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KATE SEYMOUR, MA

PROFILE



Kate Seymour is an internationally recognised leader in art conservation whose career seamlessly integrates art historical research, material science, and advanced practical treatment. After earning an Honours degree in Art History from the University of Aberdeen (1994) and a Master's in Painting Conservation from the University of Northumbria at Newcastle (1999), she spent 25 years at Stichting Restauratie Atelier Limburg (SRAL) in the Netherlands. As Head of Education until May 2025, she was instrumental in training a generation of conservators and establishing SRAL as a global centre for conservation excellence.

A dedicated educator, Kate's academic influence spans nearly two decades of university-level teaching. From 2006 to 2023, she lectured at the University of Amsterdam's Master's program, where she served as a primary supervisor for the painting conservation track and taught applied science across ten disciplines. Since 2013, she has also guided students at Maastricht University in material analysis and conservation science, supervising numerous research projects that bridge the gap between academic theory and studio practice.

In 2024, Kate founded Art Conservation Education, a specialised platform dedicated to high-level skills training and capacity building for the global conservation community. Through this initiative, she delivers advanced Continuing Professional Development (CPD) workshops covering the full spectrum of painting conservation—from investigative techniques to complex treatment methodologies. In 2025 alone, she has coordinated and instructed international programs on varnish removal, the practical application of chemistry in conservation, and her signature expertise: Mist-Lining.

Her technical expertise in the structural treatment of canvas and panel paintings, polychrome surface cleaning, and retouching is seamlessly integrated with a career-long commitment to international capacity building. As a key coordinator for the Getty Foundation's Conserving Canvas initiative (2018–2026), she has spearheaded specialised training on Mist-Lining across Maastricht (2019), Mexico City (2023), Gdansk (2024), and Belo Horizonte (2025), including the development and delivery of a comprehensive online curriculum in 2022. This follows her leadership within the Getty Panel Painting initiative (2012–2014), which facilitated critical material-technical exchanges between experts in Florence, London, and Northern Europe. Furthermore, as a core program leader for the Indian Conservation Fellowship Program (2013–2023)—supported by the Mellon Foundation and the Ministry of Culture of the Government of India—she provided essential skills training to over 50 conservators from Indian governmental museums. Her international impact is further evidenced by a decade of engagement in Russia, delivering capacity building in collections care and painting conservation at the Vrubel Museum (Omsk) and the Tretyakov Gallery (Moscow). Most recently, she has led pivotal training missions across Mexico, Poland, Italy, Brazil, Portugal, the UK, and France.

As a driving force in the international conservation landscape, Kate is currently serving her third term on the ICOM-CC Directory Board (2023–2026) and her second as Chair. Her leadership over the past two decades has shaped global policy on education and training and fostered critical collaborations across the heritage sector. She is a Fellow of the International Institute for Conservation (IIC) and remains an active member of BAPCR, ICON, and Restauratoren Nederland, continuing to advocate for the highest standards of professional development worldwide.

WORK EXPERIENCE

FOUNDER & CEO, ART CONSERVATION EDUCATION, 2024-

DIRECTORY BOARD ICOM-CC, NGO, THREE TERMS: 2017-2020, 2020-2023, 2023-2026

HEAD OF EDUCATION, SRAL, MAASTRICHT 2009-2025

MANAGEMENT TEAM, SRAL, MAASTRICHT 2009-2024

MEMBER OF THE NATIONAL ADVISORY BOARD, LAMS GOD, GHENT 2023-

GENERAL CHAIR, HERITECH CONFERENCE, FLORENCE 2018-

ORGANISER, WOOD SCIENCE AND TECHNOLOGY CONFERENCE, MAASTRICHT EDITION I (2015), II (2017) AND III (2023)

