

ICOM Committee for Conservation

Fifty Years

1967–2017



ICOM-CC
International Committee
for Conservation

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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.

Foreword



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.

A handwritten signature in black ink, which appears to read 'Kristiane Strætkvern'. The signature is fluid and cursive.

Kristiane Strætkvern
Chair, ICOM-CC

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ORIGINS

DIRECTORY BOARD

WORKING GROUPS

TRIENNIAL CONFERENCE

IDENTITY

Origins of ICOM-CC

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.



A young Colin Pearson, future Coordinator, Directory Board member, ICOM-CC Medal recipient, with HRH The Duke of Edinburgh at Fremantle Museums, Australia, 1973



Third meeting of the ICOM *Commission for the Care of Paintings*, Musée du Louvre, Paris, November 1950. Among those pictured: Georges Salles, Arthur van Schendel, Paul Fierens, Jan van der Haagen, Cesare Brandi and Nathan Stolow



Sixth joint meeting of the ICOM *Commission for the Care of Paintings* and the *Sub-Committee for Museum Laboratories*, at the founding of the Committee for Conservation (ICOM-CC), Institut Royal du Patrimoine Artistique, Brussels, September 1967. Pictured: a) Robert Organ, b) Nathan Stolow, c) Bruno Mühlethaler, d) Arthur van Schendel, e) Harold J. Plenderleith, f) Anthony Werner. This photograph is part of a commemorative book dedicated to Harold J. Plenderleith titled *H.J.P. & Rome Centre: 1959–1971*

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);
- *Technique et conservation des peintures murales*, P. Mora and P. Philippot (Washington, DC, 1965).

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



(L-r): Giorgio Torraca, Paul Philippot, Vic Hanson and Harold J. Plenderleith, pioneers in conservation science, 1969

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.

ICOM REPORTS ON TECHNICAL STUDIES AND CONSERVATION (1977)

edited by John Winter

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.

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-



Christian Wolters, pioneer German conservator and early Working Group Coordinator, ca. 1969

		Date	Place
1st Meeting	• Commission for the Care of Paintings	13–15 Dec. 1948	London
2nd Meeting	• Commission for the Care of Paintings	12–15 Dec. 1949	Rome
3rd Meeting	• Commission for the Care of Paintings	2–6 Nov. 1950	Paris
4th Meeting	• Commission for the Care of Paintings	27–31 Oct. 1951	Brussels
1st (Preliminary) Meeting	• International Subject Committee for Museum Laboratories	15 Nov. 1951	Brussels
5th Meeting	• Commission for the Care of Paintings	27–31 Oct. 1952	Lisbon
2nd Meeting	• International Subject Committee for Museum Laboratories	25–26 Sept. 1953	Paris
6th Meeting	• Commission for the Care of Paintings	6/7–15 Jan. 1954	New York–Worcester (MA)
1st Joint Meeting	• Committee for Museum Laboratories (3rd session) • Commission for the Care of Paintings (7th session)	13–17 July 1955	Vienna
2nd Joint Meeting	• Committee for Museum Laboratories (4th session) • Commission for the Care of Paintings (8th session)	19–24 Sept. 1957	Amsterdam
3rd Joint Meeting	• Committee for Museum Laboratories (5th session) • Commission for the Care of Paintings (9th session)	26–30 June 1959	Copenhagen
Joint Meeting	• Committee for Museum Laboratories (6th session) • Commission for the Care of Paintings (10th session)*	3–8 Oct. 1961	Barcelona
4th* Joint Meeting	• Committee for Museum Laboratories (7th session) • Commission for the Care of Paintings (11th session)	16–23 Sept. 1963	Leningrad; Moscow
5th Joint Meeting	• Committee for Museum Laboratories (8th session) • Commission for the Care of Paintings (12th session)	17–25 Sept. 1965	Washington, DC; New York
1st Meeting 6th Joint Meeting	• Committee for Conservation • Committee for Museum Laboratories (9th session) • Commission for the Care of Paintings (13th session)	6–13 Sept. 1967	Brussels
2nd Plenary Meeting	• Committee for Conservation	15–19 Sept. 1969	Amsterdam
3rd Plenary Meeting	• Committee for Conservation	2–7 Oct. 1972	Madrid
4th Triennial Meeting	• Committee for Conservation	13–18 Oct. 1975	Venice

* 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

CC 2
30/7/1968

ICOM COMMITTEE FOR CONSERVATION

Rules of Procedure for the Election of the Directory Board

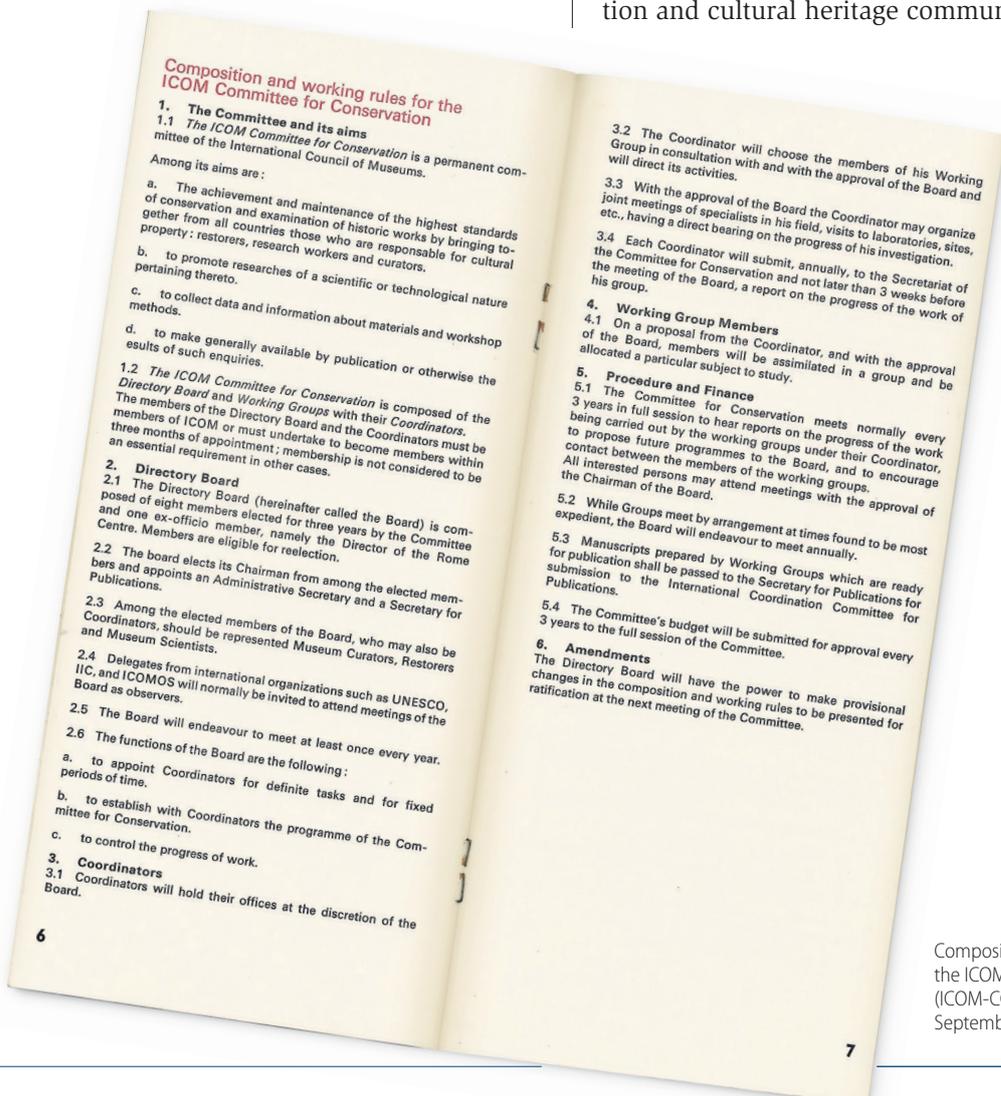
- 1) - All members of the Committee are invited to inform the Secretariat if they wish to present their candidature to the Directory Board.
- 2) - Interested persons who are not members of the Committee may submit their candidature if supported by a minimum of ten signatures from members of the Committee, among which are represented museum curators, laboratory specialists and restorers.
- 3) - The official list of candidates is established by the Secretariat and closed two hours before the election.
- 4) - The voting form will consist of a list of candidates on which each elector will indicate eight candidates, among which at least two museum curators, two laboratory specialists and two restorers.
- 5) - Only one candidate from the list of non-members of the Committee may be elected.
- 6) - First will be elected the two museum curators, the two laboratory specialists and the two restorers who will have received the most votes in their category, and then the two following candidates having received most votes independently from the category to which they belong.
- 7) - The Secretaries do not vote. They will be assisted for the counting of the votes by three scrutineers nominated by the Committee.

Rules of Procedure for the Election of the Directory Board (July 1968)

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)

ORIGINS

DIRECTORY BOARD

WORKING GROUPS

TRIENNIAL CONFERENCE

IDENTITY

ICOM-CC Directory Boards

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)

Publications Secretary

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

Administrative Secretary

Paul Philippot (Italy)

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)



1981–Ottawa. Incoming/outgoing Directory Board members and Working Group Coordinators (front, l-r): M. Hours, L. Vlad Borrelli, B.V. Arthur (Chair), J.R.J. van Asperen de Boer, H.-C. von Imhoff, P. Cadorin; (back, l-r): P. Boissonnas, R. Feller, S. Bergeon, W. Percival-Prescott, C. Lahanier, L. Monreal, J. Lehmann, [unidentified], H. Althöfer, C. Pearson, T. Stambolov, F. Flieder, M. Flury-Lemberg, N. Tennent, C. Erder, N. Brommelle, R. Organ, G. de Guichen

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)

Ex-officio Member

Bernard M. Feilden (Director-General, ICCROM)

Secretary

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



1983–Barcelona. Stretching legs during a Board meeting (l-r): S. Bjarnhof, A. Ballestrem, H.-C. von Imhoff

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

Janet Bridgland (Paris, 1981–1982)

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 Hofenk 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)



1990—Dresden. Outgoing Directory Board (front, l-r): S. Bjarnhof, I. Gorine, J. Bridgland (Chair), C. Lahanier, H.-C. von Imhoff; (back, l-r): I. Sandner, S. Inman, C. McCawley, S. Walston, J. Hofenk de Graaff

