

## Canvas opinions

Leslie Carlyle and Ella Hendriks visit a traditional Belgian canvas maker – pages 4 and 5

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## Call for Papers

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No. 11, April 2009

# News in Conservation

The newspaper of the International Institute for Conservation of Historic and Artistic Works



## Cologne archive collapses

**The building housing Cologne's historical archive collapsed on Tuesday 3rd March. While people working in the archive were evacuated, two people who were nearby at the time have been confirmed dead. The cause of the collapse, currently under investigation, is thought to be linked to the construction of underground railway lines in the area.**

Cologne's historical archive, one of Europe's most important collections of records, included half a million photographs and more than 65,000 documents relating to the history of the city dating back to 922. The six-storey building, now completely flattened, was also said to hold 780 bequests, 104,000 historical maps and plans, 50,000 posters and 26 kilometres of files, with its contents estimated to be worth €400 million (£375 million; \$545 million). It is feared that more than a third of its contents will have been destroyed in the collapse, making it one of Germany's worst heritage losses since World War II.

The archive housed a wealth of medieval documents and manuscripts, including a rare commentary on St Matthew's Gospel by the leading German theologian, Albertus Magnus, thousands of documents relating to the city, including lists of medieval residents, receipts issued by the city government, and 700 years worth of minutes passed by Cologne City Council. The archives also contained the personal papers and bequests of almost 800 prominent German authors, politicians and composers.

Now that rescue workers have recovered both bodies of the missing people, the operation has moved onto securing the area

and recovering the archive's valuable contents. The recovery effort was hampered by the fact that it started raining shortly after the disaster, further damaging vulnerable remains. An emergency tarpaulin initially covered the site, before a lightweight roof construction could be installed, but as a result, most recovered items have had to be either air dried, or in cases of extreme moisture, shock frozen followed by freeze drying.

Articles uncovered by the fire service at the site of the collapse are being sorted into boxes by volunteers. These were initially delivered to the site of the huge restoration programme, a large warehouse in the city's suburbs. Here, in dusty and environmentally uncontrolled conditions, volunteers picked through the mountains of rubble to sort items by their level of damage for emergency treatment. The operation has since moved to a more permanent location with better environmental controls and working conditions.

The restoration project is being managed by professionals from the archive with the help of a private security firm and many trained volunteer conservators, including conservation students from the University of Applied Sciences, Cologne. All are working long hours in difficult conditions to try and save the city's history. Many articles, including a few dozen medieval manuscripts from the upper storeys, were preserved in relatively good condition, but as the fire service dig deeper, fears increase that stores held in lower parts of the building have been irretrievably damaged by the weight of rubble, flooding from broken sewage pipes

and groundwater infiltration.

Thomas Klinke, a paper conservator and consultant at Cologne's Wallraf-Richartz-Museum and Fondation Corboud, said of the scene: "to give an impression of the scene here, both at the site of the catastrophe, and the warehouse where the objects and debris is being sorted, I would describe it as ghostly." He went on to say, "The whole thing is such a tragedy and it haunts me in my sleep. One small consolation is that at least Cologne has a lot of people with conservation training to hand, thanks to the University. I hope this can be maximised for the benefit of the archive. Some of the newspapers here have referred to the 'Lost memory of the City of Cologne'. This is at least in part, a sad reality."

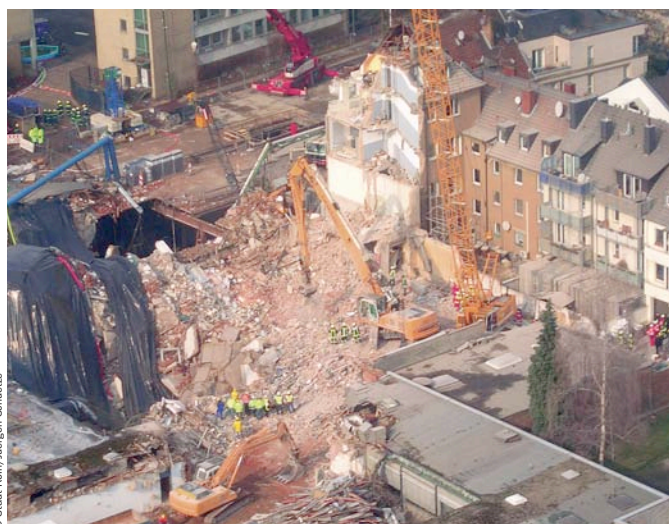
Right: The scene shortly after the building collapse



Below: Salvaging the archives from the rubble



The site of the collapsed building with rescue operations underway



## Unique signature for works of art

**An audience of conservation scientists, conservators and other museum professionals met at Tate Britain in London on 25 February to witness the results of the EU-funded MultiEncode project. As well as hearing presentations from the project's collaborating institutions from throughout Europe, the participants saw a demonstration of the prototype instrument imaging a number of paintings.**

MultiEncode uses optical methods to identify characteristic features such as cracks, voids and delaminations on works of art. Three complementary detection systems use a common laser source to provide an object's "defect signature" which can then be used to verify authenticity in cases of fraud or to monitor the deterioration of works of art as a result of transport and handling. The response of objects to temperature and/or

relative humidity changes can also be tracked in this way.

The three detection systems use a common laser source, share optical components, and are operated using a single software package. The systems consist of photorefractive dynamic holography, developed by Centre Spatial de Liège (CSL); digital speckle holographic interferometry, developed by Institute of Electronic Structure and Laser (IESL-FORTH), Crete; and shearography, developed by Institut für Technische Optik (ITO), Stuttgart.

The remaining members of the MultiEncode consortium are Optron S. A. based in Liège, which has been responsible for prototype development, and two museum end-users, the National Gallery of Athens and Tate. For more information see: <http://www.iessel.forth.gr/projects/multiencode/index.html>

# Editorial

This issue can only begin with comment on the news from Cologne where the city's archive collapsed in early March. Not only were two lives lost in the terrible accident, but a dreadful amount of damage has been caused to this unique collection. I am very grateful to the conservators who took their time in communicating what has happened in Cologne and gave their insights into the rescue operation there, where they have been working around the clock. I will be keeping in touch with the progress of the rescue work in future issues of *News in Conservation*.

Leslie Carlyle and Ella Hendriks describe a fascinating visit they took to the Belgian artists' canvas manufacturers Claessens. Claessens have been making canvas for paintings since 1905 and their techniques, especially of hand priming, offer an insight into the methods of manufacture for the sort of canvases used by painters like van Gogh and Magritte.

This NiC, there is a response to Hans-Christoph von Imhoff's article last issue: an update from IIC president Jerry Podany and his counterpart the Chair of ICOM-CC Marie-Claude Corbeil. They describe the conversations already going on between organisations and invite comment and contributions on the subject from IIC members. Do please get in touch with them, directly or via *News in Conservation*.

## I am very grateful to the conservators who took their time in communicating what has happened in Cologne and gave their insights into the rescue operation.

The IIC Annual General Meeting took place on 30 January 2009. A full report of the meeting can be found on page 6 of this issue. A lot has happened and there has been a change around of personnel in several areas, especially IIC publications.

Finally as you look at the listings on page 8 do re-read the Call for Papers for the 2010 Congress on *Conservation and the Eastern Mediterranean*. I hope that many of you are in the process of submitting proposals so that we can count on Istanbul 2010 to match or even surpass the success of the last Congress!

