Madrid.

For this publication, John Winter (Smithsonian) compiled a brief history of the Committee, with dates and locations of the pre-1967 meetings and of the ICOM-CC meetings.
At the 1969 meeting in Amsterdam, it was decided that the work of the Committee would be best reviewed on a triennial basis. As of the 1972 meeting in Madrid, the Triennial Meeting (renamed the Triennial Conference in 2008), together with the activities of the Working Groups, have formed the cornerstone of ICOM-CC endeavors.

For the Zagreb Preprints (1978), ICOM-CC Chair Robert L. Feller also formulated a brief history of the Committee.

In the early years, the ICOM-CC Directory Board was elected from a list of a minimum of eight candidates and was required to consist of “at least two museum curators, two laboratory specialists and two restorers” (Rules of Procedure for the Election of the Directory Board, July, 1968).

The ICOM-CC archives contain various pieces of paper, here and there scribbled with notations, ideas and direc-

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<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>13–15 Dec. 1948</td>
<td>London</td>
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<tr>
<td>12–15 Dec. 1949</td>
<td>Rome</td>
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<tr>
<td>2–6 Nov. 1950</td>
<td>Paris</td>
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<tr>
<td>27–31 Oct. 1951</td>
<td>Brussels</td>
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<tr>
<td>15 Nov. 1951</td>
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<tr>
<td>27–31 Oct. 1952</td>
<td>Lisbon</td>
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<tr>
<td>25–26 Sept. 1953</td>
<td>Paris</td>
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<tr>
<td>13–17 July 1955</td>
<td>Vienna</td>
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<td>19–24 Sept. 1957</td>
<td>Amsterdam</td>
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<tr>
<td>26–30 June 1959</td>
<td>Copenhagen</td>
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<tr>
<td>3–8 Oct. 1961</td>
<td>Barcelona</td>
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<tr>
<td>16–23 Sept. 1963</td>
<td>Leningrad; Moscow</td>
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<tr>
<td>6–13 Sept. 1967</td>
<td>Brussels</td>
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<tr>
<td>15–19 Sept. 1969</td>
<td>Amsterdam</td>
</tr>
<tr>
<td>2–7 Oct. 1972</td>
<td>Madrid</td>
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<tr>
<td>13–18 Oct. 1975</td>
<td>Venice</td>
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* Joint Meeting numbers given are from Icom News. Barcelona had no number; 4th–6th should apparently have been the 5th, 6th and 7th Joint Meetings.
Introduction to ICOM-CC 5th Triennial Meeting Preprints, Zagreb, 1978

Brief History of the Committee for Conservation

The Committee for Conservation has its origins in a Commission for the Care of Paintings that was established in 1948, the second year following the founding of the International Council of Museums (ICOM). The aim of this Commission, which was composed of museum directors and curators, was to gather information on all aspects of the examination, recording, cleaning and repair of paintings.

With the growth of interest in technical examination of artifacts and conservation practices, evidenced by the formation of the International Institute for the Conservation of Historic and Artistic Works in 1950, an international Subject Committee for Museum Laboratories was established by ICOM in 1951, and this Committee began to hold meetings jointly with the Commission for the Care of Paintings every two years from 1955 to 1967. In the latter year, at a meeting in Brussels, it was decided to consolidate these two activities into one group – the Committee for Conservation. Moreover, at the second meeting of the Committee for Conservation, held in Amsterdam in 1969, it was considered advisable to hold meetings of the full Committee only every three years and hence the third meeting was held in Madrid in 1972, the fourth in Venice in 1975. In years when the full Committee was not scheduled to meet, the Directory Board has encouraged colleagues concerned with the activities of various working parties to hold smaller meetings devoted to special topics.

A brief record of this history, the dates and places of meetings held and the citation of reports describing them, appears in the introduction to a supplement to Art and Archaeology Technical Abstracts, Vol. 14, No. 2, 1977, pp. 372–477, prepared by Dr. John Winter of the Freer Gallery of Art, Washington, DC. Dr. Winter’s outstanding contribution, entitled “ICOM Reports on Technical Studies and Conservation,” provides 295 abstracts of reports that have been submitted to the ICOM Committee over the years. The Directory Board is most grateful of the efforts of Dr. Winter and his colleagues at the Freer Gallery of Art for this great service, the most complete record of the activities of the Committee for Conservation that has been prepared.

The size of [the] handsome set of reports, accepted by the Coordinators of the more than twenty Working Groups for the 1978 meeting and the equally fine collection of reports published in 1975, attest to the international significance of the Triennial Meetings of the Committee for Conservation. It is clear from these reports that a concerted effort is being made by the coordinators and the Directory Board to fulfill the objectives stated in the accompanying description of the Committee and its working rules. The Committee plays a vital role internationally by encouraging these triennial sessions that serve to sum up the progress in the field of conservation, the latest knowledge in special areas of concern and the current “state of the art” concerning methods and procedures. The tradition of maintaining an interchange of information and views with museum directors and curators is reflected in the requirement that persons of such training, experience and present duties must be represented among the elected members of the directory board. Hopefully, this interchange, which was strongly encouraged at the time when meetings between the Commission for the Care of Paintings and the Committee for Museum Laboratories were jointly held, may be strengthened in the future, for it is of the greatest importance that the objectives and methods of conservation specialists be understood by those with administrative and curatorial responsibilities in museums and, in a similar sense, it is important that the conservator, the conservator-scientist and the pure scientists contributing to our field understand the problems and objectives of the curatorial profession. Therefore, it is hoped in the future that, as well as continuing to coordinate and review activities in the world of conservation, the ICOM Committee for Conservation can serve to encourage and advance the mutual understanding of conservation problems and objectives between all members of the museum community.

R.L. Feller, President
tions on the initial intentions to include representation on the Directory Board from other international conservation organizations. Both the International Institute for Conservation of Historic and Artistic Works (IIC) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) took part in the early Board meetings. The Director-General of ICCROM was added as ex officio member, while IIC maintained its role as observer. Over the years, the composition of the ICOM-CC Directory Board has evolved based on the activities of the Committee. Rather than a mandate defining the professional composition of the Directory Board, natural selection and interest have proven to maintain a functional equilibrium among conservators, scientists and curatorial/management staff.

ICOM-CC has continued to expand over the decades. The composition of the Working Groups and the Directory Board as well as the Committee’s procedures have been continually fine-tuned to reflect the growth, directions and demands in the field of conservation.

In 2017, as ICOM-CC looks toward the next fifty years, with a membership of 2,800 individuals from 87 countries, it continues to orient its activities to best serve its members, its Working Groups, ICOM, and the conservation and cultural heritage communities at large.

Composition and working rules for the ICOM Committee for Conservation (ICOM-CC Plenary Meeting, Amsterdam, September 1969)
If its members are the heart of ICOM-CC and the Working Groups are its hands, the Directory Board must be its legs, setting the course and moving the body forward. As readers look over the names of those who have served on past Boards, they will discover members who have made an impact – not only in ICOM-CC, but in the field of heritage conservation in general. Of course, intermixed with long hours of meetings, projects, work and programming are also lighter moments. It is said that an army marches on its stomach, and of course, the ICOM-CC Directory Board is no different. A few of the images in this section demonstrate some well-deserved moments of “restoration” and “rehabilitation.”

1967-1969

Chair
René V. Sneyers (Belgium)

Members
Sir Philip Hendy (UK)
Arthur F.E. van Schendel (The Netherlands)
Theodore Rousseau (USA)
Françoise Flieder (France)
A.E. Anthony Werner (UK)
Johannes Taubert (Federal Republic of Germany)
Paolo Cadorin (Switzerland)

Co-opted Member
Giovanni Urbani (Italy)

Ex-officio Member
Harold J. Plenderleith (Director-General, ICCROM)

Publications Secretary
J.R.J. van Asperen de Boer (The Netherlands)

Administrative Secretary
Paul Philippot (Italy)

1969-1972

Chair
Robert L. Feller (USA)

Vice-Chair
René V. Sneyders (Belgium)

Members
Françoise Flieder (France)
Johan Lodewijks (The Netherlands)
Paolo Mora (Italy)
Sir Norman Reid (UK)
Arthur F.E. van Schendel (The Netherlands)

Honorary Member (Co-opted)
Sir Philip Hendy (UK)

Ex-officio Member
Paul Philippot (Director-General, ICCROM)

1972-1975

Chair
Robert L. Feller (USA)

Vice-Chair
Françoise Flieder (France)

Treasurer
Bruno Mühletaler (Switzerland)

Members
Paolo Mora (Italy)
Arthur F.E. van Schendel (The Netherlands)
Nathan Stolow (Canada)
Johannes Taubert (Germany)
Giovanni Urbani (Italy)

Co-opted Members
René V. Sneyers (Belgium)
Arturo Diaz Martos (Spain)

Ex-officio Member
Paul Philippot (Director-General, ICCROM)

Publications Secretary
J.R.J. van Asperen de Boer (The Netherlands)

Administrative Secretary
Paul Philippot (Italy)
1975–1978

Chair
Robert L. Feller (USA)

Vice-Chair
Madeleine Hours (France)

Members
Peter Cannon-Brookes (UK)
Paolo Cadorin (Switzerland)
Hans-Christoph von Imhoff (Switzerland)
Paolo Mora (Italy)
Licia Vlad Borrelli (Italy)

Co-opted Members
Ivan Gorine (USSR)
Bruno Mühlethaler (Switzerland)

Ex-officio Member
Bernard M. Feilden (Director-General, ICCROM)

Secretary
J.R.J. van Asperen de Boer (The Netherlands)

1978–1981

Chair
Brian V. Arthur (Canada)

Vice-Chair
Peter Cannon-Brookes (UK)

Members
Paolo Cadorin (Switzerland)
Robert L. Feller (USA)
Madeleine Hours (France)
Hans-Christoph von Imhoff (Switzerland)
Licia Vlad Borrelli (Italy)

Co-opted Member
Bernard M. Feilden (Director-General, ICCROM)

Secretary
J.R.J. van Asperen de Boer (The Netherlands)

1981–1984

Chair
Brian V. Arthur (Canada)

Vice-Chair
Robert Organ (USA)

Treasurer
Christian Lahanier (France)

Members
Agnes Ballestrem (Federal Republic of Germany)
Colin Pearson (Australia)
Westby Percival-Prescott (UK)
Eduardo Porta (Spain)
Herman Kühn (Federal Republic of Germany)

Co-opted Member
Domingo Tellechea-Amador (Argentina)

Ex-officio Member
Cevat Erder (Director-General, ICCROM)

Observer
Norman Brommelle, IIC (UK)

Secretary

Period without fixed secretary (1983–1984)
1984–1987
Chair
Christian Lahanier (France)
Vice-Chair
Agnes Ballestrem (The Netherlands)
Treasurer
Eduardo Porta (Spain)
Members
Ivan Gorine (USSR)
Steen Bjarnhof (Denmark)
Herman Kühn (Germany)
Judith Hofen de Graaff (The Netherlands)
Hans-Christoph von Imhoff (Switzerland)
Co-opted Member
Brian V. Arthur (Canada)
Ex-officio Member
Cevat Erder (Director-General, ICCROM)
Observer
Norman Brommelle, IIC (UK)
Administrative Secretary
Susan Inman, ICCROM (Italy)

1987–1990
Chair
Janet Bridgland (USA)
Vice-Chair
Steen Bjarnhof (Denmark)
Treasurer
Cliff McCawley (Canada)
Members
Ivan Gorine (USSR)
Judith Hofen de Graaff (The Netherlands)
Hans-Christoph von Imhoff (Switzerland)
Ingo Sandner (German Democratic Republic)
Sue Walston (Australia)
Co-opted Member
Christian Lahanier (France)
Ex-officio Member
Andrzej Tomaszewski (Director-General, ICCROM)

1990–1993
Chair
Cliff McCawley (Canada)
Vice-Chair
Catheline Périer-D’Ieteren (Belgium)
Treasurer
Nicholas Stanley-Price (USA)
Members
Bent Hacke (Denmark)
Ingrid Alexander (USA)
Gaël de Guichen (Italy)
Per Hoffmann (Germany)
Ingo Sandner (Germany)
Co-opted Members
Cliff McCawley (Canada)
Ingrid Alexander (USA)
Ex-officio Member
Marc Laenen (Director-General, ICCROM)
Observer
Henry Hodges, IIC (UK)
Administrative Secretary
Susan Inman, ICCROM (Italy)

1993–1996
Chair
Catheline Périer-D’Ieteren (Belgium)
Vice-Chair
Janet Bridgland (USA)
Treasurer
Marion Kite (UK)
Members
William Mourey (France)
Puucio Speroni (Denmark)
Luiz A.C. Souza (Brazil)
Per Hoffmann (Germany)
Co-opted Members
Cliff McCawley (Canada)
Ingrid Alexander (USA)
Ex-officio Member
Marc Laenen (Director-General, ICCROM)
Observer
David Bomford, IIC (UK)
Administrative Secretary
Janet Bridgland (USA) (temporary)
Pia Korkkemmann Hansen (Denmark) (temporary)
1996–1999
Chair
David Grattan (Canada)
Vice-Chair
Puccio Speroni (Denmark)
Treasurer
Mikkel Scharff (Denmark)
Members
Marion Kite (UK)
Jean-Pierre Mohen (France)
Sarah Staniforth (UK)
Ágnes Timár-Balázs (Hungary)
Rosalia Varoli-Piazza (Italy)
Co-opted Members
Per Hoffmann (Germany)
Catheline Périer-D’Ieteren (Belgium)
Ex-officio Member
Marc Laenen (Director-General, ICCROM)
Secretary
Francoise Rosier (Belgium)

1999–2002
Chair
David Grattan (Canada)
Vice-Chairs
Caroline Villers (UK)
Ágnes Timár-Balázs (Hungary) (+ 2001)
Treasurer
Mikkel Scharff (Denmark)
Members
Alain Godonou (Benin)
Ian MacLeod (Australia)
Stéphane Pennec (France) (2001–2002)
Luiz A.C. Souza (Brazil)
Jørgen Wadum (The Netherlands)
Co-opted Members
Jean-Pierre Mohen (France)
Stéphane Pennec (France) (1999–2001)
Alice Boccia Paterakis (Greece) (2001–2002)
Ex-officio Member
Nicholas Stanley-Price (Director-General, ICCROM)
Secretary
Isabelle Verger, ICCROM (Italy) (from 2000)
2002–2005

Chair
Jørgen Wadum (The Netherlands)

Vice-Chair
Caroline Villers (UK) († 2004)

Acting Vice-Chair
Jan Wouters (Belgium)

Treasurer

Book-keeper
Ian MacLeod (Australia) (2004–2005)

Members
Alice Boccia Paterakis (Greece)
May Cassar (UK)
Mubiana Luhila (Kenya)

Co-opted Members
Mikkel Scharff (Denmark)
Michel Menu (France) (2004–2005)

Ex-officio Member
Nicholas Stanley-Price (Director-General, ICCROM)

Secretary
Isabelle Verger, ICCROM (Italy)

2005–2008

Chair
Jan Wouters (Belgium)

Vice-Chairs
Marie-Claude Corbeil (Canada)
Bent Eshøj (Denmark)

Treasurer
Bertrand Lavèdrine (France)

Members
Vinod Daniel (Australia)
Gaël de Guichen (Italy)
Françoise Hanssen-Bauer (Norway)
Thea van Oosten (The Netherlands)

Co-opted Members
Jørgen Wadum (Denmark)
Kathleen Dardes (USA)

Ex-officio Member
Mounir Bouchenaki (Director-General, ICCROM)

Secretary
Isabelle Verger, ICCROM (Italy) (2005–2006)
Joan M. Reifsnyder (Italy) (2007–2008)
2008-2011

Chair
Marie-Claude Corbeil (Canada)

Vice-Chairs
Bent Eshøj (Denmark)
Vinod Daniel (Australia)

Treasurer
Thea van Oosten (The Netherlands)

Members
Gaël de Guichen (Italy) (2008–2009)
Françoise Hanssen-Bauer (Norway)
Andries J. van Dam (The Netherlands)
Lisa Pilosi (USA)

Co-opted Member
M.P. Velayudhan Nair (India)

Ex-officio Member
Mounir Bouchenaki (Director-General, ICCROM)

Secretary
Joan M. Reifsnyder (Italy)


2011-2014

Chair
Lisa Pilosi (USA)

Vice-Chairs
Vinod Daniel (Australia)
Isabel Raposo de Magalhães (Portugal)

Treasurer
John C. Scott, Jr. (USA)

Members
Yeghis Keheyan (Italy)
M.P. Velayudhan Nair (India)
Kristiane Strætkvern (Denmark)
Johanna Maria Theile (Chile)

Co-opted Member
Andries J. van Dam (The Netherlands)

Ex-officio Member
Stefano De Caro (Director-General, ICCROM)

Secretary
Joan M. Reifsnyder (Italy)

2012–New York City. Directory Board with improvised meeting space around a dining room table during Hurricane Sandy

2012–Australia. Board members Isabel Raposo and Johanna Maria Theile preparing for the Melbourne Conference


2009–Lisbon. Directory Board sharing a meal
**ICOM-CC DIRECTORY BOARDS**

**2014-2017**

**Chair**
Kristiane Strætkvern (Denmark)

**Vice-Chairs**
Johanna Maria Theile (Chile)
Kriste Sibul (Sweden)

**Treasurer**
Tannar Ruuben (Finland)

**Directory Board–Coordinator Liaison**
A. Jean E. Brown (UK)

**Members**
Tiarna Doherty (USA)
Achal Pandya (India)
Luiz A.C. Souza (Brazil)
Bill Wei (The Netherlands)

**Secretary**
Joan M. Reifsnyder (Italy)

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2015–Paris. Directory Board at work

2017–Santiago. Directory Board hosted by Enrique Briceno and the Universidad de Chile
The ICOM-CC Working Groups trace their roots back to two early ICOM bodies, the Commission for the Care of Paintings (1948) and the Sub-Committee for Museum Laboratories (1951). Both bodies divided their research, interests and tasks into a handful of “working” groups. When the two bodies formally combined in 1967 into the Committee for Conservation, the Working Groups also merged, forming the framework for the current-day ICOM-CC Working Groups.