LECTURER, UNIVERSITY OF AMSTERDAM, AMSTERDAM 2006-2023

LECTURER, MAASTRICHT UNIVERSITY, MAASTRICHT 2013-

PAINTING CONSERVATOR, SRAL, MAASTRICHT 2000-2025

PROGRAMME COORDINATOR PAINTINGS, SRAL, MAASTRICHT 2004-2009

INTERN PAINTING CONSERVATOR, SRAL, MAASTRICHT 1999-2000

INTERN PAINTING CONSERVATOR, STEFANO SCARPELLI, FLORENCE 1996&1999

EDUCATION

1999 University of Northumbria at Newcastle, England — Masters of Arts (MA), Easel Painting Conservation (Distinction)

1997 Istituto per L'Arte e il Restauro, Palazzo Spinelli, Florence, Italy — Diploma, Easel Painting and Sculpture Conservation (Distinction)

1993 University of Aberdeen, Scotland — Masters of Arts, Honours (MA Hons), Art History (2.1)

CONSERVATION PROJECT PARTICIPATION

Thirty years of practical conservation experience treating paintings on canvas and panel. Treatments frequently are linked with technical research and analytical study of materials and techniques. Expertise in the structural treatment of both canvases and panel paintings is up-to-date, as well as the ability to implement the latest theory and technologies for cleaning and image reintegration.

Supervision of student practical projects. Amongst others:

2012-2024 Structural and Aesthetic treatment of five fifteenth century Spanish Panel paintings from the Suermondt-Ludwig Museum, Aachen.

2015-2024 Cleaning and Retouching of a series of large canvas paintings entitled Four Evangelists and Apostles Peter and Paul from the Bishopric Collection, Roermond.

WORKSHOP & CONFERENCE ORGANISATION

Conserving Canvas Initiative: Mist-Lining Workshops (2019, 2021, 2023, 2024 & 2025)

Project Coordinator & Lecturer

- Coordinated and led Mist-Lining workshops as part of the Conserving Canvas Initiative, aimed at advancing the practice of Mist-Lining in painting conservation.
- Organised and delivered the first workshop (2019), a three-week programme for mid-career conservators. The workshop was divided into two phases: theoretical lectures from five experts, followed by practical sessions where participants performed Mist-Lining on selected case studies. A film highlighting the workshop is available on YouTube.
- Led the transition of the 2021 workshop to a fully virtual format, developing an online curriculum and conducting live discussions. Participants carried out Mist-Lining experiments in their own studios, reporting progress via video blogs and discussions.
- Organised the 2023 workshop for Central and Latin American conservators, consisting of five online sessions followed by a two-week hands-on workshop in Mexico City at ENCRyM, with participants from Mexico, Peru, Ecuador, Brazil, USA, and Chile.

- Coordinated and instructed on the Conserving Canvas initiative workshop organised by the National Museum, Gdansk, providing a one week practical workshop supported by online instruction in 2024.
- Coordinated and instructed the 2025 workshop at CECOR, Brazil, following a similar structure to the 2023 event, targeting participants from Brazil, Colombia, Chile, Argentina, and Uruguay.
- Co-authored the Mist-Lining Handbook (2022) with Joanna Strombek, available for download in both English and Spanish.
- Contributed to other Conserving Canvas projects funded by the Getty Foundation, including those organised by Centro Conservazione e Restauro "La Venaria Reale" (Italy), Gallerie Nazionali di Arte Antica (Italy), Stichting RKD - Nederlands Instituut voor Kunstgeschiedenis (Netherlands), University of Amsterdam (Netherlands), and Yale University (USA).

Getty Panel Painting Initiative (2013-2015)

Project Coordinator & Workshop Leader

Organised and led four one-week workshops for selected trainees, focusing on the structural issues of panel paintings. Each session contained a practical element, museum visits, discussions with invited experts and a symposium.

- **Italy (2013):** Collaborated with the Opificio delle Pietre Dure (OPD) in Florence, and arranged visits to major institutions in Pisa, Lucca, and Siena.
- **Netherlands & Belgium (2014):** Organised visits to the Rijksmuseum (Amsterdam), Frans Hals Museum (Haarlem), and KIK-IRPA (Brussels), along with the Museum of Fine Arts in Ghent.
- **Netherlands & Germany (2015):** Facilitated visits to SRAL (Maastricht), CICS (Cologne), Suermondt-Ludwig Museum (Aachen), and Museum Grand Curtius (Liège).
- **UK (2015):** Coordinated visits to key institutions including The Courtauld Institute, Ebury Street Studios, The National Gallery, The National Portrait Gallery, Hamilton Kerr Institute, Fitzwilliam Museum, and Royal Collection Trust.