Remember to get in touch with your contributions and opinions. Please email me at news@iiconconservation.org with your ideas, articles and suggestions. I'm always keen to hear about interesting projects and new developments in conservation.

Lucy Wrapson  
Editor

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# News in brief...

## No reprieve for Textile Conservation Centre Hopes for the transfer of elements of the Textile Conservation Centre's work to Oxford University have been dashed and the Centre will close as planned in October 2009.

Until 31st October 2009 all the Centre's activities will continue as normal: the two MA programmes (MA Textile Conservation and MA Museums & Galleries), commercial work and research by staff and PhD students. A celebration of the considerable achievements of the Centre will take the form of two open days (18th & 19th June) for supporters, former clients, graduates and the Centre's friends to see the work of the current staff and students for a final time. A major reception will also be held in London for those who have funded and supported the TCC over the past 34 years.

Peter Longman, the TCC Foundation's Deputy Chairman thanked those responsible at the TCC and the Universities of Oxford and Southampton who had worked hard to explore the possibility of transfer. Longman also stated, "this closure will have serious implications for the conservation and museum sector in terms of career-entry education, CPD and research" The TCC Foundation trustees will meet shortly to review options.

The Textile Conservation Centre, purpose built in 1999



## ICOM-CC's new conservation terminology

At its recent conference in New Delhi, ICOM Conservation Committee voted in favour of a new terminology to characterise the conservation of tangible cultural property. The need for this was laid out in the Forbes Prize lecture given at the IIC Munich Congress in 2006 by Gaël de Guichen (See *Studies in Conservation* (2007) No. 52, pp 69-73). ICOM-CC established a Task Force to attempt to bring greater clarity and consistency to the profusion of terms used in conservation. The result is a set of definitions of the four most commonly used terms in English, also translated into French. The first, conservation, is the "umbrella" term for the other three.

**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 minimising 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.

**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.

**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.

The full text, including examples and a commentary, can be found on the ICOM-CC website: www.icom-cc.org.

David Leigh

## Auschwitz-Birkenau seeks funding in perpetuity

The Auschwitz-Birkenau Memorial State Museum is seeking to establish an endowment of around \$150 million (€116 million, £107 million) to safeguard the long-term preservation of the sites, archives and artefacts at Oświęcim in Poland.

The sites consist of more than 150 buildings, 300 ruins over 200 hectares of land, as well as archival documents, photographs, shoes, eyeglasses and camp uniforms. The Museum says that even the most urgent tasks require funding in the order of \$78 million (€60 million, £55 million). It is hoped that establishing a permanent endowment will remove the need for future fundraising, preserving the sites in perpetuity in memory of those who perished there.

## Fire ravages Royal Palaces in Abomey, Benin

Fire swept through buildings at the complex of Royal Palaces in Abomey, Benin on the 21st of January 2009. The fire consumed six buildings surrounding two temples to Agasu, as well as the tombs of two kings and their respective forty-one wives.

Despite a swift response from the authorities, it is thought the buildings and their bas-reliefs have been largely destroyed. An emergency restoration plan has been put into place to safeguard the remaining earthen structures before the start of the spring rainy season. UNESCO's World Heritage Centre is also encouraging the Benin authorities to submit a request for international emergency assistance to support the works.

The kingdom of Abomey was ruled by twelve successive monarchs from 1625 to 1900 and their palaces are a remarkable complex built within the same walled area. The site was inscribed onto UNESCO's World Heritage List in 1985. Recently the subject of an extensive restoration campaign, the Royal Palaces of Abomey were removed from the List of World Heritage in Danger in 2007.

## AIC voters say no to certification

The American Institute of Conservation (AIC) Board of Directors has announced the result of its member vote regarding a certification program for conservators.

73% of eligible voters cast a vote and of these, 58.6% were opposed to a certification program while 41.4% were in favour. The move towards developing a certification system for conservators had been in place since the formation of a task force in 1997. The AIC has recently announced that it will now cease work on developing a certification program for the foreseeable future in response to the outcome.

# Looking forward to 2014

In the last issue of *News in Conservation* (No. 10, Feb 2009) Hans-Christoph von Imhoff reviewed some of the structural complexities, differences and similarities of the three international conservation membership organizations, IIC, ICOM-CC and ICOMOS. He noted that every six years the large conferences organized by these organizations coincide, suggesting that perhaps they consider a sort of "über congress" with a unified theme and serving a large number of professionals simultaneously. It is in fact a topic that IIC and ICOM-CC have been discussing for many years, and efforts are presently underway to investigate the feasibility of having a joint conference in 2014 (the next year our conferences overlap). Therefore, the two organizations have created a small joint committee that will explore coordination of

efforts in 2014, as well as other opportunities to collaborate on topics of common interest.

Of course, the structure of an ICOM-CC conference and that of the IIC congress have significant differences. One avenue that will be explored, beyond geographical and scheduling coordination, will be the possibility of a true collaborative hybrid-conference. What it will look like we are not sure yet, but your ideas as members of IIC and ICOM-CC are very much welcome. Let us know how you would imagine such a combined meeting and if you think it is a good idea. After all, what we do should always be in service to our members and should always include your input.

Jerry Podany  
President, IIC

Marie-Claude Corbeil  
Chair, ICOM-CC

# Members' news

## Conservation of rare medieval screen

A final season of work begins this spring at St Mary's Church, Holne, Devon, UK. The work on the 16th century screen has been taking place over the past three summers. The richly carved oak screen, which is painted with the colourful figures of saints, is a rare survivor in a country which lost most of its medieval painting to iconoclasm during the Reformation and Civil War. This screen is all the more unusual as many of the polychrome screens that have survived have suffered from overpainting and unsympathetic historical restorations.

It is unusual these days for cleaning and varnish removal of this scale to be carried out on medieval objects in churches, as sourcing funding for such projects is difficult. It was initially through a generous bequest by a parishioner that the work was begun. Further conservation has been enabled through the hard work of a church warden who has sought support from a variety of grant-giving bodies over a number of years. The startling results of the work have been instrumental in finding funding.

Cleaning reveals a palette dominated by gold and vermilion and it is remarkable how bright most of the colours remain, though the azurite has not survived well in the environment of an English church. However, nearly every surface of the west face of Holne screen still retains its paint. The colourful figures along the dado are set against alternate black and white backgrounds whilst along the top of the screen the cornice glows with crimson and copper resinatate glazes over gold and silver leaf.

Of the forty figure panels, only two were fully defaced, though they remain identifiable, as are many of the other figures, by the attributes that accompany them. The hands of at least three different artists can be seen, as cleaning makes each figure legible again. The scene depicting the Coronation of the Virgin, which spans the central doors, is painted by the most accomplished artist.

The cleaning of the screen itself is due to be completed by October. The church is also hoping to raise the funds to have its pulpit conserved, which is part of the same scheme as the screen and is also richly carved and painted.

**Eddie Sinclair**



The screen at Holne stretches the width of the church in Holne, Devon



Cleaning tests begin to reveal St Apollonia and her pincers, a saint invoked by people with toothache

The striking contrast between the uncleaned and cleaned parts of the screen



## Reorganising storage in small museums

In 2007, UNESCO and ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Heritage) developed a 3-year partnership for the preservation of endangered collections. The project focused on small museums with limited resources and aimed to develop, test and disseminate methodologies and tools to help them improve the overall condition of their collections. Stored collections are one of the project's main priorities.