Over the decades, there has been an ebb and flow in the number of Working Groups, their aims, directions and priorities. Almost all the original Working Groups in the Committee for Conservation during the formative years between 1967 and 1969 have been either merged with other groups addressing similar and/or compatible topics, or have modified their names to more explicitly reflect the scope of activity. Working Groups have often split apart or merged together in order to facilitate a more rational functioning of their activities. These modifications are most often implemented in consultation with Coordinators of the specific groups; however, as a management responsibility, the ICOM-CC Directory Board is mandated to oversee the formation, dissolution and merger of the Working Groups.

The Working Groups are the glue of ICOM-CC. The number of members, the activities and the evolution of the Working Groups over the years have continued to characterize and reflect the changes in the conservation field.

In the early years, the subject matter and topics to be addressed by the Working Groups were formulated on the suggestion of recognized experts in each field of conservation. The Coordinators of the first Working Groups were invited by the Directory Board to put together a series of topics for the group to develop, research and communicate. The original concept of working groups was simply that: to work; to produce research, interim collaboration and final reports. The Coordinators proposed to the Directory Board the members for each Working Group. Once confirmed, new members of the group were then formally invited to take part in the Working Group. Each member had an assigned area of interest to research and report on to the group and to the Committee as a whole at the Triennial Meetings. The purpose of Interim Meetings was to provide a mid-period gathering for the Working Groups to give updates on the progress and direction of their specific research and work being carried out under the auspices of the group.

Of course, the Triennial Meeting was the main venue for formally presenting topic papers, research results and progress to the Working Group and to members of ICOM-CC in general. Over the years, as the breadth and depth of work in the field of conservation increased, Working Groups expanded. Groups grew and became populated by many more members, making it impractical for the Directory Board to validate every individual Working Group member. Today, Working Group activities are broad and vast. The Interim Meetings of a number of Working Groups are now effectively the size and magnitude of small conferences. Nonetheless, the Triennial Conference remains the main venue and gathering point where Working Group members can convene to exchange ideas within their groups as well as with hundreds of other professionals working in various aspects of cultural heritage.
Excerpt from Minutes in 1967 after the creation of ICOM-CC, establishing the initial nucleus of Working Groups. Between 1967 and the second general meeting in 1969, a number of the Working Group names were revised from a general subject to a fuller descriptive title. Some of these Working Groups never truly developed beyond the planning stages or were incorporated into other groups. The first Coordinators are indicated.

The Program Study Group on paintings has proposed a number of working groups at a meeting in London, 16–17 November 1967. . . . These proposals have subsequently been discussed by the Directory Board on 17 December 1967 in Paris and several additional Working Groups have been established. The Committee for Conservation therefore now comprises the following Working Groups with their Coordinators:

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<th></th>
<th>Working Group</th>
<th>Coordinator</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Transport</td>
<td>N. Stolow</td>
<td>Canada</td>
</tr>
<tr>
<td>2</td>
<td>Metals</td>
<td>R.M. Organ</td>
<td>USA</td>
</tr>
<tr>
<td>3</td>
<td>Stone</td>
<td>R. Sneyers</td>
<td>Belgium</td>
</tr>
<tr>
<td>4</td>
<td>Books and Documents</td>
<td>Mrs. F. Flieder</td>
<td>France</td>
</tr>
<tr>
<td>5</td>
<td>Textiles</td>
<td>J. Lodewijks</td>
<td>The Netherlands</td>
</tr>
<tr>
<td>6</td>
<td>Waterlogged Wood</td>
<td>B. Mühlethaler</td>
<td>Switzerland</td>
</tr>
<tr>
<td>7</td>
<td>Furniture</td>
<td>N.S. Bromelle</td>
<td>UK</td>
</tr>
<tr>
<td>8</td>
<td>Polychromed Sculpture</td>
<td>P. Philippot</td>
<td>Rome Centre</td>
</tr>
<tr>
<td>9</td>
<td>Illuminated Manuscripts</td>
<td>Mrs. F. Flieder</td>
<td>France</td>
</tr>
<tr>
<td>10</td>
<td>Mural Paintings</td>
<td>G. Torraca</td>
<td>Rome Centre</td>
</tr>
<tr>
<td>11</td>
<td>Lighting</td>
<td>G. Thomson</td>
<td>UK</td>
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<tr>
<td>12</td>
<td>Ethnographic Materials</td>
<td>A.E. Werner</td>
<td>UK</td>
</tr>
<tr>
<td>13</td>
<td>Reference Materials</td>
<td>R.J. Gettens</td>
<td>USA</td>
</tr>
<tr>
<td>14</td>
<td>Pigments in Paint</td>
<td>R.J. Gettens</td>
<td>USA</td>
</tr>
<tr>
<td>15</td>
<td>Study of the Painting Technique of Dürer, Baldung, Holbein, etc.</td>
<td>Chr. Wolters</td>
<td>Germany</td>
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<tr>
<td>16</td>
<td>Varnishes</td>
<td>T. Rousseau</td>
<td>USA</td>
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<tr>
<td>17</td>
<td>Oriental Paintings</td>
<td>Coordinator to be designated</td>
<td></td>
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<td>18</td>
<td>Technique and Conservation of Impressionist Paintings</td>
<td>G. Bazin</td>
<td>France</td>
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<tr>
<td>19</td>
<td>Modern Paintings</td>
<td>P. Cadorin</td>
<td>Switzerland</td>
</tr>
<tr>
<td>20</td>
<td>Retouching</td>
<td>R. Sneyers</td>
<td>Belgium</td>
</tr>
<tr>
<td>21</td>
<td>Stretcher and Relining</td>
<td>G. Urbani</td>
<td>Italy</td>
</tr>
<tr>
<td>22</td>
<td>Documentation</td>
<td>H. Kühn</td>
<td>Germany</td>
</tr>
<tr>
<td>23</td>
<td>Deterioration of the Paint Layer by Human Intervention</td>
<td>P. Rotondi</td>
<td>Italy</td>
</tr>
</tbody>
</table>
Established

1967

Original ICOM-CC Working Groups

- Care of Works of Art in Transit and Lighting
- Conservation of Textiles
- Examination and Conservation of Illuminated Manuscripts
- Metal Conservation
- Paper Conservation
- Restoration of Polychrome Sculpture
- Stone Conservation
- Technique and Conservation of Mural Paintings
- Technological Study of the Paint Layer
- Training of Conservation Specialists
  established but not active
- Wood Conservation (Furniture)

Modified

1967-1969

- 20th Century Paintings
- Books and Documents
  from Paper Conservation
- Care of Works of Art in Transit
  from Care of Works of Art in Transit and Lighting
- Documentation
- Ethnographic Materials
- Furniture
  from Wood Conservation (Furniture)
- Illuminations of Manuscripts
  from Examination and Conservation of Illuminated Manuscripts
- Lighting
  from Care of Works of Art in Transit and Lighting
- Metals
  from Metal Conservation
- Mural Paintings
  from Technique and Conservation of Mural Paintings
- Oriental Techniques for the Conservation of Paintings
  only 1967–1969
- Pigments in Paint
  from Technological Study of Paint Layer
- Polychromed Sculpture
  from Restoration of Polychrome Sculpture
- Reference Materials
- Retouchings
  from Technological Study of Paint Layer
- Stone and Similar Materials
  from Stone Conservation
- Stretcher and Relining
  only 1967–1969

Study of the Painting Technique of Dürer, Baldung, Holbein
(16th-century German Paintings)
only 1967–1969

Technique and Conservation of Impressionist Paintings
only 1967–1969

Textiles
from Conservation of Textiles

Varnishes

Waterlogged Wood

1969-1972

- Irradiation
- Non-destructive Methods of Examining Works of Art and Their Practical Application
- Studies and Research on Underwater Archaeology
- Training of Restorers
  reactivated Training of Conservation Specialists

1972-1975

- Graphic Documents and Illuminated Manuscripts
  merger of Books and Documents and Illuminations of Manuscripts
- Leather
  established but not active
- Natural History Collections
  established but not active
- Nuclear Applications to Conservation
  from Irradiation
- Paint Layer
  merger of Pigments in Paint and Retouchings
- Siliceous Archaeological Materials
  encompassing archaeological glass, ceramics, unfired clay, mosaics
- Stone
  from Stone and Similar Materials; non-active
- Theory and History of Restoration
- Training of Restorers
  from Training of Conservation Specialists

1975-1978
- Conservation of Leathercraft and Related Objects from Leather; included parchment
- Easel Paintings from Paint Layer
- Lighting and Air Conditioning from Lighting
- Mural Paintings and Mosaics from Mural Paintings
- Natural History Collections
- New Applications of Methods of Examination from Non-destructive Methods of Examining Works of Art and incorporating Nuclear Applications to Conservation
- Protective Coatings, Traditional and Modern from Varnishes

1978-1981
- Control of Climate and Lighting from Lighting and Air Conditioning
- History and Theory of Restoration from Theory and History of Restoration
- Icons

1981-1984
- Bio-deterioration of Museum Collections
- Climate and Lighting Control from Control of Climate and Lighting
- Coatings: Evaluation and Characterization from Protective Coatings, Traditional and Modern
- Glass, Ceramics and Related Materials from Siliceous Archaeological Materials
- Graphic and Photographic Documents from Graphic Documents and Illuminated Manuscripts
- Rock Art
- Structural Restoration of Paintings on Canvas emerged from Easel Paintings
- Training in Conservation and Restoration from Training of Restorers

1984-1987
- Control of Biodeterioration from Bio-deterioration of Museum Collections
- Easel Paintings on Rigid Supports from Easel Paintings
- Furniture reactivated
- Graphic Documents from division of Graphic and Photographic Documents
- Lighting and Climate Control from Climate and Lighting Control
- Modern and Contemporary Art from 20th Century Paintings
- Photographic Records from division of Graphic and Photographic Documents
- Resins: Characterization and Evaluation from Coatings: Evaluation and Characterization
- Scientific Examination of Works of Art from New Applications of Methods of Examination
- Theory and History of Restoration from History and Theory of Restoration
- Wet Organic and Archaeological Materials from Waterlogged Wood encompassing archaeological thread from former Siliceous Archaeological Materials

1987-1990
- Tropical Climates established as interim for only one year

1990-1993
- Far Eastern Paintings interim
- Lacquer interim
- Modern Materials interim

Joint publication from Interim Meeting of Working Groups on Wood, Furniture, and Lacquer; and Sculpture, Polychromy, and Architectural Decorations, Potsdam, Germany, 2016
1993-1996
- **Documentation**
  1993–1999 worked under CIDOC and AVICOM
- **Ethnographic Collections**
  from Ethnographic Materials
- **Furniture and Lacquer**
  merger of Furniture and Lacquer
- **Modern Materials**
  full Working Group
- **Mural Paintings and Rock Art**
  merger of Rock Art and Mural Paintings
- **Paintings I: Conservation and Restoration of Paintings**
  merger of Structural Restoration of Paintings on Canvas, with Flexible Supports as research area
- **Paintings II: Scientific Study of Paintings (Methods and Techniques)**
  incorporates subgroups/research areas: Rigid Supports, Study of Painting Techniques, Icons, Far Eastern Paintings, Polychromed Sculpture, Modern and Contemporary Art
- **Preventive Conservation**
  merger of Care of Works of Art in Transit, Lighting & Climate Control, Control of Biodeterioration

1996-1999
- **Furniture and Wooden Objects**
  division from Furniture and Lacquer
- **Lacquer**
  division from Furniture and Lacquer
- **Leather and Related Materials**
  from Conservation of Leathercraft and Related Objects
- **Mural Paintings, Mosaics and Rock Art**
  from Mural Paintings and Rock Art
- **Paintings I: Conservation and Restoration of Paintings**
  Flexible Supports research area moved under Paintings II
- **Paintings II: Scientific Study of Paintings (Methods and Techniques)**
  research areas: Flexible Supports, Study of Painting Techniques, Modern and Contemporary Art, Icons
- **Preventive Conservation**
  Prevention of Disaster added as sub-group with Care of Works of Art in Transit, Lighting & Climate Control, Control of Biodeterioration
- **Sculpture and Polychromy**
  re-established as Working Group from Paintings II and from Polychromed Sculpture
- **Theory and History of Conservation-Restoration**
  from Theory and History of Restoration

1999-2002
- **Documentation**
  reactivated in ICOM-CC
- **Education and Training in Conservation**
  from Training of Restorers
- **Furniture and Wooden Objects**
  inactive
- **Legal Issues in Conservation**
  interim
- **Wet Organic Archaeological Materials**
  “and” removed from name

2002-2005
- **Art Technological Source Research**
  interim
- **Glass and Ceramics**
  from Glass, Ceramic and Related Materials
- **Legal Issues in Conservation**
  Modern Materials and Contemporary Art
  merged with Modern and Contemporary Art
- **Paintings: Scientific Study, Conservation and Restoration**
  Paintings I & II incorporated into single working group
- **Scientific Research**
  from Scientific Examination of Works of Art incorporating Resins: Characterization and Evaluation
- **Sculpture and Polychromy**
  also informally functioning under name: Polychrome Sculpture and Painted Decorations in Historic Interiors in 2004
- **Wood, Furniture and Lacquer**
  merger of Furniture and Wooden Objects and Lacquer
- **Task Force on Public Engagement in Conservation**
  2002–2008

2005-2008
- **Art Technological Source Research**
  full Working Group
- **Mural Paintings, Mosaics and Rock Art**
  merger of Mural Paintings and Rock Art and Stone; Mosaics removed 2008
- **Paintings**
  from Paintings: Scientific Study, Conservation and Restoration
- **Photographic Materials**
  from Photographic Records

2008-2011
- **Mural Paintings, Stone, and Rock Art**
  from Mural Paintings, Mosaics and Rock Art (merged with Stone)
- **Theory and History of Conservation**
  from Theory and History of Conservation-Restoration

2011-2014
No Working Group modifications

2014-2017
- **Objects from Indigenous and World Cultures**
  from Ethnographic Collections
1967
Brussels
First meeting of the ICOM International Committee for Conservation formed from the ICOM Commission for the Care of Paintings (1948) and the International Subject Committee for Museum Laboratories (1950).

Care of Works of Art in Transit and Lighting
Nathan STOLOW (Transit) (Canada)*
Garry THOMSON (Lighting) (UK)*

Training of Conservation Specialists
Paul PHILIPPOT (Italy)*

Technique and Conservation of Mural Paintings
Paolo MORA (Italy)*
Giorgio TORRACA (Italy)
Margaret HEY (UK)
Braj Basi LAL (India)

Stone Conservation
René SNEYERS (Belgium)*
Norman BROMMELLE (UK)

Paper Conservation (Books and Documents)
Françoise FLIEDER (France)*
A.E. Anthony WERNER (UK)

Restoration of Polychrome Sculpture
Paul PHILIPPOT (Italy)*
Jan STEPPE (Belgium)
Agnes GRÄFIN VON BALLESTREM (Belgium)
Robert DIDIER (Belgium)

Examination and Conservation of Illuminated Manuscripts
Françoise FLIEDER (France)*

Conservation of Textiles
Johan LODEWIJKS (The Netherlands)*

Wood Conservation (Furniture)
Norman BROMMELLE (UK)*
A.E. Anthony WERNER (UK)
Bruno MÜHLETHALER (Switzerland)

Technological Study of the Paint Layer
Germain BAZIN (France)*
Sheldon KECK (USA)
Pasquale ROTONDI (Italy)
Johan LODEWIJKS (The Netherlands)

Metal Conservation
Robert ORGAN (USA)*
Rutherford J. GETTENS (USA)

1967-1969
2nd Meeting, Amsterdam
Care of Works of Art in Transit
Nathan STOLOW (Canada)*

Metals
Robert ORGAN (USA)*

Stone and Similar Materials
René SNEYERS (Belgium)*

Books and Documents
Françoise FLIEDER (France)*

Textiles
Johan LODEWIJKS (The Netherlands)*

Waterlogged Wood
Bruno MÜHLETHALER (Switzerland)*

Furniture
Norman BROMMELLE (UK)*

Polychromed Sculpture
Paul PHILIPPOT (Italy)*

Illuminations of Manuscripts
Françoise FLIEDER (France)*

Mural Paintings
Paolo MORA (Italy)*

Lighting
Garry THOMSON (UK)*

Ethnographic Materials
A.E. Anthony WERNER (UK)*

Reference Materials
Rutherford J. GETTENS (USA)*

Pigments in Paint
Rutherford J. GETTENS (USA)*
Study of the Painting Technique of Dürrer, Baldung, Holbein (16th Century German Paintings)
Christian WOLTERS (Federal Republic of Germany)*