1987-1990

Chair

Janet Bridgland (USA)

Vice-Chair

Steen Bjarnhof (Denmark)

Treasurer

Cliff McCawley (Canada)

Members

Ivan Gorine (USSR)

Judith Hofenk 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)

Observer

Henry Hodges, IIC (UK)

Administrative Secretary

Susan Inman, ICCROM (Italy)

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 Member

Janet Bridgland (USA)

Ex-officio Member

Andrzej Tomaszewski (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)

Puccio 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 Kirkemann Hansen (Denmark) (temporary)



1996—Edinburgh. Directory Board Chair, Catheline Périer D'Ieteren (center, red jacket)



1996—Edinburgh. Incoming Directory Board (l-r): J.-P. Mohen, C. Périer D'Ieteren, P. Speroni, D. Grattan, M. Scharff, S. Staniforth, Á. Tímár-Balázsy, P. Hoffmann, R. Varoli-Piazza

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 Tímár-Balázsy (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 Tímár-Balázsy (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)



1999—Lyon. Directory Board and Coordinators share a meal



1999—Madrid. Directory Board sharing a meal (clockwise, l-r): A. Godonou, C. Antomarchi, [unidentified], M. Scharff, D. Grattan, C. Villers, J. Wadum, L.A.C. Souza, Á. Tímár-Balázsy



2002—Rio de Janeiro. Directory Board members (l-r): M. Scharff, A. Godonou, J.-P. Mohen

2002-2005

Chair

Jørgen Wadum (The Netherlands)

Vice-Chair

Caroline Villers (UK) († 2004)

Acting Vice-Chair

Jan Wouters (Belgium)

Treasurer

Luiz A.C. Souza (Brazil) (2002–2004)

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 Lavédrine (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)



2007—Rome. Directory Board (front, l-r): C. Antomarchi, M.V. Nair, J. Wouters (Chair), R.C. Mishra (India NOC), M. Bouchenaki (ICCROM), M.-C. Corbeil, I. Verger; (back, l-r): B. Lavédrine, K. Dardes, B. Eshøj, T. van Oosten, F. Hanssen-Bauer, G. de Guichen, J.M. Reifsnyder



2007—Rome. Outgoing and incoming ICOM-CC secretaries, Isabelle Verger and Joan M. Reifsnyder

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)



2009–Lisbon. Directory Board Meeting at Museu Nacional de Arte Antiga (clockwise, from bottom): F. Hanssen-Bauer, V. Daniel, J.M. Reifsnyder, T. van Oosten, B. Eshøj, M.-C. Corbeil (Chair), P. Rekdal (ICOM), L. Pilosi, A.J. van Dam



2009–Lisbon. Directory Board sharing a meal

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



2014–Los Angeles. Directory Board meeting at the Getty Center (l-r): K. Strætkvern, J.M. Reifsnyder, P. Jain (India guest), A.J. van Dam, L. Pilosi (Chair), J. Scott, J.M. Theile, V. Daniel, M.V. Nair



2014–Melbourne. Incoming Directory Board (front, l-r): T. Ruuben, K. Strætkvern (Chair), H.-M. Hinz (ICOM); (middle, l-r): A. Pandya, J.M. Theile, K. Sibul; (back, l-r): J. Brown, L.A.C. Souza, B. Wei, T. Doherty

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. Reifsnnyder (Italy)



2015–Copenhagen. National Organizing Committee Copenhagen 2017 and Directory Board members (l-r): M. Vest, K. Strætkvern, M. Mertens, B. Wei and J. Brown, in Brede, Denmark



2015–Paris. Directory Board at work



2017–Santiago. Directory Board hosted by Enrique Briceño and the Universidad de Chile

ORIGINS

DIRECTORY BOARD

WORKING GROUPS

TRIENNIAL CONFERENCE

IDENTITY

Early Years

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.



The International Council of Museums Committee for Conservation

DEFINING AND MEASURING EFFECTIVENESS IN EDUCATION AND TRAINING

Proceedings of the Interim Meeting of the ICOM-CC
Working Group on Training in Conservation and Restoration
April 16–18, 1998
Vantaa, Finland

Edited by Kathleen Dardes

Training in Conservation and Restoration Working Group interim publication,
Vantaa, Finland, 1998

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.

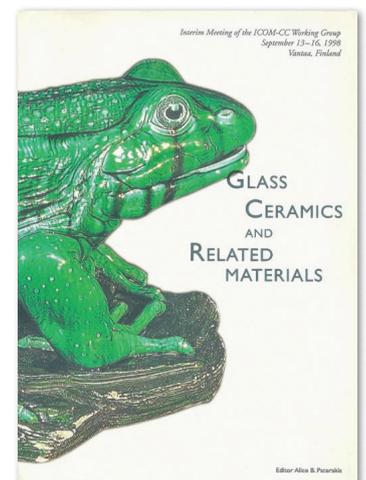
The Program Study Group on paintings has proposed a number of working groups at a meeting in London, 16–17 November 1967. . . . These proposals have subsequently been discussed by the Directory Board on 17

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:

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



First reorganization of Working Groups, Sitges, Spain, 1982



Glass, Ceramics and Related Materials Working Group interim publication, Vantaa, Finland, 1998

Evolution & Change

- Established
- Modified

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)

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
- Stretchers 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



Wet Organic Archaeological Materials Working Group Interim Meeting, Florence, Italy, 2016

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



ICOM-CC Interim Meeting
8.-10. April 2016
at the University of
Applied Sciences Potsdam

ELP(1)

HISTORIC AND MODERN ASSEMBLAGES: TREATMENTS OF WOOD BASED MULTIMEDIA ARTWORKS /INTERIORS IN CONTEXT



International
Committee for
Conservation

VDR Verband
der Restauratoren



Joint publication from Interim Meeting of Working Groups on Wood, Furniture, and Lacquer; and Sculpture, Polychromy, and Architectural Decorations, Potsdam, Germany, 2016

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

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, Rigid 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

Coordinators & Assistant Coordinators

(Working Group Coordinators are marked with *)

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

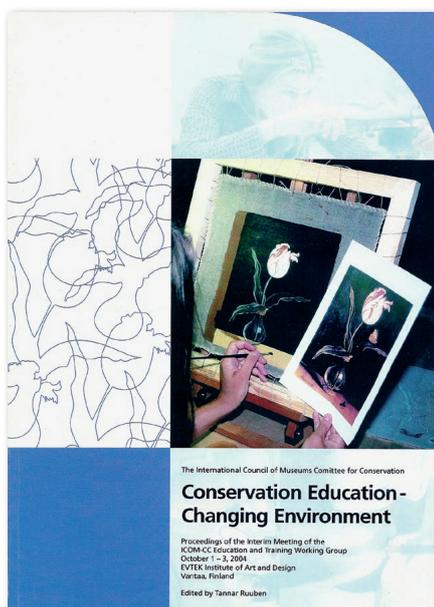
A.E. Anthony WERNER (UK)*

Reference Materials

Rutherford J. GETTENS (USA)*

Pigments in Paint

Rutherford J. GETTENS (USA)*



Education and Training
in Conservation
Working Group
interim publication
Vantaa, Finland, 2004

Study of the Painting Technique of Dürer, 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 PHILIPPOT (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 PHILIPPOT (Italy)*

Reference Materials

Rutherford J. GETTENS (USA)

Pigments in Paint

Hermann KÜHN (Federal Republic of Germany)*

Varnishes

Theodore ROUSSEAU (USA)*

Oriental Techniques for the Conservation of Paintings

Paul PHILIPPOT (Italy)*

Technique and Conservation of Impressionist Paintings

Germain BAZIN (France)*

20th Century Paintings

Paolo CADORIN (Switzerland)*

Retouchings

Heinz ALTHÖFER (Federal Republic of Germany)*

Stretchers and Relining

Giovanni URBANI (Italy)*

Documentation

Yuri I. GRENBERG (USSR)*

Harold BARKER (UK)

Non-destructive Methods of Examining Works of Art and Their Practical Application

Hans-Christoph VON IMHOFF (Switzerland)*

Irradiation

Louis DE NADAILLAC (France)*

Studies and Research on Underwater Archaeology

Jean BOUIS (France)*

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 (Canada)*

Stone

Not active

Polychromed Sculpture

Paul PHILIPPOT (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 PHILIPPOT (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)*



Joint Directory Board–Working Group Coordinator meeting at ICCROM, Rome, Italy, 2009

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 SCHAFFER (Canada)

Documentation

Yuri I. GRENBORG (USSR)*
Ségolène F. BERGEON (France)

Polychromed Sculpture

Paul PHILIPPOT (Belgium)*
Agnes BALLESTREM (Federal Republic of Germany)

20th Century Paintings

Paolo CARDORIN (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 ALTHÖFER (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 BOISSONAS (Switzerland)

Ethnographic Materials

Wilhelm P. BAUER (Austria)*
Erika SCHAFFER (Canada)

Documentation

Jean-Marie ARNOULT (France)*

Polychromed Sculpture

Paul PHILIPPOT (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

Françoise 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'ETEREN (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)*

Per HOFFMANN (Germany)

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

Françoise FLIEDER (France)*

Klaus HENDRIKS (Canada)

Mural Paintings and Mosaics

Marcel STEFANAGGI (France)*

Eudald GUILLAMET (Andorra)

Resins: Characterization and Evaluation

Eddy DE WITTE (Belgium)*

Norman TENNENT (UK)

Lighting and Climate Control

Gael 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'ETEREN (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 GRATTAN (Canada)
Tom DALEY (Canada)

Photographic Records

Klaus HENDRIKS (Canada)*
Bertrand LAVÉDRINE (France)

Textiles

Judith HOFENK 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 HORIE (UK)*
Frank HOWIE (UK)

Graphic Documents

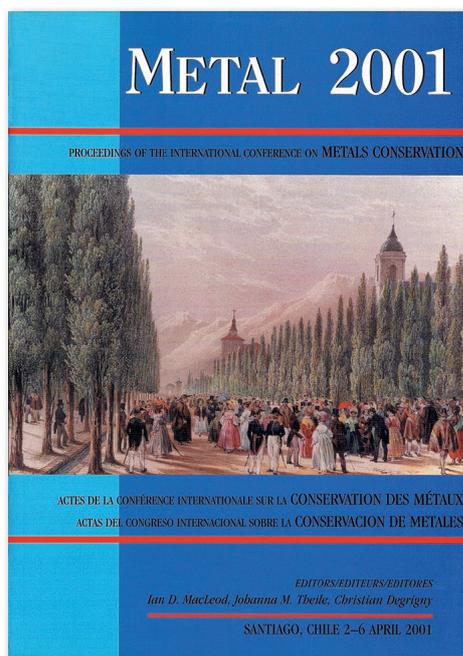
Françoise FLIEDER (France)*
Gerhard BANIK (Federal Republic of Germany)

