

## IIC Istanbul Congress

Final programme,  
Posters & Student Posters  
see foldout section  
inside back cover

## Tiepolo revealed

Conservators uncover  
evidence to support the  
retribution of a painting  
see pages 4 and 5

## Care of textiles in India

An Indo-Austrian  
collaboration in practical  
approaches to caring for  
fragile textiles – page 8

No. 19, August 2010

# News in Conservation

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



## Jantar Mantar, among 2010 World Heritage properties

Jantar Mantar in Jaipur, India, is one of 15 cultural properties newly inscribed on UNESCO's World Heritage List at the 34th session of the World Heritage Committee held in Brasilia from 25 July to 2 August 2010.

The spectacular Jantar Mantar, a collection of monumental astronomical instruments, is noted as being the most significant and best preserved of India's historic observatories. It is the largest of five observatories built by Jai Singh II in the 18th century. UNESCO

described it "as an expression of the astronomical skills and cosmological concepts of the court of a scholarly prince at the end of the Mughal period".

Jantar Mantar is made up of twenty masonry instruments, which were designed to be used with the naked eye to observe astronomical positions, to predict eclipses, for time measurement and for determining celestial altitudes, among other astronomical calculations. The site is apparently still used, somewhat questionably, to predict the

weather for farmers. The instruments are constructed from local stone, most with astronomical scales marked on their marble linings.

The largest structure, the *samrat yantra*, is a giant sundial standing 27 metres high. The cupola at its summit was used to announce eclipses and monsoons. The *samrat yantra* tells the time to an accuracy of about two seconds in Jaipur, something that is tested by many of the tourists that visit the site.

In total 15 cultural properties were inscribed during the 2010 World Heritage Committee meeting. Two quite different properties provide evidence of the changing relationship between man and nature over the ages. As noted by the UNESCO World Heritage website, the prehistoric caves of Yagul and Mitla in the Central Valley of Oaxaca, Mexico are a cultural landscape that provide "the link between man and nature that gave origin to the domestication of plants in North America, thus allowing the rise of Mesoamerican civilizations". Whereas Bikini Atoll, a place of considerable beauty on the face of it, is the site where 67 nuclear tests were carried out between 1946 and 1958, including the 1952 testing of the first H-bomb.

Port Arthur in Tasmania, Australia, is among the 11 penal sites making up the collective Australian Convict Sites. The sites, mainly around Sydney and in Tasmania, Fremantle and Norfolk Island are the best surviving examples of convict transportation from Britain to Australia during a period of European colonial expansion.

Other sites inscribed on the World

Heritage List were: the Sheikh Safi al-Din Khānegah and Shrine Ensemble in Ardabil and the Tabriz Historical Bazaar Complex, both in Iran; São Francisco Square in the Town of São Cristovão in Brazil; the Historic Monuments of Dengfeng in China; the Episcopal City of Albi in France; Camino Real de Tierra Adentro in Mexico; the 17th-century Canal Ring Area inside the Singelgracht, Amsterdam (Netherlands); Historic Villages of Korea: Hahoe and Yangdong (Republic of Korea); At Turaif District in ad-Dir'iyah (Saudi Arabia); the proto-urban site of Sarazm (Tajikistan); and the Imperial Citadel of Thang Long-Hanoi in Viet Nam. In addition five cultural properties received extensions to their listings. Descriptions of all the properties and their significance can be found at: <http://whc.unesco.org/en/newproperties>.

At the same meeting two cultural properties were added to the List of World Heritage in Danger. These were the Bagrati Cathedral and Gelati Monastery, in Georgia, described as representing "the flowering of medieval architecture in Georgia" and the Tombs of Buganda Kings in Uganda, which were damaged by fire in March this year.

In 2010 five natural properties and one mixed – i.e. cultural and natural – property were inscribed on the World Heritage List, with two natural and one mixed property receiving extensions. The Galapagos Islands were removed from the List of World Heritage in Danger as the Committee judged that significant progress had been made in addressing the threats posed by "invasive species, unbridled tourism and overfishing".

Samrat Yantra at Jantar Mantar in Jaipur.



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## The way forward must be made with knowledge

The IIC Round Table Dialogue *The Plus/Minus Dilemma: A Way Forward in Environmental Guidelines* was held on 13 May, 2010 in Milwaukee Wisconsin, USA, in collaboration with the American Institute for Conservation at its annual meeting. An edited transcript, with additional comments, is now available on the IIC website: <http://www.iiconservation.org/dialogues/> and a video of the event is available at ArtBabble: <http://www.artbabble.org/>.

It is clear that further discussion and scientific research is required and the meeting strongly supported this as well as further education of conservators to allow a more in depth understanding of the environmental needs of various materials. This can be supported by reasonably standardized methods to document observed changes or damage to collections due to environmental changes and the

sharing of this information throughout the field.

The panellists also called for support for the development of standards for new museum buildings, with an emphasis on building design, construction and materials selected to promote stable environments. Further, building design should take into account preservation needs, sustainability, climate change and future energy costs.

Improvement of passive methods to control environments was also encouraged, as were storage of materials by environmental needs, the use of controlled seasonal drift where appropriate and micro-climates for materials that need a different climate for preservation.

This meeting was an important milestone in a movement that is gathering momentum world-wide and the transcript and video are valuable resources for the heritage conservation profession.

# Editorial

The 2010 Istanbul Congress is drawing ever nearer and the full programme, the poster programme and the Student Posters are all provided in the Congress foldout inside the back cover of this edition of News in Conservation.

In this issue Amber Kerr describes the background to the new Student Poster initiative. This is an exciting new opportunity for young and developing professionals to showcase their expertise and their perspectives on professional problem solving. It is surely also an opportunity for more established members of the profession to see the valuable work being done by the new generation of conservators. A very welcome initiative!

Anne Cummins, a Gabo Trust-IIC Travelling Scholar, reports on her study tour taken in June 2009. Anne discusses the different attitudes artists have to their work and their change of attitude over time. She makes some interesting observations on how these differences and changes impact on conservation decision-making.

## Conservation professionals have so much to offer beyond the work they do to conserve and preserve our cultural heritage. Conservation cannot be seen in isolation from the broader context in which it operates.

This has been well demonstrated by the IIC Round Table Dialogues, which continue at the Istanbul Congress with *Between home and history: managing the interface between preservation and development of living historic places*.

In this issue, John Payne and Carl Willis describe how the conservation of a painting owned by the National Gallery of Victoria in Australia, together with the accompanying technical examination, has helped to confirm long held doubts about the painting's attribution and added yet more layers to the history of the work itself and to broader art historical study.

Training to aid in the care of vulnerable heritage items is also an important role for conservators. Our last item in this issue of describes a very practically based training programme aimed at enhancing the expertise of Indian curators, conservators and scientists caring for textile collections.

See you in Istanbul!  
Vicki Humphrey  
Editor

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# News in brief...

## Managing Risks for World Heritage

In July 2010 the first title in the *World Heritage Resource Manuals* series was launched. The manual, *Managing Disaster Risks for World Heritage*, is a joint undertaking of the UNESCO World Heritage Centre and the Advisory Bodies to the World Heritage Committee: ICCROM, ICOMOS and IUCN.

The Resource Manual series is being developed in response to the recognised need for more focussed training and capacity development. As noted on UNESCO's website, the main objectives of the manual are to "help the managers and management authorities of cultural and natural World Heritage properties to reduce the risks to these properties from natural and human-made disasters; to illustrate the main principles of Disaster Risk Management (DRM) for heritage.....to explain how to prepare a DRM plan based on this methodology; to demonstrate that heritage can play a positive role in reducing risks from disasters and so help to justify the conservation of World Heritage properties; and finally, to suggest how DRM plans for heritage properties can be integrated with national and regional disaster management strategies and plans".