The 2005 *Heritage Health Index* reports that only 11% of institutions surveyed in the US have adequate storage facilities for their collections. Further, 58% of institutions believe that some damage has been caused by improper storage and 7%, significant damage. The 2007 *Spotlight on Museums* reveals that 67% of stores in Welsh museums are already full, or will be within 5 years. The 2008 University College London research *Collections for People* shows that

overcrowded stores are believed by most to be the biggest limiting factor in opening storage to the public. ICCROM's own extensive experience worldwide suggests that approximately 60% of museum stores need either partial or complete reorganisation.

While the subject of storage *organisation* is treated in conservation literature, comparatively little has been done about the problem that most museums are likely to face: having to carry out storage re-organisation. The ICCROM and UNESCO project focuses on museums with collections varying in size from 1,000 to 10,000 objects and its goal is to create a user-friendly tool useful to both conservation instructors and museum professionals.

In order to achieve this, ICCROM worked with Gaël de Guichen and a Task Force of twelve conservation professionals from various cultural backgrounds and heritage contexts (Angola, Argentina, Austria, Czech Republic, India,

Blocking of aisles in storage



Gaël de Guichen, ICCROM

Overcrowding of vulnerable objects



Gaël de Guichen, ICCROM

Iran, Kenya, the Netherlands, Peru, the Philippines, Serbia and Venezuela, and recently Columbia). During my time as an intern at ICCROM for an intense three months, I was also able to participate in the Task Force work, contributing to the development of the methodology and related tools.

The Task Force has now met twice. The first meeting was held in 2008 at ICCROM in Rome and focused on reaching an agreement on the methodology itself. The second meeting was held last month in Caracas, Venezuela during the Fourth International Forum on Preventive Conservation. This was an opportunity to review the progression of the project and focus on its outcomes.

The end result of the project will be a 3 phase methodology: the initial assessment survey and condition report, the preparation of a reorganisation project, and finally, its implementation. Each phase is sub-divided into 4 sectors: Management, Building & Environment, Collections, Furniture & Small Equipment. Each sector is made up of a sequence of easily manageable steps. To make things clearer, each step has its own information card that explains what that step is about, how to carry it out and what its final product should be. To provide additional guidance each card is accompanied by supporting materials: exercises, worksheets, bibliographies, examples and an online photo database to be used for teaching or learning.

Later this year, the members of the Task Force will put the methodology to the test in two pilot projects in Argentina and Iran. In 2010, ICCROM and UNESCO will make the final product, including the methodology, tools and case studies, available to the wider professional community.

For further information email: [collections@iccrom.org](mailto:collections@iccrom.org)

**Simon Lambert**

## Artefacts from ancient Macedonian observatory undergo conservation

In 2001, archaeologist Jovica Stankovski from the National Museum of Kumanovo, Macedonia discovered a large site of pottery dating from the Bronze Age in the nearby village of Kokino. The archaeological site was excavated and found to have two observation platforms with thrones from which a person could sit and watch the sun rise on the days of the summer and winter solstices. For this reason in 2002 physicist Gore Cenev from the Planetarium in Skopje made a full archaeoastronomical analysis of the site.

Currently, conservation and archaeological work is still in progress. Artefacts excavated from between 2001 until 2007 have been preserved and are on display in the Museum of Kumanovo. Newly discovered artefacts from 2008 and 2009 are in the process of being conserved and will be displayed in due course.

Scientists have concluded that the archaeological site of Kokino is an ancient megalithic observatory with cut-marks in the stone indicating the position of the rising sun and moon. It is clear from what remains that the prehistoric inhabitants had a sophisticated and ordered way of life and spiritual culture.

Conservation of the site itself is scheduled to take place once the archaeological site is excavated. For now, visitors are recommended to contact the Museum of Kumanovo to be guided around the observatory.

**Gjurgica Lekovska**

Conservator Oliver Mladenovski from the Museum of Kumanovo working on pottery from Kokino



© Museum of Kumanovo

The De Mayerne programme aims to increase knowledge of ageing processes in coats of paint and varnish of paintings from between the early 15th and the late 19th century. Leslie Carlyle, Ella Hendriks and other conservators working with the programme in the Netherlands, visited the Claessens artists' canvas manufacturing plant in Belgium to gain insight into how priming of canvases would have been done in the past.



# Visiting Claessens, Artists' Canvas Manufacturers



Carlyle, Hendriks, Witlox & Pilz

The present owner of Claessens, Philippe Huyvaert, holding the tools used for priming, inherited the business from his grandfather



Preparing the canvas for hand priming

© Claessens

**Claessens was started in 1905 and has been passed down through several generations to its present owner, Philippe Huyvaert whose grandfather received the business from the original Claessens family. Located in the small village of Waregem, Belgium, the original premises remain essentially unchanged.**

The company only sell wholesale, and provide to all the main artists' suppliers in Holland, as well as many others worldwide. These retail trade companies cut and stretch Claessens' canvases onto their own stretchers, and may eventually mark the canvas with their own trade stamp. Claessens never stamp their cloth themselves, however their oil based grounds can be recognised by their distinctive orange peel texture. Unique to Claessens, it is created by rolling on the final layer with a specially made velvet-plush roller.

Approximately 50% of Claessens' product is their "universal" artist's canvas with two layers of titanium white in a water-based binder meant for painting with acrylic, oil and tempera. The rest of their business is devoted to producing an

oil ground with a bottom layer of zinc white followed by titanium white, and an absorbent ground composed of two layers of chalk with a water-based binder. Modern machinery is used to coat the majority of their canvases, but they still prepare some with traditional hand priming. Their canvas is very popular worldwide due to their reputation for producing a high quality product on fine Belgium linen.

In the 1960s Claessens wove their own fabric, now they obtain their linen from a weaving company in Belgium that can ensure them constant specifications. Claessens offers a wide range of choice in fabrics, however Mr Huyvaert observed that artists have a tendency to stick to a specific cloth even though the difference between types is too slight to make a real difference in the working properties of the fabric. Magritte always bought Claessens' number 13 canvas, which was purchased through his sister-in-law.

In the past, the cloth was first shaved by passing it through a machine with rotating diagonal blades that removed protruding fluff (nap) and irregularities (fabric slubs). This machine is no longer used however, since modern cloth is

much more even and the cloth is inspected for irregularities and shaved by the weavers prior to delivery.

The cloth is not washed before further preparation. Because of the greater tension of modern machine woven cloth, washing and re-stretching is not necessary to achieve dimensional stability and a straight grain. Mr Huyvaert explained that in the early days of the company, the fabric was always wetted prior to pumicing. Wetting the fabric serves to swell the fibres and encourage the removal of the nap. Wet pumicing is now done when the fabric is hand-primed, but not for machine priming.

Pumicing is carried out by hand with different grades of manufactured pumice blocks. These are a granular material evenly dispersed in a plaster-like matrix. These pumice "stones" are all the same size and shape and are handy for holding. Unlike real pumice stone, these manufactured blocks present a very uniform surface, and come in various degrees of coarseness.

After smoothing, sizing is done. Mr Huyvaert explained that the three main functions of the size are: 1. economic: to



The hand priming facility with a platform where the ground is applied

prevent ground materials from sinking into the fabric (therefore less ground material is necessary), 2. protection: to isolate the canvas threads from oil, and 3. fabric tension: to keep the fabric stretched taught on the frame during ground application.