Varnishes
Theodore ROUSSEAU (USA)*

Oriental Techniques for the Conservation of Paintings
Not active

Technique and Conservation of Impressionist Paintings
Germain BAZIN (France)*

20th Century Paintings
Paolo CADORIN (Switzerland)*

Retouchings
René SNEYERS (Belgium)*

Stretchers and Relining
Giovanni URBANI (Italy)*

Documentation
Hermann KÜHN (Federal Republic of Germany)*

1969-1972

3rd Triennial Meeting, Madrid

Care of Works of Art in Transit
Nathan STOLOW (Canada)*

Metals
Robert ORGAN (USA)*

Stone and Similar Materials
René SNEYERS (Belgium)*
Norman BROMMELLE (UK)*

Books and Documents
Françoise FLIEDER (France)*

Textiles
Johan LODEWIJKS (The Netherlands)*

Waterlogged Wood
Ruben A. MUNNIKENDAM (The Netherlands)*

Furniture
Norman BROMMELLE (UK)*

Polychromed Sculpture
Paul PHILIPPO (Italy)*

Illuminations of Manuscripts
Françoise FLIEDER (France)*

Examination and Conservation of Mural Paintings
Paolo MORA (Italy)*

Lighting
Garry THOMSON (UK)*

Ethnographic Materials
A.E. Anthony WERNER (UK)*

Training of Restorers
Paul PHILIPPO (Italy)*

Reference Materials
Rutherford J. GETTENS (USA)

1972-1975

4th Triennial Meeting, Venice

Mural Paintings
Paolo MORA (Italy)*

Natural History Collections
Not active

Ethnographic Materials
A.E. Anthony WERNER (USA)*

Non-destructive Methods of Examining Works of Art
Hans-Christoph VON IMHOFF (Switzerland)*

Stone
Not active

Polychromed Sculpture
Paul PHILIPPO (Italy)*

Documentation
Yuri I. GRENBERG (USSR)*

Waterlogged Wood
Ruben A. MUNNIKENDAM (The Netherlands)*

Reference Materials
John WINTER (USA)*

Textiles
Johan LODEWIJKS (The Netherlands)*

Stretchers and Relining
Westby PERCIVAL-PRESCOTT (UK)*
Theory and History of Restoration
Heinz ALTHÖFER (Federal Republic of Germany)*

Studies and Research on Underwater Archaeology
Jean BOUIS (France)*

Care of Works of Art in Transit
Nathan STOLOW (Canada)*

Graphic Documents and Illuminated Manuscripts
Françoise FLIEDER (France)*

20th Century Paintings
Paolo CADORIN (Switzerland)*

Furniture
Norman S. BROMMELLE (UK)*

Nuclear Applications to Conservation (Irradiation)
Christian D’ANGLEMONT DE TASSIGNY (France)*

Lighting
Garry THOMSON (UK)*

Leather
Not active

Paint Layer
Hermann KÜHN (Federal Republic of Germany)*

Varnishes
Robert L. FELLER (USA)

Siliceous Archaeological Materials
Not active

Training of Restorers
Knud E. HOLM (Denmark)*

Metals
Robert M. ORGAN (USA)*

1975-1978
5th Triennial Meeting, Zagreb

New Applications of Methods of Examination
Hans-Christoph VON IMHOFF (Switzerland)*
Christian LAHANIER (France)

Structural Restoration of Easel Paintings
Westby PERCIVAL-PRESCOTT (UK)*
Pierre BOISSONAS (Switzerland)

Ethnographic Materials
Wilhelm P. BAUER (Austria)*
Harold V. GOWERS (UK)

Documentation
Yuri I. GRENBERG (USSR)*
Harold BARKER (UK)

Polychromed Sculpture
Paul PHILIPPO (Belgium)*
Agnes BALLESTREM (Federal Republic of Germany)

20th Century Paintings
Paolo CADORIN (Switzerland)*

Conservation of Waterlogged Wood
Ruben A. MUNNIKENDAM (The Netherlands)*

Reference Materials
John WINTER (USA)*

Textiles
Judith HOFENK DE GRAAFF (The Netherlands)*
Mechthild FLURY-LEMBERG (Switzerland)

Stone
Janusz LEHMANN (Poland)*
Josef RIEDERER (Federal Republic of Germany)

Theory and History of Restoration
Heinz ALTHÖFER (Federal Republic of Germany)*
Ivan GORINE (USSR)

Care of Works of Art in Transit
Nathan STOLOW (Canada)*

Natural History Collections
Geneviève MEURGUES (France)*

Graphic Documents and Illuminated Manuscripts
Françoise FLIEDER (France)*

Mural Paintings and Mosaics
Paolo MORA (Italy)*
Laura SBORDONI MORA (Italy)

Protective Coatings, Traditional and Modern (from Varnishes)
Robert L. FELLER (USA)*
Eddy DE WITTE (Belgium)

Nuclear Applications to Conservation
Christian D’ANGLEMONT DE TASSIGNY (France)*
Régis RAMIERE (France)

Lighting and Air Conditioning
Garry THOMSON (UK)*

Conservation of Leathercraft and Related Objects
Todor STAMBOLOV (The Netherlands)*

Easel Paintings
Hermann KÜHN (Federal Republic of Germany)*

Siliceous Archaeological Materials
Licia VLAD BORRELLI (Italy)*

Training of Restorers
Knud E. HOLM (Denmark)*
Peter CANNON-BROOKES (UK)

Metals
Robert M. ORGAN (UK)*
1978-1981

6th Triennial Meeting, Ottawa

New Applications of Methods of Examination
Christian LAHANIER (France)*
Hans-Christoph VON IMHOFF (Switzerland)

Structural Restoration of Easel Paintings
Westby PERCIVAL-PRESCOTT (UK)*
Pierre BOISSONAS (Switzerland)

Ethnographic Materials
Wilhelm P. BAUER (Austria)*
Erika SCHÄFFER (Canada)

Documentation
Yuri I. GRENBERG (USSR)*
Ségolette F. BERGÉON (France)

Polychromed Sculpture
Paul PHILIPOT (Belgium)*
Agnes BALLESTREM (Federal Republic of Germany)

20th Century Paintings
Paolo CADORIN (Switzerland)*
Danièle GIRAUDY (France)

Waterlogged Wood
Colin PEARSON (Australia)*

Reference Materials
John WINTER (USA)*
Jaap MOSK (The Netherlands)

Textiles
Judith HOFENK DE GRAAFF (The Netherlands)*
Mechthild FLURY-LEMBERG (Switzerland)

Stone
Janusz LEHMANN (Poland)*
Josef RIEDERER (Federal Republic of Germany)

History and Theory of Restoration
Heinz ALTHOFER (Federal Republic of Germany)*
Ivan GORINE (USSR)

Care of Works of Art in Transit
Nathan STOLOW (Canada)*
Alejandro ROJAS-GARCIA (Mexico)

Natural History Collections
Geneviève MEURGUES (France)*

Graphic Documents and Illuminated Manuscripts
Françoise FLIEDER (France)*

Mural Paintings and Mosaics
Paolo MORA (Italy)*
Laura SBORDONI MORA (Italy)

Protective Coatings, Traditional and Modern
Robert L. FELLER (USA)*
Eddy DE WITTE (Belgium)

Nuclear Applications to Conservation
Christian D’ANGLEMONT DE TASSIGNY (France)*
Régis RAMIERE (France)

Control of Climate and Lighting
Gaël DE GUICHEN (Italy)*

Conservation of Leathercraft and Related Objects
Todor STAMBOLOV (The Netherlands)*

Easel Paintings
Hermann KÜHN (Federal Republic of Germany)*
Suzy DELBOURGO (France)

Siliceous Archaeological Materials
Licia VLAD BORRELLI (Italy)*
Eduardo PORTA (Spain)

Training of Restorers
Hans-Christoph VON IMHOFF (Switzerland)*
Agnes BALLESTREM (Federal Republic of Germany)

Metals
Robert M. ORGAN (UK)*

Icons
Ivan GORINE (USSR)*

1981-1984

7th Triennial Meeting, Copenhagen

New Applications of Methods of Examination
Christian LAHANIER (France)*
Hans-Christoph VON IMHOFF (Switzerland)

Structural Restoration of Paintings on Canvas
Bent HACKE (Denmark)*
Pierre BOISSONNAS (Switzerland)

Ethnographic Materials
Wilhelm P. BAUER (Austria)*
Erika SCHÄFFER (Canada)

Documentation
Jean-Marie ARNOLI (France)*

Polychromed Sculpture
Paul PHILIPOT (Belgium)*
Agnes BALLESTREM (Federal Republic of Germany)

20th Century Paintings
Paolo CADORIN (Switzerland)*
Danièle GIRAUDY (France)
Monique VEILLON (Switzerland)

Waterlogged Wood
David GRATTAN (Canada)*

Reference Materials
Lambertus VAN ZELST (USA)*
Jaap MOSK (The Netherlands)

Textiles
Judith HOFENK DE GRAAFF*  
Mechthild FLURY-LEMBERG (Switzerland)

Stone
Janusz LEHMANN (Poland)*
Josef RIEDERER (Germany)
History and Theory of Restoration
Heinz ALTHÖFER (Federal Republic of Germany)*
Ivan GORINE (USSR)

Care of Works of Art in Transit
Peter CANNON-BROOKES (UK)*

Natural History Collections
Frank HOWIE (UK)*

Graphic and Photographic Documents
François FLIEDER (France)*

Mural Paintings and Mosaics
Paolo MORA (Italy)*
Laura SBORDONI MORA (Italy)

Coatings: Evaluation and Characterization
Eddy DE WITTE (Belgium)*
Norman TENNENT (UK)

Climate and Lighting Control
Gaël DE GUICHEN (Italy)*

Conservation of Leathercraft and Related Objects
Todor STAMBOLOV (The Netherlands)*

Easel Paintings
Hermann KÜHN (Federal Republic of Germany)*
Suzy DELBOURGO (France)

Glass, Ceramics and Related Materials
Norman TENNENT (UK)*
Eduardo PORTA (Spain)

Training in Conservation and Restoration
Hans-Christoph VON IMHOFF (Switzerland)*
Agnes BALLESTREM (Federal Republic of Germany)

Metals
Robert ORGAN (UK)*

Icons
Ivan GORINE (USSR)*

Rock Art
Eduardo PORTA (Spain)*
Ian WAINWRIGHT (Canada)

Bio-deterioration of Museum Collections
Fred GREENE (Italy)*

1984-1987

8th Triennial Meeting, Sydney

Scientific Examination of Works of Art
Christian LAHANIER (France)*
Pieter MEYERS (USA)
Catheline PÉRIER-D’IETEREN (Belgium)

Structural Restoration of Paintings on Canvas
Bent HACKE (Denmark)*
Gerry HEDLEY (UK)

Ethnographic Materials
Sue WALSTON (Australia)*
Richard BEAUCHAMP (Canada)
Ann HOWATT-KRAHN (Canada)
Puccio SPERONI (Denmark)

Documentation
Jean-Marie ARNOULT (France)*
Arlene QUINT PLATT (USA)

Polychromed Sculpture
Not active

Modern and Contemporary Art
Paolo CADORIN (Switzerland)*
Danièle GIRAUDY (France)
Monique VEILLON (Switzerland)

Wet Organic Archaeological Materials
David GRATTAN (Canada)*

Reference Materials
Lambertus VAN ZELST (USA)*
Jaap MOSK (The Netherlands)

Textiles
Judith HOFENK DE GRAAFF (The Netherlands)*
Mechthild FLURY-LEMBERG (Switzerland)

Stone
Josef RIEDERER (Federal Republic of Germany)*
Elena CHAROLA (USA)

Theory and History of Restoration
Ernst VAN DE WETERING (The Netherlands)*
Hermann KÜHN (Federal Republic of Germany)

Care of Works of Art in Transit
Peter CANNON-BROOKES (UK)*
Sarah STANIFORTH (UK)
Peter WILSON (UK)

Natural History Collections
Frank HOWIE (UK)*
C. Velson HORIE (UK)

Graphic and Photographic Documents
François FLIEDER (France)*
Klaus HENDRIKS (Canada)

Mural Paintings and Mosaics
Marcel STEFANACCI (France)*
Eudald GUILIAMET (Andorra)

Resins: Characterization and Evaluation
Eddy DE WITTE (Belgium)*
Norman TENNENT (UK)

Lighting and Climate Control
Gaël DE GIUCHEN (Italy)*
Brian RAMER (Italy)

Conservation of Leathercraft and Related Objects
Todor STAMBOLOV (The Netherlands)*

Monique BERENDS-ALBERT (The Netherlands)
Easel Paintings on Rigid Supports
Hans-Christoph VON IMHOFF (Switzerland)*
Gerry HEDLEY (UK)

Glass, Ceramics and Related Materials
Norman TENNENT (UK)*
Carol AIKEN (Italy)

Training in Conservation and Restoration
Colin PEARSON (Australia)*
Barbara ROBERTS (USA)

Metals
Cliff MCCAWLEY (Canada)*
David A. SCOTT (UK)

Icons
Ivan GORINE (USSR)*
Olga LÉLÉKOVA (USSR)

Rock Art
Eduardo PORTA (Spain)*
Ian WAINWRIGHT (Canada)

Control of Biodeterioration
Fred GREENE (Italy)*
Antonia BAKKENIST (The Netherlands)
Alan POSTLETHWAITE (USA)

Furniture
Anna ØSTRUP (France)*

1987-1990
9th Triennial Meeting, Dresden

Scientific Examination of Works of Art
Christian LAHANIER (France)*
Catheline PÉRIER-D’IETEREN (Belgium)
Pieter MEYERS (USA)

Structural Restoration of Paintings on Canvas
Bent HACKE (Denmark)*
Gerry HEDLEY (UK) († 1990)

Ethnographic Materials
Sue WALSTON (Australia)*
Ann HOWATT-KRAHN (Canada)

Documentation
Gwyn MILES (UK)*
Knud E. HOLM (Denmark)
Ian COOK (Australia)
Lambertus VAN ZELST (USA)

Polychromed Sculpture
Not active

Modern and Contemporary Art
Paolo CADORIN (Switzerland)*
Danièle GIRAUDY (France)
Monique VEILLON (Switzerland)

Wet Organic Archaeological Materials
Per HOFFMANN (Federal Republic of Germany)*
David GRATTON (Canada)
Tom DALEY (Canada)

Photographic Records
Klaus HENDRIKS (Canada)*
Bertrand LAVÉDRINE (France)

Textiles
Judith HOHENK DE GRAAFF (The Netherlands)*
Ágnes TÍMÁR-BALÁZSY (Hungary)
Mechthild FLURY-LEMBERG (Switzerland)

Stone
Josef RIEDERER (Federal Republic of Germany)*
Elena CHAROLA (USA)

Theory and History of Restoration
Ernst VAN DE WETERING (The Netherlands)*
Rik VAN WEGEN (The Netherlands)
Hermann KÜHN (Federal Republic of Germany)
Jukka JOKILEHTO (Italy)

Care of Works of Art in Transit
Steven WEINTRAUB (USA)*

Natural History Collections
C. Velson HORN (UK)*
Frank HOWIE (UK)

Graphic Documents
Françoise FLIEDER (France)*
Gerhard BANIK (Federal Republic of Germany)

Mural Paintings and Mosaics
Marcel STEFANAGGI (France)*
Eudald GUILLAMET (Andorra)

Resins: Characterization and Evaluation
E. René DE LA RIE (USA)*
Norman TENNENT (UK)

Metals Working Group interim publication, Santiago, Chile, 2001
Lighting & Climate Control
Gaël DE GUICHEN (Italy)*
Sarah STANIFORTH (UK)
Sadotoshi MIURA (Japan)

Conservation of Leathercraft and Related Objects
Todor STAMBOLOV (The Netherlands)*

Easel Paintings on Rigid Supports
Hans-Christoph VON IMHOFF (Switzerland)*
Gerry HEDLEY (UK)

Glass, Ceramics and Related Materials
Norman TENNENT (UK)*
Carol AIKEN (UK)

Training in Conservation and Restoration
Colin PEARSON (Australia)*
Ingo SANDNER (German Democratic Republic)
Mette TANG SIMPSON (UK)
Barbara ROBERTS (USA)

Metals
Cliff MCCAWLEY (Canada)*
David A. SCOTT (USA)

Icons
Ivan GORINE (USSR)*
Olga LÉLÉKOVA (USSR)

Rock Art
Eduardo PORTA (Spain)*
Andrée ROSENFIELD (Australia)

Control of Biodeterioration
Fred GREENE (Canada)*
Antonia BAKKENIST (The Netherlands)
Alan POSTLETHWAITE (USA)

Furniture
Brian CONSIDINE (USA)*
Anna OSTRUP (France)

1990–1993
10th Triennial Meeting, Washington, DC

Scientific Examination of Works of Art
Christian LAHANIER (France)*
Catheline PÉRIER-D’IETEREN (Belgium)
Pieter MEYERS (USA)

Structural Restoration of Paintings on Canvas
Mikkel SCARFF (Denmark) (interim coordinator)*

Ethnographic Materials
Richard RENSHAW-BEAUCHAMP (Canada)*
Sue GATENBY (Australia)
Sue WALSTON (Australia)
Christine DEL RE (USA)
Sara WOLF GREEN (USA)

Documentation
Jessica BROWN (USA)*
Ian COOK (Australia)
Robert D. STEVENSON (Canada)

Polychrome Sculpture
Jon BRÆNNE (Norway)*
Raniero BAGLIONI (Spain)
Graeme CANNON (UK)
Isabelle DESPERAMONT (France)
Angela MOLLER (Germany)

Modern and Contemporary Art
James CODDINGTON (USA) (interim coordinator)*

Wet Organic and Archaeological Materials
Per HOFFMANN (Germany)*
Masaaki SAWADA (Japan)
Tom DALEY (Canada)
Ian GODFREY (Australia)

Photographic Records
Klaus HENDRIKS (Canada)*
Mogens S. KOCH (Denmark)

Textiles
Ágnes TÍMÁR-BALÁZSY (Hungary)*
Mary BALLARD (USA)
Dinah EASTOP (UK)
Michaela KEYSERLINGK (Canada)
Rosalia VAROLI-PIAZZA (Italy)