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 ROSENFELD (Australia)

Control of Biodeterioration

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

Furniture

Brian CONSIDINE (USA)*
 Anna ØSTRUP (France)

1990-1993**10TH Triennial Meeting, Washington, DC****Scientific Examination of Works of Art**

Christian LAHANIER (France)*
 Catheline PÉRIER-D'ETEREN (Belgium)
 Pieter MEYERS (USA)

Structural Restoration of Paintings on Canvas

Mikkel SCHARFF (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)

Metals

Ian MACLEOD (Australia)*

Marta JARO (Hungary)

Stéphane PENNEC (France)

François SCHWEIZER (Switzerland)

Kulpanthada JANPOSRI (Thailand)

Robert SMITH (UK)

Jane BASSET (USA)

Icons

Zuzana SKALOVA (Egypt)*

Ivan GORINE (USSR)

Nicole CELSAUX (France)

Nasri ISKANDER (Egypt)

Rock Art

Jacques BRUNET (France)*

Ivan HASKOVEC (Australia)

Control of Biodeterioration

Alan POSTLETHWAITE (USA)*

Hideo ARAI (Japan)

Furniture

Brian CONSIDINE (USA)*

Anna ØSTRUP (France)

Interim Working Groups:**Far Eastern Paintings**

Puccio SPERONI (Denmark)*

Lacquers

Marianne WEBB (Canada)*

Andreas BURMESTER (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'ETEREN (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)

Polychromed Sculpture

Jon BRÆNNE (Norway)

Documentation

Not active

Mural Paintings and Rock Art

Marcel STEFANAGGI (France) – Mural Paintings*

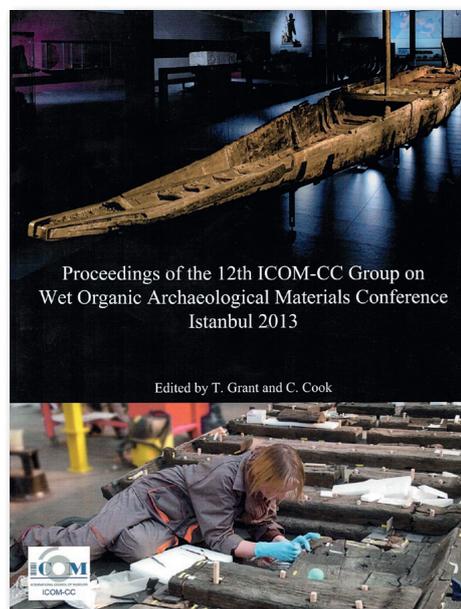
Jacques BRUNET (France) – Rock Art *

Graphic Documents

Gerhard BANIK (Germany)*

Photographic Records

Bertrand LAVÉDRINE (France)*



Proceedings of the 12th ICOM-CC Group on Wet Organic Archaeological Materials Conference Istanbul 2013

Edited by T. Grant and C. Cook

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 KITE (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 GRATAN (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 AN TOMARCHI (Italy)

Rikhard HORDAL (Finland)

Theory and History of Conservation-Restoration

Françoise HANSEN-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

Robert E. CHILD (UK) (1996–1998)*

Chris COLLINS (UK) (1998–1999)*

Bhaiya KHANAL (USA)

Stone

James P. MCGREEVY (UK)*

Eberhard WENDLER (Germany)

Glass, Ceramics and Related Materials

Alice BOCCIA PATERAKIS (Greece)*

Metals

Stéphane PENNEC (France)*

Ian MACLEOD (Australia)

Lacquer

Marianne WEBB (Canada)*

Furniture and Wooden Objects

Valerie DORGE (USA)*

Resins: Characterization and Evaluation

Andrew THORN (Australia)*

Klaas Jan VAN DEN BERG (The Netherlands)

Modern Materials

Yvonne SHASHOUA (Denmark)*

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 DARDES (USA)

Joan M. REIFSNYDER (Italy)

Tannar RUUBEN (Finland)

Theory & History of Conservation-Restoration

Françoise HANSEN-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 BANIK (Germany)

Dianne VAN DER REYDEN (USA)

Photographic Records

Susie CLARK (UK)*

Nora KENNEDY (USA)

Ethnographic Collections

Marian KAMINITZ (USA)*

Vincent DANIELS (UK) (1999-2001)

Jessica JOHNSON (USA) (2001-2002)

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

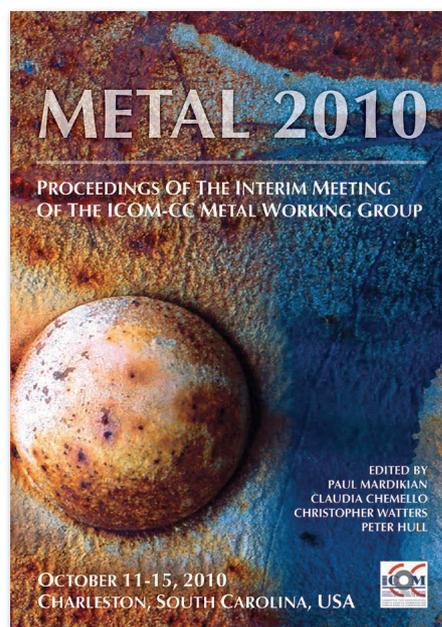
Sandra SMITH (UK)*

Lisa PILOSI (USA)

Metals

William MOUREY (France)*

Ian MACLEOD (Australia)



Metals Working Group
interim publication,
Charleston SC, USA,
2010

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

Task Force on Public Engagement in Conservation

Simon CANE (UK)*
Neal PUTT (Italy)
Glenn WHARTON (USA)

2005-2008**15TH Triennial Conference, New Delhi****Art Technological Source Research**

Ad STIJNMAN (The Netherlands)*
Elena CENALMOR (Spain)
Mark CLARKE (Belgium)
Jo KIRBY ATKINSON (UK)
Maartje STOLS-WITLOX (The Netherlands)
Erma HERMES (UK)

Documentation

Kriste SIBUL (Estonia)*
Dahlia MEES (Belgium)

Education and Training in Conservation

Tannar RUUBEN (Finland)*
Rene HOPPENBROUWERS (The Netherlands)
Joan M. REIFSNYDER (Italy) (2005–2007)

Ethnographic Collections

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

Glass and Ceramics

Lisa PILOSI (USA)*
Kate VAN LOOKEREN CAMPAGNE (The Netherlands)
Jana SUBI PRISLAN (Slovenia)

Graphic Documents

Jana KOLAR (Slovenia)*
Dianne VAN DER REYDEN (USA)
Jonas PALM (Sweden)

Leather and Related Materials

Andreas SCHULZE (Germany)*
Mariabianca PARIS (Italy)
Céline BONNOT-DICONNE (France)

Legal Issues in Conservation

Sharon LITTLE (Canada)*
Janet HAWLEY (Switzerland) (2005–2007)
Loreta GIANNETTI (Canada) (2007–2008)

Metals

Christian DEGRIGNY (France)*
David HALLAM (Australia)
Gerhard EGGERT (Germany)
John SCOTT (USA)
Robert VAN LANGH (The Netherlands)
Wafaa Anwar MOHAMED (Egypt)

Modern Materials and Contemporary Art

Yvonne SHASHOUA (Denmark)*
Tom LEARNER (USA)
Tatja SCHOLTE (The Netherlands)
Friederike WAENTIG (Germany)

Mural Paintings, Mosaics and Rock Art

Isabelle BRAJER (Denmark)*
Valerie MAGAR (Italy)
Andrew THORN (Australia)

Natural History Collections

Andries J. VAN DAM (The Netherlands)*
Victoria PUREWAL (UK)

Paintings

Jacqueline RIDGE (UK)*
Gunnar HEYDENREICH (Germany)*
Tiarna DOHERTY (USA)
Joyce TOWNSEND (UK)

Photographic Materials

Clara VON WALDTHAUSEN (The Netherlands)*
Angeletta LEGGIO (Australia)

Preventive Conservation

David THICKETT (UK)*
Kathryn HALLET (UK)
Boris PRETZEL (UK)
David HOWELL (UK)
John HAVERMANS (The Netherlands)

Scientific Research

Jaap BOON (The Netherlands) (2005–2007)*
Cecily M. GRZYWACZ (USA) (2008)*
Christoph HERN (Germany)

Sculpture, Polychromy and Architectural Decoration

Anne KRUSE VAN GREVENSTEIN (The Netherlands)*
Erica RABELO (Belgium)
Line BREGNHØJ (Denmark)

Stone

Zdravko BAROV (USA)*
Andrew THORN (Australia)*

Textiles

Mary BALLARD (USA)*
Elsje JANSSEN (Belgium)
Christine MÜLLER-HARLOFF (Germany)

Theory & History of Conservation-Restoration

Mireille TE MARVELDE (The Netherlands)*
Alison BRACKER (UK)
Hans-Christoph VON IMHOFF (Switzerland)
Esther E. VAN DUIJN (The Netherlands)

Wet Organic Archaeological Materials

Kristiane STRÆTKVERN (Denmark)*
Per HOFMANN (Germany)
James SPRIGGS (UK)

Wood, Furniture, and Lacquer

Hany HANNA AZIZ HANNA (Egypt)*
 Hubert BAIJA (The Netherlands)
 Neeven ATEF MESHRICKY 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)
 Rocío 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)
 Ricardo ST. HILAIRE (2008–2009/2009–2011*)
 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)



Joint Interim Meeting of Scientific Research, and Education and Training in Conservation Working Groups, Cambridge, Massachusetts, USA, 2016

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)

Sculpture, Polychromy, and Architectural Decoration

Kate SEYMOUR (The Netherlands)*
 Line BREGNHØJ (Denmark)
 Jonathan GRATION (The Netherlands)
 Arnold TRUYEN (The Netherlands)
 Topsy DE GUCHTENEIRE (The Netherlands)