The manual is available to download free of charge in either English or French from: <http://whc.unesco.org/en/activities/630/>. Further manuals in the series are scheduled for publication later in 2010 and in 2011.

## Alcohol and Heritage

Alcohol has featured in conservation and heritage news lately with the reports of Franz Kline's receipt for alcohol for a New Year's Eve Party and the Whisky Thaw Project at Canterbury Museum in New Zealand. Clearly Kline's receipt captured the collective imagination due to the size of the bill, suggesting a merry time was had by all. The receipt is one of the items in

curator Liza Kirwin's book *Lists: To-dos, Illustrated Inventories, Collected Thoughts, and Other Artists' Enumerations from the Collections of the Smithsonian Museum*, which provides interesting insights into the lives of artists from their everyday ephemera. The *Whisky Thaw Project*, on the other hand, aims to open and examine a crate of whisky from Ernest Shackleton's 1908 British Antarctic Expedition. The crate was one of five excavated in January 2010 by New Zealand Antarctic Heritage Trust conservators, from under Shackleton's expedition base in Antarctica. It is not yet known whether the crates still contain alcohol – but the world is watching and waiting to find out by following the *Whisky Thaw Project* blog at <http://whiskythaw.canterburymuseum.com/>.

## Chile Update – after the earthquake

120 days after the devastating earthquake in Chile, the Centro Internacional Para La Conservación Del Patrimonio, Chile (CICOP-Chile) issued a report that will be of interest to built heritage professionals the world over.

In the report, Antonino Pirozzi, President of CICOP-Chile, provides an overview of the damage to the country's built heritage, evaluates the immediate response to the disaster and offers some of the lessons learnt at this critical stage. Among the key findings were: the need for training in emergency response specifically for built heritage, the need for better coordination between institutions and for more effective preventive policies. It is also noted that the importance of construction materials, notably earthen architecture, and their behaviour during seismic movements is an issue, which will no doubt be an area for further research.

The report, in Spanish, is available from ICCROM's website. The response and recovery from the earthquake, as well as lessons learnt, will be among the topics discussed at the *X Congreso Internacional de Rehabilitación del Patrimonio Arquitectónico y Edificación*, to be held in Santiago Chile on 3–5 November 2010.

# V&A launches new Conservation training

Sandra Smith, the Head of Conservation at the Victoria and Albert Museum, London, UK describes the new National Conservation Diploma and the Conservator Development Programme.

The new V&A Conservation Diploma, awarded level 4 national status in December 2009 by the UK's Qualifications and Curriculum Development Agency (QCDA), is available to all staff and volunteers in the sector through the V&A Cultural Heritage Assessment Centre. The aim of the qualification is to develop conservators with high competence in a specialist area of conservation and an ability to apply this knowledge creatively and fills a recognised gap between initial training and the development of expert skills for the conservation professional.

This modular work-based learning training programme is unique within conservation in the UK. The structure of the Conservation Diploma allows qualified conservators, and other design-based graduates to develop expert knowledge and practical skills in one of eight specialist areas of conservation: upholstery conservation; textile mounting; textiles conservation; furniture conservation; preventive conservation; sculpture conservation; metals conservation; or ceramic, glass and enamel conservation.

The training also includes organisational practice, museology, and personal skill development to ensure that the conservator is able to apply their knowledge to help organisations realise wider goals of making collections and staff expertise more accessible to the widest audience.

The training is aligned with the professional skills identified under The Institute of Conservation (Icon) Professional Accreditation of Conservator-Restorers (PACR) scheme. At the end of the training there are opportunities to use this unitised programme to contribute towards a work-based degree.

The Conservation Development Programme is the implementation of the Conservation Diploma within the V&A. Working alongside practicing conservators, curators and other colleagues on the day-to-day business of the museum, this modular work-based learning will span three years. For the duration of the training the trainee will be recognised as a member of the V&A staff and will receive a salary.

Initial emphasis has been on offering places within the conservation studios for the specialisms for which there is currently either no training course or where the specialism forms only a small part of broader conservation training.

Here the V&A recognises that there is a need to develop high level practical competency to ensure that appropriately-skilled conservators are available, in the future, to work on the UK's national collections. The assistant conservators will be encouraged to work towards professional accreditation during their programme.

Underpinned by additional museology training and an understanding of the V&A context, the conservator will develop an outcome-focussed approach to conservation. They will understand how their professional knowledge and expertise contributes to and enables national collections to be used more creatively, to be understood more comprehensively, and to be preserved more sustainably. As members of staff, the trainees will be developed in accordance with the V&A's Scientist and Conservator Competency model which highlights the importance of developing appropriate behaviours and attitudes towards communication, team working, coaching, achievement, vision and strategy hand in hand with securing professional expertise.

Two unique opportunities to train as an Upholstery Conservator – supported by the Clothworker's Foundation – and as a Textile Conservator are starting in September 2010. The successful candidates will work alongside experienced V&A specialist conservators on museum's public programme and on major gallery projects. For Furniture Conservation, the assistant conservator will work on the preparation of the Furniture Galleries, which are due to open in 2012; while the V&A's new Textile Fashion and Conservation Centre and upgrading some of its textile conservation facilities, provides an excellent opportunity to offer training in the broadest aspects textile conservation.

Upholstery conservation of a 1960s chair. © V&A



# Con-‘Temporary’ Sculpture

Australian sculpture conservator Anne Cummins relives her study tour to sculpture parks, museums and galleries in Dallas, New York and London to meet with artists, fabricators, conservators and collection managers of contemporary sculpture. The trip taken in June 2009 was granted by the Gabo Trust-IC Travelling Scholarship.

In the cultural sector, there is a trend toward considering the artist's attitudes towards the ageing and conservation of their contemporary artworks. Yet in my experience in Australian institutions, the curatorial or directorial staff often has the initial and ongoing contact with the artists. In the ensuing dialogue, conservation issues are not always raised or are often not a priority.

For this reason, the focus of my tour was to examine both the artists' perspectives and the conservators' and collection managers' experiences in approaching the conservation of contemporary sculpture.

## Artist interview techniques and INCCA

In order to interview key international artists and the foundations of deceased artists, whose works are in Australian collections, I was keen to find out what formats institutions were using to interview artists. Among the institutions visited, several including the Museum of Modern Art (MoMA) in New York and Tate, London had devised their own proforma Artist Questionnaire forms. Conservators in smaller institutions tended to use the International Network for the Conservation of Contemporary Art (INCCA) as a resource to download proforma questionnaires.

The general consensus was that, when interviewing artists about their work, it is important to keep the questions as open as possible to promote broad discussion and enable elaboration by the artist. Otherwise, dead-end yes/no answers are likely. The INCCA *Guide to Good Practice; Artists' Interviews* document (<http://www.incca.org/artist-participation>) discusses the pros and cons of using remote written communication or face-to-face communication to obtain a response from the artist. An interdisciplinary collaboration between conservators and curators, and recording the interview with audio or video in front of the artist's work were deemed to produce the best results. The Tate also emphasised the importance of obtaining copyright permission from the artist so the information gathered can be shared on a site such as INCCA.