Russia: Workshops and Training (2012-2020)

Workshop Coordinator & Lecturer

Tretyakov Gallery, Moscow

- Tear Repair and Backside protection for Canvas Paintings (2020): Organised and led a workshop focusing on current techniques used to repair tears in canvas paintings without lining and provide non-attached support for canvas paintings.
- Alternatives to Mist-Lining & Mist-Lining (2019): Organised and led a workshop focusing on innovative alternatives to the Mist-Lining technique alongside traditional methods.
- Gels in Conservation (2018): Delivered a workshop on the application of gels in conservation, with practical demonstrations of their use in cleaning and treatment processes.
- Filling, Retouching and Varnishing (2017): Led a workshop on advanced techniques in the treatment of paintings, focusing on the filling, retouching, and varnishing of artworks.

Vrubel Museum, Omsk, Siberia

- Yearly Workshop on Conservation Practice (2013-2019): Organised and instructed in an annual series of workshops at the Vrubel Museum, focusing on various aspects of conservation practice, including materials analysis, cleaning techniques, and structural interventions. These workshops catered to conservators and museum professionals from across Siberia and beyond.

Indian Conservation Fellowship Programme (ICFP) (2012-2023)

Programme Director & Supervisor

- Conceived and led the Indian Conservation Fellowship Programme (ICFP), a joint, internationally funded initiative between Stichting Restauratie Atelier Limburg (SRAL) and the Metropolitan Museum, New York (USA).
- The programme was established to train Indian conservators working with Indian museum collections, providing them with the skills, expertise, and international exposure needed to enhance their practice and deepen their understanding of collections care. Forty-seven traineeships were completed with half attending 4-6 month placements at SRAL.

- Over the course of the programme, supervised and mentored approximately 25 Indian conservators, guiding them through hands-on training and theoretical courses focused on advanced conservation techniques and principles.
- Provided tailored professional development for each fellow, supporting their growth and fostering strong relationships within the international conservation community.
- Alumni Conclaves (2023 and 2025): Since the conclusion of the programme, two alumni gatherings have been held to foster the growth of the network. These events have provided a platform for meaningful discussions and have allowed for the sharing of progress and developments.

Workshops, Conferences and Symposia organised at Stichting Restauratie Atelier Limburg:

Mist-Lining Workshop (2019), Vandalism & Art (2017); Wood, Science and Technology I (2014), II (2016) & III (2023); Leather Conservation workshop (2014 & 2023), Synthetic Resins for Varnishing and Retouching (2023, 2018, 2016, 2014, 2012); Filling and Retouching, Maastricht (2011); Lining Paintings, Maastricht (2017, 2016, 2014, 2012, 2010); Panel Paintings, Maastricht (2018, 2016, 2014, 2012, 2010, 2009)

RESEARCH

EU-FP7 IMAT (2011-2014) — The research and development of new conservation materials and instrumentation, the integration of contemporary science into the discipline are of fundamental importance developing the best practices in conservation and preserving cultural heritage assets. With this goal in mind in November 2011, the IMAT (Intelligent Mobile Accurate Thermo-Electrical mild heating device) project under the European Commission's 7th Framework Program (FP7) for research has been launched. During the three year length of the project, coordinated by the University of Florence, a European consortium of researchers representing expertise in conservation, nanotechnology, and thermo-electrical engineering will develop nanotechnology for the IMAT devices specifically designed for highly accurate mild heating in conservation of artworks and other cultural heritage assets. <http://www.imatproject.eu/en/about-imat-110> [Feb 2013]

Proyecto Gacha (2011-2014) — Materials and methods of paste linings for the reinforcement of canvas paintings: documentation, functionality and conservation. This project surveyed the historical and current use of glue-paste linings practiced in Europe for the structural repair of canvas paintings. The second phase evaluated the effect of flour content on the working properties of the glue-paste mixture aiming to provide guides for best-preservation of paintings treated with this technique. This project was funded by Spanish Ministry for Science and Innovation (MICIIN).