Stone
Josef RIEDERER (Germany)*
Elena CHAROLA (USA)

Theory and History of Restoration
Cornelia WAGNER (Germany)*
Jan ROSVALL (Sweden)

Care of Works of Art in Transit
Mervin J. RICHARD (USA)*
Timothy GREEN (UK)*

Natural History Collections
C. Velson HORIE (UK)*
Robert WALLER (Canada)

Graphic Documents
Françoise FLIEDER (France)*
Gerhard BANIK (Germany)
Jan WOUTERS (Belgium)

Mural Paintings and Mosaics
Marcel STEFANAGGI (France)*
Eudald GUILLAMET (Andorra)

Resins: Characterization and Evaluation
E. René DE LA RIE (USA)*
David GRATTAN (Canada)

Lighting and Climate Control
Tim PADFIELD (Denmark)*
Sarah STANIFORTH (UK)
Sadotoshi MIURA (Japan)

Conservation of Leathercraft and Related Objects
Pieter HALLEBEEK (The Netherlands)*
Marion KITE (UK)
Easel Paintings on Rigid Supports
Jørgen WADUM (The Netherlands) (interim coordinator)*
David GOIST (USA) (interim coordinator)*

Glass, Ceramics and Related Materials
Norman TENNENT (UK)*

Training in Conservation and Restoration
Nicholas STANLEY-PRICE (USA)*
Colin PEARSON (Australia)
Ingo SANDNER (Germany)

Modern Materials
David HALLAM (Australia)*

1993-1996
11th Triennial Meeting, Edinburgh

Preventive Conservation
[Care of Works of Art in Transit/Lighting & Climate Control/Control of Biodeterioration]
Mervin J. RICHARD (USA)*
Stefan MICHALSKI (Canada)*

Training in Conservation and Restoration
Kate FOLEY (UK)*
Janey CRONYN (UK)*

Theory and History of Restoration
Cornelia WEYER (Germany)*

Scientific Examination of Works of Art
Not active

Paintings I: Conservation and Restoration of Paintings
Mikkel SCHARFF (Denmark)*

Paintings II: Scientific Study of Paintings (Methods and Techniques)
Catheline PÉRIER-D’IETEREN (Belgium)*
Anne RINUY (Switzerland)

Research areas and research area coordinators under Paintings I & Paintings II:

Flexible Supports
Mikkel SCHARFF (Denmark)

Rigid Supports
Jørgen WADUM (The Netherlands)

Modern and Contemporary Art
Jim CODDINGTON (USA)

Icons
Nicole DELSAUX (France)

Far Eastern Paintings
Puccio SPERONI (Denmark)*

Wet Organic Archaeological Materials Working Group interim publication, Istanbul, Turkey, 2013
Ethnographic Collections
Christine DEL RE (USA)*

Wet Organic and Archaeological Materials
Thomas DALEY (Canada)*

Textiles
Ágnes TÍMÁR-BALÁZSY (Hungary)*

Conservation of Leathercraft and Related Objects
Pieter HALLEBEEK (The Netherlands)*
Marion KITTE (UK)

Natural History Collections
Catharine HAWKS (USA)*

Stone
Elena CHAROLA (USA)*
Eberhard WENDLER (Germany)

Glass, Ceramics and Related Materials
Alice PATERAKIS (Greece)*

Metals
Ian MACLEOD (Australia)*

Furniture and Lacquer
Valerie DORGE (USA) – Furniture*
Marianne WEBB (Canada) – Lacquer*

Resins: Characterization and Evaluation
David GRATTAN (Canada)*

Modern Materials
Mary T. BAKER (USA)*

1996–1999

12th Triennial Meeting, Lyon

Preventive Conservation
[Care of Works of Art in Transit/Lighting & Climate
Control/Control of Biodeterioration/Prevention of Disaster]
Stefan MICHALSKI (Canada)*
Barbara D. ROBERTS (USA)

Training in Conservation and Restoration
Kathleen DARDES (USA)*
Catherine ANTO Marchi (Italy)
Rikhard HORDAL (Finland)

Theory and History of Conservation-Restoration
Françoise HANSSEN-BAUER*

Scientific Examination of Works of Art
Marie-Claude CORBEIL (Canada)*

Documentation
Not active

Paintings I: Conservation and Restoration of Paintings
Alan PHENIX (UK)*
Mikkel SCHARFF (Denmark)

Paintings II: Scientific Study of Paintings (Methods and Techniques)
Jørgen WADUM (The Netherlands)*
Anne RINUY (Switzerland)

Research areas under Paintings I & Paintings II:

Flexible Supports
Alan PHENIX (UK)
Mikkel SCHARFF (Denmark)
Caroline VILLERS (UK)

Rigid Supports
Al BREWER (France)

Modern and Contemporary Art
Ysbrand HUMMELEN (The Netherlands)

Icons
Nicole DELSAUX (France)

Far Eastern Paintings
Not active

Sculpture and Polychromy
Myriam SERCK-DEWAIDE (Belgium)*
Luiz A.C. SOUZA (Brazil)

Mural Paintings, Mosaics and Rock Art
Ivo HAMMER (Germany)*
Marcel STEFANAGGI (France)
Jacques BRUNET (France) – Rock Art

Graphic Documents
Gerhard BANIK (Germany)*

Photographic Records
Bertrand LAVÉDRINE (France)*

Ethnographic Collections
Sherry DOYLE (UK)*
Nancy ODEGAARD (USA)

Wet Organic and Archaeological Materials
Per HOFFMANN (Germany)*
Thomas DALEY (Canada)

Textiles
Rosalia VAROLI-PIAZZA (Italy)*
Dinah EASTOP (UK)

Leather and Related Materials
Claire CHAHINE (France)*
Christopher CALNAN (UK)

Natural History Collections
Chris COLLINS (UK) (1998–1999)*
Bhaiya KHANAL (USA)

Stone
James P. MCGREEVY (UK)*
Eberhard WENDLER (Germany)

Glass, Ceramics and Related Materials
Alice BOCCHIA PATERAKIS (Greece)*

Metals
Stéphane PENNEC (France)*
Ian MACLEOD (Australia)
Lacquer
Marianne WEBB (Canada) *

Furniture and Wooden Objects
Valerie DORGÉ (USA) *

Resins: Characterization and Evaluation
Andrew THORN (Australia)*
Klaas Jan VAN DEN BERG (The Netherlands)

Modern Materials
Yvonne SHASHOUA (Denmark) *

Photographic Records
Susie CLARK (UK) *
Nora KENNEDY (USA)

Ethnographic Collections
Marian KAMINITZ (USA) *
Vincent DANIELS (UK) (1999–2001)

Wet Organic Archaeological Materials
Per HOFFMANN (Germany) *
Cliff COOK (Canada)
James SPRIGGS (UK)
Lars-Uno JOHANSSON (Sweden)

Textiles
Rosalia VAROLI-PIAZZA (Italy) *
Dinah EASTOP (UK)
Lynda HILLYER (UK)
Patricia DAL-PRA (France)

Leather and Related Materials
Claire CHAHINE (France) *
Christopher CALNAN (UK)

Natural History Collections
Christine DEL RE (USA) *
Andries J. VAN DAM (The Netherlands)

Stone
Josef RIEDERER (Germany) *

Glass, Ceramics and Related Materials
Sandra SMITH (UK) *
Lisa PILOSI (USA)

Metals
William MOUREY (France) *
Ian MACLEOD (Australia)

1999–2002
13th Triennial Meeting, Rio de Janeiro

Preventive Conservation
May CASSAR (UK) *

Education and Training in Conservation
Rikhard HORDAL (Finland) (+ 2001) *
Ágnes TÍMÁR-BALÁZSY (Hungary) (+ 2001)
Kathleen DARDÉS (USA)
Joan M. REIFSNYDER (Italy)
Tannar RUUBEN (Finland)

Theory & History of Conservation-Restoration
François HANSSEN-BAUER (Norway) *
Mireille TE MARVELDE (The Netherlands)

Scientific Examination of Works of Art
Marie-Claude CORBEIL (Canada) *
Jaap BOON (The Netherlands)

Documentation
Geneviève AITKEN (France) *

Paintings I: Conservation and Restoration of Paintings
Alan PHENIX (UK) *
Mikkel SCHARFF (Denmark)
Al BREWER (UK)
Ysbrand HUMMELEN (The Netherlands)
Helena NIKKAMEN (Finland)

Paintings II: Scientific Study of Paintings
(Methods and Techniques)
Anne RINUY (Switzerland) *
Jørgen WADUM (The Netherlands)

Sculpture and Polychromy
Miriam SERCK-DEWAIDE (Belgium) *
Anton RAJER (USA)

Mural Paintings, Mosaics and Rock Art
Isabelle BRAJER (Denmark) *
Francesca PIQUÉ (USA)

Graphic Documents
Jan WOUTERS (Belgium) *
Gerhard BANK (Germany)
Dianne VAN DER REYDEN (USA)
Lacquer
Frank MINNEY (UK)*
Jane NORMAN (USA)

Furniture and Wooden Objects
Not active

Resins: Characterization and Evaluation
Klaas Jan VAN DEN BERG (The Netherlands)*
Jens GLASTRUP (Denmark)

Modern Materials
Thea VAN OOSTEN (The Netherlands)*
Yvonne SHASHOUA (Denmark)

Legal Issues in Conservation (interim group)
Hans-Christoph VON IMHOFF (Switzerland)*
Sharon LITTLE (Canada)
Janet HAWLEY (Switzerland)

2002-2005
14th Triennial Meeting, The Hague

Documentation
Geneviève AITKEN (France)*

Education and Training in Conservation
Joan M. REIFSNYDER (Italy)*
Tannar RUUBEN (Finland)
Matthias KNAUT (Germany)

Ethnographic Collections
Marian KAMINITZ (USA)*
Jessica JOHNSON (USA)

Glass and Ceramics
Lisa PILOSI (USA)*
Kate VAN LOOKEREN CAMPAGNE (The Netherlands)

Graphic Documents
Jan WOUTERS (Belgium)*
Dianne VAN DER REYDEN (USA)
Jana KOLAR (Slovenia)

Leather and Related Materials
Andreas SCHULZE (Germany)*
Mariabianca PARIS (Italy)
Céline BONNOT-DICONNE (France)

Legal Issues in Conservation
Sharon LITTLE (Canada)*
Janet HAWLEY (Switzerland)

Metals
Christian DEGRIGNY (France)*
Janet HUGHES (Australia)

Modern Materials and Contemporary Art
Thea VAN OOSTEN (The Netherlands)*
Yvonne SHASHOUA (Denmark)
Ysbrand HUMMELEN (The Netherlands)

Mural Paintings, Mosaics and Rock Art
Valerie MAGAR (Italy)*
Isabelle BRAJER (Denmark)

Natural History Collections
Andries J. VAN DAM (The Netherlands)*
Victoria PUREWAL (UK)
Babke AARTS (The Netherlands)

Paintings: Scientific Study, Conservation and Restoration
Jacqueline RIDGE (UK)*
Anne RINUY (Switzerland)
Tiarna DOHERTY (USA)
Gunnar HEYDENREICH (Germany)
Alexandra BERSCH (Germany)
Joyce TOWNSEND (UK)

Photographic Records
Riita KOSKIVIRTA (Finland)*
Nora KENNEDY (USA)

Preventive Conservation
Colin PEARSON (Australia)*
David THICKETT (UK)

Scientific Research
Jaap BOON (The Netherlands)*

Sculpture and Polychromy
Anne KRUSE VAN GREVENSTEIN (The Netherlands)*
Lucretia KARGERE (USA)
Juan Carlos BERMEJO (The Netherlands)

Stone
Zdravko BAROV (USA)*
Miriam CRUXEN BARROS DE OLIVEIRO (Brazil)

Textiles
Mary BALLARD (USA)*

Theory and History of Conservation-Restoration
Rebecca Anne RUSHFIELD (USA)*
Alison BRACKER (UK)
Hans-Christoph VON IMHOFF (Switzerland)

Wet Organic Archaeological Materials
Kristiane STRÆTKVERN (Denmark)*
Per HOFFMANN (Germany)
James SPRIGGS (UK)

Wood, Furniture and Lacquer
Hany HANNA AZIZ HANNA (Egypt)*
Setsuo IMAZU (Japan)

Art Technological Source Research Working Group Interim Meeting, Amsterdam, The Netherlands, 2014
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Simon CANE (UK)*</td>
<td><strong>15th Triennial Conference, New Delhi</strong></td>
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<tr>
<td>Neal PUTT (Italy)</td>
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<td>Glenn WHARTON (USA)</td>
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<tr>
<td><strong>Modern Materials and Contemporary Art</strong></td>
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<td>Yvonne SHASHOUA (Denmark)*</td>
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<td>Tom LEARNER (USA)</td>
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<td>Tatja SCHOLTE (The Netherlands)</td>
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<td>Friederike WAENTIG (Germany)</td>
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<td><strong>Mural Paintings, Mosaics and Rock Art</strong></td>
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<td>Isabelle BRAJER (Denmark)*</td>
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<td>Valerie MAGAR (Italy)</td>
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<td>Andrew THORN (Australia)</td>
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<td><strong>Natural History Collections</strong></td>
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<td>Andries J. VAN DAM (The Netherlands)*</td>
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<td>Victoria PUREWAL (UK)</td>
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<td><strong>Paintings</strong></td>
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<td>Jacqueline RIDGE (UK)*</td>
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<td>Gunnar HEYDENREICH (Germany)*</td>
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<td>Tiarna DOHERTY (USA)</td>
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<td>Joyce TOWNSEND (UK)</td>
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<td><strong>Photographic Materials</strong></td>
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<td>Clara VON WALDTHAUSEN (The Netherlands)*</td>
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<td>Angeletta LEGGIO (Australia)</td>
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<td><strong>Preventive Conservation</strong></td>
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<td>David THICKETT (UK)*</td>
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<td>Kathryn HALLET (UK)</td>
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<td>Boris PRETZEL (UK)</td>
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<td>David HOWELL (UK)</td>
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<td>John HAVERMANS (The Netherlands)</td>
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<tr>
<td><strong>Scientific Research</strong></td>
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<tr>
<td>Jaap BOON (The Netherlands) (2005–2007)*</td>
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<tr>
<td>Cecily M. GRZYWACZ (USA) (2008)*</td>
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<tr>
<td>Christoph HERN (Germany)</td>
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<tr>
<td><strong>Sculpture, Polychromy and Architectural Decoration</strong></td>
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<tr>
<td>Anne KRUSE VAN GREVENSTEIN (The Netherlands)*</td>
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<td>Erica RABELO (Belgium)</td>
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<td>Line BREGNHØJ (Denmark)</td>
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<td><strong>Stone</strong></td>
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<td>Zdravko BAROV (USA)*</td>
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<td>Andrew THORN (Australia)*</td>
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<tr>
<td><strong>Textiles</strong></td>
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<tr>
<td>Mary BALLARD (USA)*</td>
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<tr>
<td>Elsie JANSEN (Belgium)</td>
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<tr>
<td>Christine MÜLLER-HARLOFF (Germany)</td>
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<tr>
<td><strong>Theory &amp; History of Conservation-Restoration</strong></td>
<td></td>
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<tr>
<td>Mireille TE MARVELDE (The Netherlands)*</td>
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<td>Alison BRACKER (UK)</td>
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<td>Hans-Christoph VON IMHOFF (Switzerland)</td>
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<tr>
<td>Esther E. VAN DUIN (The Netherlands)</td>
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<tr>
<td><strong>Wet Organic Archaeological Materials</strong></td>
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<tr>
<td>Kristiane STRÆTKVERN (Denmark)*</td>
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<tr>
<td>Per HOFMANN (Germany)</td>
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<tr>
<td>James SPRIGGS (UK)</td>
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</tr>
</tbody>
</table>
Wood, Furniture, and Lacquer
Hany HANNA AZIZ HANNA (Egypt)*
Hubert BAJA (The Netherlands)
Neeven ATEF MESHRYIKY MELEKA (Egypt)
Mariko NISHIDE (Japan)
Cord BRUNE (Germany)
Malgorzata SAWICKI (Australia)

Task Force on Public Engagement in Conservation
Simon CANE (UK)*
Jane TAYLOR-BOUVARD (UK)
Mary BROOKS (UK)

2008-2011

16th Triennial Conference, Lisbon

Art Technological Source Research
Stefanos KROUSTALLIS (Spain)*
Mark CLARKE (UK)
Erma HERMES (UK)
Rocio BRUQUETAS (Spain)
Jilleen NADOLNY (UK)

Documentation
Ruven PILLAY (France)*

Education and Training in Conservation
Jean BROWN (UK)*
Rene HOPPENBROUwers (The Netherlands)

Ethnographic Collections
Carole DIGNARD (Canada)*
Kim CULLEN COBB (USA)
Farideh FEKRSANATI (The Netherlands)
Monika HARTER (UK)
Marian KAMINITZ (USA)
Janet MASON (Canada)

Glass and Ceramics
Gerhard EGGERT (Germany)*
Kate VAN LOOKEREN CAMPAGNE (The Netherlands)
Renske DOOIJES (The Netherlands)
Agnès GALL-ORTLIK (Spain)
Isabelle GARACHON (The Netherlands)
Laurianne ROBINET (France)
Hannelore ROEMICH (USA)

Graphic Documents
Lieve WATTEEuw (Belgium)*
Jonas PALM (Sweden)
Dianne VAN DER REYDEN (USA)
Marie VEST (Denmark)

Leather and Related Materials
Mariabianca PARIS (Italy)*
Céline BONNOT-DICONNE (France)
Jutta GOEPFRICH (Germany)