## Visits to artists and fabricators

I met with artist Antony Gormley at his London studio. I was interested in exploring his intentions for the ageing and care of his sculptural installation *Inside Australia* (2002), comprising 51 sculptures installed over four square kilometres on Lake Ballard, a remote salt lake in the desert of Western Australia. I recorded the interview with an mp3 player, transcribed the interview and uploaded it to the INCCA website.

The interview was invaluable for understanding Gormley's general attitude toward his public artworks, notably that he is very involved in the fabrication and ongoing maintenance of his works and is "keen to honour the history of the making".

An *Insider*, one of Antony Gormley's cast iron sculptures forming the *Inside Australia* installation on Lake Ballard, Western Australia



Photo: Anne Cummins ©Antony Gormley, courtesy Anna Schwarz Gallery

In some cases, this resulted in conservation recommendations that were contrary to best preservation advice. One example concerns the salt 'socks' that tend to grow up the legs of the figures where the water level of the lake has risen. As the water recedes white salt crystals grow on the metal and pinpoint corrosion is starting to develop in this area. The usual conservation advice would be to wash off the salts during regular maintenance, however the artist was keen for the salts to stay and show the interaction of the environment with the sculptures. He thought there shouldn't be corrosion as the metal is stainless steel, so I explained that was a misnomer especially in an aggressive saline environment.

Gormley was adamant that he'd prefer to discuss conservation approaches with conservators when issues arose with his work. He believes that one of the qualities of an object is that it exists in time and he stated "it slightly worries me that conservation issues could overtake aesthetic response or become more important".

In Brooklyn, New York, I met with one of Dennis Oppenheim's fabricators who indicated that Dennis is more interested in the concept of the art than its physical fabrication. Once the artist has sketched his idea and has plans drawn up by architects, he leaves the manufacture to the fabricators.

These two examples demonstrate that artists are as unique as their artworks; they need to be approached as individuals on a case by case basis about each specific work. Some artists like Gormley are proactive about the manufacture and care of their work and welcome contact from conservators grappling with the best way to conserve and present their work, while others like Oppenheim are more concerned with the concept and form of the work in space rather than the details of its material nature, manufacture and longevity.

## Artist Foundation visit

During my visit to the Meadmore Foundation in New York I learnt that before he died in 2005, Clement Meadmore gave permission for the Foundation to cast editions of his works until a preset quota was filled. The quota is as follows: 8 for small works, 4 for medium sized works and 2 for large/monumental works. Posthumous works are produced by his fabricator in Connecticut according to the original specifications set by the artist.

During his lifetime Meadmore witnessed the deterioration of his COR-TEN or *weathering steel* works and did not want his sculptures to be displayed in poor condition. Rather than repair or replace them with the same material that would continue to fail he approved of replicas being made in aluminium and painted black to replace the COR-TEN. These replicas are made by his fabricator in Connecticut. The damaged original work is destroyed and the replaced work is given the exact same edition number. These works live up to the term con'temporary'.

This approach raises questions for the conservator concerned with preserving original materials and accommodating an artist's original intention. The appearance, texture and changing colouration of a COR-TEN steel sculpture over time conveys a very different aesthetic and tactile experience to the viewer than a painted

Antony Gormley's *Inside Australia*, salt 'socks' and corrosion



Photo: Anne Cummins ©Antony Gormley courtesy Anna Schwarz Gallery



Clement Meadmore's *Flippant Flurry* in COR-TEN steel (c.1977)



Meadmore's *Flippant Flurry* painted black (2010) at the Art Gallery of NSW, Sydney, Australia.

aluminium work. It suggests that for Meadmore, the concept and in this case the form of the sculpture is more important than the original material.

## Conservation and collection issues

One of the difficulties with recording and interpreting an artist's intentions for their artwork for the first time, some considerable time after acquisition, is the need to rely heavily on the artist's memory of a work that may have been completed many years ago.

A few of the conservators and curators I met with had experienced an artist's change of mind on how they want their work to be presented or conserved. As the artist advances with their career they may, when revisiting a work, reflect - consciously or not - on how important or unimportant that particular work now is, with an associated change in attitude about its treatment. Ultimately conservators and collection managers weigh up the artist's requirements and desires, taking into account the needs of the particular object and the collecting institution, to make the final treatment decision. This decision-making process introduces a considerable amount of subjectivity to the outcome.

The most overwhelming realisation from the tour was, that no matter where you are in the world, we are all struggling with similar problems in the conservation of contemporary sculpture, especially those displayed outdoors. Several institutions expressed that the pressure to loan works and to host outdoor events in sculpture gardens and terraces had resulted in an increase in damage to their works.

My findings from this study tour indicate that the artist's determination to uphold their artistic concepts - even if it's not their original intention - and the conservator's focus on practical considerations for maintaining the physical qualities of artworks, may be at odds. However, by creating a dialogue between the parties concerned, imaginative and successful resolutions can be achieved.

A special thanks to the conservators, curators, artists and fabricators in Dallas, New York and London who generously gave their time, and shared their experiences.

## Biography

Anne Cummins completed a degree in Applied Science in the Conservation of Cultural Materials at the University of Canberra in 1991, specialising in objects and metals conservation. She worked part time for several years at the Powerhouse Museum in Sydney and freelanced starting her own business Sydney Artefacts Conservation in 1992, primarily to conserve outdoor sculptures. In 2002 she obtained a Master of Architecture in Heritage Conservation and in 2004 was a laboratory intern at ICCROM in Rome studying mortars and consolidants. She now has a thriving business in Sydney specialising in the conservation of objects and outdoor heritage items such as sculptures, monuments; historical, architectural and archaeological sites and artefacts and enjoys working around Australia and travelling the world.



**A recent in-depth conservation treatment at the National Gallery of Victoria confirmed the long held suspicion that the gallery's, *The Finding of Moses* attributed to Ricci, is by Giambattista Tiepolo. John Payne and Carl Willis spent over 2,500 hours treating the painting and at the same time uncovering the evidence within the painting itself.**



# The Finding of a Tiepolo



Giambattista Tiepolo, 1696–1770. *The Finding of Moses* 1743–48, oil on canvas, 234.5 x 308.0 cm. National Gallery of Victoria, Melbourne. Felton Bequest, 1959



X-radiography revealed that the boy and dog were late additions to the composition, painted on top of the drapery of the attendant.

In 1958, A.J.L. McDonnell, the London adviser to the Felton Bequest, recommended the purchase of a large eighteenth-century Venetian canvas painting for the National Gallery of Victoria (NGV). The painting, *The Finding of Moses*, was singled out for consideration because McDonnell believed it would serve as a worthy pendant to one of the Gallery's most treasured possessions, Giambattista Tiepolo's *The Banquet of Cleopatra*.

The new painting, which so closely resembles Paolo Veronese's famous versions of the Old Testament story, had previously carried a label identifying the artist as Veronese himself. When the painting first appeared on the London art market in the late 1940s, critics correctly judged that the painting could not be a work of the sixteenth century; rather, it was an eighteenth-century interpretation of Veronese. The art historians Francis Watson and James Byam Shaw both believed the painting to be by Sebastiano Ricci (1659–1734), a painter indebted to Veronese who also worked in England between 1712 and 1716.

It was as a work by Sebastiano Ricci that the NGV bought the painting, which was thereafter displayed for decades bearing that attribution. However, early on, a lone voice of dissent was raised by the Italian scholar Antonio Morassi. Morassi believed that the painting was not by Ricci but by Giambattista Tiepolo. He could not detect any of Ricci's brushwork in the picture, and was convinced that it was, no less, "a misunderstood masterpiece by the hand of Tiepolo", painted in imitation of Veronese. Both Ricci and Tiepolo, and indeed others, painted copies of paintings by Veronese, so there was a plausible context for either artist to have created the work in this manner. Indeed, the picture closely – almost deceptively – appears in the manner of the sixteenth-century master, thus largely concealing the natural painting styles of the original artist – whether Ricci or Tiepolo. It is therefore

understandable that viewers might have drawn any number of conclusions about what they saw in the work.