Material research at the University of Maastricht, in collaboration with the Maastricht Science Program (MSP) and the Maastricht Multimodal Molecular Imaging (M4I) departments, focused on the analysis of painting materials and their degradation. A range of techniques were employed, including technical photography, RTI imaging, IRR, paint cross-section analysis, ATR-FTIR, GC-MS, NMR (liquid state), SIMS-TOF, among others. The research was conducted in partnership with students and post-doctoral candidates, and the findings have been published and integrated into teaching materials for future courses.

Student Research Projects at Bachelors and Masters at a variety of Universities - (University of Maastricht (NL)) (University of Amsterdam (NL), La Cambre (Belgium), University of West Attica (Greece), CICS (Cologne) and Brera Fine Art Academy (Italy).

INTERNATIONAL COUNCIL OF MUSEUMS - COMMITTEE FOR CONSERVATION (ICOM-CC)

ICOM-CC Directory Board, **Chair** (2020-2023) & (2023-2026)

ICOM-CC Directory Board, **Liaison Officer Directory Board - Working Group Coordinators** (2017-2020)

ICOM-CC **Coordinator** Working Group Education and Training in Conservation (2014-2017):

Interim Meetings Organised:

with Working Group Scientific Research — “Conservation Science and Education” (Harvard Museums, Boston, 2016)

with NRLC, Lucknow — Conservation, Education and Training in India: preparing a road map for the future (NRLC, Lucknow, 2016)

ICOM-CC **Coordinator** Working Group Sculpture, Polychromy, and Architectural Decorations (2008-2014):

Interim meetings Organised:

Polychrome Sculpture: Tool Marks and Construction Techniques (SRAL, Maastricht 2010)

Polychrome Sculpture: Artistic Tradition and Construction Techniques (The Burrell Collection, Glasgow 2012) with Stephanie de Roemer

Polychrome Sculpture: Decorative Practice and Artistic Tradition (Tomar Polytechnic Institute, Tomar, 2013) with Ana Bidarra and Stephanie Litjens

Organisation of a number of Joint ICOM-CC Working Group Interim Meetings and (joint) editor of Postprints:

- Multidisciplinary conservation: a holistic view for historic interiors, (ISCR, Rome) with five working groups: Textiles; Murals, Stone, and Rock Art; Wood, Furniture, and Lacquer; Leather and Related Materials; Sculpture, Polychromy, and Architectural Decoration
- The Artifact, Its Context and Their Narrative. Multidisciplinary conservation in Historic House Museums (The Getty Institute, Los Angeles, 2012) with DEMHIST; Wood, Furniture, and Lacquer; Textile; Sculpture, Polychromy, and Architectural Decoration
- Heritage Wood: Research & Conservation in the 21st Century (The National Museum In Warsaw, and The Academy Of Fine Arts, Warsaw, 2013) with Scientific Research, Wood, Furniture, and Lacquer; Textile; Sculpture, Polychromy, and Architectural Decoration

PROFESSIONAL AFFILIATIONS

Restauratoren Nederland (2009-); ICOM/ICOM-CC (2005-); IIC (1996-); ICON (1996-); BAPCR (1996-)

LANGUAGES

English (native tongue); Dutch (fluent); Italian (fluent).

PUBLICATIONS

ARTICLES

See ORCID profile: <https://orcid.org/0000-0003-3270-7089>

Shah, Nikita, Kate Seymour, Johannes A. Poulis, and Yasmine Mosleh. "A Comparative Study of Bond Strength, Reversibility, and Projected Long-Term Durability of Lining Techniques for the Structural Stabilisation of Canvas Paintings." *Studies in Conservation*, 8 Sept. 2024, <https://doi.org/10.1080/00393630.2024.2391685>.