Textiles

Elsje JANSSEN (Belgium)*
 Foekje BOERSMA (The Netherlands)
 Pia CHRISTENSSON (Sweden)
 Namrata DALELA (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 STRÆTKVERN (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 DOOIJES (The Netherlands)
 Agnès GALL-ORTLIK (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)



Sculpture, Polychromy, and Architectural Decorations Working Group Interim Meeting, Madrid, Spain, 2015

Metals

David HALLAM (Australia)*
 Paul MARDIKIAN (USA)
 Claudia CHEMELLO (USA)
 Emilio CANO (Spain)

Modern Materials and Contemporary Art

Tom LEARNER (USA)*
 Rachel RIVENC (USA)
 Louise CONE (Denmark)
 Gunnar HEYDENREICH (Germany)
 Lydia BEERKENS (The Netherlands)

Mural Paintings, Stone, and Rock Art

Andrew THORN (Australia)*
 Valerie MAGAR (Mexico)
 Yoko TANIGUCHI (Japan)
 Anca NICOLAESCU (France)
 Sanjay DHAR (India)

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)

Photographic Records

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

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

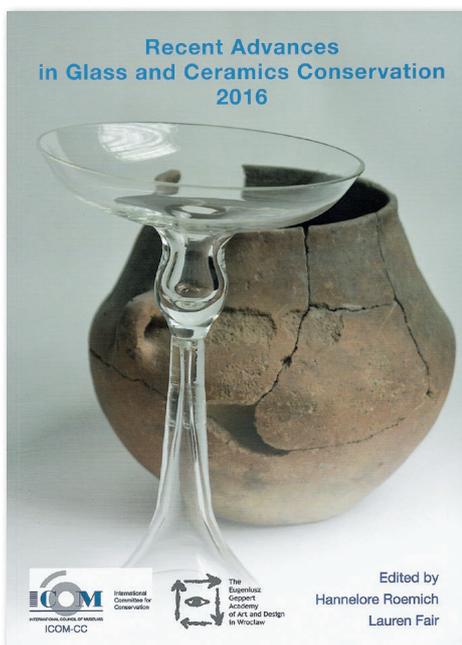
Kate SEYMOUR (The Netherlands)*
 Jonathan GRATION (The Netherlands)
 Arnold TRUYEN (The Netherlands)
 Edwin VERWEIJ (Norway)
 Clare HEARD (UK)
 Ana BIDARRA (Portugal)
 Ivana UNKOVIC (Croatia)
 Elsbeth GELDHOFF REINSTEIN (UK)

Textiles

Elsje JANSSEN (Belgium)*
 Foekje BOERSMA (The Netherlands)
 Janet VUORI (Canada)
 Rebecca Anne RUSHFIELD (USA)
 Christine MÜLLER-RADLOFF (Germany)
 Rita MORAIS MALTIEIRA (Portugal)
 Mika TAKAMI (UK)

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,
 Wrocław, 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 PATRIS (USA)

2014-2017**18TH Triennial Conference, Copenhagen****Art Technological Source Research**

Sigrid EYB-GREEN (Austria)*
 Jilleen NADOLNY (UK)
 Kathrin PILZ (The Netherlands)

Documentation

Ruven PILLAY (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)

Leather and Related Materials

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

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)
 Cátia WESOŁOWSKA (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)



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)
Quốc Khôi TRAN (France)

Wood, Furniture, and Lacquer

Daniel HAUSDORF (USA)*
Stéphanie AUFFRET (USA)
Mandira CHHABRA (India)
Jan DORSCHIED (The Netherlands)
Delphine ÉLIE-LEFEBVRE (France)
Martina GRIESSER (Austria)
Suzi SHAW (Australia)

ORIGINS

DIRECTORY BOARD

WORKING GROUPS

TRIENNIAL CONFERENCE

IDENTITY

Conference Thumbnails

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).



Combining forces for the new Committee for Conservation, Brussels, 1967

2ND TRIENNIAL MEETING

15–19 September 1969
Amsterdam, The Netherlands

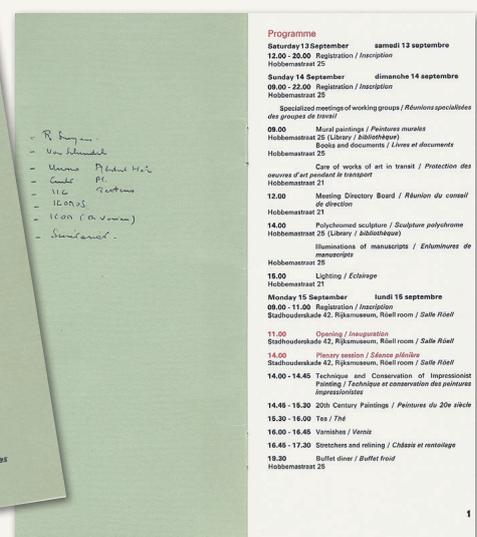
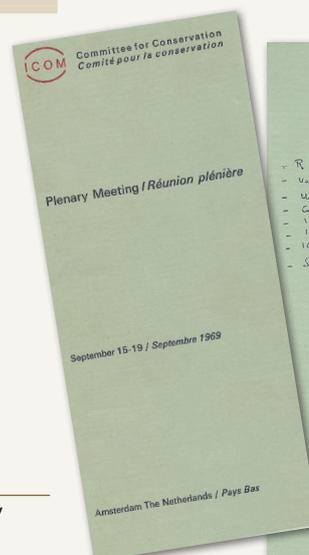
Venue:
Rijksmuseum
Central Research Laboratory
for Objects of Art and Science

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.



2nd ICOM-CC meeting programme; Françoise Flieder's notes on the cover. From ICOM-CC Archives

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



J.R.J. van Asperen de Boer, ICOM-CC Publications Secretary in Madrid

	PROGRAM			
	BOULE*	BOULE*	BOULE*	BOULE*
Monday October	9-10 Welcome event R. A. McManus	10-11 Country greetings P. Zeman	10-11 List of works of art to be loaned N. Sobotnik	10-11 Registration E. de Nabelek
Tuesday October	10-11 New documents available for perusal M. C. Van Buren	11-12 Panel meetings P. Zeman	11-12 Documentation H. Geronzi, H. Braun	11-12 Paper and display board R. Sobotnik, N. Sobotnik
Wednesday October	11-12 Discussion Board meeting			
Thursday October	11-12 Discussion and exhibit Dr. Zeman	12-13 Round table discussion on new document presentation P. Zeman	12-13 Exhibits in progress H. Geronzi	12-13 Lunch M. Sobotnik
Friday October	12-13 New documents available (end perusal) M. C. Van Buren	13-14 Documentation of documents P. Zeman	13-14 Exhibits H. Geronzi	13-14 Breakfast M. Sobotnik
Saturday October	13-14 Table round top			
Sunday October	14-15 Lunch M. Sobotnik	14-15 Break and reception P. Zeman	14-15 Documentation exhibit P. Zeman	14-15 Break M. Sobotnik
Monday October	15-16 Opening of the plenary meeting. Conclude report. Discussion			
Tuesday October	15-16 Plenary meeting. Report. Conclude report. Discussion			
Wednesday October	16-17 Plenary meeting. Report. Conclude report. Discussion			
Thursday October	17-18 Central office for I. C. R. of Madrid			
Friday October	18-19 Plenary meeting. Report. Conclude report. Discussion			
Saturday October	19-20 Documentation and abstracts			

Working Group sessions at the Madrid meeting

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 Smailić

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



ICOM-CC Directory Board, Zagreb Triennial Meeting

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.



Conference venue, Fondazione Giorgio Cini, Venice

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.



Brian Arthur, ICOM-CC Chair, 1981

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.



Newly elected Directory Board (l-r): H.-C. von Imhoff, I. Sandner, J. Bridgland, I. Gorine, S. Inman, J. Hofenk de Graaff, C. McCawley, S. Bjarnhof

9TH TRIENNIAL MEETING

26–31 August 1990
Dresden, German Democratic Republic

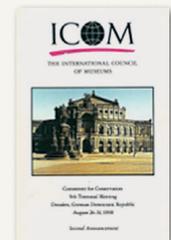
Venue:
Kulturpalast
(Palace of Culture)

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.



Voting on bylaws (l-r): S. Inman, H.-C. von Imhoff, J. Bridgland, S. Bjarnhof, A. Tomaszewski

10TH 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



Rikhard Hordal at the Smithsonian Institution, Washington, DC



Debbie Norris and Kirby Talley, 10th Triennial Meeting, Washington, DC, 1993

First conference with Getty Foundation participants.

11TH TRIENNIAL MEETING

1–6 September 1996
Edinburgh, Scotland, UK

Venue:
University of Edinburgh

Theme:
No formal theme

- NOC:**
- Scottish Society for Conservation and Restoration (SSCR)
 - Scottish Museums
 - Historic Scotland
 - Edinburgh City & Museums

Organizational Chair:
Clare Meredith

First meeting without all men in trousers...



Ilan MacLeod and Alice Boccia Paterakis, Edinburgh, 1996

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

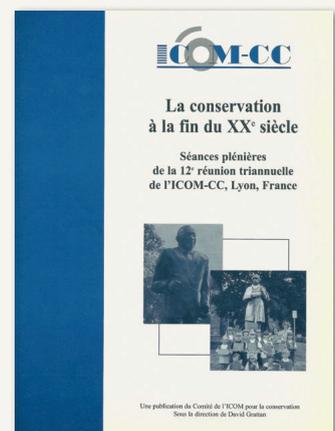
- NOC:**
- AOIOCOM CC Lyon 99

Organizational Chair:
Jean-Pierre Mohen



A record number of 918 delegates.

Special publication on Conservation at the End of the 20th Century



13TH TRIENNIAL MEETING

22–27 September 2002
Rio de Janeiro, Brazil

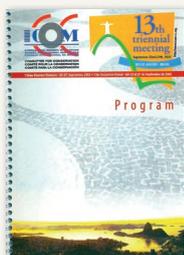
Venue:
Hotel Gloria

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.



Nichoals Stanley-Price, Alice Paterakis, Jørgen Wadum, Caroline Villers and Luiz A.C. Souza presiding in Rio

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

Conference website:
OCCHIO



A full real-time newsletter is published during the conference.