Before 1985 Claessens used rabbit skin glue for sizing. However, the Japanese complained that the canvas moved too much in response to their damp climate, prompting a switch to the synthetic glue, polyvinyl alcohol (PVOH), which is now used in both machine and hand priming.

Once sized, the canvas is inspected against the light to check for pin holes where the size has not properly covered the fabric. Pin holes allow the priming layers to penetrate to the back of the canvas, which once hardened, can create a relief that will disrupt the flat surface of the final priming when the canvas is rolled. Furthermore, sanded nodules of ground on the back may increase the absorbency of the canvas, potentially resulting in matt spots on the painting.

**“Claessens offers a wide range of choice in fabrics, however Mr Huyvaert observed that artists have a tendency to stick to a specific cloth. Magritte always bought Claessens’ number 13 canvas”**

Before the introduction of machine priming, there was a very large operation at Claessens for hand priming, in a purpose-built section of the building. This facility was in use up until the 1980s. Here the rooms are only 15 metres wide, and the wooden stretching frames are standard dimensions: 2.2 metres high by 10 metres long. Windows on either side admit fresh air immediately after the traditional glue-size had been applied. The fresh air causes the glue to gel at the surface, forming a resistant layer which does not admit priming through in later applications. The sensitivity of this

Founded in 1905, Claessens still operate from their original premises



Carlyle, Hendriks, Witlox & Pilz



Claessens distinct orange peel texture is achieved using a specially made velvet-plush roller for the final layer

step is fascinating – although sizing could be successfully carried out on a rainy day, the size layer would not gel properly in a thunderstorm.

In order to be prepared, canvases for hand priming are now mounted vertically on a huge stretching frame 40 m long and 2.5 to 5 m high. The canvas is attached along the top by pushing it onto nail spikes at fixed intervals. At the same time, a second person inserts hooks through the bottom edge of the canvas at roughly regular intervals. The hooks are used to lace the canvas to the bottom stretcher bar.

**“Although much has changed in the last 20 to 30 years with respect to canvas manufacture and the materials used in priming, this tour of Claessens made it much easier for us to imagine how priming was carried out in the past.”**

Mr Huyvaert described two applications for the ground: the priming layer (instrijken), and the final coating (schilderen). For oil grounds, their first coat, or priming layer, is zinc white in oil. Before the 1990s, the final coating was lead white in oil, but now the pigment is titanium white. In some cases the priming layer is composed of chalk and linseed oil. For their “Universal” canvas both layers are titanium white with a water based binder. Claessens also prepare a chalk ground for water colour painting.

During hand priming, both size and ground materials are applied with a specially adapted trowel. For canvases primed upright, a vertical motion is used following the canvas grain. Other primers, such as those in France, mount their canvases horizontally which results in a more pronounced sweeping application across the grain.

One thing which became obvious when we observed a large expanse of hand primed canvas, is that there is a degree of overlap in the application of all layers, from the size through to the final coating. Ground application is naturally limited throughout by the length of the primer’s reach. This results in local areas with more than the standard two or three layers of material being present.

Although much has changed in the last 20 to 30 years with respect to canvas manufacture and the materials used in priming, this tour of Claessens made it much easier for us to imagine how priming was carried out in the past, and to

Stretched fabric ready for sizing



Carlyle, Hendriks, Witlox & Pilz



The manufactured pumice stones used in hand priming grounds



Wooden ladle for ground material

Carlyle, Hendriks, Witlox & Pilz

Carlyle, Hendriks, Witlox & Pilz

understand some of the physical/technical constraints that would have governed priming on a large scale. Most notably, the occurrence of overlap in size, priming and final coating layers, and the influence of the orientation of the canvas during application which tends to result in vertical or across-grain strokes.

Claessens’ practice of not stamping or placing identification on their primed fabric, and the retailer’s role in stretching Claessens’ products and putting their own logos or stamps on the stretched canvas was most instructive, since it suggests that this relationship between wholesalers and distributors/retailers may well have been common in the past. This practice highlights the difficulty of identifying the original primer in this chain of suppliers.

Changes in materials are also interesting to track in relation to modern paintings. The replacement of natural source rabbit skin glue with a synthetic sizing agent in the mid 1980s, and lead white with titanium white for the final coating at the end of that decade are significant developments.

**Acknowledgements**

The original party consisted of Maartje Witlox and Kathrin Pilz as well as the authors. Thanks are due to both for their active involvement throughout. We owe Mr Huyvaert a debt of gratitude for his generosity. The De Mayerne Programme is funded by the Netherlands Institute for Scientific Research (NWO).

**Authors’ biographies**

Leslie Carlyle trained as a paintings conservator at Queen’s University, Canada and worked with Parks Canada Conservation division until she joined the Canadian Conservation Institute (CCI) in 1980. She did a PhD at the Courtauld Institute of Art, London, before returning to CCI where she became a materials historian until taking up her current position as Head of Conservation at Tate. From 2002 to 2005 she was on secondment to the Netherlands funded by the Netherlands Institute for Scientific Research (NWO) and hosted by the Netherlands Institute of Cultural Heritage (ICN) with the support of the Netherlands Institute for Atomic and Molecular Physics (FOM-AMOLF).



Ella Hendriks trained as a conservator of easel paintings at the Hamilton Kerr Institute, Cambridge. She took up an Advanced Fellowship in Conservation at the Intermuseum Laboratory in Oberlin, Ohio, before moving to Holland to work in a private conservation studio in Amsterdam. From 1988 to 1999 she was Head Conservator at the Frans Hals museum and since 1999, Head of Conservation at the Van Gogh Museum in Amsterdam. In 2006 she gained a PhD at the Faculty of Art History, Amsterdam. She led a project on the Materials and Techniques of Van Gogh within the De Mayerne Research Programme funded by the NWO and, most recently, has collaborated with image processors to develop new tools to support art historical and technical investigation of paintings.



# IIC News

## 2009 Annual General Meeting

The fifty-ninth Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works took place at 5:30 pm on Friday 30th January 2009 at the Clore Auditorium, Tate Britain, Millbank, London SW1, UK.

Present: Jerry Podany, President, in the Chair

Ashok Roy, Vice-President  
Eleanor McMillan, Vice-President  
David Leigh, Secretary-General  
Sandra Smith, Treasurer  
Leslie Carlyle, Sharon Cather,  
Tuulikki Kilpinen and Mikkel Scharff (members of IIC Council)

Jonathan Ashley-Smith, Aviva Burnstock, Velson Horie, Barry Knight, John Mills, Hazel Newey, Andrew Oddy, Joyce Townsend (Fellows)

Maram Naës, Don Sale, Marika Spring (Individual Members)

Joy Godsell, Nanke Schellmann, Alison Stock (Student members)

### In attendance:

Graham Voce, IIC Executive Secretary  
Valerie Compton Taylor, IIC Membership Secretary  
Helen Griffiths (Slaughter and May)  
Stephen Axcell (Jacob Cavenagh & Skeet)

Jerry Podany, President in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. He also welcomed to the meeting Dr Joris Dik, materials scientist and art historian at the Technical University of Delft, who would be giving a talk entitled 'A hidden van Gogh image revealed' after this meeting.

The Minutes of the last Meeting, having been published in *News in Conservation* number 4 of April 2008 and circulated to members, as well as being posted on the IIC web-site, were taken as read and signed by the Chairman.

The Notice calling the present Meeting, having been published in *News in Conservation* number 9 of December 2008, was taken as read.