Seymour, Kate, Luuk Hoogstede, Arnold Truyen, and Ausrine Dambrauskaite. "Beyond the Visible: A Comparative Study of X-ray Radiography Instruments in Art Conservation Examination Used at SRAL, The Netherlands." *Proceedings of HeriTech Florence*, 2024. DOI: [10.1007/978-3-031-87068-2](https://doi.org/10.1007/978-3-031-87068-2)

Vicente, Maria, Ana Radosavljevic, Giuditta Peversi, and Kate Seymour. "Hotter than Hell: A Physico-Chemical Investigation of the Impact of Temperature on Wall Paintings in Cultural Heritage." *Proceedings of HeriTech Florence*, 2024. DOI: [10.1007/978-3-031-87068-2](https://doi.org/10.1007/978-3-031-87068-2)

Seymour, Kate, Haedeun Kim, Caroline Bouvier, Arleta Kazika, Danitsa Davis, Daan van Zutphen, Melania Janiak, Francesca Diederer, Lara Sofia Maus, and Giuditta Peversi. "Bridging the Gap: Leveraging Student Engagement in Conservation Science." *Proceedings of HeriTech Florence*, 2024. DOI: [10.1007/978-3-031-87068-2](https://doi.org/10.1007/978-3-031-87068-2)

Shah, Nikita, Emilie Froment, and Kate Seymour. 2023. "The Identification, Approaches to Cleaning and Removal of a Lead-Rich Salt Crust from the Surface of an 18th Century Oil Painting." *Heritage Science* 11 (80). <https://doi.org/10.1186/s40494-023-00925-4>.

Seymour, K., J. Strombek, N. Shah, and S. Harðardóttir. "Mist-Lining - Past, Present and Future." *Zeitschrift für Kunsttechnologie und Konservierung (ZKK)*, pre-prints for the conference, "Tragfähig?! Konservierung und Technologie textiler Bildträger," 8-9 Sept. 2022, pp. 142-153.

Seymour, K., J. van Och, and J. Strombek. "De-Mystifying Mist-Lining: An Alternative Method for the Structural Repair of Canvas Paintings." *Conserving Canvas*, edited by I. McClure, J. Coddington, and C. Schwarz, Getty Conservation Institute, 2023. [Online edition](#).

Seymour, K., and J. Strombek. *The Mist-Lining Handbook*. Stichting Restauratie Atelier Limburg, 2022. E-book. Available in English and Spanish on [Lulu](#) online book store.

Strombek, J., edited by K. Seymour. *The Mist-Lining Material Sampler*. Stichting Restauratie Atelier Limburg, 2022. E-book. Available in English on [Lulu](#) online book store.

Seymour, K., J. Strombek, and R. Childers. "Mist-Lining: A Greener Solution to the Structural Reinforcement of Canvas Paintings." *News in Conservation*, issue 89, Apr.-May 2022, pp. 25-29. [Online edition](#).

Vassort, B., V. Prázná, A. Nguyen, et al. "How Trustworthy is an Adhesive? The Suitability of Adhesives for Use in Conservation of Fine Art." In: Furferi, R., Giorgi, R., Seymour, K., Pelagotti, A. (eds) *The Future of Heritage Science and Technologies*. Florence Heri-Tech 2022. *Advanced Structured Materials*, vol 179. Springer, Cham. https://doi.org/10.1007/978-3-031-15676-2_9.

Poulis, J.A., Y. Mosleh, E. Cansell, D. Cimino, R. Ploeger, R. de la Rief, C.W. McGlinchey, and K. Seymour. "Mechanical and Physical Characterization of Natural and Synthetic Consolidants." *International Journal of Adhesion and Adhesives*, 2021, [doi: 10.1016/j.ijadhadh.2021.103015](https://doi.org/10.1016/j.ijadhadh.2021.103015).