In the decades following the acquisition most critical opinion about the painting leaned towards Morassi's belief that it was a mature work of Tiepolo. Ricci scholars also supported this thesis. However, there remained sufficient doubts for the Gallery to retain the Ricci attribution until a thorough technical examination and conservation treatment could be undertaken. This opportunity finally arrived in 2008.

**For the conservators working on the project, the cleaned surfaces were striking in their similarity to those they had encountered during the cleaning and restoration of Tiepolo's *Banquet of Cleopatra* five years earlier.**

The painting had long been earmarked for conservation, but owing to its size (235 x 308 cm) and the fact that it would require a lengthy treatment utilising two painting conservators, it was not easy to find an opening in the NGV Painting Conservation Department schedule. The instability of the paint and ground layers had been of concern for some time, with widespread areas of cleavage and flaking. The first priority of the treatment was a campaign of consolidation and laying down of flaking paint. This was done locally with

heated spatulas and gentle pressure and, rather than relining, the canvas edges were reinforced with a strip lining.

The painting had been last cleaned in 1949 and over the ensuing sixty years the colours and tonal relationships had become suppressed and distorted by discoloured varnish and retouchings. So much so, that the distinctive textured brushwork of the paint surface had become submerged in a thick layer of old varnish and dark, gummy residues from earlier varnishes and lining adhesives. As these were removed, certain passages of what had previously appeared to be heavy and laborious brushwork became notable for their energetic texture, line and tonal contrast.

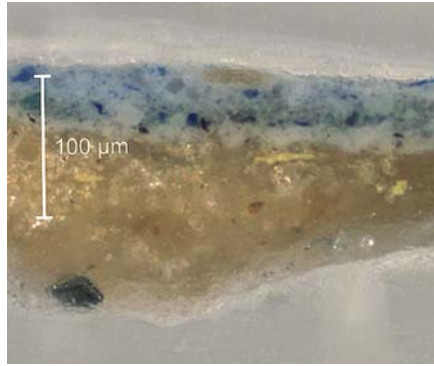
For example, Tiepolo's characteristic manner of painting the folds of pale draperies were evident: He frequently laid out the basic form in one or two smoothly applied middle tones then gave it sharp tonal definition by applying brisk pastose highlights, textured by a stiff-bristle brush. After this he would reinforce the forms and outline of the drapery by applying pencil-like lines of dark paint. This particular

Varnishing the *Finding of Moses*, after extensive conservation treatment.





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Reproduced with permission of NGV

Cross-sections from Tiepolo paintings usually reveal a red-brown ground layer, such as that from *The Banquet of Cleopatra* (left). In contrast, the ground layer from *The Finding of Moses* (centre) is gesso, similar to most paintings by Veronese, as in the cross-section from the NGV's *Nobleman between Active and Contemplative Life* (c.1575) at right.

combination of bright, brushy highlights over a smooth middle tone followed by crisp dark lines was so similar in both paintings that photographic details of corresponding passages from each one appeared almost indistinguishable from each other.

Associated with the treatment, technical examination of the painting brought to light further important information. X-radiography revealed a significant late change made by the artist: the boy and the dog in the right corner were added to the painting when the rest of the composition was complete, with both parts painted over the top of the completed drapery of one of the attendant women.

This late alteration confirmed that the picture was a new composition and not a copy of another painting. Other paintings by Tiepolo (or Ricci) in the manner of Veronese are faithful, almost exact, copies of works by the sixteenth-century master. Indeed, while it had been acknowledged that the NGV *Finding of Moses* was drawn from a few versions of the same theme by Veronese, further study revealed that each of the primary figures in the painting was drawn from an entirely different painting by Veronese – not only from his *Finding of Moses* versions – and that up to nine separate Veronese paintings had been used as source material.

The artist's sensitivity to the manner of Veronese was further evidenced in the study of the painting's material

content. Elemental analysis of the pigments using x-ray fluorescence found large amounts of the ancient copper-based azurite blue in key passages of the painting. This greenish blue pigment was in popular use during the sixteenth century, but by the 1740s, the likely date of the *Finding of Moses*, it had virtually vanished from the palette of many painters in Venice, having been made redundant by the invention of Prussian blue in the early 1700s. Prussian blue was a favourite of Venetian painters such as Tiepolo, Canaletto, Guardi and Bellotto from the 1730s onwards, so the presence of azurite in this painting is unusual. Raman spectroscopy did find Prussian blue in one or two small passages, which seemed to suggest that the artist's choice of the outmoded azurite for most of the painting was a conscious decision to adhere to Veronese's greenish blue pigment.

Veronese's technique is embedded even deeper into the structure of the painting. Cross-sections of the paint and ground layers revealed that the painter of the *Finding of Moses* went against the common eighteenth-century painting practice of applying a dark red-brown ground layer invariably found on paintings by mid-eighteenth-century Venetian painters. Instead, the painting has a thick gesso (calcium sulphate) ground layer similar to the type most often used by Veronese.

It may also be of interest that while the *Banquet of Cleopatra* is painted on a single sheet of canvas, the *Finding of Moses* is composed of two pieces of canvas joined horizontally through the centre.

At the end of two years of examination, cleaning and restoration, Morassi's assessment of the painting in 1959 appears increasingly astute. The art historian was aware that the work was infused with an extraordinary depth of understanding about Veronese; he knew that for Tiepolo, the study and understanding of Veronese was a constant preoccupation throughout his career, but especially during the 1740s and 1750s. This is borne out in the surviving correspondence of Tiepolo's influential friend and patron Count Francesco Algarotti. Algarotti's correspondence reveals the near-obsessive reverence of Veronese held by the writer and his circle of contacts, which included Tiepolo. Tiepolo was already famous in Venice for his intimate knowledge of Veronese, and Algarotti commissioned his favourite painter to make at least two copies of famous paintings by Veronese. He also recounts how he commissioned a "fake" Veronese by an unnamed Venetian artist, whom art historian Keith Christiansen believes to be Tiepolo. While the *Finding of Moses* does not match the description of the actual "fake" described by Algarotti, it does demonstrate that this type of exercise intrigued both the artist and collector during these years. Later correspondence reveals Algarotti to be the first proponent for reviving the use of gesso instead of the "dark reds and browns that are fashionable today", noting how gesso was "followed to excellent effect by Paolo (Veronese)".

In the absence of conclusive documentation linking an artist to an artwork, a reattribution such as this is instead reliant on the corroboration of evidence relating to the material, technical and stylistic characteristics found about it, and is inevitably subject to reassessment as new information comes to hand. Research into the provenance of the painting is yet to be concluded and may shed further light on how this unique painting came into existence. Nevertheless, this recent technical examination has revealed the painting to be the product of a complex and critical study into Veronese that is rarely seen in homages, copies or pastiches, and extends to unseen aspects of Veronese's original materials and techniques. This dedication to the task of emulating Veronese, its resonances with Algarotti's dialogues, and the irrepressible verve of brushwork now visible in many parts of the restored *Finding of Moses* makes it difficult to challenge Morassi's idea that this painting is by Giambattista Tiepolo.



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The figure of the boy is sourced from Veronese's *The Presentation of Christ* from the church of San Sebastiano, Venice c1560 (right).