Legal Issues in Conservation
Bonnie CZEGLEDI (Canada) (2008–2009)*
Bill WEI (The Netherlands) (2008–2009)
Gary MATTISON (USA) (2009–2011)
Rebecca A. RUSHFIELD (USA) (2009–2011)

Metals
David HALLAM (Australia)*
Paul MARDIKIAN (USA)
Emma SCHMUeCKER (UK)
John SCOTT (USA)
Johanna Maria THEILE (Chile)
Robert VAN LANGH (The Netherlands)

Modern Materials and Contemporary Art
Tom LEARNER (USA)*
Tatja SCHOLTE (The Netherlands)
Rachel RIVENC (USA)

Mural Paintings, Stone, and Rock Art
Andrew THORN (Australia)*
Zdravko BAROV (USA)
Maria Filomena MACEDO DINIS (Portugal)
Valerie MAGAR (Mexico)
Yoko TANIGUCHI (Japan)

Natural History Collections
Clare VALENTINE (UK)*
Henry MCGHIE (UK)

Paintings
Tiarna DOHERTY (USA)*
Gunnar HEYDENREICH (Germany)*
Tannar RUUBEN (Finland)
Jilleen NADOLNY (UK)
Photographic Records
Clara Von WALDTHAUSEN (The Netherlands)*
Angela Leggio (Australia)
Martin Jürgens (Germany)

Preventive Conservation
Boris Pretzel (UK)*
Michel Dubus (France)
Martina Griesser (Austria)
Kathryn Hallet (UK)
David Thickett (UK)
John Havermans (The Netherlands)
Feroza Khurshid-Verberne (The Netherlands)
Mary Jane Tsang (UK)

Scientific Research
Cecily M. Grzywacz (USA)*
Ilaria Bonaduce (Italy)
Christoph Herm (Germany)
Bronwyn Ormsby (UK)
Matija Strilc (UK)

Sculture, Polychromy, and Architectural Decoration
Kate Seymour (The Netherlands)*
Line Bregnhøj (Denmark)
Jonathan Gration (The Netherlands)
Arnold Truyen (The Netherlands)
Topsy de Guicheteneire (The Netherlands)

Textiles
Elsie Janssen (Belgium)*
Foeke Boersma (The Netherlands)
Pia Christensson (Sweden)
Namrata Daleza (India)
Rebecca Anne Rushfield (USA)
Christine Müller-Radloff (Germany)

Theory and History of Conservation
Isabelle Brajer (Denmark)*
Rebecca Anne Rushfield (USA)
Muriel Verbeeck-Boutin (Belgium)

Wet Organic Archaeological Materials
Kristiane Strækvern (Denmark)*
Tara Grant (Canada)
Emma Hocker (Sweden)

Wood, Furniture, and Lacquer
Malgorzata Sawicki (Australia)*
Rui Filipe Teieira Xavier (Portugal)

2011-2014
17th Triennial Conference, Melbourne

Art Technological Source Research
Sigrid Eyb-Green (Austria)*
Kathrin Pilz (The Netherlands)

Documentation
Ruven Pillay (France)*
Wietske Donkersloot (The Netherlands)

Education and Training in Conservation
Jean Brown (UK)*
Rene Hoppenbrouwers (The Netherlands)
Laura Fuster-López (Spain)

Ethnographic Collections
Renata Peters (UK)*
Kim Cullen Cobb (USA)
Farideh Fekrsanati (The Netherlands)
Monika Harter (UK)
Marian Kaminitz (USA)
Emily Kaplan (USA)

Glass and Ceramics
Hannelore Roemich (USA)*
Kate Van Lookeren Campagne (The Netherlands)
Renske Dooyes (The Netherlands)
Agnès Gall-Orlisk (Spain)
Isabelle Garachon (The Netherlands)
Astrid Van Giffen (USA)

Graphic Documents
Lieve Watteeuw (Belgium)*
Marie Vest (Denmark)
Christa Hofmann (Austria)
Paul Garside (UK)

Leather and Related Materials
Céline Bonnot-Diconne (France)*
Jutta Goepfrich (Germany)
Carole Dignard (Canada)

Legal Issues in Conservation
Ricardo St. Hilaire (USA) (2011–2012)*
Bill Wei (The Netherlands) (2012–2014)*
Rebecca A. Rushfield (USA)

Photographic Records
Clara Von WaldthAUSEn (The Netherlands)*
Angeletta Leggio (Australia)
Martin Jürgens (Germany)

Preventive Conservation
Boris Pretzel (UK)*
Michel Dubus (France)
Martina Griesser (Austria)
Kathryn Hallet (UK)
David Thickett (UK)
John Havermans (The Netherlands)
Feroza Khurshid-Verberne (The Netherlands)
Mary Jane Tsang (UK)

Scientific Research
Cecily M. Grzywacz (USA)*
Ilaria Bonaduce (Italy)
Christoph Herm (Germany)
Bronwyn Ormsby (UK)
Matija Strilc (UK)

Sculture, Polychromy, and Architectural Decoration
Kate Seymour (The Netherlands)*
Line Bregnhøj (Denmark)
Jonathan Gration (The Netherlands)
Arnold Truyen (The Netherlands)
Topsy De Guicheteneire (The Netherlands)

Textiles
Elsie Janssen (Belgium)*
Foeke Boersma (The Netherlands)
Pia Christensson (Sweden)
Namrata Daleza (India)
Rebecca Anne Rushfield (USA)
Christine Müller-Radloff (Germany)

Theory and History of Conservation
Isabelle Brajer (Denmark)*
Rebecca Anne Rushfield (USA)
Muriel Verbeeck-Boutin (Belgium)

Wet Organic Archaeological Materials
Kristiane Strækvern (Denmark)*
Tara Grant (Canada)
Emma Hocker (Sweden)

Wood, Furniture, and Lacquer
Malgorzata Sawicki (Australia)*
Rui Filipe Teieira Xavier (Portugal)

2011-2014
17th Triennial Conference, Melbourne

Art Technological Source Research
Sigrid Eyb-Green (Austria)*
Kathrin Pilz (The Netherlands)

Documentation
Ruven Pillay (France)*
Wietske Donkersloot (The Netherlands)

Education and Training in Conservation
Jean Brown (UK)*
Rene Hoppenbrouwers (The Netherlands)
Laura Fuster-López (Spain)

Ethnographic Collections
Renata Peters (UK)*
Kim Cullen Cobb (USA)
Farideh Fekrsanati (The Netherlands)
Monika Harter (UK)
Marian Kaminitz (USA)
Emily Kaplan (USA)

Glass and Ceramics
Hannelore Roemich (USA)*
Kate Van Lookeren Campagne (The Netherlands)
Renske Dooyes (The Netherlands)
Agnès Gall-Orlisk (Spain)
Isabelle Garachon (The Netherlands)
Astrid Van Giffen (USA)

Graphic Documents
Lieve Watteeuw (Belgium)*
Marie Vest (Denmark)
Christa Hofmann (Austria)
Paul Garside (UK)

Leather and Related Materials
Céline Bonnot-Diconne (France)*
Jutta Goepfrich (Germany)
Carole Dignard (Canada)

Legal Issues in Conservation
Ricardo St. Hilaire (USA) (2011–2012)*
Bill Wei (The Netherlands) (2012–2014)*
Rebecca A. Rushfield (USA)
Metals
David HALLAM (Australia)*
Paul MARDIKIAN (USA)
Claudia CHEMELLO (USA)
Emilio CANO (Spain)

Preventive Conservation
Boris PRETZEL (UK)*
Michel DUBUS (France)
Martina GRIESSER (Austria)
Kathryn HALLETT (UK)
John HAVERMANS (The Netherlands)
Feroza KHURSHID-VERBERNE (The Netherlands)
Mary Jane TSANG (UK)
Jane HENDERSON (UK)
Julio HOYO DE MELENDEZ (Poland)
Simon CANE (UK)
Joel TAYLOR (Norway)

Scientific Research
Austin NEVIN (Italy)*
Ilaria BONADUCE (Italy)
Christoph HERM (Germany)
Bronwyn ORMSBY (UK)
Matija STRILC (UK)
Klaas Jan VAN DEN BERG (The Netherlands)

Sculpture, Polychromy, and Architectural Decoration
Kate SEYMOUR (The Netherlands)*
Jonathan GRATION (The Netherlands)
Arnold TRUYEN (The Netherlands)
Edwin VERWEIJ (Norway)
Clare HEARD (UK)
Ana BIDARRA (Portugal)
Ivana UNKOVIC (Croatia)
Elsbeth GELDHOF REINSTEIN (UK)

Natural History Collections
Arianna Lea BERNUCCI (UK)*
Efstratia VERVENIOTOU (UK)
Lucie GRAHAM (UK)

Paintings
Tiarna DOHERTY (USA)*
Tannar RUUBEN (Finland)
Petria Noble (The Netherlands)
Jaap J. BOON (The Netherlands)
Andrea SARTORIUS (Germany)
Ivana Nina UNKOVIC (Croatia)
Ana Rita VEIGA (Portugal)
Marie Louise SAUERBERG (UK)

Painting
Tiarna DOHERTY (USA)*
Tannar RUUBEN (Finland)
Petria Noble (The Netherlands)
Jaap J. BOON (The Netherlands)
Andrea SARTORIUS (Germany)
Ivana Nina UNKOVIC (Croatia)
Ana Rita VEIGA (Portugal)
Marie Louise SAUERBERG (UK)

Photographic Records
Marc HARNLY (USA)*
Sylvie PENICHON (USA)
Martin JÜRGENS (Germany)
Susie CLARK (UK)
Diana DIAZ (Mexico)
Mark STRANGE (New Zealand)
Greg HILL (Canada)

Theory and History of Conservation
Isabelle BRAJER (Denmark)*
Muriel VERBEECK-BOUTIN (Belgium)
Rose Emily CULL (UK)
Erma HERMENS (UK)
Noëlle STREETON (Norway)
Iwona SZMELTER (Poland)

Glass and Ceramics
Working Group
interim publication, Wroclaw, Poland, 2016
Wet Organic Archaeological Materials
Tara GRANT (Canada)*
Emma HOCKER (Sweden)
Emily WILLIAMS (USA)
Dilys JOHNS (New Zealand)
Khôi TRAN (France)

Wood, Furniture, and Lacquer
Malgorzata SAWICKI (Australia)*
Rui Filipe TEIXEIRA XAVIER (Portugal)
Pascale PATTIS (USA)

Legal Issues in Conservation
Rebecca A. RUSHFIELD (USA)*
Abdur RASHEED (India)

Metals
Claudia CHEMELLO (USA)*
Emilio CANO (Spain)
Stavroula GOLFOMITSOU (Qatar)
Paul MARDIKIAN (USA)
David THICKETT (UK)
Cáti WESOLOWSKA (Poland)

Modern Materials and Contemporary Art
Rachel RIVENC (USA)*
Lydia BEERKENS (The Netherlands)
Barbara FERRIANI (Italy)
Julia LANGENBACHER (Germany)
Andrea SARTORIUS (Germany)

Murals, Stone, and Rock Art
Lorinda WONG (USA)*
Ayesha FUENTES (USA)
Caroline KYI (Australia)
Charlotte MARTIN DE FONJAUDRAN (UK)
Giovanni VERRI (UK)

Natural History Collections
Lucie MASCORD (UK)*
Rebecca A. KACZKOWSKI (USA)

Objects from Indigenous and World Cultures
Renata PETERS (UK)*
Sabine COTTE (Australia)
Ana Carolina DELGADO VIEIRA (Brazil)
Farideh FEKRSANATI (The Netherlands)
Monika HARTER (UK)
Marian KAMINITZ (USA)
Catherine SMITH (New Zealand)

Paintings
Elisabeth RAVAUD (France)*
Jaap BOON (The Netherlands)
Petria NOBLE (The Netherlands)
Pil RASMUSSEN (Denmark)
Laura RIVERS (USA)

Leather and Related Materials
Lieve WATTEEUW (Belgium) (2014–2017)*
Laurianne ROBINET (France) (2017)*
Carole DIGNARD (Canada)
Abdelrazek ELNAGGAR (Egypt)

2014–2017 18th Triennial Conference, Copenhagen

Art Technological Source Research
Sigrid EYB-GREEN (Austria)*
Jillean NADOLNY (UK)
Kathrin PILZ (The Netherlands)

Documentation
Ruven PILAY (France)*
Anil DWIVEDI (India)

Education and Training in Conservation
Kate SEYMOUR (The Netherlands)*
Cash BROWN (Australia)
Laura FUSTER-LÓPEZ (Spain)
Amber KERR (USA)
Cecil KRARUP ANDERSEN (Denmark)

Glass and Ceramics
Hannelore ROEMICH (USA)*
Lauren FAIR (USA)
Agnès GALL-ORTLIK (Spain)
Janis MANDRUS (USA)
Astrid VAN GIFFEN (USA)
Kate VAN LOOKEREN CAMPAGNE (The Netherlands)
Guus VERHAAR (The Netherlands)

Graphic Documents
Christa HOFMANN (Austria)*
Valentine DUBARD DE GAILLARBOIS (France)
Paul GARSIDE (UK)
Marie VEST (Denmark)

Ian MacLeod and Achal Pandya at the Metals Working Group Interim Meeting, New Delhi, India, 2016
## Photographic Records
- Gregory HILL (Canada)*
- Susie CLARK (UK)
- Diana Lorena DÍAZ-CAÑAS (USA)
- Marc HARNLY (USA)
- Martin JÜRGENS (Germany)

## Preventive Conservation
- Michel DUBUS (France)*
- Anna BÜLOW (UK)
- Martina GRIESSER (Austria)
- Kathryn HALLETT (UK)
- John HAVERMANS (The Netherlands) († 2017)
- Jane HENDERSON (UK)
- M. DEL HOYO-MELÉNDEZ (Poland)
- Feroza KHURSHID-VERBERNE (The Netherlands)
- Boris PRETZEL (UK)
- Joel TAYLOR (USA)

## Scientific Research
- Narayan KHANDEKAR (USA)*
- Joy MAZUREK (USA)
- Austin NEVIN (Italy)
- Bronwyn ORMSBY (UK)

## Sculpture, Polychromy, and Architectural Decoration
- Stephanie DE ROEMER (UK)*
- Ana BIDARRA (Portugal)
- Stephanie LITJENS (The Netherlands)
- Federico LUBRANI (UK)
- Emmanuelle MERCIER (Belgium)
- Edwin VERWEIJ (Norway)

## Textiles
- Deborah Lee TRUPIN (USA)*
- Suzan MEIJER (The Netherlands)
- Christine MÜLLER-RADLOFF (Germany)
- Anne PERANTEAU (New Zealand)
- Rebecca Anne RUSHFIELD (USA)
- Mika TAKAMI (UK)

## Theory and History of Conservation
- Rose Emily CULL (UK) (2014–2016)*
- Hélia PEREIRA MARÇAL (Portugal) (2016–2017)*
- Karen Elise HENNINGSEN (Denmark)

## Wet Organic Archaeological Materials
- Emily WILLIAMS (USA)*
- Jana GELBRICH (Germany)
- Emma HOCKER (Sweden)
- Dilys JOHNS (New Zealand)
- Elizabeth PEACOCK (Norway)
- Quôc Khôi TRAN (France)

## Wood, Furniture, and Lacquer
- Daniel HAUSDORF (USA)*
- Stéphanie AUFFRET (USA)
- Mandira CHHABRA (India)
- Jan DORSCHEID (The Netherlands)
- Delphine ÉLIE-LEFEBVRE (France)
- Martina GRIESSER (Austria)
- Suzi SHA W (Australia)
Each Triennial Meeting or Conference has been unique in its own way. From the first gathering in Brussels, 1967, to the 14th Triennial Meeting in The Hague, the term “meeting” was used. As the breadth and depth of these meetings grew over the decades, the term was changed to “conference,” beginning with the 15th Triennial Conference in New Delhi, 2008.

Every ICOM-CC gathering, in its own measure, has generated notable milestones, important events, unique characteristics that are woven into the very fabric of the Committee. These may be a milestone in the evolution of our publications, or, at times, a policy paper that contributes to the who, what, where – the identity – of the event.

1st TRIENNIAL MEETING
6–13 September 1967
Brussels, Belgium

Venue:
Institut Royal du Patrimoine Artistique

Theme:
No formal theme

Organizational Chair:
- ICOM-CC
- René Sneyers

ICOM’s Commission for the Care of Paintings (1948) and Sub-Committee for Museum Laboratories (1951) consolidate their activities into one group: the ICOM Committee for Conservation (ICOM-CC).

2nd TRIENNIAL MEETING
15–19 September 1969
Amsterdam, The Netherlands

Venue:
Rijksmuseum
Central Research Laboratory for Objects of Art and Science

Theme:
No formal theme

National Organizing Committee (NOC):
- Rijksmuseum

Organizational Chair:
J.R.J. Asperen de Boer

This meeting is conventionally referred to as “triennial.” The previous biennial cycle of the former Commission and Sub-Committee was modified during this meeting, establishing a triennial cycle for the Committee.
3RD TRIENNIAL MEETING
2–7 October 1972
Madrid, Spain
Venue:
Palacio de Congresos y Exposiciones
Theme:
No formal theme
NOC:
• Instituto de Conservación y Restauración de Obras de Arte
• Dirección General de Bellas Artes
• Ministerio de Educación y Ciencia
Organizational Chair:
ICOM-CC

Five parallel sessions over five days begin in Madrid

4TH TRIENNIAL MEETING
13–18 October 1975
Venice, Italy
Venue:
Fondazione Giorgio Cini
Theme:
No formal theme
Organizational Chair:
• J.R.J. van Asperen de Boer

Preprints “bound” for the first time in ring binders.