The Chairman noted that voting on the Resolutions by members present at the Annual General Meeting who had not voted by post or appointed a proxy would be by show of hands for resolutions 1, 2, 6 and 7; voting on resolutions 3, 4 and 5, being the election of a Secretary-General, a Director of Publications and six Ordinary members of Council, would be by ballot form rather than by a show of hands; ballots distributed to those who had not already registered their vote. John Mills and Valerie Compton-Taylor agreed to act as tellers for this.

**Resolution 1:** To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2008

Sandra Smith, Treasurer, explained that the Reports and Financial Statements, sent to members with the December 2008 *News in Conservation* contained a non-material error and that the correction would be published for the membership in the April 2009 *News in Conservation*. The resolution was duly adopted.

The Chairman invited the Secretary-General, the Treasurer and the Director of Publications to make their comments (see separate reports).



The Annual General Meeting

**Resolution 2:** To re-appoint Jacob, Cavenagh & Skeet as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year

The resolution was duly adopted.

**Resolution 3:** To elect a Secretary-General

David Leigh was standing for re-election for a second term, although by his wish this term would be limited to one year. On the basis of the total vote, David Leigh was duly elected as Secretary-General. Jerry Podany congratulated him and looked forward to continuing to work with him in the future.

**Resolution 4:** To elect a Director of Publications

David Saunders was standing down after six years as Director of Publications and Joyce Townsend was standing for election to the post. On the basis of the total vote, Joyce Townsend was duly elected as Director of Publications. Jerry Podany congratulated and thanked David Saunders for the hard work that had been involved with the establishment of this relatively new Council post and welcomed Joyce Townsend to the post and to IIC Council.

**Resolution 5:** To elect six Ordinary Members of Council

Four of these vacancies were created by the retirement of Sharon Cather and Paul Schwartzbaum, who had come to the end of their second terms and the retirements of Barbara Ramsay and Alice Paterakis who were standing down at the end of their first terms as Ordinary Members of Council. Jerry Podany thanked them for their valuable contribution to IIC's development. Another vacancy was created by Hans-Christoph von Imhoff coming to the end of his first three-year term as an Ordinary Member of Council and standing for re-election. In addition there was one place which had been unfilled at the 2008 Annual General Meeting. Jerry Podany noted that in the published Notice of this Annual General Meeting there had been six candidates; Hans-Christoph von Imhoff standing for re-election and Richard Kerschner, Michał Łukomski, David Saunders, Michael von der Goltz and David Watkinson; however, Michał Łukomski was now not standing for election. On the basis of the total vote, Hans-Christoph von Imhoff, Richard Kerschner, David Saunders, Michael von der Goltz and David Watkinson were elected as Ordinary Members of Council. Jerry Podany congratulated them and welcomed them onto Council.

**Resolution 6:** Special Resolution that the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association

Jerry Podany explained that this new version of the Articles of Association was being introduced to bring them into line with the Companies Act 2006 and formally permit members to appoint proxies to attend and speak on their behalf at general

meetings of the Institute; the amended Articles of Association also incorporated provisions which permit the passing of written resolutions, and also amended existing provisions in order to clarify the procedures for appointing officers of the Council.

On the basis of the total vote the resolution was duly adopted.

**Resolution 7:** To transact any ordinary business of The Institute

Jerry Podany explained that Council were always looking at ways in which support could be offered to those who were less able to afford IIC's membership fees and that Council were currently investigating ways of using the monies in the Professional Development Fund to best effect and to help IIC's membership be spread further round the world. He recognised that these were challenging economic times and while IIC had not been dramatically affected by this there was a greater struggle to find financial funding for such initiatives. Despite this, it was something that Council wishes to take forward and would be publicised over the coming months in IIC's publications.

The Chairman thanked Helen Griffiths of the IIC's legal advisors, Slaughter and May, and Stephen Axcell of Jacob Cavenagh and Skeet, IIC's auditors, for attending.

There being no further ordinary business, the Chairman declared the meeting closed at 6.15 pm.

## Officers' report Secretary-General

The year ending June 2008 might in theory have been a quieter year, between the Munich and the London Congresses. Today, however, we can reflect that the London event held in September was a considerable success, with good attendance, excellent papers and debate, a superb venue, a successful trade show, and – not least – a notable publication in the form of the Congress Preprints (copies still available). All this resulted from the work in this intermediate year by the Technical Committee, chaired by Jonathan Ashley-Smith, the local Organising Committee, chaired by Christopher Collins, the Editorial Committee, chaired by David Saunders and of course supported throughout by Graham Voce and Valerie Compton-Taylor in the IIC Office. To cap it all, the Congress made a modest financial surplus.

The year saw us consolidating earlier changes in the working and public face of IIC. The website was re-launched with a much-needed revamp in its visual appearance and improvements to its navigation and other features. Our new communication, *News in Conservation* continued to build on its successful start, under its editor Christina Rozeik, who has also been our web manager, every issue bringing more plaudits which convince us of the rightness of its launch and the need to strengthen what is proving to be a vital channel of communication among the worldwide conservation community

We continued to maintain the throughput and the quality of papers in our prestigious

publications Studies in Conservation and Reviews in Conservation. It is hard to over-emphasise the contribution of the Editors and Editorial Advisory Board of the latter and the Editors of the former who continue to give their time and expertise so generously, under the overall direction of David Saunders, IIC's outgoing Director of Publications. The range of authors and of topics covered in these publications is impressive and their quality continues to ensure IIC's pre-eminence as the international publisher of peer reviewed conservation research and practice.

IIC Council continues to operate effectively, with good attendance by Council members either in person or by teleconferencing. This year saw the first meeting of Council outside the UK when we were welcomed to a particularly fruitful meeting at Vienna University's Institut für Konservierung und Restaurierung where we were also warmly welcomed by the IIC Austrian Section. It was at this meeting that Council resolved to strive harder to widen the benefits which IIC offers to conservators in those many countries where the subscription cost is currently unaffordable. This continues to be the aim as we explore how this can be brought about without placing undue burden on existing members who would in effect be subsidising others.

We remain committed to closer involvement with the IIC regional and national groups, to which end Vice-President Gabriela Krist has been taking a coordinating role, culminating in a very encouraging meeting of Group representatives at the London Congress. We have also been looking for ways to enhance the involvement of students. Mikkel Scharff has taken this on in a co-ordinating role, resulting – again – in a lively and positive meeting within the London congress.

We continue to maintain good relations with ICCROM and with ICOM-CC and were pleased that our two conferences both managed to attract large numbers of delegates, despite running in adjacent weeks in distant parts of the world, theirs being in New Delhi.

This year saw the successful launch of the scholarship scheme for sculpture conservators, jointly operated with the Gabo Trust. Two conservators benefited: Ksenija Skaric of Croatia, who was able to travel to Vienna and Graz to research outdoor wooden sculpture and Catarina Alarcão of Portugal, who travelled to London and New York to study polychrome sculpture.

Among the strengths of IIC has been its body of Fellows, elected by their peers for their significant contribution to heritage conservation. We have this year moved to a simpler, partly-electronic scheme for the nominating of new Fellows, and this is showing signs of working well, providing more of our members with the recognition their efforts merit.

The Council of IIC believes in judicious intervention when necessary, such as this year when the President wrote to Southampton University to protest at the closure of the Textile Conservation Centre (TCC) in Winchester, England. As of today (30 January 2009) there is still cause for hope that the TCC may yet find a new home, in which pursuit we wish it success for the ultimate good of the world's heritage of textiles.