The combination of bright, brushy highlights over a smooth middle tone followed by crisp dark lines is similar in the partially cleaned detail of drapery of the figure of Pharaoh's daughter in *The Finding of Moses* (left) and the detail of white drapery on Giambattista Tiepolo's *The Banquet of Cleopatra* (1743), Melbourne, National Gallery of Victoria (103-4).



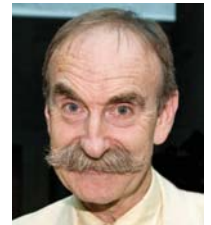
Reproduced with permission of NGV



#### Biographies

John Payne is Senior Conservator of Painting at the National Gallery of Victoria. He has worked with the NGV since 1982 after training in conservation at the Canberra College of Advanced Education (now Canberra University) and the Institut Royale du Patrimoine Artistique in Brussels.

Carl Villis studied paintings conservation and art history in Australia before several years working in Washington DC, New York, and Italy. Since 1996 he has worked at the National Gallery of Victoria as Conservator of European Paintings before 1800.



# IIC News

## Stepping Out and Posting Up A New Departure for Young Professionals at the IIC Istanbul Congress

Included among the outstanding programs and lectures at the IIC Istanbul Congress this September will be a new initiative for students and emerging professionals, as IIC presents their first Student Poster Session. "IIC has had a long term commitment to students", states IIC President, Jerry Podany (J. Paul Getty Museum, USA). "Interest and support has been there for a while, but it was clear that we had to do more, to be more responsive to students and young conservators who have very specific needs".

IIC supports student memberships at low costs and encourages student participation through the student committee fostered by Mikkel Scharff (Konservatorskolens, Denmark). The IIC Council strives to provide professional development opportunities and facilitate greater involvement for students and young professionals in our field. In pursuit of new initiatives, Jerry Podany began investigating how other professional organizations were reaching out to student members in order to learn from their successes and improve upon them to, as he says, "serve [the student's] needs better and be more relevant".

A proposal was made and approved by the IIC Council to have a student/young professional poster session at the 23rd IIC 2010 Congress: Conservation and the Eastern Mediterranean, being held this September in Istanbul. The initiative includes the formation of a peer-review Student Poster Committee comprised of young professionals from a geographically diverse group of IIC student members. Five individuals were invited by Jerry Podany to

Lauren Fair, one of the selected student poster finalists, applies an orange glaze to a reconstruction panel for the Damascus interior at The Metropolitan Museum of Art, the theme of her poster at the Istanbul Congress.



Amy Jones Abbe, The Metropolitan Museum of Art

participate as committee members: Laura Brill, Amber Kerr, Maram Nasr Mohd Naes, Colleen Snyder, and Simin Şay.

The Student Poster Committee began by defining five geographic regions. Each committee member was assigned a region to research in order to compile a list of institutions, educational programs, foundations, and museums who could receive a call for participants. IIC also posted the invitation on its web page and the social networking sites of Facebook and Twitter, offering a platform to showcase current conservation research and treatment projects by young professionals and students. Nearly fifty submissions were received, and after careful consideration, twenty finalists and two alternates were selected from the exceptional pool of applicants. Throughout the selection process the Student Poster Committee had the advisory support of the IIC Council and Technical Committee, with exceptional mentoring advice from IIC Vice President, Sharon Cather (Courtauld Institute of Art, UK) and valuable editorial support from IIC Director of Publications Joyce Townsend (Tate, UK).

This initiative provides an opportunity for those who are starting out in the conservation arena to participate in conservation's international showcase. The selected posters will be on display throughout the Istanbul Congress, and a scheduled session will give delegates the opportunity to speak to poster authors. The posters will be published electronically on the IIC web site shortly after the Congress has concluded.

We welcome all attendees of the Congress to the student poster session and hope that all IIC members will join us in applauding the informative materials presented by the finalists.

### What connects IIC, fakes and an exhibition on examination of artworks?

The 1947 trial of H.A. van Meegeer, forger of Vermeer paintings, has some significance for IIC. Several of IIC's founders, including Ian Rawlins, Scientific Adviser to the trustees at the National Gallery, London, were then in Amsterdam and probably discussed a proposed international body devoted to conservation and technical research. Since the foundation of IIC in 1950, the scientific examination of paintings has developed considerably from the early days of microscopic analysis and X-radiography, already used in 1947 to show that the craquelure in the ground layer of the so-



Infrared reflectogram detail showing underdrawn head of angel, lower right, in The Virgin and Child with an Angel (NG3927), after Francesco Francia, probably second half of the 19th century. The National Gallery, London.

called Vermeer painting did not match that on the surface. Now, the 60th anniversary of the founding of IIC coincides with a fascinating exhibition at the National Gallery exploring the contribution of scientific examination to connoisseurship. *Close Examination: Fakes, Mistakes and Discoveries* (30 June – 12 September 2010, Sainsbury Wing, the National Gallery, London) explores discoveries, mistakes and forgeries, such as the *Virgin and Child with an Angel*, acquired in 1893 as a work by the Bolognese painter Francesco Francia and thought to date from 1490, but now recognised as a 19th-century forgery. Pigments unavailable in Francia's time were used and the underdrawing, revealed by infrared reflectography, was done using graphite pencil, very uncharacteristic for the supposed date. On the other hand, The *Madonna of the Pinks* (NG6596) of about 1506–7, originally believed to be a copy, has been shown by study of the underdrawing and the materials used to be an original work by Raphael himself. Full details of the exhibition are available at <http://www.nationalgallery.org.uk/paintings/research/close-examination/>

### The Gabo Trust – IIC Travelling Scholarship

The Gabo Trust and the IIC are pleased to announce a call for applications for the Gabo Trust-IIC Travelling Scholarships. Applications are invited from Individual Members and Fellows of IIC who are conservators practising in either the public or private sector.

#### What is the Travelling Scholarship?

The Travelling Scholarship is a bursary to allow individuals who are current paid-up members of IIC to take a study-focused tour anywhere in the world. The aim of the tours is to carry out research into the conservation of sculpture and to meet and see the work of other conservators; thereby learning about their differing approaches, ethics, materials and methods. The Travelling Scholars are required to make a written report on their tour, with photographs, in order to benefit their own career and also to enrich the worldwide body of knowledge of the conservation of sculpture.

The winners' written reports and photographic records should be produced with a view to their appearing on the IIC website as well as being available for use by the Gabo Trust and being held in the Tate archives. Winners will have twelve months to complete the tour from when the Scholarship is awarded and a further month to lodge their report at the IIC office.

The award will normally be paid as a single lump sum up to a maximum of £5,000 Sterling or the equivalent in US Dollars or Euros at the time of application. There is a

maximum of two awards to be made in any round of the award.

These Scholarships are directly concerned with the conservation of sculpture in all its aspects and are not restricted to any particular period or culture, but some benefit to modern and contemporary sculpture (post 1880) must be apparent in the application.

#### The Gabo Trust

The Gabo Trust was founded in 1988 by the family of the sculptor Naum Gabo. Aware of the problems with new materials in modern and contemporary sculpture, they set up the Gabo Trust to increase conservation resources in institutional collections and to further the education of conservators.

The Gabo Trust is a UK-based charity, but this is an internationally available award.

#### How do I apply?

The application form is available from the IIC web-site – [www.iiconconservation.org](http://www.iiconconservation.org).

Your application must include an estimate of the amount of money required (in GBP, USD or EUR) and a proposed itinerary of countries, venues and sites to be visited.