5TH TRIENNIAL MEETING
1–8 October 1978
Zagreb, former Yugoslavia
Venue:
Stara Gradska Vijećnica
Theme:
No formal theme
NOC:
• Restauratorski zavod Hrvatski
• ICOM Yugoslavia
Organizational Chair:
Ljerka Smailagić

Training in Conservation and Restoration Working Group begins discussion on a definition for the profession of conservator-restorer.

6TH TRIENNIAL MEETING
21–26 September 1981
Ottawa ON, Canada
Venue:
Canadian Government Conference Centre
Theme:
No formal theme
NOC:
• Canadian Conservation Institute, National Museums of Canada
Organizational Chair:
Brian Arthur

First meeting outside Europe. Delegates from all continents, and a then record number of 438 in attendance.
7TH TRIENNIAL MEETING
10–14 September 1984
Copenhagen, Denmark

Venue: Moltkes Palais

Theme: No formal theme

NOC:
• Royal Museum of Fine Arts
• Royal Academy of Fine Arts, School of Conservation
• The National Museum
• The State Archive

Organizational Chair: Henrik Bjerre

Patron: H.M. Queen Ingrid of Denmark.

First conference where Preprints are published in bound volumes. “The Conservator-Restorer. A Definition of the Profession” is finalized and presented at this meeting.

8TH TRIENNIAL MEETING
6–11 September 1987
Sydney, Australia

Venue: Sydney Hilton International Hotel

Theme: No formal theme

NOC:
• Institute for the Conservation of Cultural Material, Inc. (ICCM)

Organizational Chairs:
Sue Walston
Colin Pearson

First meeting in the Southern Hemisphere.

9TH TRIENNIAL MEETING
26–31 August 1990
Dresden, German Democratic Republic

Venue: Kulturpalast (Palace of Culture)

Theme: No formal theme

NOC:
• ICOM National Committee of the German Democratic Republic

Organizational Chair: Franz Eisel

Intended to be the first conference held behind the Iron Curtain, it took place in the former GDR shortly after unification.
11th TRIENNIAL MEETING
22–27 August 1993
Washington, DC, USA
Venue: Sheraton Washington Hotel
Theme: No formal theme
NOC: • Conservation Analytical Laboratory (CAL)
• Smithsonian Institution
• Washington Conservation Guild
• AAM-ICOM
Organizational Chair: Lambertus van Zest

First conference with Getty Foundation participants.

12th TRIENNIAL MEETING
29 August–3 September 1999
Lyon, France
4–6 September 1999
Paris, Versailles (optional)
Venue: Palais des Congrès
Theme: No formal theme
NOC: • AOI-OCC CC Lyon 99
Organizational Chair: Jean-Pierre Mohen

A record number of 918 delegates.
13th Triennial Meeting
22–27 September 2002
Rio de Janeiro, Brazil
Venue:
Hotel Gloria
Theme:
No formal theme
Museum Forum on:
Community Involvement in Conservation
NOC:
- Federal University of Minas Gerais, Belo Horizonte
- Brazilian Association of Conservators (ABRACOR)
- Casa Rui Barbosa Foundation
- University of Rio de Janeiro (UNIRIO)
Organizational Chair:
Luiz A.C. Souza
First conference in Latin America. First digital format CD-ROM included with printed and bound Preprints.

14th Triennial Meeting
12–16 September 2005
The Hague, The Netherlands
Venue:
Nederlands Congres Centrum
Theme:
Our Cultural Past – Your Future!
NOC:
- Instituut Collectie Nederland (ICN)
- Netherlands Museum Association (NMV)
- Dutch Professional Organization of Conservators and Restorers (VeRes)
Organizational Chair:
Jørgen Wadum
A full real-time newsletter is published during the conference.

15th Triennial Conference
22–26 September 2008
New Delhi, India
Venue:
Vigyan Bhawan
Theme:
Diversity in Heritage Conservation: Tradition, Innovation and Participation
NOC:
- Ministry of Culture, Government of India
- National Museum Institute (NMI)
- National Research Laboratory for Conservation of Cultural Property (NRLC)
Organizational Chairs:
R.C. Mishra
Achal Pandya
First conference held in Asia. Term “meeting” changed to “conference.”
16th TRIENNIAL CONFERENCE
19–23 September 2011
Lisbon, Portugal
Venue:
Lisbon Congress Centre
Theme:
Cultural Heritage vs Cultural Identity: The Role of Conservation
NOC:
• Archeofactu – Archaeology and Art, Ltd.
• Institute of Museums and Conservation (IPM)
• ICOM-Portugal
• Portuguese Association of Conservator-Restorers (ARP)
Organizational Chair:
Pedro Pedroso
Conference Website & Preprints Platform:
USE.IT

The new Directory Board is introduced at the closing of the Lisbon Triennial Conference

17th TRIENNIAL CONFERENCE
15–19 September 2014
Melbourne, Australia
Venue:
Melbourne Convention Centre
Theme:
Building Strong Culture through Conservation
NOC:
• University of Melbourne – Centre for Cultural Materials Conservation (CCMC)
• Australian Institute for the Conservation of Cultural Materials (AICCM)
Organizational Chairs:
Robyn Sloggett
Marcelle Scott
Conference Website & Preprints Platform:
USE.IT

First Conference Preprints fully digital on USB flash drive.

Welcome to Country, Opening Ceremony, Melbourne

18th TRIENNIAL CONFERENCE
4–8 September 2017
Copenhagen, Denmark
Venue:
Tivoli Hotel & Congress Center
Theme:
Linking Past and Future
NOC:
• National Museum of Denmark
• The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation, School of Conservation
• The Natural History Museum of Denmark – University of Copenhagen
• National Gallery of Denmark (SMK)
• The Royal Library of Denmark
Organizational Chair:
Jesper Stub Johnsen
Conference Website & Preprints Platform:
USE.IT

From the beginning, the papers produced by ICOM-CC — and its predecessors, the Commission for the Care of Paintings and the Sub-Committee for Museum Laboratories — have made an important contribution to the conservation field. Working Groups were established to reflect the various professional interests of ICOM-CC members, with individuals being assigned specific topics or research themes to investigate. Interim meetings were working sessions to share progress related to the group’s stated program.

Reports on the work carried out during this period were distributed at the Triennial Meeting in the form of preprints to facilitate discussion among participants, a practice that continues to this day. Initially, Coordinators held the sole responsibility for accepting papers in accordance with their programs; however, as membership in the various Working Groups increased, so did the number of contributions.

The 1987 Sydney Preprints reached a record three volumes, with 195 papers. It was clear that a more rigorous system of review and selection was required. Since then, various approaches have been pursued. While the nomenclature has evolved (from Review Committee to Preprints Committee and then Peer Review Committee), the aim of the reviewing body has remained constant: to provide an independent assessment of the contributions that can be weighed on an equal footing with that of the Working Groups. During the 1999–2002 triennium a sub-committee of the Directory Board was established to oversee this process; over time, the Editorial Board became the Editorial Committee and most recently, the Selection Committee. The role of this committee is to address discrepancies in grading between the Coordinators and Peer Reviewers and to achieve an equitable balance of papers among all the Working Groups that can be accommodated within the framework of the Triennial Conference.

Some facts about the Preprints:

- From 1967–1972 (Brussels, Amsterdam, Madrid) papers were mimeographed, collated and manually passed out to delegates.
- From 1975 to 1981 (Venice, Zagreb, Ottawa) the Preprints were distributed in three-ring binders.
- In 1984 (Copenhagen) the Preprints were printed in bound books for the first time.
- Until 1990 (Dresden) the Preprints were published from camera-ready copy provided directly by the authors, with text and images already laid out; 10 sets of offprints were supplied to each main author.
- In 1993 (Washington, DC), production became computer based; copy editing of papers and the introduction of a standardized layout and font became possible.
- Poster abstracts were also published for the first time in 1993.
- In 1999 (Lyon), as an initial trial, contributions from two Working Groups were made available online to delegates prior to the Triennial Meeting; since then, papers from all Working Groups have been posted in advance of the conference.
- From 2002 (Rio de Janeiro) the Preprints were published on CD-ROM as well as in hard copy.
- In 2011 (Lisbon) the Preprints were produced on CD-ROM only with a hard-copy book of abstracts.
- In 2014 (Melbourne) the Preprints were distributed on a USB flash drive for the first time.
- To date (2017), 2674 papers have been published in the Preprints.
- A project is currently underway to provide free online access to all retrospective Preprints contributions.
Preprints by Triennial

1st Meeting
Brussels, Belgium
6–13 September 1967
Meeting documents, not published, 39 papers in typed and mimeographed loose sheets. © with individual authors.

2nd Meeting
Amsterdam, The Netherlands
15–19 September 1969
Meeting documents, not published, 52 papers in typed and mimeographed loose sheets. © with individual authors.

3rd Triennial Meeting
Madrid, Spain
2–7 October 1972
Meeting documents, not published, 145 papers in typed and mimeographed loose sheets. © with individual authors.

4th Triennial Meeting Preprints
Venice, Italy
13–18 October 1975
Published in 1975, 3 volumes (loose-leaf, 24 cm); 148 papers; Rotterdam: Bouwcentrum. © 1975 International Council of Museums (ICOM)

5th Triennial Meeting Preprints
Zagreb, former Yugoslavia
1–8 October 1978
Published in 1978, 3 volumes (loose-leaf, 24 cm); 185 papers; Rotterdam: Bouwcentrum (impr.). © 1978 International Council of Museums (ICOM)

6th Triennial Meeting Preprints
Ottawa, Canada
21–25 September 1981
Published in 1981, 4 volumes (loose-leaf, 24 cm); 176 papers; Paris: International Council of Museums. © 1981 International Council of Museums (ICOM)

7th Triennial Meeting Preprints
Copenhagen, Denmark
10–14 September 1984
8th Triennial Meeting Preprints
Sydney, Australia
6–11 September 1987

9th Triennial Meeting Preprints
Dresden, German Democratic Republic
26–31 August 1990

10th Triennial Meeting Preprints
Washington, DC, USA
22–27 August 1993
11th Triennial Meeting Preprints
Edinburgh, Scotland, UK
1–6 September 1996
Edited by J. Bridgland,
published in 1996, 2 volumes
(bound, 30 cm), 998 pp.;
157 papers; London: James
© 1996 International Council of
Museums (ICOM)

12th Triennial Meeting Preprints
Lyon, France
29 August–3 September 1999
Edited by J. Bridgland and
J. Brown, published in
1999, 2 volumes (bound,
30 cm), 920 pp.; 158
papers; London: James &
© 1999 International Council of
Museums (ICOM)

13th Triennial Meeting Preprints
Rio de Janeiro, Brazil
22–27 September 2002
Edited by R. Vontobel, published
in 2002, 2 volumes (bound,
30 cm, first time with CD-ROM
in PDF format), 962 pp.; 137
papers; London: James &
James, ISBN 1-902916-30-1.
© 2002 International Council of
Museums (ICOM)
14th Triennial Meeting Preprints
The Hague, The Netherlands
12–16 September 2005

15th Triennial Conference Preprints
New Delhi, India
22–26 September 2008

16th Triennial Conference Preprints
Lisbon, Portugal
19–23 September 2011

17th Triennial Conference Preprints
Melbourne, Australia
15–19 September 2014
In 1996, the ICOM-CC Directory Board initiated the striking of a special medal to be awarded to members who have played “a vital role both within the organization itself and in the field of conservation at large.”

The medal project was spearheaded by the ICOM-CC Chair at the time, Catheline Périer D’Ieteren (1993–1996). The medal was created by her son, Olivier, and his medal design was deemed worthy of participation in the 1998 exposition of FIDEM (Fédération Internationale de la Médaille d’Art) at The Hague. The medal was entered in the exposition by the firm that worked with the designer, s.a. FIBRU n.v. (now bvba FIBRU EUROP sprl). FIBRU struck the first ICOM-CC medals in 1996 and has been working with ICOM-CC ever since.

Over the past ten Triennial Meetings/Conferences, twenty-two medals have been awarded to ICOM-CC members representing thirteen different countries at the time of the award. The fundamental common thread that unites all the ICOM-CC medal recipients is their individual dedication and tireless commitment to ICOM-CC, its members, its activities and its development.

The medal is 70 mm in diameter, with a 2-mm rim. It is made in silvered bronze with a special silver patina. The text is in Futura Bold 9 and 20. The obverse text is in English and in French with the name of the recipient and the ICOM logo Committee for Conservation. The triangle is at the same relief height as the “O” in ICOM and the letters for “CONSERVATION” and “COMMITTEE FOR” and “COMITÉ POUR LA” (modified in 2011 from “COMITÉ DE”) are slightly projected with respect to the triangle. The reverse shows the ICOM-CC acronym and has the edition (in Roman numerals) and the place and year of the Triennial Conference. The reverse is in either English (for Anglophile/international recipients) or French (Francophile recipients). Each medal is contained in a clear Plexiglas presentation holder.

Notwithstanding the change of the ICOM logo in 2016 and the resulting updating of the ICOM-CC logo, the Directory Board decided to maintain the logo that was in use when the medal was first struck as the historical and official symbol of the award.

The first three medals – for Paolo Cadorin (for 1990), Brian Arthur and Steen Bjarnhof (for 1993) – were struck in 1996 and awarded retroactively. Afterwards, the medals were conferred at plenary sessions of the Triennial Conference so that recipients would receive recognition of their work in the presence of their peers. In addition, the medal award ceremony introduces young professionals to the work of colleagues without whom the field would not have attained its current level of development.

While originally, nominations for the ICOM-CC Medal were made only by Directory Board members, in 2004, Working Group Coordinators were invited to submit names of candidates supported by written nominations. Since 2014, all current voting members of ICOM-CC have had the opportunity to submit nominations for the medal.
Medal Recipients

1990, 9th Triennial Meeting, Dresden
Paolo Cadorin (Switzerland)

1993, 10th Triennial Meeting, Washington, DC
Brian Arthur (Canada)
Steen Bjarnhof (Denmark)

1996, 11th Triennial Meeting, Edinburgh
Paul Philippot (Belgium)
Harold J. Plenderleith (UK)
Françoise Flieder (France)
SSCR – Scottish Society for Conservation and Restoration (UK),
special award for Edinburgh conference organizers
1999, 12th Triennial Meeting, Lyon
Agnes Ballestrem (The Netherlands)
Gaël de Guichen (Italy)
Paolo and Laura Mora (Italy)

2002, 13th Triennial Meeting, Rio de Janeiro
Ágnes Tímár-Balázs (Hungary), posthumous
Puccio Speroni (Denmark)
Hans-Christoph von Imhoff (Switzerland)

2005, 14th Triennial Meeting, The Hague
Caroline Villers (UK), posthumous
Robert Organ (UK)
Alain Godonou (Benin)
2008, 15th Triennial Conference, New Delhi
Janet Bridgland (USA)
Judith Hofenk de Graaff (The Netherlands)

2011, 16th Triennial Conference, Lisbon
Catheline Périer-D’Ieteren (Belgium)

2014, 17th Triennial Conference, Melbourne
Colin Pearson (Australia)

2017, 18th Triennial Conference, Copenhagen
Ian MacLeod (Australia)
Mikkel Scharff (Denmark)
Thea van Oosten (The Netherlands)
Many different formats and topics have been presented at the General Assemblies and Plenary Sessions of the ICOM-CC Triennial Meetings and Conferences. Formal Triennial Lectures were initiated at the 2002 conference in Rio de Janeiro. Since then, the Directory Board has invited key figures in the field of conservation to address the conference delegates. The full texts and/or presentations of the Triennial Lectures are posted on the ICOM-CC website.

13th Triennial Meeting
Rio de Janeiro, Brazil, 2002
“Les objets parlent” – given by Gaël de Guichen (ICCROM, Italy)

14th Triennial Meeting
The Hague, The Netherlands, 2005
“Conservation: In and out of Public View” – given by Timothy P. Whalen (Director, Getty Conservation Institute, USA)

15th Triennial Conference
New Delhi, India, 2008
“Preserving Aboriginal Heritage – Voices from Canada” – given by Jeanne Inch (Director-General, Canadian Conservation Institute, Canada)

16th Triennial Conference
Lisbon, Portugal, 2011
“Cultural Heritage. Cultural Identity: The Role of Conservation” – given by Mounir Bouchenaki (Director-General, ICCROM, Italy)

17th Triennial Conference
Melbourne, Australia, 2014
“Innovative Australian Conservators Strengthen Culture” – given by Ian D. MacLeod (Executive Director, Fremantle Museums, Australia)

18th Triennial Conference
Copenhagen, Denmark, 2017
“The Definition of a Profession Reimagined: How ICOM-CC’s History May Inspire Its Future” – given by Kathleen Dardes (Collections Head, Getty Conservation Institute, USA)
Over the past quarter century, for nine Triennial Conferences, the Getty Foundation has generously supported the attendance of museum and conservation professionals in ICOM-CC’s major international activity. The grant funds are aimed at facilitating connections, interactions and experience-sharing with professionals from countries with limited resources that are characterized by developing economies and emerging markets. The Getty Foundation has supported a total of 233 individuals to attend ICOM-CC Triennial Conferences, beginning with the 10th Triennial Meeting in Washington, DC in 1993.

Participating in the ICOM-CC conferences is a very important event and experience for the recipients. It often helps to lay the initial foundation for increased involvement and even leadership directions for a selected professional in his or her home country. ICOM-CC, therefore, views the Getty Foundation support for attendance at the Triennial Conference not as a one-off occasion, but a means to help build and nurture professional development and contact in the field of conservation; a way to truly “connect professionals” during the conference and then maintain that connection upon returning home.