Poulis, J.A., K. Seymour, and Y. Mosleh. "The Influence of Loading, Temperature, and Relative Humidity on Adhesives for Canvas Lining." *IOP Conference Series: Materials Science and Engineering*, vol. 365, Florence Heri-Tech Conference, 2020. DOI: [10.1088/1757-899X/949/1/012086](https://doi.org/10.1088/1757-899X/949/1/012086)

Kate Seymour, "Ride the wave", *CeROArt* [Online], 12 | 2020, Online since 13 January 2021, connection on 07 November 2024. DOI: <https://doi.org/10.4000/ceroart.7921> [Online link](#).

Nadeau, M.-H., T. Schreiberweiss, L. Kourilova, et al. "Review Mist-Lining Workshop: A Two-Phase Programme with Support from The Getty Foundation's Conserving Canvas Initiative." *The Picture Restorer*, issue 57, Autumn 2020, pp. 58-64. Print only.

Kate Seymour and Joanna Strombek "De-mystifying Mist-Lining." Edited by Brack, Benjamin, and Akkie Brack-Sewalt. Big Eye Productions, documentary and instructional video, Maastricht, 2020. Available on [YouTube](#).

Monica Carfagni, Rocco Furferi, Lapo Governi, Yary Volpe, Reto Hegelbach, Tomas Markevicius, Helmut Meyer, Nina Olsson, Knud Saborowski, Kate Seymour (2021). Application of carbon nanotubes-based coating in the field of art conservation: the IMAT project and the development of new mild heat transfer technology. In: Mahmood Aliofkhaezai, Ali Nasar, Mircea Chipara, Nadhira Bensaada Laidani, Jeff Th.M. De Hosson (editors). *Handbook of Modern Coating Technologies- Applications and Development*, pp. 81-133 Elsevier, ISBN:978-0-444-63237-1. DOI: <https://doi.org/10.1016/B978-0-444-63237-1.00004-8>

Markevičius, T., M. Carfagni, R. Furferi, et al. "The First Application of Carbon Nanotubes-Based Coating in the Field of Art Conservation: The IMAT Project and the Development of New Mild Heat Transfer Technology." *Handbook of Modern Coating Technologies*, Elsevier. DOI:[10.1016/b978-0-444-63237-1.00004-8](https://doi.org/10.1016/b978-0-444-63237-1.00004-8)

Lamers, M., L. Raven, K. Kolkema, et al. "'Stronger than Ever'? An Unusual Case of Lining with a 'Lead-White-in-Oil' Paint." *The Picture Restorer*, British Association of Painting Conservators Restorers, Autumn 2020. Print only.

Nadeau, M.H., T. Schreiberweiss, L. Kourilova, et al. "Mist-Lining Workshop: A Two-Phase Programme with Support from the Getty Foundation's Conserving Canvas Initiative." *The Picture Restorer*, Autumn 2020. Print only.

Tissen, L.N.M., K. Seymour, S. Dubbeldam, et al. "Using 3D Scanning to Support Conservation Treatments for Paintings." *IOP Conference Series: Materials Science and Engineering*, vol. 949, 2020, DOI: [10.1088/1757-899X/949/1/012006](https://doi.org/10.1088/1757-899X/949/1/012006).

Seymour, K., R. Hoppenbrouwers, L. Piloni, and V. Daniel. "What Does an 18th-Century Dutch Hindelopen Period Room and a 21st-Century Training Project Have in Common? The Indian Conservation Fellowship Program." *The Picture Restorer*, Autumn 2019, pp. 36-44. Print only.

Boute, R., M. Hupkes, N. Kollaard, S. Wouda, K. Seymour, and L. ten Wolde. "Revisiting Reflectance Transformation Imaging (RTI): A Tool for Monitoring and Evaluating Conservation Treatments." *IOP Conference Series: Materials Science and Engineering*, vol. 364, 2018, DOI: [10.1088/1757-899X/364/1](https://doi.org/10.1088/1757-899X/364/1).