With your application a signed letter of support will be required from a Referee, who must be a person of standing, training, experience and background in conservation; this may be a senior colleague, tutor or another individual familiar with your work and experience; this person need not be a member of IIC, but should nevertheless clearly state their professional credentials.

Your completed application package should be sent by post or fax or (as an attachment) by email to:

Gabo Trust/IIC Travelling Scholarships  
IIC  
6 Buckingham Street  
London WC2N 6BA  
UK  
[iic@iiconconservation.org](mailto:iic@iiconconservation.org)  
Fax: +44 (0)20 7976 1564

#### How will winners be notified?

The results will be notified by post, fax or e-mail to all applicants within one month of the receipt of their application.

#### What happens then?

Within a month of being notified of their being awarded a Travelling Scholarship, individuals must confirm to the IIC office the dates of their intended tour. This can be booked through an agency who can offer a comprehensive travel and accommodation itinerary, such as Trailfinders ([www.trailfinders.com](http://www.trailfinders.com)) for those resident in the United Kingdom, the Irish Republic or Australia.

The award monies will be paid to the Scholar when they have booked and paid for their travel – a verified paper copy of the invoice(s) will be required by IIC before payment is sent.

## The Istanbul IIC Congress 2010

is fast approaching. See the special Congress pages in this issue for a full programme of papers and speakers, a list of poster presentations and the student posters.

Register now at <http://www.iiconconservation.org/congress/> for Conservation and the Eastern Mediterranean taking place from 20th to the 24th of September 2010.

### Reviews in Conservation – buy now while stocks last!

*Reviews in Conservation*, IIC's reviews journal published annually from 2000 to 2010 is being combined with *Studies in Conservation*, IIC's long-standing, peer-reviewed, internationally-recognised, flagship journal. This will take place during 2010, IIC's 60th anniversary year.

Full digital access to the improved *Studies in Conservation* will be available from 2011.

*Reviews in Conservation* will not be forgotten, and in the near future volumes 1–10 will be fully searchable online. Meanwhile, why not take the opportunity to buy the full set of *Reviews in Conservation* in printed form, while stocks last! Every conservation training programme, busy conservation department and private conservation studio that missed out first time around should have a set!

The full set of *Reviews in Conservation* volumes 1-10  
£50 to members, including surface postage  
£70 to non-members, including surface postage

Individual volumes of *Reviews in Conservation* (1–10 all in stock)  
£8 to members including surface postage  
£12.50 to non-members, including surface postage.

Order on [http://www.iiconconservation.org/publications/pubs\\_sale.php](http://www.iiconconservation.org/publications/pubs_sale.php)  
or contact [iic@iiconconservation.org](mailto:iic@iiconconservation.org) for orders,  
or to obtain a quotation for additional airmail costs.

# Poster Presentations

Traditional commercial centres of the Eastern Mediterranean: values, problems and potential for conservation  
*Tuba Akar*

Rehabilitation of the *Damir Gapisi* historic caravan route in Tabriz, Iran  
*Solmaz Yadollahi*

Documentation of the ancient city of Semiran  
*Abbas Shirzad Chenari and Hadi Zaynali*

Secret treasures of Izmir  
*Ariella Amar and Sigal Benzoor*

Preservation of unique architectural heritage in Izmir: renovation of the synagogue area  
*Mine Tanaç Zeren*

The conservation of Choli minaret in Erbil, Iraq  
*Petr Justa and Miroslav Housk*

The Acropolis monuments: surface conservation projects and general conservation activities in the last few years  
*Giasemi Frantzi, Katerina Frantzikinaki, Anastasia Panou, Evi Papakonstantinou and Anthoula Tsimereki*

A pilot project to protect and promote Macedonian Tomb C at Pella  
*Vanta-Vasiliki Kyriakou, David Gundry, Dionisios Kapizionis, Andreas Nachlas and Pavlos Chrysostomou*

Conservation, restoration and configuration of the palace of Galerius in Thessaloniki  
*Fani Athanasiou, Venetia Malama, Maria Miza and Maria Sarantidou*

Conservation–restoration works on the Peristyle of Diocletian's Palace  
*Sagita Mirjam Sunara, Domagoj Mudronja, Marin Barišić and Ivan Sikavica*

Conservation and presentation of the Corpi Santi in the church of St Blasius in Vodnjan, Istria  
*Ksenija Škarić and Frane Mihanović*

Use and decay of coloured stones in the former Byzantine churches of Istanbul  
*Roberto Bugini, Luisa Folli and Hale Tokay*

Lasers in the study and conservation of cultural heritage objects in the Eastern Mediterranean  
*Paraskevi Pouli, Demetrios Anglos and Costas Fotakis*

Lost polychromy on Byzantine ivories  
*Clare Ward, Jane Hamill, Giovanni Verri and Janet Ambers*

Experiments in the restoration of the original appearance of historic 'watered' steel blades  
*Seoyoung Kim, David Edge and Alan Williams*

Manufacturing technology and conservation of a Graeco-Roman bronze coin from Sa el-Hagar (Sais site), Egypt  
*Ibrahim Abd El-Fattah Ibrahim Mohamed Ali and Ahmed Mohamed Ibrahim El-Smany*

False-colour infrared imaging as a tool for the study of pigments used in ceramics from areas within the Mediterranean basin  
*A. Alexopoulou, N. Liaros, D. Panagopoulou and A. Kaminari*

Identification of the painting technique and identification of pigments in the work of Nikos Hadjikyriakos-Ghikas  
*Vicky Spachou, Vicky Kantarelou, Andreas Karydas, Vassilis Paschalis, Athina Alexopoulou and Stamatis C. Boyatzis*

Pigments and painting techniques at Abel Monastery church, a representative monument, inscribed by famous Chioniades iconographers  
*V. Ganitis, E.C. Stefanaki, T. Zorba, E. Pavlidou and K.M. Paraskevopoulos*

The use of ELISA for the identification of proteinaceous binding media from an eighteenth-century Damascene reception room  
*Julia Schultz, Julie Arslanoglu and Karin Petersen*

Techniques and materials of Jean-Baptiste Vanmour and studio, active in Istanbul from 1699–1737  
*Gwendolyn P. Boevé-Jones*

Elemental tagging technology for the authentication of artworks  
*Vassilis Paschalis, Eleni Aloupi, Ioanna Aslani and Andreas-Germanos Karydas*

Preservation of the Dura-Europos synagogue wall paintings  
*Carol Snow*

Jacquemarts from Dubrovnik, Croatia: conservation–restoration of statues from the city bell tower  
*Suzana Kolić Gunjača and Antonio Serbetić*

The wooden sculpture of St Anthony the Abbot, Sibenik, Croatia: new insight after conservation treatment  
*Ivana Nina Unković*

Conservation of archaeological objects in Lebanon  
*Isabelle Doumet Skaf, Badr Jabbour Gedeon and Ghada Salem*

Restoration of a Persian lacquer bookbinding from the National Library of the Czech Republic  
*Jana Dvořáková*

Turkish embroideries in the Burrell Collection: collaboration and context  
*Helena Murdina Hughes*

Post-Byzantine Mediterranean textiles from Mount Athos: dyes and preventive conservation  
*Dimitrios Mantzouris, Christos Karydis, Ioannis Karapanagiotis and Costas Panayiotou*

Low-budget solutions for papyrus conservation and storage at the National Library of Egypt  
*Ana Beny, Ahmed Youssef, Mohamed Hassan, Maiada Esmail and Noha Said*