Over the decades conference participants supported by the Getty Foundation have come from 16 Latin American countries, 22 African countries, 21 Eastern Europe/Middle Eastern countries, and 21 Asian countries for a total of 80 nations.

Getty Foundation participants have contributed to ICOM, to ICOM-CC and to the international conservation world in many ways. Five Working Group Coordinators and seven Assistant Coordinators in ICOM-CC have received Getty support. Six former Getty International Program participants have served on the ICOM-CC Directory Board, with two holding the position of Vice-Chair and two that of Treasurer. In the larger ICOM family, four past ICOM-CC Getty program participants have gone on to become Chairs of their ICOM National Committees, one now serves on the ICOM Executive Board, and one former ICOM-CC Getty participant is Division Director at UNESCO. The generosity of the Getty Foundation has and continues to facilitate professional interaction, collaboration, growth and contribution not only in the field of conservation but within the entire cultural heritage community.
1993

WASHINGTON, DC

AFRICA
Porgo ALMISSI (Burkina Faso)
Aisha FADHIL ALI (Kenya)
Alain GODONOU (Benin)
Magdy Sayed KALIFA HASSANEIN (Egypt)
Mubiana R. LUHILA (Zambia)

EUROPE/MIDDLE EAST
Yvonne EFREMOV (Romania)
Nina GERASSIMOVA (Russia)
Petronella KOVACS (Hungary)
Mihai LUPU (Romania)
Olga NIKOLIC (Croatia)
Ieva OZOLA (Latvia)
Dan Octavian PAUL (Romania)
Natalie REBRICOVA (Russia)
Tannar RUUBEN (Estonia)

LATIN AMERICA
Ingrid BECK (Brazil)
Ilonca CSILLAG (Chile)
Graciela ESGUERRA GOUFFRAY (Colombia)
Fanny ESPINOZA (Chile)
Maria Clemencia GARCIA (Colombia)
Julio R. GIL AGUILAR (Guatemala)
Alvaro GONZALEZ (Venezuela)
Silvio GOREN (Argentina)
Magdalena KREBS KAULEN (Chile)
Susana MEDEL (Argentine)
Mario MOLINA CARRILLO (Nicaragua)
Hector MONTENEGRO (Cuba)
Paloma MUJICA (Chile)
Guillermo NUNEZ (Peru)
Gloria VARGAS (Colombia)

1996

EDINBURGH

AFRICA
Godfrey KATIVHU (Zimbabwe)
Lydia KORANTENG (Ghana)
Wazwa MWADIME (Kenya)
Thea Pepe SÉVERIN (République de Guinée)
Kim SIEBERT (South Africa)
Youssouf SOGODOGE (Mali)
Patrick WAMULUNGWE (Zambia)

ASIA/PACIFIC
Francis BAFMATUK (Papua New Guinea)
S.A.M. Monowar JAHAN (Bangladesh)

EUROPE/MIDDLE EAST
Yuri BOBOV (Russia)
Jozef HANUS (Slovak Republic)
Georgiana Maria LANGURI (Romania)
Miladi MAJUC SAMION (Slovenia)
Andras MORGOS (Hungary)
Iliana PANOVA-MITKOVA (Bulgaria)
Kriste SIBUL (Estonia)
Isabelle SKAF (Lebanon)
Helje VERNOMASING (Estonia)

LATIN AMERICA
Rosanna KUON (Peru)
Nora MOYA DE BONNET (Mexico)
Erica OLLE (Argentina)
Maria Luisa RAMOS DE OLIVEIRA SOARES (Brazil)
Johanna Maria THEILE (Chile)

1999

LYON

AFRICA
Richard Hayford BOATENG (Ghana)
Robert CASSELL (Liberia)
Annah Moses DUNKRAH (Nigeria)
Fatima FALL (Senegal)
Aimé GONÇALVES (Benin)
Alfred KASHWEKA (Zambia)
Johnstone KASSAGAM (Kenya)
Bomboly KEITA (Mali)
Charles MOTEL (Seychelles)

ASIA/PACIFIC
Frances FITZPATRICK (Fiji/Australia)
Anthony PARAK KROND (Papua New Guinea)

EUROPE/MIDDLE EAST
Maria GEBAL (Romania)
Natalia GORMINA (Russia)
Ivana KOPECKA (Czech Republic)
Dan Octavian PAUL (Romania)
Klara TOROK (Hungary)

LATIN AMERICA
Maria Cecilia de Paula DRUMOND (Brazil)
Patricia Grisel MARTINEZ OUTERINO (Cuba)
Maria Antonieta PALMA VARAS (Chile)
Frida Raquel PONTET HALLER (Uruguay)
Maria del Pilar TAPIA LOPEZ (Mexico)
Carlos RUA LANDA (Bolivia)
Luiz A.C. SOUZA (Brazil)
2002

**RIO DE JANEIRO**

**AFRICA**
Lucy BLUMETHAL (South Africa)
Nayondjoua DJANGUENANE (Togo)
Hany Hanna Aziz HANNA (Egypt)
Slim KHOSROF (Tunisia)
Mubiana LUHILA (Zambia)
Domingos ZIV A (Angola)

**ASIA/PACIFIC**
Mandana BARKESHLI (Malaysia)
Timothy S. HAYES (Singapore)
Mika TAKAMI (Japan)
Arivakisati TUBUKA RAIKACI (Fiji)

**EUROPE/MIDDLE EAST**
Zuzana BAUEROVÁ (Slovak Republic)
Maka Mariam DV ALISHVILI (Georgia)
Todor MARINOV (Bulgaria)
Natalia PETROVA (Russia)

**LATIN AMERICA**
Hilda ABREU UTERMOHLEN (Dominican Republic)
Carolina ARAYA MONASTERIO (Chile)
Ana Esther CEPERO ACAN (Cuba)
Ilonka CSILLAG PIMTEIN (Chile)
Mario Omar FERNANDEZ REGUERA (Colombia)
Maria Eugenia GUEVARA MUÑOZ (Mexico)
Rosanna KUON (Peru)
Benjamin MITRASINGH (Suriname)
Bethania REIS VELOSO (Brazil)

2005

**THE HAGUE**

**AFRICA**
Fatima FALL (Senegal)
Alain GODONOU (Benin)

Hany Hanna Aziz HANNA (Egypt)
Prithviraj Ajaye Kuma NASIB (Mauritius)
Kennedy Myers NYEWAN (Liberia)

**ASIA/PACIFIC**
Kamal JAIN (India)
Rohit JIGYASU (India)
Anne Therese D. MABANTA (Philippines)
Arivakisati TUBUKA RAIKACI (Fiji)
Patcharawee TUNPRAWAT (Thailand)

**EUROPE/MIDDLE EAST**
Azra BECEVIC-SARENKAPA (Bosnia)
Stefan BELISHKI (Bulgaria)
Nevra ERTURK (Turkey)
Zoran KIRCHHOFFER (Croatia)
Carmen MARIAN (Romania)
Octaviana MARINCAS (Romania)
Dan Octavian PAUL (Romania)
Elzbieta PILECKA (Poland)
Mila POPOVIC-ZIVANCEVIC (Serbia)
Maja ZIVKOVIC (Serbia & Montenegro)

**LATIN AMERICA**
Soledad ABARCA DE LA FUENTE (Chile)
Ana CEPELO (Cuba)
Guillermo DE LA FUENTE (Argentina)
Mario Omar FERNANDEZ REGUERA (Colombia)
Frida Raquel PONTET (Uruguay)
Bethania REIS VELOSO (Brazil)

2008

**NEW DELHI**

**AFRICA**
Coffi Casimir A. DEGBEY (Benin)
Hany Hanna Aziz HANNA (Egypt)
Olugbenga Akintolu IGE (Nigeria)
Mwala INAMBAO (Zambia)
Louis KAMWINA NSAP0 (Congo)
Peter MANGONG MUSA (Cameroon)
2011

LISBON

AFRICA
Hakim BOUAKKACHE (Algeria)
Frederick Ssennyonga NSIBAMBI (Uganda)
Julias Juma OGEGA (Kenya)
Titilayo Olufunke OLUKOLE (Nigeria)
Angela ZEHNDER (South Africa)

ASIA/PACIFIC
Erlinda BURTON (Philippines)
Utsha GURUNG (Bhutan)
Namita JASPAL (India)
Sreekumar MENON (India)
Achal PANDYA (India)
Kamani PERERA (Sri Lanka)
Mohammad RAHMAN (Bangladesh)
Vikram Singh RATHORE (India)
Parichat SAENGSIRIKULCHAI (Thailand)

EUROPE/MIDDLE EAST
Jurga BAGDZEVIČIENĖ (Lithuania)
Andrea BERNATH (Romania)
Nevra ERTÜRK (Turkey)
Nana KUPRASHIVILI (Georgia)
Iryna MELNYK (Ukraine)
Elena MIKOLAYCHUK (Russia)
Aleksandra NIKOLIĆ (Serbia)
Vehanush PUNARJYAN (Armenia)
Valeria SURUCEANU (Moldova)

ASIA/PACIFIC
Shobhakar ADHIKARI (Nepal)
Mehrnaz AZADI BOYAGHCHI (Iran)
Julia Yawan BETE (Philippines)
Mitra ETEZADI (Iran)
Josh (Siua Holitei) FONUA (Tonga)
Mahnaz Abdollahkhah GORJI (Iran)
Sangita GURUNG (Bhutan)
Asma IBRAHIM (Pakistan)
Ana Maria Theresa P. LABRADOR (Philippines)
Mira MAMMEDHANOVA (Azerbaijan)
Mukhtaruddin MUSA (Malaysia)
Thi Huong Thom NGUYEN (Vietnam)
Oyuntegsh NOROVSEREN (Mongolia)
Satish PANDEY (India)
Kamani PERERA (Sri Lanka)
Huot SAMNANG (Cambodia)
Lalitha THIAGARAJAH (Malaysia)

EUROPE/MIDDLE EAST
Sylvia BIRKUSOVA (Slovak Republic)
Krsčte BOGOESKI (Macedonia)
Márta Júlia GUTTMANN (Romania)
Carmen Mihaela MARIAN (Romania)
Valeria SURUCEANU (Moldova)
Tijana-Annar TRPUTEC STRČIĆ (Croatia)
Regina ULOZALTE (Lithuania)
Vesna ŽIVKOVIC (Serbia)

LATIN AMERICA
Samuel Franco ARCE (Guatemala)
David COHEN DAZA (Colombia)
Mario Omar FERNANDEZ REGUERA (Colombia)
Rosanna KUON (Peru)
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Gabriella SICCARDI (Uruguay)
Johanna Maria THEILE (Chile)
LATIN AMERICA
Andréa Lacerda BACHETTINI (Brazil)
Silvia Verónica BOLAÑOS PEREZ (Guatemala)
Diana DIAZ CAÑAS (Mexico)
Fanny ESPINOZA MORAGA (Chile)
Rosanna KJON (Peru)
Maria del Pilar SALAS (Argentina)
Gabriella SICCARDI PISANO (Uruguay)
Keli SCOLARI (Brazil)
Johanna Maria THEILE (Chile)
Naida Maria VIEIRA CORRÊA (Brazil)

2017
COPENHAGEN
AFRICA
Ahmed ABDRABOU ALI (Egypt)
Ramadan BDEAIR (Egypt)
Njabulo CHIPANGURA (Zimbabwe)
Davison CHIWARA (Zimbabwe)
Philip JAILOS (Malawi)
Medhat MOHAMED (Egypt)
Bradley Ricardo MOTTIE (South Africa)
Janene Zinobia VAN WYK (South Africa)

ASIA/PACIFIC
Anil DWIVEDI (India)
Thi Anh Van HUYNH (Vietnam)
Dian Novita LESTARI (Indonesia)
Tashi LHENDUP (Bhutan)
Nuchada PIANPRASANKIT (Thailand)
Abdur RASHEED (India)
Vandana SINGH (India)
Dyah SULISTIYANI (Indonesia)

EUROPE/MIDDLE EAST
Ahmad N. ABU-BAKER (Jordan)
Aleksandra NIKOLIĆ (Serbia)
Maja ŽIVKOVIĆ (Serbia)

LATIN AMERICA
Catalina BATEMAN VARGAS (Colombia)
Nicole LEWIS-PRAWL (Jamaica)

2014
MELBOURNE
AFRICA
Hakim BOUAKKACHE (Algeria)
Titilayo Olufunke OLUKOLE (Nigeria)
Yousry TAHA (Egypt)
Josephine Muthoni THANG’WA (Kenya)

ASIA/PACIFIC
Piyamon KINGPRATOOMMAS (Thailand)
Tashi LHENDUP (Bhutan)
Achal PANDYA (India)
Nuchada PIANPRASANKIT (Thailand)
Abdur RASHEED (India)
Aprille P. TJAM (Philippines)

EUROPE/MIDDLE EAST
Ahmad N. ABU-BAKER (Jordan)
Valeria SURUCEANU (Moldova)
Vesna ŽIVKOVIĆ (Serbia)

LATIN AMERICA
William GAMBOA SIERRA (Colombia)
Marisol ZUNIGA LAU (Guatemala)

Mounir Bouchenaki, Director-General of ICCROM, and Hakim Bouakkache, Getty participant, both from Algeria, meet in Lisbon, 2011
Origins
Directory Board
Working Groups
Triennial Conference
Identity
The identity of ICOM and ICOM-CC has been represented by various visual brands. The ICOM logo was used throughout the organization as a generic symbol from 1946 to 1995, when a new logo was adapted for the International Committees, including ICOM-CC. In 2002, ICOM-CC slightly modified this logo to introduce two colored, stylized Cs to the basic logo. As ICOM moved toward a more unified brand for its Committees, the ICOM-CC logo was again modified in 2012 to link it more closely to the parent organization.

In 2016, the ICOM logo and general branding evolved again. Beginning with the basic logo for ICOM, the International Committees were able to choose specific, individual color combinations to differentiate themselves while still being recognizable as an ICOM Committee. ICOM-CC chose to continue its past color references and identity by selecting red with the ICOM blue standard.

Part of the printed identity of ICOM-CC was the production of two brochures, both aimed at providing a tangible and succinct introduction to ICOM-CC, and both designed by ICOM-CC members. The first brochure was designed by Per Hoffmann in 1993. The second brochure, in current use, published and distributed in 2015, was designed by Andries J. van Dam. In 2016, this brochure was updated to accommodate the new 2016 ICOM-CC logo.
The Conservator-Restorer: A Definition of the Profession (1984)

Foreword

This document is based on a text prepared in German by Agnes Ballestrem which was submitted by her as a working paper to the ICCROM Standards and Training Committee at its November 1978 meeting (ST 1/3). The Working Group for Training in Conservation and Restoration of the ICOM Committee for Conservation discussed the document for the first time at its meeting in Zagreb in 1978. A revised version was published in the preprints of the ICOM Committee for Conservation's Triennial Meeting in Ottawa, Canada in 1981, paper 81/22/0, with an introduction by H.C. von Imhoff. Eleanor McMillan and Paul N. Perrot rewrote it. The new version was presented and, with minor amendments, was unanimously adopted at the Interim Meeting of the Working Group for Training in Conservation and Restoration held in Dresden on 5 September 1983 and was submitted to the Committee's Directory Board at its meeting in Barcelona on 26 November 1983. The Directory Board requested further work on the wording of the Definition before the Working Group was to present it to the full Committee at its triennial meeting in Copenhagen in September 1984. This latest version is the result of revisions done by Ray Isar, Janet Bridgland and Christoph von Imhoff between November 1983 and August 1984.

1. Introduction

1.1. The purpose of this document is to set forth the basic purposes, principles, and requirements of the conservation profession.

1.2. In most countries, the profession of the conservator-restorer (1) is still undefined: whosoever conserves and restores is called a conservator or a restorer, regardless of extent and depth of training.

1.3. Concern for professional ethics and standards for the objects being treated and for the owners of these objects, has led to various attempts to define the profession, to distinguish it from related professions (2), and to establish proper training requirements. Other professions, such as those of physician, lawyer and architect, have passed through a phase of self-examination and definition and have established widely accepted standards. Such definition of the profession of conservator-restorer is now overdue. It should help the profession to achieve parity in status with disciplines such as those of the curator or the archaeologist.

2. The Activity of the Conservator-Restorer

2.1. The activity of the conservator-restorer (conservation) consists of technical examination, preservation, and conservation-restoration of cultural property: Examination is the preliminary procedure taken to determine the documentary significance of an artefact; original structure and materials; the extent of its deterioration, alteration, and loss; and the documentation of these findings. Preservation is action taken to retard or prevent deterioration of or damage to cultural properties by control of their environment and/or treatment of their structure in order to maintain them as nearly as possible in an unchanging state. Restoration is action taken to make a deteriorated or
3. The Impact and Ranking of the Activities of the Conservator-Restorer

3.1. The conservator-restorer has a particular responsibility in that treatment is performed on irreplaceable originals, which are often unique and of great artistic, religious, historic, scientific, cultural, social or economic value. The value of such objects lies in the character of their fabrication, in their evidence as historical documents, and consequently in their authenticity. The objects are a significant expression of the spiritual, religious, and artistic life of the past, often documents of a historical situation, whether they be work of the first rank or simply objects of everyday life” (3).

3.2. The documentary quality of the historic object is the basis for research in art history, ethnography, archaeology, and in other scientifically based disciplines. Hence, the importance of preserving their physical integrity.

3.3. Because the risk of harmful manipulation or transformation of the object is inherent in any measure of conservation or restoration, the conservator-restorer must work in the closest co-operation with the curator or other relevant scholar. Together they must distinguish between the necessary and the superfluous, the possible and the impossible, the intervention that enhances the qualities of the object and that which is detrimental to its integrity.