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de Groot, Jazzy, Kate Seymour, and Diana de Man. "Removal of Varnish Residues and Overpaints from a Fifteenth-Century Spanish Tempera and Gilded Panel Painting with a Pemulen™-TR2 Gel." *Technoheritage Conference*, Cadiz, 2017. Chapter in book. Mosquera, María, and M.L. Almoraima Gil, eds. *Conserving Cultural Heritage: Proceedings of the 3rd International Congress on Science and Technology for the Conservation of Cultural Heritage (TechnoHeritage 2017)*, May 21-24, 2017, Cádiz, Spain. Taylor & Francis, 2017. Ebook 2018. DOI: <https://doi.org/10.1201/9781315158648>

Groves, Roger M., Vassilis M. Papadakis, Martine Posthuma de Boer, Tigran Mkhoyan, Bianca van Velzen, and Kate Seymour. "Spectral Imaging of Dutch Gilt Leather for Improved Conservation Strategies." *Lacona XI*, Cracow, Poland, 19-23 September 2016. *Proceedings: Lasers in the Conservation of Artworks XI*, Targowski, Piotr, et al., editors. *Lasers in the Conservation of Artworks XI: Proceedings of LACONA XI*. NCU Press, 2017, doi: [10.12775/3875-4](https://doi.org/10.12775/3875-4). [Online link](#).

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Posthuma de Boer, Martine, Rene Hoppenbrouwers, Eloy F. Koldewej, Elizabeth Nijhoff Asser, Roger Groves, B. Vanvelzen, and Kate Seymour. "Gilt Leather Artefacts: White Paper on Material Characterization and Improved Conservation Strategies." *NICAS*, Delft, 2016. [Online link](#).

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Seymour, Kate. "Forward. Publications" *Egg 2014-2015 First Publications from Young Graduates in Conservation*, CEROART, 2015. ceroart.revues.org/4986.

Caspers, Charlotte, and Kate Seymour. "Maarten van Heemskerck's De Calvarieberg: Origineel en Reconstruct." *kM Materiaaltechnisch*, no. 96, 2015, pp. 36-40.

Kate Seymour, Lieve de Hont, Marya Albrecht, Melissa Daugherty, Michael Rief, Ray Marchant, Saskia van Oudheusden "The Thin Edge of the Wedge: Stabilisation of a Damaged Panel Painting Support Using Tapered Wooden Sections." In *ICOM-CC 17th Triennial Conference Preprints*, Melbourne, 15-19 September 2014, ed. J. Bridgland, art. 1312, 8 pp. Paris: International Council of Museums. (ISBN 978-92-9012-410-8). [Online link](#).

Uffelman, Erich, et al. "A New 'Three-Legged Stool': Research and Educational Ventures between the Frans Hals Museum Stichting Restauratie Atelier Limburg, and Washington and Lee University." In ICOM-CC 17th Triennial Conference Preprints, Melbourne, 15–19 September 2014, ed. J. Bridgland, art. 0310, 8 pp. Paris: International Council of Museums. (ISBN 978-92-9012-410-8). [Online link](#).

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H. Meyer; T. Markevicius; N. Olsson; R. Furferi; K. Saborowski; I. Locher; K. Seymour; S. Pieri; (2013). The IMAT Project: Development of a Mild Heating Laminate and First Application of Nanotubes for the Conservation of Cultural Heritage. In: Inno.CNT Jahreskongress, Fellbacj bei Stuttgart, 20-21 February, 2013, Fraunhofer Institute, vol. 0, pp. 0-0.

Seymour, Kate. "Teaching Adhesive Principles to Conservation Students: Sine Scientia Ars Nihil Est—Without Knowledge Skill Is Nothing." In *Adhesives and Consolidants in Painting Conservation*, edited by Angelina Barros D'Sa, Lizzie Bone, and Alexandra Gent, Archetype Publications, 2012. [Online link](#).

Seymour, Kate, and Jos van Och. "The Mist Lining Technique: A Cold Lining System Using Acrylic Dispersions." *Glue-Paste Linings: Tradition, Performance, and Stability Conference*, Madrid, 2012.

Truyen, Arnold, and Kate Seymour. "19th Century Construction and Polychrome Techniques of Pierre Cuypers and His Studio: All That Glitters Is Not Gold." *Polychrome Sculpture: Artistic Tradition and Construction Techniques*, ICOM-CC Interim Meeting, Glasgow, 2012.

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