The Niebuhr Bible: a manuscript as time capsule in the Mediterranean  
*Jiří Vnouček*

A little known Damascus room in the Museum of Applied Arts, Budapest  
*Petronella Kovács Mravik*

External supports and coffin trees: experiences in conserving and displaying ancient Egyptian coffins at the Fitzwilliam Museum, Cambridge  
*Julie Dawson and Sophie Rowe*

ECCO and the countries in the Mediterranean: towards common professional principles  
*Monica Martelli Castaldi and Stefan Belishki*

The Iraqi Institute  
*Jessica S. Johnson and Brian Michael Lione*

# IIC 2010 Istanbul Student Posters

A technical study of portable 10th-century paintings from Dunhuang in US collections  
*Matthew Brack and Craigen J Bowen*

Conservation of a neolithic plaster statue from 'Ain Ghazal, Jordan  
*Liesla Brierley*

A new non-destructive method based on resistivity measurement for moisture monitoring in materials of interest for cultural heritage  
*Fabiana Consalvi Giovanni Ettore Gigante, and Franco Meddi*

The painting technique of the *proskynetarion* by Isaak Demetrikes, 1818, Palestine  
*Helena Dick*

Painting techniques of Ottoman interiors  
*Lauren Fair Beth Edelstein, and Adriana Rizzo*

Orusy in Qajar houses  
*Negar Ghorbany*

The shelter on the temple of Apollo Epikourios  
*Rosemary Jeffreys*

The early Phrygian Gate at Gordion, Turkey  
*Meredith A Keller*

Methodology for the design of repair mortars  
*Michail Koufopoulos*

Soft vegetative capping of archaeological masonry walls  
*Alex B Lim*

Medieval stained glass cleaning with ionic liquids  
*Andreia Machado Pedro Redol, Luis Branco, Márcia Vilarigues*

Selection criteria of conservation mortars for limestone  
*Anastasia Maraveli Evangelia Virvili, Kateva Lukia*

Characterization of prehistoric rock art pigments from the Mediterranean central region of Spain  
*Francesca Novelli and Adriana Maras, Giovanni E. Gigante, Clodoaldo Roldán, Isabel Ródenas, Sonia Murcia-Mascaró, Valentín Villaverde*

The facts on Flugger Acrylspartel: a study of the properties of a commercial filler  
*Ida Pohoriljakova*

Documentation, technical analysis and treatment of a bitumen model boat from Ur  
*Caroline Roberts*

Applications of electrochemical techniques in cultural heritage  
*Daniela Reggio and Simona Scrivano Jusef Hassoun and Stefania Panero*

Aspects of the technical analysis of an Egyptian relief from the Metropolitan Museum of Art  
*Anna Serotta*

3D scanning, computer-aided design and rapid prototype technologies used for production of artefact losses  
*Bo Kyung Shin Brandy Shin, Alex Gabov*

Cleaning methods for the removal of limewash from painted plaster surfaces  
*Caitlin E Smith*

Investigation into iron diffusion into wool, silk, cotton and abaca textiles using SEM-EDX  
*Helen Wilson*



Sabancı Centre

# IIC 2010 Istanbul Congress Programme

## Monday 20 September

9:00 Registration opens, Sabancı Centre

10:00 Refreshments

11:00 Opening Ceremony

11:45 Forbes Prize Lecture: Professor David Lowenthal

12:30 Lunch

13:00 Meeting for Getty Foundation and Brommelle grantees

Session 1: Diversity in the Eastern Mediterranean: from the sea bed to Mount Athos.

Chaired by Sharon Cather.

14:00 Recent efforts in Istanbul to protect museum collections from damage due to earthquakes

*Bilgen Sungay, Nevra Erturk, Eser Cakti, Mustafa Erdik and Jerry Podany*

In situ preservation of a deep-sea wreck site: Sinop D in the Black Sea.

*Dennis Piechota, Robert D. Ballard, Bridget Buxton and Michael Brennan*

Conservation of the gold-embroidered epitaphs from the St Paul Monastery, Mount Athos: the hidden story of an ecclesiastical textile.

*Tatiana Kousoulou*

15:30 Refreshments

16:00 Conservation and preservation of the cultural heritage of ancient theatres and odea in the Eastern Mediterranean.

*Naif Adel Haddad and Leen Adeeb Fakhoury*

Are Attic vases 'archaeological'?

*Christina Rozeik, Julie Dawson and Lucy Wrapson*

Building capacity for the conservation of mosaics in the Mediterranean: the MOSAIKON initiative.

*Kathleen Dardes, Jeanne Marie Teutonico, Catherine Antomarchi and Zaki Aslan*

17:30 Session Ends

18:30 Opening Reception at the Sabancı Centre

## Tuesday 21 September

Session 2: Islamic arts in metal and manuscript.

Chaired by Terry Drayman-Weisser.

9:00 Islamic copper-based metalwork from the Eastern Mediterranean: technical investigation and conservation issues

*Susan La Niece*

The preservation of Ottoman manuscripts manuscripts

*Nurçin Kural*

Conservation of the Turkish collection at the Chester Beatty Library: a new study of Turkish book construction.

*Kristine Rose*

Islamic bookbindings in the manuscript collection of the Marciana National Library in Venice.

*Silvia Pugliese*

10:45 Refreshments

11:15 Learning from the past: using original techniques to conserve a twelfth-century illuminated manuscript and its sixteenth-century Greek-style binding at the Monastery of St Catherine, Sinai.

*Andrew Honey and Nicholas Pickwood*

Technical study of a fifteenth-century Armenian illuminated gospel from the Verin Noravank Monastery.

*Lynn B. Brostoff, Yasmeen R. Khan, Tamara Ohanyan and Frank Hengemihle*

Newly identified techniques in the production of Islamic manuscripts.

*Nil Baydar*

12:30 Lunch

13:15 Student Meeting

Session 3: Diversity in the Eastern Mediterranean: from odea to photographs.

Chaired by Hande Kökten.

14:00 Biodeterioration control for the Athens Acropolis monuments: strategy and constraints.

*Sophia Papida, Dionysis Garbis, Evi Papakonstantinou and Amalia D. Karagouni*

Laser cleaning of excavated Greco-Roman glass: removal of burial encrustation and corrosion products.

*Abdelrazek Elnaggar, Hams Mohamed, Gamal Mahgoub and Mona Fouad*

Conservation and restoration at the Ilyas Bey Mosque complex, Miletos (Balat).

*Bekir Eskici, Yasar Selcuk Sener and Cengiz Kabaoğlu*

The study of a religious decorative textile belonging to Vank Church in Isfahan.

*Hamidreza Bakhshandehyford and Elaheh Arbabzadeh Boroujeni*

15:45 Refreshments

16:15 Painted rock-cut tombs in Cyprus from the Hellenistic and Roman periods to Byzantium: material properties, degradation processes and sustainable preservation strategies.

*Ioanna Kakoulli, Christian Fischer and Demetrios Michaelides*

Conservation of a precious nineteenth-century fan.

*Michael Maggen*

Preservation of the photographic heritage of the Eastern Mediterranean.

*Nora W. Kennedy, Debra Hess Norris, Zeina Arida and Tamara Sawaya*

17:30 Session Ends

19:00 *Between home and history: managing the interface between preservation and development of "living" historic places* IIC Round Table event.

## Wednesday 22 September

9:00 Visits and Excursions

## Thursday 23 September

Session 4: From decorated sandals to decorated rooms. Chaired by David Saunders.

9:00 Stepping across the Mediterranean: conservation of a pair of pontifical sandals of the thirteenth century AD.