Alain Godonou (center) receives ICOM-CC Medal, 2005

15TH TRIENNIAL CONFERENCE

22–26 September 2008
New Delhi, India

Venue:
Vigyan Bhawan

Theme:
Diversity in Heritage Conservation: Tradition, Innovation and Participation

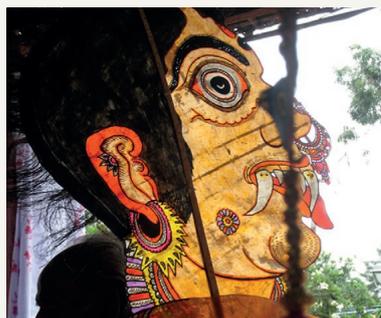
- NOC:**
- Ministry of Culture, Government of India
 - National Museum Institute (NMI)
 - National Research Laboratory for Conservation of Cultural Property (NRLC)

Organizational Chairs:
R.C. Mishra
Achal Pandya

First conference held in Asia. Term “meeting” changed to “conference.”



Plenary Hall, Triennial Conference, Vigyan Bhawan, New Delhi, 2008



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

First conference without hard-copy Preprints: CD-ROM and Abstract book.

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

Fifty Years: 1967–2017.



Preprints

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.



Offprints distribution, Dresden, 1990

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

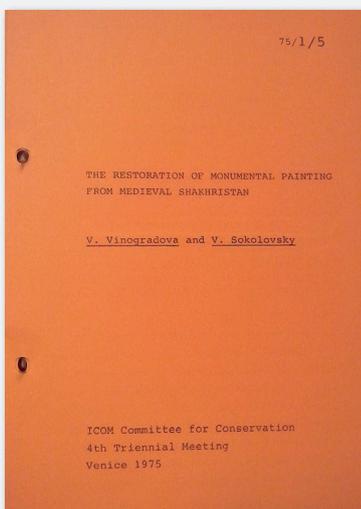
Meeting documents, not published, 39 papers in typed and mimeographed loose sheets. © with individual authors.

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

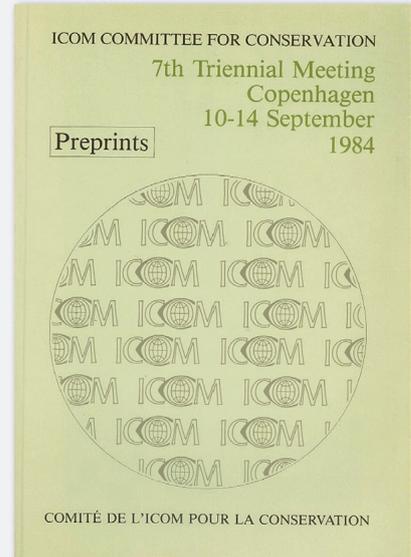
Published in 1975, 3 volumes (loose-leaf, 24 cm); 148 papers; Rotterdam: Bouwcentrum. © 1975 International Council of Museums (ICOM)

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)

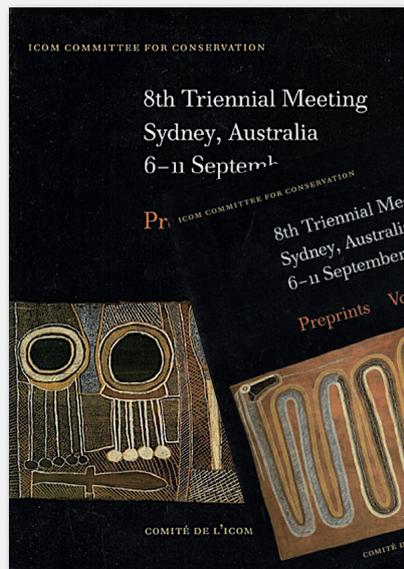
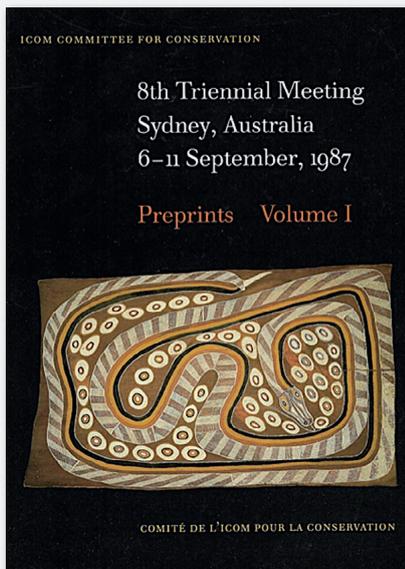
6th Triennial Meeting Preprints Ottawa, Canada 21–25 September 1981

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

Edited by D. De Froment, published in 1984, 2 volumes (first time in bound format, 30 cm), 714 pp.; 173 papers; Paris: International Council of Museums in association with The J. Paul Getty Trust. © 1984 International Council of Museums (ICOM)

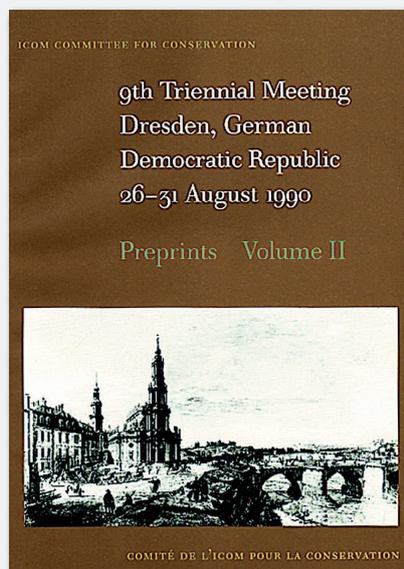
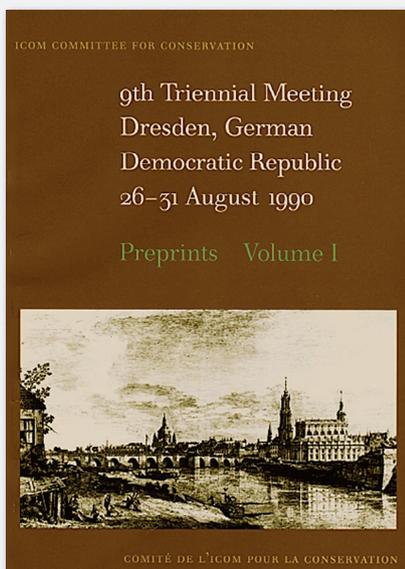


8th Triennial Meeting Preprints

Sydney, Australia

6-11 September 1987

Edited by K. Grimstad, published in 1987, 3 volumes (bound, 30 cm), 1230 pp.; 195 papers; Los Angeles, California: The Getty Conservation Institute, ISBN 0-89236-094-1. © 1987 International Council of Museums (ICOM)

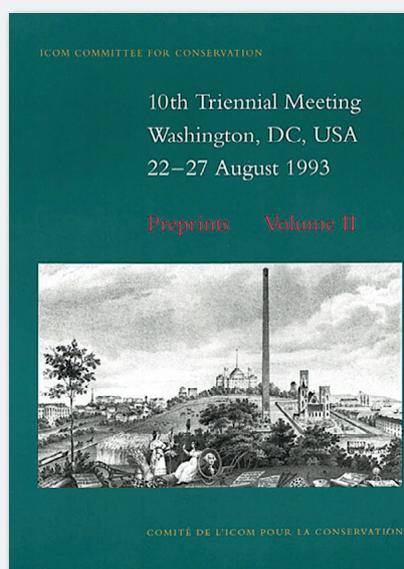
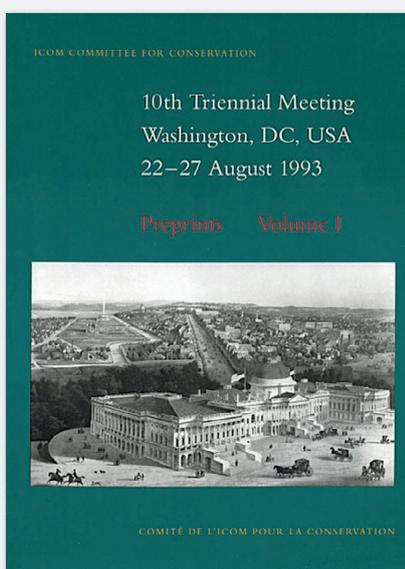


9th Triennial Meeting Preprints

Dresden, German Democratic Republic

26-31 August 1990

Edited by K. Grimstad, published in 1990, 2 volumes (bound, 30 cm), 840 pp.; 160 papers; Los Angeles, California: ICOM Committee for Conservation, ISBN 0-89236-185-9. © 1990 International Council of Museums (ICOM)

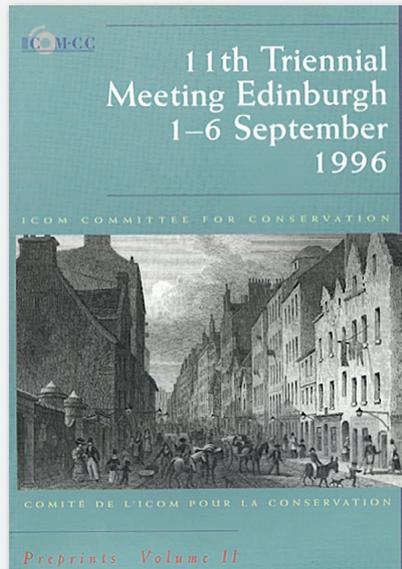
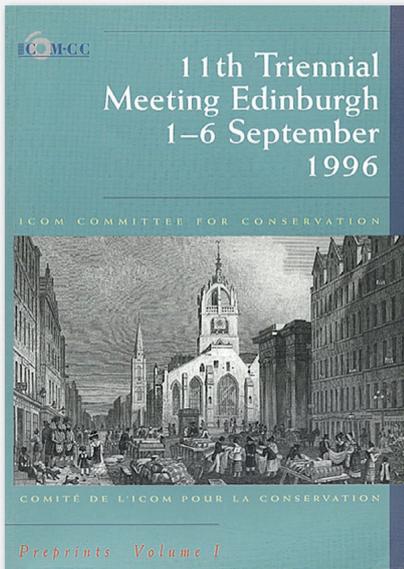