3.4. The conservator-restorer must be aware of the documentary nature of an object. Each object contains – singly or combined - historic, stylistic, iconographic, technological, intellectual, aesthetic and/or spiritual messages and data. Encountering these during research and work on the object, the conservator-restorer should be sensitive to them, be able to recognise their nature, and be guided by them in the performance of his task.

3.5. Therefore, all interventions must be preceded by a methodical and scientific examination aimed at understanding the object in all its aspects, and the consequences of each manipulation must be fully considered. Whoever, for lack of training, is unable to carry out such examinations or whoever, for lack of interest or other reason neglects to proceed in this way cannot be entrusted with the responsibility for treatment. Only a well-trained experienced conservator-restorer can correctly interpret the results of such examinations and foresee the consequences of the decisions made.

3.6. An intervention on an historic or artistic object must follow the sequence common to all scientific methodology: investigation of source, analysis, interpretation and synthesis. Only then can the completed treatment preserve the physical integrity of the object, and make its significance accessible. Most importantly, this approach enhances our ability to decipher the object's scientific message and thereby contribute new knowledge.

3.7. The conservator-restorer works on the object itself. His work, like that of the surgeon, is above all a manual art/skill. Yet, as in the case of the surgeon, manual skill must be linked to theoretical knowledge and the capacity simultaneously to assess a situation, to act upon it immediately and to evaluate its impact.

3.8. Interdisciplinary co-operation is of paramount importance, for today the conservator-restorer must work as part of a team. Just as the surgeon cannot be simultaneously a radiologist, pathologist and psychologist, the conservator-restorer cannot be an expert in art or cultural history, chemistry, and/or other natural or human sciences. Like that of the surgeon, the work of the conservator-restorer can and should be complemented by the analytical and research findings of scholars. Such co-operation will function well if the conservator-restorer is able to formulate his questions scientifically and precisely, and to interpret the answers in the proper context.

4. Distinction from Related Professions

4.1. The conservator-restorer's professional activities are distinct from those of the artistic or craft professions. A basic criterion of this distinction is that, by their activities, conservator-restorers do not create new cultural objects. It is the province of the craft and artistic professions such as metal-smiths, gilders, cabinet-makers, decorators, and others to reconstruct physically what no longer exists or what cannot be preserved. However, they too can benefit immeasurably from the findings of conservator-restorers, and from their guidance.

4.2. The recommendation as to whether intervention on any object of historic and/or artistic significance should be undertaken by an artist, a craftsman, or a conservator-restorer can be made only by a well trained, well educated, experienced and highly sensitive conservator-restorer. This individual alone, in concert with the curator or other specialist, has the means to examine the object, determine its condition, and assess its material documentary significance.
5. Training and Education of the Conservator-Restorer

5.1. To conform to the above professional characteristics and specifications, conservator-restorers must receive artistic, technical and scientific training based upon a well rounded, general education.

5.2. Training should involve the development of sensitivity and manual skill, the acquisition of theoretical knowledge about materials and techniques, and rigorous grounding in scientific methodology to foster the capacity to solve conservation problems by following a systematic approach, using precise research and critically interpreting the results.

5.3. Theoretical training and education should include the following subjects:

- History of art and civilisations;
- Methods of research and documentation;
- Knowledge of technology and materials;
- Conservation theory and ethics;
- Conservation-restoration history and technology;
- Chemistry, biology and physics of deterioration processes and of conservation methods.

5.4. It is understood that an internship is an essential part of any training programme. A thesis or diploma paper should terminate training, and its completion be recognised by the equivalent of a university graduate degree.

5.5. At all stages in this training, major emphasis should be placed on practice, but sight should never be lost of the need to develop and sharpen an understanding of technical, scientific, historical, and aesthetic factors. The ultimate aim of training is to develop thoroughly rounded professionals, able thoughtfully to perform highly complex conservation interventions and to thoroughly document them in order that the work and the records contribute not only to preservation but to a deeper understanding of historical and artistic events related to the objects under treatment.

Copenhagen, September 1984

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(1) This term is used throughout this text, as a compromise, since the same professional is called, “conservator” in the English speaking countries, and “restorer” in those where Romance and Germanic languages are spoken.
(2) Certain professions related to conservation, Conservation Architects, Scientists, and Engineers, and all other who contribute to conservation, are not mentioned in this document since they are already governed by accepted professional standards.

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Terminology to characterize the conservation of tangible cultural heritage (2008)

Considering that

(a) our aim is to hand on tangible cultural heritage to future generations while ensuring its current use and respecting its social and spiritual significance,
(b) any measures and actions taken result from an inclusive interdisciplinary decision-making process,
(c) the decision-making process always includes documentation and investigation (historical, art historical, scientific or technical), and takes into account the past, present and future context of the item,
And that, since the creation in 1967 of the International Committee for Conservation of ICOM (ICOM-CC),
(d) our professional community has grown significantly in size and in the variety of professions and cultures represented,
(e) the public has increasingly become an essential partner in safeguarding our shared cultural heritage,
(f) there has been a sometimes haphazard multiplication of terminology*, resulting in confusion and misunderstanding,

ICOM-CC, which represents through ICOM a wide international professional network, in order to facilitate communication amongst its membership, the ICOM membership, the world heritage professional community, and with the general public, sees the need for a clear and consistent terminology.

ICOM-CC adopts the following terms: “preventive conservation”, “remedial conservation”, and “restoration” which together constitute “conservation” of the tangible cultural heritage. These terms are distinguished according to the aims of the measures and actions they encompass.

The definitions of the terms are as follows:

- **Conservation** – all measures and actions aimed at safeguarding tangible cultural heritage while ensuring
its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item.

**Preventive conservation** – all measures and actions aimed at avoiding and minimizing future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age and condition. These measures and actions are indirect – they do not interfere with the materials and structures of the items. They do not modify their appearance.

Examples of preventive conservation are appropriate measures and actions for registration, storage, handling, packing and transportation, security, environmental management (light, humidity, pollution and pest control), emergency planning, education of staff, public awareness, legal compliance.

**Remedial conservation** – all actions directly applied to an item or a group of items aimed at arresting current damaging processes or reinforcing their structure. These actions are only carried out when the items are in such a fragile condition or deteriorating at such a rate, that they could be lost in a relatively short time. These actions sometimes modify the appearance of the items.

Examples of remedial conservation are disinestation of textiles, desalination of ceramics, de-acidification of paper, dehydration of wet archaeological materials, stabilization of corroded metals, consolidation of mural paintings, removing weeds from mosaics.

**Restoration** – all actions directly applied to a single and stable item aimed at facilitating its appreciation, understanding and use. These actions are only carried out when the item has lost part of its significance or function through past alteration or deterioration. They are based on respect for the original material. Most often such actions modify the appearance of the item.

Examples of restoration are retouching a painting, reassembling a broken sculpture, reshaping a basket, filling losses on a glass vessel.

Conservation measures and actions can sometimes serve more than one aim. For instance, varnish removal can be both restoration and remedial conservation. The application of protective coatings can be both restorative and preventive conservation. Reburial of mosaics can be both preventive and remedial conservation.

Conservation is complex and demands the collaboration of relevant qualified professionals. In particular, any project involving direct actions on the cultural heritage requires a conservator-restorer (ref. ICOM-CC Definition of the Profession, Copenhagen, 1984, and ICOM code of ethics).

For the purposes of international meetings and multilingual publications, the translation into French of the Terminology is: Conservation-Restauration (for Conservation), Conservation préventive (for Preventive conservation), Conservation curative (for Remedial conservation) and Restauration (for Restoration)

For the purposes of international meetings and multilingual publications, the translation into Spanish of the Terminology is: Conservación (for Conservation), Conservación preventiva (for Preventive conservation), Conservación curativa (for Remedial conservation) and Restauración (for Restoration)

Resolution adopted by the ICOM-CC membership at the 15th Triennial Conference, New Delhi, 22–26 September 2008

Resolution 7: Clarification of Conservation Terminology, adopted at the 25th ICOM General Assembly, Shanghai, 2010

Commentary on the ICOM-CC Resolution on Terminology for Conservation

A reminder of the scope of this document

As stated in the attached ICOM-CC Resolution, our scope is to facilitate communication in the international professional and public fora and in the literature, since the same word may currently have different meanings in different places.

It is not our intention to interfere with the local conservation terminologies already in use in many countries, some of which are clearly defined in a national professional code of ethics. It is also not our intention to be prescriptive, or to re-formulate conservation principles.

The ICOM-CC Resolution concerns four fundamental terms. The first is the “umbrella term” (conservation) that encompasses all the measures and actions on the tangible cultural heritage. The other three terms (preventive conservation; remedial conservation; restoration) define three groups of actions which our professional community has widely recognized as very distinct in their aims, although many examples exist of single actions that achieve more than one of these aims. These three components constitute the whole of what we do, or aim to do.

The working method

The Task Force (see composition below) was created by the ICOM-CC Board after the Board and Coordinators meeting (Los Angeles, October 2006). The Task Force worked primarily by e-mail to produce the first draft resolution which was presented to the ICOM-CC Board (Paris, November 2007). After revision, the text was sent to the WG coordinators. 19/23 responded. Their suggestions and comments were discussed and integrated during the recent meeting of the Task Force (Rome, March 2008). The present Resolution is the 23rd revised version!

Note about the language issue:
The text was formulated in English, by a group of predominantly non-native speakers. This was seen as strength rather than a weakness for the Task Force, since it represented the international forum that was our target. It is important to note, however, that the French and the Spanish versions (i.e. the other two official languages of ICOM) will be translations of the initial English document, not reworkings.

Note about the Task Force:
The Task Force represents different disciplines and cultures. Although most of the members were European, they have all been exposed to multicultural contexts.

Note about the WG Coordinators:
The consultation with the WG coordinators was an essential step of the process. The purpose was to gain their point of view and experience as “coordinators” of multicultural, multidisciplinary groups of professionals.

The approach

The approach taken to prepare this terminology was to focus on the “actions and measures” which are applied to the tangible cultural heritage. There is no intention of discriminating between these (i.e. to express a judgment on their relative importance or on the order in which they should take place). There is no attempt either of describing the conservation decision-making process (including investigation and documentation) which is a fundamental preliminary to any actions or measures, and which is referred to and highlighted in the introduction of the Resolution.

The conservation “actions and measures” are identified and organized according to 4 (four) basic criteria:

a. their aims, i.e. whether they address future deterioration, current deterioration, or past deterioration;
b. their impact on the materials and structure of cultural heritage items, i.e. whether they are direct or indirect;
c. whether they can be applied to only one cultural heritage item at a time or to a group of items;
d. whether their results can be seen or not on the cultural heritage items (i.e., whether they “modify their appearance” or not).

As much as possible, ambiguous terms were avoided, and a parallel sentence structure was adopted to illustrate the link between the different definitions. Definitions were also kept short (maximum 5 lines), in order to be usable and also easily understood by the larger public.

Deciding on the words

Distinguishing between the aims of “actions and measures” at first led to the following proposal: “Preventive conservation”, “Curative conservation” and “Restoration”, with “Conservation” as the all-encompassing word, the “umbrella term”.

While the words “Preventive conservation” and “Restoration” did not raise major discussions during the consultation process, this was not the case with the words “Curative conservation” and “Conservation”.

(a) From Curative conservation to Remedial conservation

There was major disagreement about the term “Curative conservation”, with the following reasons given: it is seldom used in English; it is too close to the word “curator”
with possible misinterpretation on who should do what; it is too close to the medical field; it gives the idea that we can return the object to an optimal physical condition.

Most frequently proposed alternatives were:
✓ “Interventive conservation”: this could not be adopted since the word is connected with the nature of the action (i.e. direct) rather than its aims, and applies also to “Restoration” actions.
✓ “Stabilization”: this was not adopted since stabilization can also apply to “Preventive conservation” actions. It is also difficult to associate “stabilization” with some of the “curative conservation” actions such as “disinfection” or “desalination.”
✓ “Remedial conservation.”

The Task Force adopted “Remedial conservation” as the best alternative for the following reasons: it is well known in English, and it gives the idea that the action is to arrest a current damaging process or to improve the state of conservation. Although the term is also close to the human health field, as per the Webster dictionary, it gives the idea of correcting a situation rather than solving it.

Note about translation
It is important to note that in French, the translation will be “conservation curative,” and in Spanish, “conservación curativa.”

(b) “Conservation” as the umbrella term

In order to decide on the umbrella term, the final choice was “conservation.”

The Task Force considered also “Conservation-Restoration” which was suggested during the consultation process. The pros and cons of both words were carefully examined, in particular:

“Conservation-Restoration” is the word used in the European ECCO code of ethics. It is in line with the ICOM-CC document defining the profession of the “Conservator-Restorer” (Copenhagen, 1984). “Conservation-Restoration” implies that conservation and restoration actions are intrinsically linked. However, it is only a historical compromise on a professional title (between south and north Europe). The word is somewhat clumsy and heavy, not user-friendly, and therefore not easy for communication with non-professionals, such as journalists or the public.

On the other hand, although “Conservation” cannot be used as a stand-alone word in French and possibly in other Latin languages, and although it does not embrace intuitively restoration, it is already widely used in English as an umbrella term. It is adopted by the specialized institutions such as AIC, GCI, ICOM-CC, IIC, CCI, etc. It is also the term being adopted in the current work of the European Committee for Normalization: CEN T/C 346 Conservation of Cultural Property, and its Working Group 1 on Guidelines and General Terms. It is also the word which was most supported during the consultation process.

In the end, the Task Force adopted “Conservation” as the umbrella-term.

Note about translation
It is important to note that in French, the translation will be “conservation-restauration,” while it will be “conservación” in Spanish.

Other terms?

In the consultation process, there were a few suggestions to consider other actions and therefore other terms which were also in use in the field, such as “reconstruction.” The Task Force considered that any actions such as “reconstructions,” “reconstitutions,” “copies,” etc., are out of the scope of this document because they cannot be considered as actions “on” the tangible cultural heritage, even though we recognize they may sometimes indirectly benefit original heritage items.

Note about CEN glossary
It is also important to note that the CEN/TC 346 WG1 definitions of terms will include a whole range of terms well beyond the main four terms being considered here, and that these will embrace second-order terms such as those above. It is expected that the CEN work on terminology (on which ICOM-CC is collaborating) will be open to public consultation later this year.

Issue of the “conservator-restorer” definition of the profession

Although we used the term “Conservation” as the umbrella term, the resolution makes specific reference to one of the conservation professions, i.e. the “conservator-restorer”. This term refers to the document produced and adopted by ICOM-CC in 1984: “The conservator-restorer: A definition of the profession.” Considering the importance of this document, and until it is revised, the Task Force decided to keep the use of the term.

Final note

As with any terminology, the one adopted in this resolution will evolve and change in the future, according to the needs of a professional community itself adapting to changes in approaches to safeguarding cultural heritage in different cultures.

Environmental Guidelines
ICOM-CC and IIC Declaration (2014)

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

The conservation profession has come together and agreed on 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.

APPENDIX

For many classes of object[s] containing hygroscopic material (such as canvas paintings, textiles, ethnographic objects or animal glue) a stable relative humidity (RH) is required in the range of 40–60% and a stable temperature in the range 16–25°C with fluctuations of no more than ±10% RH per 24 hours within this range.

More sensitive objects will require specific and tighter RH control, depending on the materials, condition, and history of the work of art. A conservator’s evaluation is essential in establishing the appropriate environmental conditions for works of art requested for loan.

Temperature – between 15–25°C with allowable fluctuations of ±4°C per 24 hours.

Relative Humidity – between 45–55% with an allowable fluctuation of ±5% per 24 hours.

Where storage and display environments experience seasonal drift, RH change to be managed gradually across a wider range limited to 40%–60%.

Temperature and RH parameters for preservation of cultural materials will differ according to their material, construction and condition, but stable conditions maintained within the parameters above are generally acceptable for most objects.

For the majority of cultural materials, a set point in the range of 45–55% RH with an allowable drift of ±5%, yielding a total annual range of 40% minimum to 60% maximum and a temperature range of 59–77°F (15–25°C), is acceptable.

- Fluctuations must be minimized.
- Some cultural materials require different environmental conditions for their preservation.
- Loan requirements for all objects should be determined in consultation with conservation professionals.

Statement on Climate Guidelines for Museums and Loans (2017)

“Climate recommendations for loans should be based on knowledge of the collection, climate data from the display and storage environments, and local climate. Decision-making regarding collection care should be an inclusive process among conservators, facility managers, collection managers, conservation scientists and other cultural heritage professionals.”
The true identity – and the core of ICOM-CC – are the members. Over the past fifty years, the Committee has consistently attracted new members while retaining its base membership. From the approximately 100 original members in 1967, in 2017 ICOM-CC’s membership now counts 2,800 members from 87 countries worldwide.

In 2003, the Stichting ICOM Committee for Conservation Fund was established to enable benefactors of ICOM-CC to make payments and transfer funds to support the work of ICOM-CC. The “Friends of ICOM-CC” program was developed as a means of assisting students and professionals who do not qualify as full ICOM members to take part in ICOM-CC activities. The participation fees of ICOM-CC Friends go directly to the Stichting ICOM-CC Fund for support of ICOM-CC initiatives. While Friend participation is not a membership in ICOM-CC, it provides a means of participating for a calendar year in the Working Groups and in other Committee activities during the application process for full ICOM and ICOM-CC membership. For this reason, ICOM-CC Friend participation typically consists of no more than a few dozen individuals at any given time.
There are numerous individuals and institutions that have contributed to the search for photographs, for documents, for faces and for recollections.

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