IIC Council has identified the need for debate on serious, urgent issues affecting the conservation of the world's cultural heritage and to this end launched a series of *Dialogues for the New Century: Round Table discussions on the conservation of cultural heritage in a changing world*. One of the most pressing such topics was addressed at the

inaugural event in this series held during the London congress: Climate change and museum collections. Council believes this topic requires its continued attention and is aiming to collaborate with other organisations addressing the question of how we can care for collections without undue use of technological solutions which add to the carbon burden of the planet, which may in turn require a fresh look at the environmental criteria that have been decreed for storage and display.

In these and other ways IIC Council continues to focus on its primary purpose which, by informing, supporting and encouraging its members, is to ensure the safekeeping of cultural heritage and its continued enjoyment by future generations  
**David Leigh**, Secretary-General

**Treasurer**

The Institute is dependent on income from the annual membership subscriptions, supplemented by donations from various individuals and bodies and by income from its investments. This year saw our operations again in deficit, in accordance with the financial projections underlying the development plan; investment in improving the web-site in particular offers IIC the opportunity to become more accessible to its members in the future.

Although Student and Individual membership numbers have declined, the numbers of Fellows and Institutional members have remained constant and there has been an overall increase in income from subscription fees. Opportunities to increase income, through advertising income in publications have not been realised this year. The IIC office has instead prioritised the delivery of the London Congress, which as David Leigh has reflected has been an immense success and is likely to increase our membership numbers.

This year's accounts show the grant from the Getty Foundation, to whom we are most grateful, on behalf of those delegates who would otherwise have been unable to attend the Congress.

The Finance Committee maintains a close eye on IIC operational finances and on our investments on behalf of Council, all the more important at a time of the recent downturn in the world's economy. Reports from our investment managers Brevin and Dolphin reflect that IIC is in a more comfortable position than many charities mid way through the 2008/09 financial year. This is largely due to the prudent investment in large, global organisations which are less affected by the economics within a particular county. Current predictions suggest that although there will be a small reduction on the returns of our investments by the end of the year, there is no serious cause for concern. Brevin and Dolphin continue to explore new investment possibilities which will optimise returns without putting capital at risk.  
**Sandra Smith**, Treasurer

**Director of Publications**

This will be my final report as Director of Publications, after six years in the post. The 2008 issue of *Reviews in Conservation*, edited for the second year by Fi Jordan and Marika Spring, is in press and should be with members shortly after the AGM. This issue again contains a wide variety of reviews, some of types of object such as weighted silk or unstable historic glass and others of conservation materials and techniques, including cyclododecane and sodium dithionite; the editors also have a good selection of articles under consideration for the 2009 issue. The final two members of the original Editorial Advisory Board of *Reviews in Conservation* have stepped down this year.

Both Melanie Gifford and Ian Macleod have served the journal since its inception, for which the Council is extremely grateful. Three new members of the Editorial Advisory Board have been appointed from 2009: Professor Ian Freestone from Cardiff University; Dr Gunnar Heydenreich from the Restaurierungszentrum der Landeshauptstadt Düsseldorf, and Dr Giovanni Verri from the British Museum.

The past year has been largely successful in terms of publications, but the delay to several issues of *Studies in Conservation* during 2008 has been a cause for concern. The problem has arisen from a combination of factors: a reduced number of submissions during 2007; the lower than usual quality of these contributions; and the length of time needed to bring some papers to a publishable state. Rather than reduce the threshold for accepting papers, a decision was made to delay issues, in the knowledge that publishable papers were in the editorial process. The number of contributions received has increased again and it is to be hoped that this proves to be an anomalous year.

Nevertheless, changes to the organisation of the journal and submission process are afoot. From the beginning of 2009, one of the current editors of *Studies in Conservation*, Alan Phenix, will take on the role of Editor in Chief for the journal. His function will be to act as a point of contact for submissions, and to liaise with editors, authors, publishers, the IIC office, and the new Director of Publications. With the Director of Publications, he will be investigating the automation of the submission, editorial and refereeing process and exploring on-line publication with the publishers.

Last year saw a notable anniversary, as David Scott celebrated 25 years as an editor of *Studies in Conservation*. The journal's other editors are René de la Rie, Marie Claude Corbeil, Alison Sawdy, Maria Hayward and Christina Young.

Also published this year were the contributions to the IIC 2008 Congress in London, *Conservation and Access*, edited by Joyce Townsend, Sally Woodcock and David Saunders. As in 2006, the papers were published simultaneously in printed form and electronically on CD-ROM; members of IIC can download pdf versions of the papers from the IIC web-site.

The papers from the 2008 and 2006 congresses are available on-line as well as some papers from previous congresses. Over the course of the last year all the papers published in the proceedings of previous IIC congresses have been digitised by *Manuscripti* and have been split into a pdf file for each paper; these will be available to IIC members for free download shortly.

To end on a personal note I would like to thank the editors and editorial board members of all the IIC's publications for their support over the last six years and wish them and the new Director of Publications, success in the years to come.

**David Saunders**, Director of Publications

Further information about the AGM, including the Annual Report, is available to logged-in IIC members on the web-site at: <http://www.iiconservaion.org/about/index.php>.

**Gabo scholarship winners announced**

Congratulations to Gabo winners Anne Cummins, Tara Hornung and Carl Patterson.

**Anne Cummins** completed her conservation training at the University of Canberra in 1991 and has since completed a Masters in Conservation from the University of Sydney, and won a scholarship to do an



Anne Cummins treating a 15 metre tall sculpture of matchsticks by Australian artist Brett Whiteley

internship at ICCROM in Rome. She established Sydney Artefacts Conservation, a private practice which specialises in the conservation of objects with an emphasis on sculpture and outdoor cultural material. She will be using the Gabo scholarship to explore the artist's intents for ageing and conservation of contemporary sculptures by interviewing key international artists and artist's foundations whose works are in Australian collections.



Tara Hornung and Carl Patterson examining the "Bastar Bronzes"

**Tara Hornung** is currently an Advanced Conservation Intern at the Denver Art Museum, working towards her Master's from the Conservation Center, New York University. She is the principal investigator conducting a technical analysis on the Denver Art Museum's Bastar Bronze collection. Carl Patterson is the Director of Conservation at the Denver Art Museum. He earned his Diploma in Conservation from the Institute of Archaeology, University of London in 1969. As conservator at the Horniman Museum, London, he developed a specialization in the conservation of ethnographic materials and has also held positions at the Rocky Mountain Regional Conservation Center and the Denver Museum of Natural History. They will be using the Gabo scholarship for research into the "Bastar Bronzes" of India. In production for centuries, these objects of religious folk art have had little research into their purpose, manufacture and conservation.

**New IIC Fellows**

We are pleased to be able to print the biographies of the following new IIC fellows in this issue.

**Helen Hughes**

Helen Hughes has worked with English Heritage for over twenty years, developing her career within the organisation. The combination of her first degree in art and architectural history, and subsequent training to become an accredited conservator has underpinned her advocacy of fully integrated research to inform the

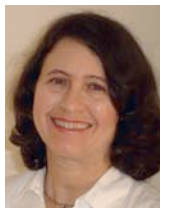
conservation management of cultural heritage. After a period as a freelance paintings conservator she accepted the post of assistant architectural paint researcher in 1985, and since 1992 she has headed the Historic Interiors Research & Conservation Section of English Heritage.