10th Triennial Meeting Preprints

Washington, DC, USA

22-27 August 1993

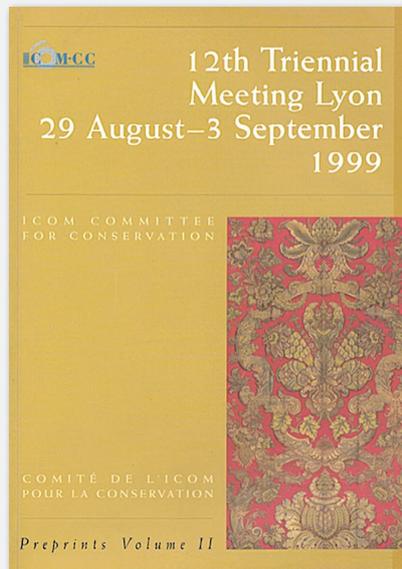
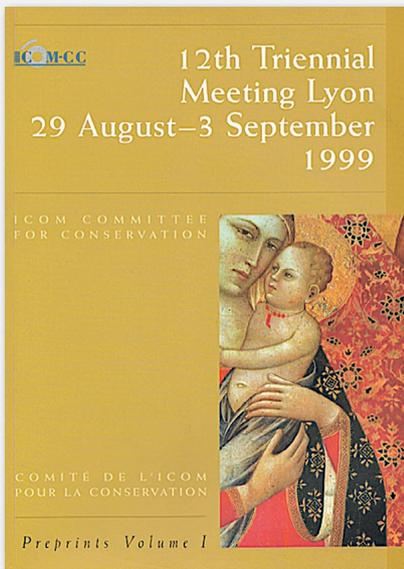
Edited by J. Bridgland, published in 1993, 2 volumes (bound, 30 cm), 911 pp.; 146 papers; ICOM Committee for Conservation, ISBN 0-935868-65-8. © 1993 International Council of Museums (ICOM)



11th Triennial Meeting Preprints

Edinburgh, Scotland, UK
1–6 September 1996

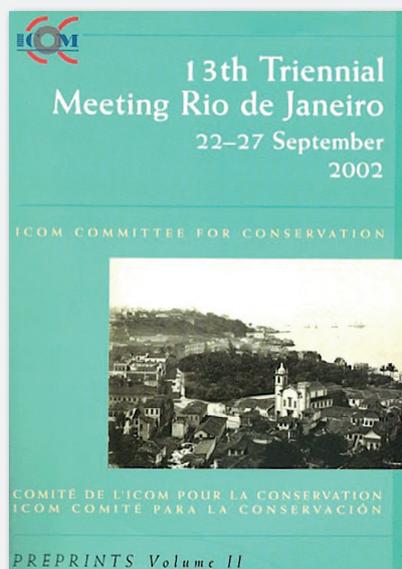
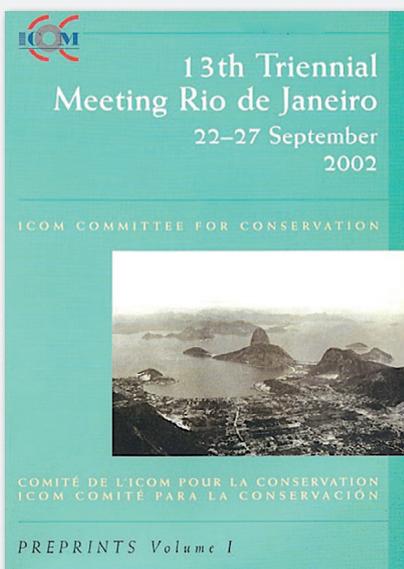
Edited by J. Bridgland,
published in 1996, 2 volumes
(bound, 30 cm), 998 pp.;
157 papers; London: James
& James, ISBN 1-873936-50-8.
© 1996 International Council of
Museums (ICOM)



12th Triennial Meeting Preprints

Lyon, France
29 August–3 September 1999

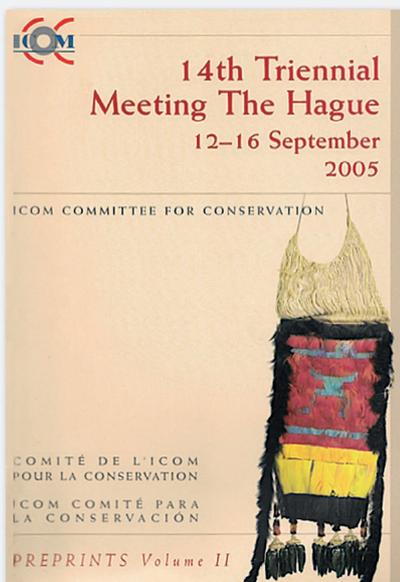
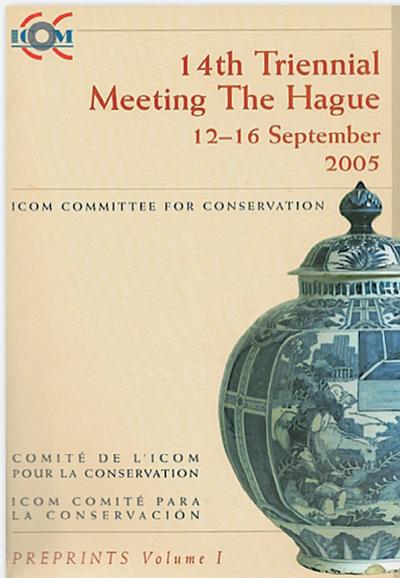
Edited by J. Bridgland and
J. Brown, published in
1999, 2 volumes (bound,
30 cm), 920 pp.; 158
papers; London: James &
James, ISBN 1-873936-92-3.
© 1999 International Council of
Museums (ICOM)



13th Triennial Meeting Preprints

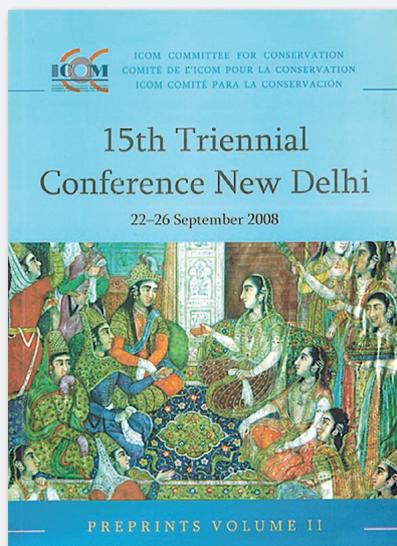
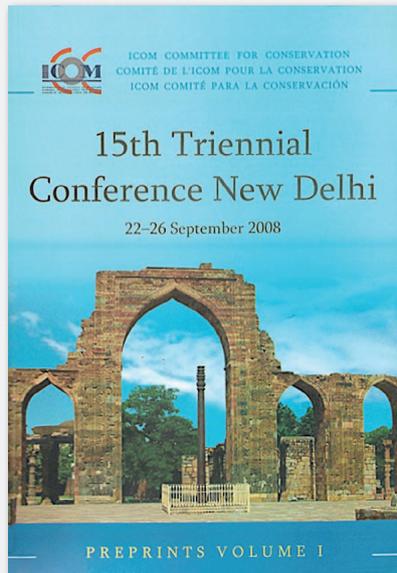
Rio de Janeiro, Brazil
22–27 September 2002

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

Edited by I. Verger, published in 2005, 2 volumes (bound, 30 cm), with CD-ROM in PDF format, 1091 pp.; 135 papers; London: James & James/Earthscan, ISBN 1-84407-253-3. © 2005 International Council of Museums (ICOM)



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

Edited by J. Bridgland, published in 2008, 2 volumes (bound, 30 cm), with CD-ROM in PDF format, 1163 pp.; 148 papers; New Delhi: Allied Publishers, ISBN 978-81-8424-344-4. © 2008 International Council of Museums (ICOM)



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

Edited by J. Bridgland, published in 2011, CD-ROM in PDF format and Abstracts book (bound, 30 cm, first time only CD published), 214 papers; Almada: Critério Artes Gráficas, Lda., ISBN 978-989-97522-2-1. © 2011 International Council of Museums (ICOM)



17th Triennial Conference Preprints
Melbourne, Australia
15–19 September 2014

Edited by J. Bridgland, published in 2014, USB flash drive (first time only USB published); 147 papers in PDF format; Almada: Pulido & Nunes (production); Paris: International Council of Museums, ISBN 978-92-9012-410-8, ISSN 2312-9964. © 2014 International Council of Museums (ICOM)

ICOM-CC Medal

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.”

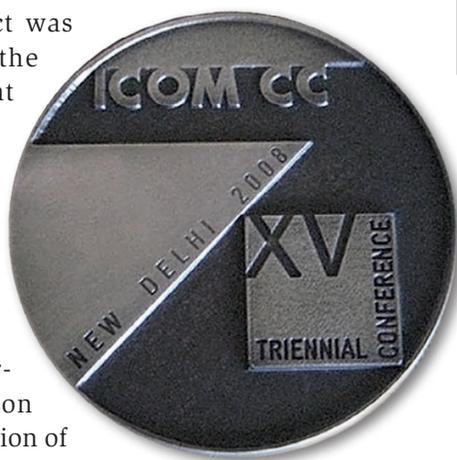
The medal project was spearheaded by the ICOM-CC Chair at the time, Catheline Périer D'Ieteren (1993–1996). The medal was created by her son, Olivier, and his medal design was deemed worthy of participation in the 1998 exposition of FIDEM (Fédération Internationale de la Médaille d'Art) at The Hague.

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



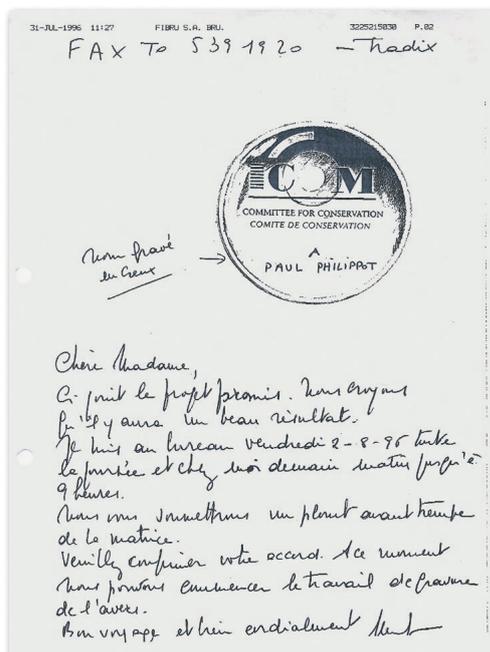
Directory Board decided to maintain the logo that was in use when the medal was first struck as the historical and official symbol of the award.

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.