Helen is recognised as making significant contributions to the methodology of Historic Interiors Conservation, through teaching, publication and lecturing, as well as providing unique training for national and international interns and assistants. Her unit provides continuous technical support and professional advice for English Heritage, specialist research, statutory casework and strategic planning. She is also currently studying part-time at the Department of Archaeology, York University for a PhD. Her thesis examines values and the impact of disciplinary boundaries in the heritage sector.

**Hilda Abreu Utermohlen**

Hilda is President and Executive Director of Hilab, private art conservation firm in Santo Domingo, Dominican Republic. She has 20 years of experience working in the treatment of paintings and a wide range of art conservation services and consultations in her country and the Caribbean. Hilda acted as conservation consultant for the Centro León, in Santiago, Dominican Republic, executing a comprehensive conservation plan during its planning and construction. Hilda also directed a conservation project for the National Gallery of Jamaica. She received her MSc in paintings conservation from the Winterthur/ University of Delaware Art Conservation Program. Her undergraduate education in Santo Domingo include: BS in Chemistry and Diploma in Studio Art. She has experience in teaching and training, has published professional articles, and is a frequent guest speaker and contributor to national and regional publications about conservations issues. She serves as Board Member of the Dominican Republic ICOM National Committee, and is Chair of its new Conservation Committee. She is a Fellow member of AIC.



**IIC Membership fees – membership year 2009–2010**

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and it is the case that for the 2009–2010 membership year fees have to be increased to meet the costs of providing an extensive range of benefits to members.

The figures for the membership year 2009–2010 have been agreed by IIC Council as follows:

Students	£19
Individuals	£49
Fellows	£70
Institutions	£170

**Erratum**

A non material error occurred in the printed accounts for 2007/08 sent out to the membership in October 2008. Within the account summary on Page 4 under Incoming resources from charitable activities; Subscriptions the columns should read as follows;

	Unrestricted	Restricted	2008	2007
	£	£	£	£
Subscriptions	144,577	-	144,577	123,228

A PDF version of the corrected accounts can be found on the IIC web-site at: <http://www.iiconservaion.org/about/agm2009.php>

**Calls for Papers**

**Application of Raman Spectroscopy in Art and Archaeology**  
14-18 September 2009  
Bilbao, Spain  
Submit abstracts by: 30 April 2009  
www.ehu.es/RAA2009

**IIC Congress 2010: Conservation and the Eastern Mediterranean**  
20-24 September 2010  
Istanbul, Turkey  
Submit abstracts by 30 April 2009  
www.iiconservation.org/conference/istanbul2010/send\_abstract.php

**Medieval Colours: An interdisciplinary conference on the study of colour in medieval manuscripts**  
10-11 September  
Lisbon, Portugal  
Submit abstracts by: 3 May 2009  
to mjmc@dq.fct.unl.pt

**14th International Congress: Cultural Heritage and New Technologies**  
4-6 November 2009  
Vienna, Austria  
Submit abstracts by: 31 May 2009  
www.stadtarchaeologie.at/tagung/ecall.htm

**Historic Metals conservation: ICOM-CC Metal WG 11-15 October 2010**  
Charleston SC, USA  
Submit abstracts by 1 June 2009 to  
ICOMCC.Metal2010@gmail.com

**42nd IUPAC Congress: Chemistry Solutions Heritage Science Symposium**  
7-8 August 2009  
Glasgow, UK  
Submit abstracts for posters by:  
5 June 2009: www.iupac2009.org

**Meetings and Conferences**

**Icon Gilding and Decorated Surfaces Group: Picturing the Frame**  
22 April 2009  
London, UK  
www.icon.org.uk/index.php?option=com\_content&task=view&id=24&Itemid=

**Vulnerability of 20th Century Cultural Heritage to Hazards**  
22-24 April 2009  
Leros, Greece  
www.soalinux.comune.firenze.it/ci  
cop/italiano/homeita.htm

**Standards in der Restaurierungswissenschaft und Denkmalpflege**  
23-25 April 2009  
Berlin, Germany  
www.smb.museum/kulturguterhalt  
en

**Workshop on Ivory**  
23 April 2009  
Liverpool, UK  
http://sites.google.com/a/ebur.eu/ivory/

**Going Green; towards sustainability in conservation**  
23 April 2009  
London, UK  
www.britishmuseum.org/whats\_on/  
events\_calendar/going\_green.aspx

**TECHNART 2009: Non destructive and Microanalytical Techniques in Art and Cultural Heritage**  
27-30 April 2009  
Athens, Greece  
Email: karydas@inp.demokritos.gr

**The atelier practice of Vincent van Gogh in his historic context**  
14-15 May 2009  
Amsterdam, The Netherlands  
www.icn.nl/en/actueel/agenda/ear  
tech-14-15-mei-2009

**Colloquium on the Conservation of Murals/Architectural Surfaces**  
15 May 2009  
Hildesheim, Germany  
http://www.hornemann-  
institut.de/german/1256.php

**Facing the challenge of panel paintings conservation**  
17-18 May 2009  
Los Angeles CA, USA  
www.getty.edu/conservation/educa  
tion/panelpaintings

**AIC 2009 General meeting: Conservation 2.0-New Directions**  
19-22 May 2009  
Los Angeles CA, USA  
http://aic.stanford.edu/meetings/in  
dex.html

**Incredible Industry: Preserving the evidence of industrial society NKF-Congress 2009**  
24-27 May 2009  
Copenhagen, Denmark  
www.kongres09.nkf-dk.dk

**Digital Directions: Fundamentals of Creating and Managing Digital Collections**  
27-29 May 2009  
Westin, San Diego CA, USA  
www.nedcc.org/about/news.saveth  
edate.php

**Icon Ceramics and Glass Group**  
28 May 2009  
London, UK  
Email: jbartonegg@hotmail.com

**CAC: Preservation of First Nations collections**  
29-31 May 2009  
Vancouver, Canada  
www.cac-accr.ca/english/e-CAC-  
conference.asp

**Sharing cultures 2009: International Conference on Intangible Heritage**  
30 June-1 June 2009  
Azores, Portugal  
http://sharing.cultures2009.greenli  
nes-institute.org/index.php

**Forum for the Conservation and Restoration of Stained-Glass Windows**  
1-3 June 2009  
New York NY, USA  
www.aihv.org/en/Forum2009\_Eng  
lish.pdf

**Artists' Writings 1750-Present**  
5-6 June 2009  
London, UK  
www.courtald.ac.uk/researchfor  
m/2008/artistswritings

**Dater l'instrument de musique**  
6 June 2009  
Paris, France  
www.cite-  
musique.fr/francais/evnement.as  
px?id=5865

**Dress and Identities: new perspectives on textiles in the Roman Empire**  
7-10 June  
Halstatt, Austria  
www.dressid.eu/dressid-4th-  
general-meeting-hallstatt

**E-MRS 2009: Precise processing of materials for art diagnostics**  
8-12 June 2009  
Strasbourg, France  
www.emrs-strasbourg.com

**Optics for art, architecture & archaeology**  
14-18 June 2009  
Munich, Germany  
www.spie.org/eomcall

**XIV International Clay Conference-Session CE1 Clays in archaeology & cultural heritage**  
14-20 June 2009  
Castellana Marina, Italy  
www.14icc.org/

**Historic Houses as Documents of Social Life and Traditional Skills**  
19-24 June 2009  
Stavanger and Sand, Norway  
secretarytreasurer@demhist.icom.  
museum

**European Congress of Stereology and Image Analysis**  
22-26 June 2009  
Milan, Italy  
http://ecs10.mat.unimi.it/

**IIC/SFIC: Art d'aujourd'hui patrimoine de demain: conservation et restauration des oeuvres contemporaines**  
24-26 June 2009  
Paris, France  
sfic@free.fr

**STREMAH 2009: studies, repairs and maintenance of heritage architecture**  
22-24 July 2009  
Tallinn, Estonia  
www.wessex.ac.uk/09-  
conferences/stremah-2009.html

**42nd IUPAC Congress: Chemistry Solutions Heritage Science Symposium**  
2-7 August 2009  
Glasgow, UK  
www.iupac2009.org

**EUSIPCO 2009 Special session on colour and multi-spectral imaging for artworks**  
24-28 August 2009  
Glasgow, UK  
http://www.eusipco2009.org/index  
asp

**Annual Congress and AGM SCR/SKR 2009: Preventive conservation practice in the field of built heritage**  
3-4 September 2009  
Fribourg, Switzerland  
www.skr.ch/aktuell/pdf/09-02-  
16\_call%20for%20papers\_e.pdf

**Iº Congreso Iberoamericano y VIII Jornada de Restauración y Conservación del Patrimonio 2009**  
10-11 September 2009  
Buenos Aires, Argentina  
http://www.coibrecopa2009.com.ar

**7th International conference on the beginnings of use of metals & alloys (BUMA VII)**  
13-18 September 2009  
Bangalore, India  
www.nias.res.in/buma2009.htm

**5th International congress on the application of Raman spectroscopy in art & archaeology**  
14-18 September 2009  
Bilbao, Spain  
www.quimica-  
analitica.ehu.es/RAA2009/

**Studying Old Master Paintings - Technology and Practice**  
16-18 September 2009  
London, UK  
www.nationalgallery.org.uk/techni  
calbulletin\_conference.htm

**Courses, Seminars and Workshops**  
**UNITAR Workshop on World Heritage Impact Assessment**  
19-24 April 2009  
Hiroshima, Japan  
www.unitar.org/hiroshima/unitar-  
activities/world-heritage-sites/2009

**Biocolonization of Stone: Control and Preventive Measures Workshop**  
20-21 April 2009  
Suitland MD, USA  
www.wsi.edu/mci/downloads/topics  
/MCIBiocolonizationRegistration2  
009.pdf

**Focus on Collections Care Workshop Series**  
22-24 April 2009  
Seattle WA, USA  
www.bacc.org/pdfs/BACC-  
seattle2009.pdf

**Digital Preservation Management**  
3-8 May 2009  
Ann Arbor MI, USA  
www.wpi.edu/dpm/works  
hops/registration.html

**Aurum - Authentication & analysis of gold work**  
11-13 May 2009  
Paris, France  
www.aurum.cnrs.fr/

**Aurum - Ancient metallurgy and analytical developments**  
14-15 May 2009  
Paris, France  
www.aurum.cnrs.fr/

**International workshop on advanced technologies & techniques for cultural heritage**  
1-2 June 2009  
Cairo, Egypt  
www.infartsonic.org/conference/  
Cairo/index.htm

**UCLA Summer School in Ancient and Historic Metals: 2009**  
6-11 July 2009  
Los Angeles CA, USA

**Workshops on historic bindings**  
31 August - 4 September  
Patmos, Greece  
http://www.patmosworkshop.com

**For more information about these conferences and courses, see the IIC website: www.iiconservation.org**

**IIC Congress Istanbul 2010**  
Istanbul welcomes you!

The lands and the islands of the Eastern Mediterranean, from the Balkans through Turkey and the Levant to Egypt, have been home to many of the world's most important and most ancient civilisations. The material evidence of these cultures and traditions is everywhere: in archaeological sites, in museums and in buildings. Today this region presents a vivid and dynamic cultural mosaic as the museums, palaces, sacred places, libraries and archives, cultural centres, sites, monuments and living communities continue to add to the rich and varied landscape. From ancient sites to contemporary sculpture; luxury textiles to elaborate manuscripts; painted masterpieces to civic monuments and grand buildings, the Eastern Mediterranean offers insights unique to its heritage. Come and follow the thread from the depth of antiquity to the vibrant cultures of today.

**IIC Congress 2010: Conservation and the Eastern Mediterranean**

The twenty-third IIC Congress will take place in the spectacular historic city of Istanbul, European Cultural Capital for 2010. In conjunction with the Sakıp Sabancı Museum, the many Congress events will focus on the conservation of movable and immovable heritage in or from the Eastern Mediterranean. This will include material held in collections around the world: the care and conservation of artefacts, of sites, and the preservation of extraordinary architecture, reflecting the influences that have made the region one of the world's richest centres of heritage. The conference will bring together the international professional community to present and exchange ideas, to debate conservation practices and cutting edge research, to consider exciting new developments and thought provoking challenges, and to make new connections between this region and all corners of the world. The Congress will take place on 20 to 24 September 2010 and will include four days of papers and a day of excursions in and around Istanbul. The languages of the Congress will be English and Turkish, with simultaneous translation. The preprints will be published in English with abstracts in Turkish.



**Call for Papers**

Submit your proposal for a paper via the web at  
http://www.iiconservation.org/conferences/istanbul2010/send\_abstract.php  
A call for posters will be made later in 2009. Please remember that submissions should not have been presented and/or published elsewhere before the date of the Congress.

**Deadline for receipt of summaries:  
30 April 2009.**

You will receive a response from the Technical Committee by the end of June. Draft manuscripts will be required by 30 September 2009 and the Technical Committee will make their selection by the end of November. Final manuscripts will be due on 15 January 2010.

**We look forward to seeing you in Istanbul!**

**Courtauld Institute of Art**  
**Caroline Villers Research Fellowship**

The Courtauld together with the Trustees of the Caroline Villers Research Fellowship, has established a Research Fellowship in memory of Caroline Villers. The purpose of the Fellowship is to promote research in the interdisciplinary field of Technical Art History: the application of technical, scientific and/or historical methods, together with close observation, to the study of the physical nature of the work of art in relation to issues of making, change, conservation and/or display.

Research proposals for the Fellowship will be welcomed from researchers and practitioners from diverse disciplines that relate to the study and conservation of works of art. The length of project and level of funding will depend on the candidate, their availability and their research proposal. The Fellowship is also open to applicants in permanent employment wishing to take leave of absence to work on a project. The maximum period of tenure will be 9 months, but requests for shorter projects will also be considered. The Fellow will be based at the Courtauld Institute of Art although collaborations with other institutions will be encouraged. The post holder will also be awarded the title of Associate Scholar in the Courtauld Research Forum. The salary scale will be negotiable in line with academic Terms and Conditions, and commensurate with the experience of the successful applicant. Applicants should hold a post-graduate qualification.

Applicants are asked to submit (1) a covering letter; (2) a completed application form including a research proposal; (3) three letters of reference; and (4) equal opportunities monitoring form. For further details and an application form please visit the Courtauld website www.courtauld.ac.uk or email recruitment@courtauld.ac.uk or telephone 020 7848 1881.

**Closing date: 5pm, 14 May 2009**  
**Interview date: Interviews will take place at the beginning of July**

The Courtauld Institute of Art promotes equal opportunities.