ICOM-CC Medal in design process

Medal Recipients

1990, 9th Triennial Meeting, Dresden

Paolo Cadorin (Switzerland)



Paolo Cadorin (Switzerland)

1993, 10th Triennial Meeting, Washington, DC

Brian Arthur (Canada)

Steen Bjarnhof (Denmark)



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



Paul Philippot (Belgium)



Harold J. Plenderleith (UK)



Françoise Flieder (France)

1999, 12th Triennial Meeting, Lyon

Agnes Ballestrem (The Netherlands)

Gaël de Guichen (Italy)

Paolo and Laura Mora (Italy)



Agnes Ballestrem (The Netherlands)



Gaël de Guichen (Italy)



Paolo and Laura Mora (Italy)

2002, 13th Triennial Meeting, Rio de Janeiro

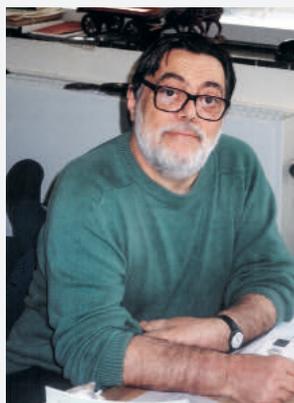
Ágnes Tímár-Balázs (Hungary), posthumous

Puccio Speroni (Denmark)

Hans-Christoph von Imhoff (Switzerland)



Ágnes Tímár-Balázs (Hungary)



Puccio Speroni (Denmark)



Hans-Christoph von Imhoff (Switzerland)

2005, 14th Triennial Meeting, The Hague

Caroline Villers (UK), posthumous

Robert Organ (UK)

Alain Godonou (Benin)



Caroline Villers (UK)



Robert Organ (UK)



Alain Godonou (Benin)

2008, 15th Triennial Conference, New Delhi

Janet Bridgland (USA)

Judith Hofenk de Graaff (The Netherlands)



Janet Bridgland (USA)



Judith Hofenk de Graaff (The Netherlands)

2011, 16th Triennial Conference, Lisbon

Catheline Périer-D'leteren (Belgium)



Catheline Périer-D'leteren (Belgium)

2014, 17th Triennial Conference, Melbourne

Colin Pearson (Australia)



Colin Pearson (Australia)

2017, 18th Triennial Conference, Copenhagen

Ian MacLeod (Australia)

Mikkel Scharff (Denmark)

Thea van Oosten (The Netherlands)



Ian MacLeod (Australia)



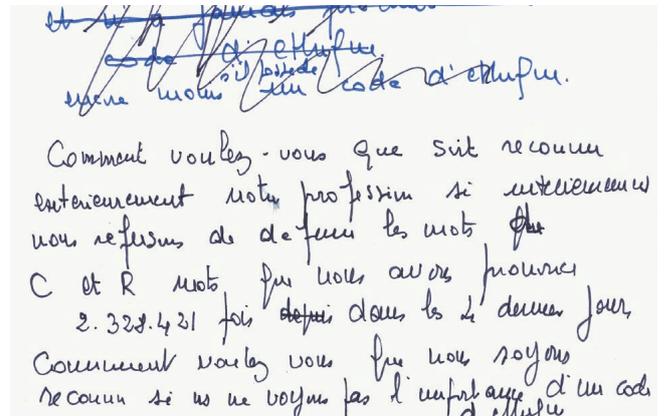
Mikkel Scharff (Denmark)



Thea van Oosten (The Netherlands)

Triennial Lectures

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.



Every lecture takes planning. G. de Guichen's notes, Rio de Janeiro, 2002



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)

Getty Foundation International Program

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.



15th Triennial Conference, New Delhi, 2008



16th Triennial Conference, Lisbon, 2011

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.



The Getty Foundation



17th Triennial Conference, Melbourne, 2014

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 MEDEN (Argentina)
 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 SEVERIN (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 BOBROV (Russia)
 Jozef HANUS (Slovak Republic)
 Georgiana Maria LANGURI (Romania)
 Miladi MAKUC 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 GEBA (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 ZIVA (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 DVALISHVILI (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)
 Mario Silvio GOREN (Argentina)
 María Eugenia GUEVARA MUÑOZ (Mexico)
 Rosanna KUON (Peru)
 Benjamin MITRASINGH (Suriname)
 Bethania REIS VELOSO (Brazil)

2005

THE HAGUE

AFRICA

Fatima FALL (Senegal)
 Alain GODONOU (Benin)



13th Triennial Meeting, Rio de Janeiro, 2002

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 CEPERO (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 Akinlolu IGE (Nigeria)
 Mwala INAMBAO (Zambia)
 Louis KAMWINA NSAPO (Congo)
 Peter MANGONG MUSA (Cameroon)



15th Triennial Conference, New Delhi, 2008



(L-r): Sangita Gurung (Bhutan), Regina Ulozalte (Lithuania) and Ūarmen Marian (Romania), New Delhi, 2008

ASIA/PACIFIC

Shobhakar ADHIKARI (Nepal)
 Mehrnaz AZADI BOYAGHCHI (Iran)
 Julia Yawan BETE (Philippines)
 Mitra ETEZADI (Iran)
 Josh (Siua Holitei) FONUA (Tonga)
 Mahnaz Abdollahkhan 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)
 Krste BOGOESKI (Macedonia)
 Márta Júlia GUTTMANN (Romania)
 Carmen Mihaela MARIAN (Romania)
 Valeria SURUCEANU (Moldova)
 Tijana-Annar TRPUŠTEC 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)
 Bethania REIS VELOSO (Brazil)
 María del Pilar SALAS (Argentina)
 Gabriella SICCARDI (Uruguay)
 Johanna Maria THEILE (Chile)

2011

LISBON

AFRICA

Hakim BOUAKKACHE (Algeria)
 Frederick Ssenyonga NSIBAMBI (Uganda)
 Julias Juma OGEKA (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)



(L-r): Frederick Nsibambi (Uganda), Joan M. Reifsnnyder, ICOM-CC and Julias Juma Ogeka (Kenya), Lisbon, 2011

LATIN AMERICA

Andréa Lacerda BACHETTINI (Brazil)
 Silvia Verônica BOLAÑOS PEREZ (Guatemala)
 Diana DIAZ CAÑAS (Mexico)
 Fanny ESPINOZA MORAGA (Chile)
 Rosanna KUON (Peru)
 Maria del Pilar SALAS (Argentina)
 Gabriella SICCARDI PISANO (Uruguay)
 Keli SCOLARI (Brazil)
 Johanna Maria THEILE (Chile)
 Naida Maria VIEIRA CORRÊA (Brazil)



(L-r): Utsha Gurung (Bhutan), Namita Jaspal (India), Parichat Saengsirikulchai (Thailand) and Hakim Bouakkache (Algeria). Sightseeing in Lisbon, 2011

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. TIJAM (Philippines)

EUROPE/MIDDLE EAST

Ahmad N. ABU-BAKER (Jordan)
 Valeria SURUCEANU (Moldova)
 Vesna ŽIVKOVIC (Serbia)

LATIN AMERICA

William GAMBOA SIERRA (Colombia)
 Marisol ZUÑIGA LAU (Guatemala)

2017**COPENHAGEN****AFRICA**

Ahmed ABDRABOU ALI (Egypt)
 Ramadan BEDAIR (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 ABU-BAKER (Jordan)
 Aleksandra NIKOLIĆ (Serbia)
 Maja ŽIVKOVIĆ (Serbia)

LATIN AMERICA

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



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

Branding

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 spe-

cific, 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.



1946



1966



1972

COMITEE FOR CONSERVATION
COMITÉ POUR LA CONSERVATION



1974



1995

International
Committee for
Conservation



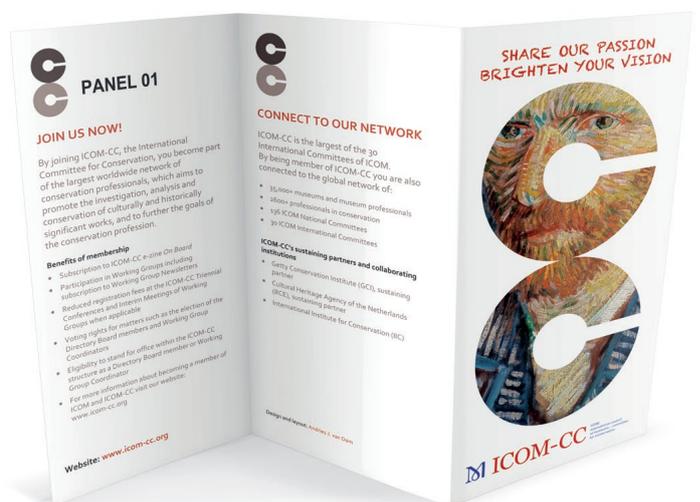
2002

ICOM-CC international council of museums – committee for conservation

2016



ICOM-CC brochure – 1993; design by Per Hoffmann



ICOM-CC brochure – 2015/16; design by Andries J. van Dam

Policy Papers

Over the decades, ICOM-CC has advanced various policy papers that have become an integral part of the fabric of our Committee, its activity and the field of conservation at large.

These include:

- *The Conservator-Restorer: A Definition of the Profession* (1984);
- *Terminology to characterize the conservation of tangible cultural heritage* (with Commentary paper) (2008), adopted by ICOM at General Assembly 2010;
- *Conservation: Who, what & why?* (2013), interactive tool on conservation expertise and professionals;
- *Environmental Guidelines ICOM-CC and IIC Declaration* (2014);

- *Statement on Climate Guidelines for Museums and Loans* (2017).

The following texts are included as “policy papers,” but they are much more. Each statement or text addressing pivotal aspects of our profession has required hours, months, even years of collective work. Committees and task forces drafting, re-drafting and finalizing documents that would clearly and succinctly focus on an issue that is integral not only to conservators and our extended professions but also to museums and cultural heritage in general. These statements do not mark a final pronouncement on a specific issue. They have been and will continue to be platforms on which to grow, develop and further define our work, our concerns, and our professions.

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 during 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

damaged artefact understandable, with minimal sacrifice of aesthetic and historic integrity.

2.2. Conservator-restorers work in museums, in official heritage protection services, in private conservation enterprises or independently. Their task is to comprehend the material aspect of objects of historic and artistic significance in order to prevent their decay and to enhance our understanding of them so as further the distinction between what is original and what is spurious.

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.

(3) G.S. Graf Adelman, "Restaurator und Denkmalpflege" in Nachrichtenblatt der Denkmalpflege in Baden-Württemberg, Vol. 8, No. 3, 1965.

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 disinfestation 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 restoration 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)

* Examples “non-interventive conservation”, “indirect conservation”, “passive conservation”, “collection care”, “preservation”, “preventative conservation”, “maintenance”, “indirect preservation”, “active conservation”, “conservation”, “direct conservation”, “interventive conservation”, “remedial conservation”, “curative conservation”, “stabilisation”, “treatment”, “direct preservation”, “repair”, “rehabilitation”, “renovation”, “conservation-restoration”, etc.

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



Task Force on Terminology (l-r): G. de Guichen, R. Varoli-Piazza, M. te Marvalde, D. Leigh, K. Sibul, J. Wadum, F. Hanssen-Bauer, J.M. Reifsnyder, M. Berducou, J.L. Pedersoli Jr., C. Antomarchi

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 “disinfestation” 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;” “restitutions;” “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.

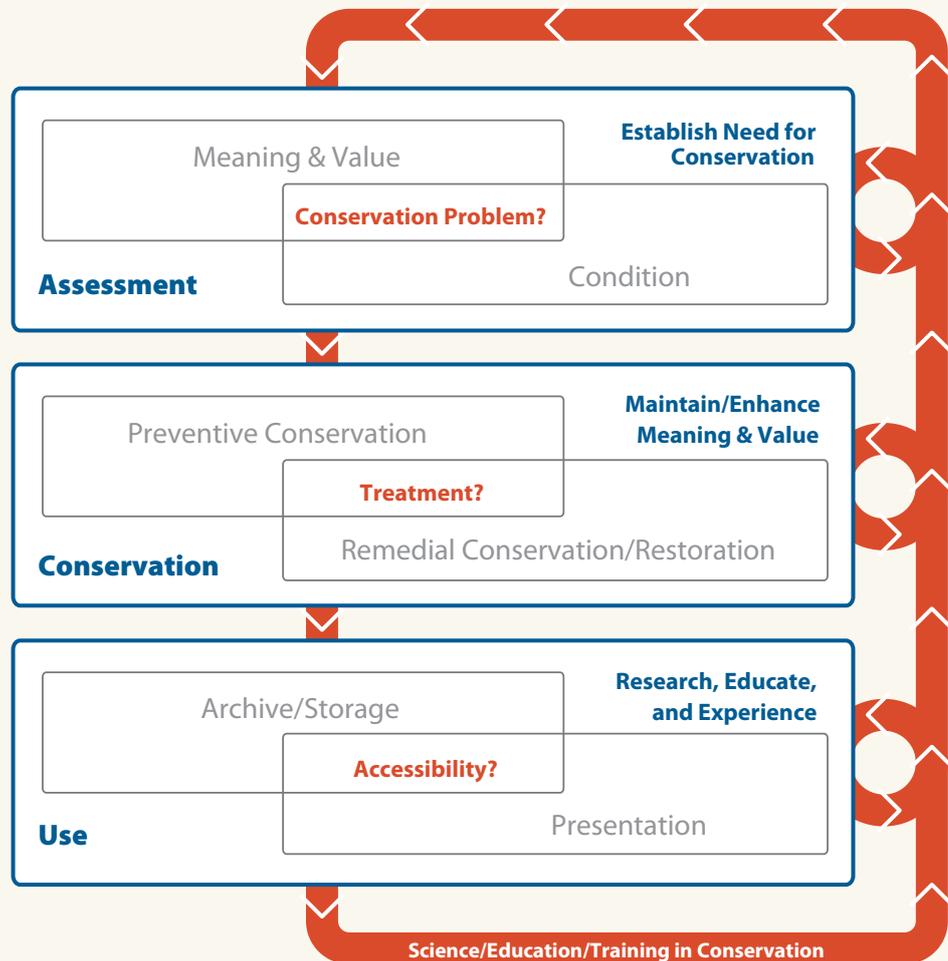
Final note

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.

Rome, 7-8 March 2008, C. Antomarchi, M. Berducou, G. de Guichen, F. Hanssen-Bauer, D. Leigh, J.L. Pedersoli Jr., M. te Marvelde, K. Sibul, R. Varoli-Piazza, J. Wadum

Professionals Involved in Conservation (2013)

Administrator
 Art historian
 Artist
 Collection care specialist
Collections manager
 Conservation administrator
 Conservation consultant
 Conservation educator
 Conservation fellow
 Conservation manager
 Conservation practitioner
 Conservation professor
 Conservation scientist
 Conservation student
 Conservation teacher
 Conservation technician
 Conservation theorist
 Conservator
 Curator
 Director
 Engineer
 Exhibition coordinator
 Head of collections
 Health and safety officer
 Heritage consultant
 Historian
 Information technologist
 Librarian
 Manager
 Museum consultant
 Museum education officer
 Museology fellow
 Museology professor
 Museology student
 Museology teacher
 Philosopher
 Project coordinator
 Project manager
 Registrar
 Restorer
 Scientist
 Technical art historian
 Technician



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 $\pm 10\%$ 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 $\pm 4^\circ\text{C}$ per 24 hours.

Relative Humidity – between 45–55% with an allowable fluctuation of $\pm 5\%$ 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 $\pm 5\%$, 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.

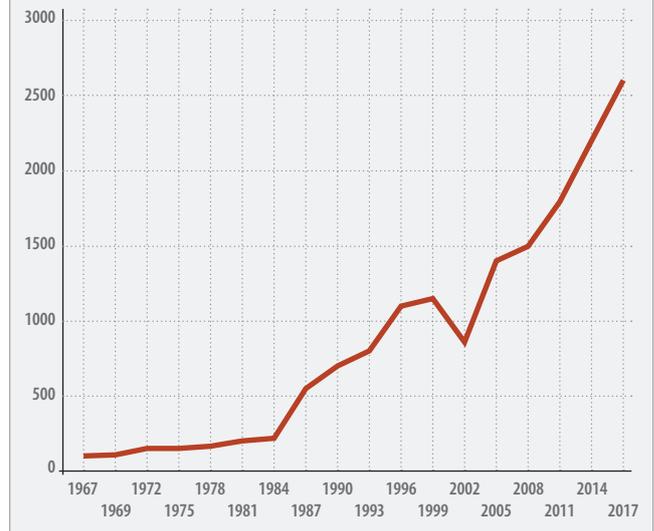
Decision-making regarding collection care should be an inclusive process among conservators, facility managers, collection managers, conservation scientists and other cultural heritage professionals.”

ICOM-CC Members

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.

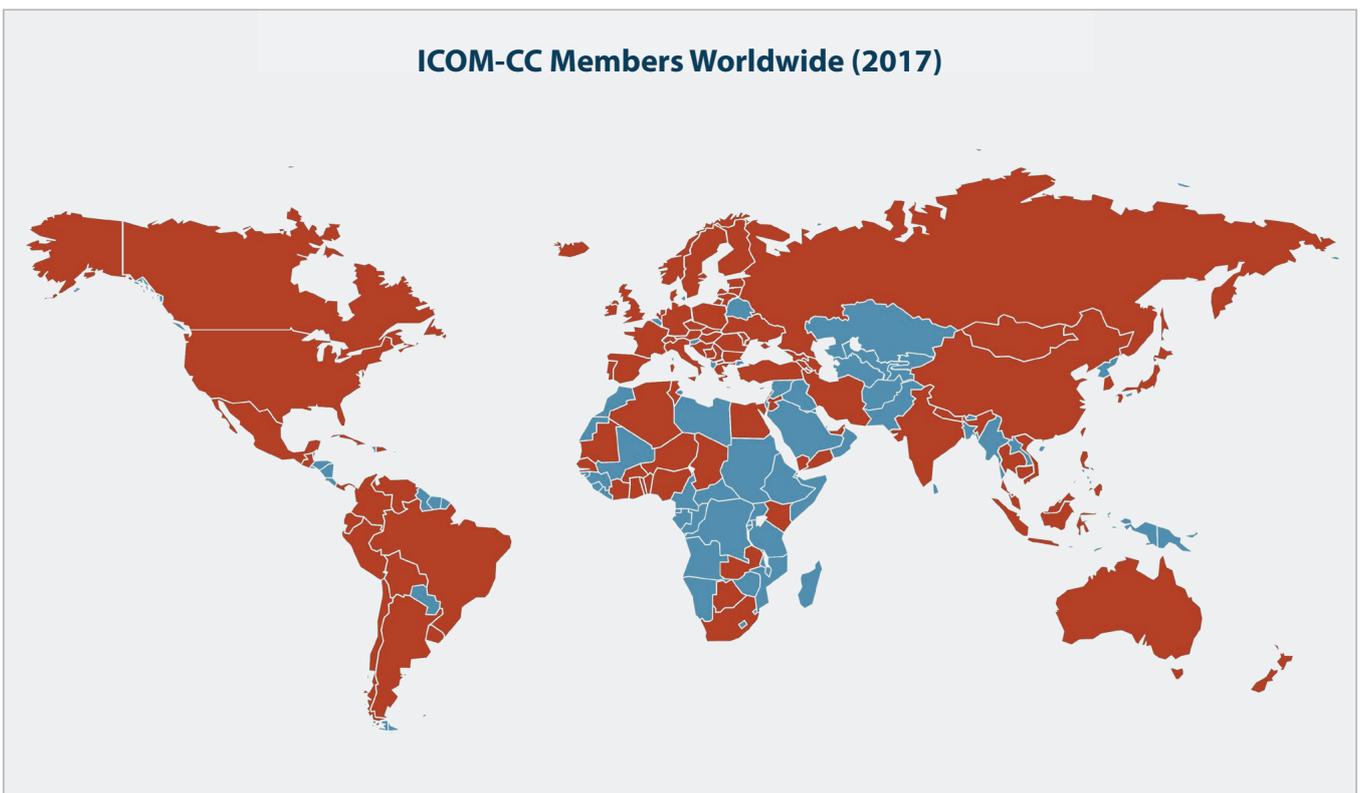
In 2003, the Stichting ICOM Committee for Conservation Fund was established to enable benefactors of ICOM-CC to make payments and transfer funds to support the work of ICOM-CC. The “Friends of ICOM-CC” program was developed as a means of assisting students and professionals who do not qualify as full 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.

ICOM-CC Membership Growth in 50 years



Growth in ICOM-CC membership from 1967 (100 members) to 2017 (2,800 members)

ICOM-CC Members Worldwide (2017)



Over 2,800 ICOM-CC members live and work in 87 countries (red)

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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