*Anna Valeria Jervis, Maria Rita Giuliani, Marcella Ioele, Michael Jung, Marica Mercalli and Federica Moretti Idries Trevathan and Lalitha Thiagarajah*

The Ottoman Room at the Islamic Arts Museum Malaysia: a technical study of its methods and materials.

A splendid welcome to the 'House of praises, glorious deeds and magnanimity'.

*Mechthild Baumeister, Beth Edelstein, Adriana Rizzo, Arianna Gambirasi, Timothy Hayes, Roos Keppler and Julia Schultz*

Insight into a sophisticated painting technique: three polychrome wooden interiors from Ottoman Syria in German collections and field research in Damascus.

*Anke Scharrahs*

10:45 Refreshments

11:15 Poster viewing session

11:20 Meeting of IIC Regional Group Representatives

12:30 Lunch

Session 5: Preserving objects in situ and ex situ. Chaired by Paul Schwartzbaum.

14:00 Six coloured types of stone from Asia Minor used by the Romans, and their specific deterioration problems.

*Lorenzo Lazzarini*

Transformation from chaos to knowledge: a collaboration for the sake of cultural heritage.

*Hande Kökten and Cengiz Cetin*

Encountering challenges and finding solutions for the display of an obscured archaeological assemblage from Theva, Greece.

*Christina Margariti, Natalia Kallitsi, Maria Petrou and Athina Papadaki*

15:30 Refreshments

16:00 Conserving fragments of icons: clay votive plaques from Hirbemerdon Tepe, Turkey.

*Karen Abend, Sara Caspi and Nicola Laneri*

Preserving objects in situ: the case of *proskinitaria* in the Greek landscape.

*Aristotelis Georgios Sakellariou*

Formulating programs for long-term care of excavated marble: removing and suppressing biological growth.

*Kent Severson*

17:30 Session Ends

18:30 Congress dinner at the 1001 Direk Cistern

## Friday 24 September

Session 6: Making and preserving. Chaired by Ravit Linn.

9:00 Dyestuff and colour analyses of the Seljuk carpets in Konya Ethnography Museum.

*Recep Karadag and Türkan Yurdun*

Characterization of traditional dyes of the Mediterranean area by non-invasive uv-vis-nir reflectance spectroscopy.

*Luciana Gabriella Angelini, Sabrina Tozzi, Susanna Bracci, Franco Quercioli, Bruno Radicati and Marcello Picollo*

Technological observations on the manufacture of the late Minoan goddesses from Halasmenos East Crete, as revealed during the process of conservation.

*Stefania Chlouveraki, Eleni Nodarou, Kleio Zervaki, Garyfalia Kostopoulou and Metaxia Tsiopoulou*

Historical conditions for preserving antiquities in the Levant.

*Helle Strehle*

10:45 Refreshments

11:15 Stabilization of walls with lime-mortar capping.

*Trevor Proudfoot and Kent Severson*

A preliminary assessment of mosaic reburials in Tunisia.

*Thomas Roby, Livia Alberti and Aicha Ben Abed*

A unique Nabataean wall painting in Petra: conservation in situ.

*Aysar Akrawi and Lisa Shekede*

12:30 Lunch

Session 7: Paint, painting, religious use and sustainability. Chaired by Austin Nevin.

14:00 Digital mapping of Egyptian blue: conservation implications.

*Giovanni Verri, David Saunders, Janet Ambers and Tracey Sweet Stefan Demeter*

Tatarlı – a fifth-century BCE painted wooden tomb in Anatolia: study, conservation, restitution and reconstruction.

15:00 Refreshments

15:30 The Byzantine and post-Byzantine wall paintings of Cyprus: conservation practice in a context of continuing religious use.

*Marina Solomidou-Ieronymidou and Stephen Rickerby*

Creating sustainable communities in historical heritage sites: Istanbul's historic neighbourhoods.

*Müge Akkar Ercan*

16:30 The Poster Prize  
Honorary Fellowships  
The Keck Award  
The venue for IIC 2012

17:30 Session ends

18:00 Farewell Reception: Sabancı Centre



# IIC News continued

## Istanbul Round Table Between home and history: managing the interface between preservation and development of living historic places

Tuesday, September 21st, 2010  
The Seed, Sakıp Sabancı Museum, 42 Sakıp Sabancı Caddesi, Emirgan 34467, Istanbul

In 2008 IIC launched the initiative Dialogues for the New Century, a series of events that explore emerging issues in the modern world and the relationship of those issues to the preservation of cultural heritage. The next Round Table in the series will be part of the IIC's Istanbul congress.

Between Home and History will explore our complex desires to improve and expand our surroundings while also recognizing our essential need to remember and to preserve.

If a place, however small or large, complex or simple has value, both as a home and as an historic memory, how can those aspects that imbue value be resolved to the benefit of both those who call the place home and those who desire to preserve its past and present characteristics without change?

When a neighborhood, district or region of historic significance is preserved, what are we preserving? Is our concern solely with the material remains which serve as a memory prompt, as evidence of some event, some moment...or is there more? And when such a place is populated, either by the very people who are part of its significance or who settled there after a historic event, how can these people, their community and its way of life, be incorporated into a preservation approach? As pressures of development, gentrification or regeneration – whether from outside the community or from within – begin to challenge more established versions of how and what will be preserved, dilemmas will emerge. Any compromises and their impact must be explored since decisions made now are linked to the future of heritage.

This Round Table will explore these and many other issues as the panelists gather, with you, at the interface between preservation and development of “living” historic districts...between home and history.

The Round Table panelists include:

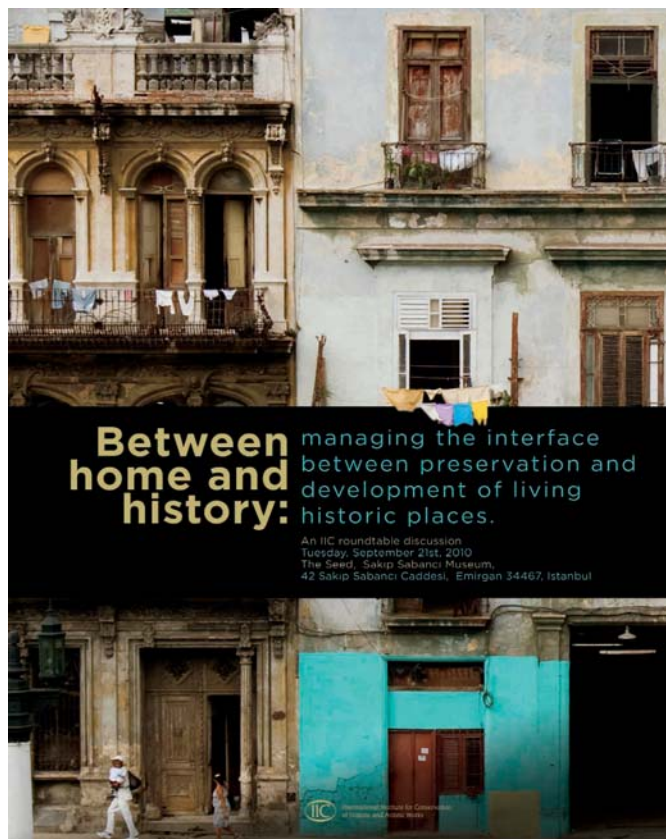
**David Lowenthal:** a renowned author, historian and Professor Emeritus in the Department of Geography at University College London. Among his many academic achievements related to heritage preservation was the development of the ICOMOS/UNESCO World Heritage Sites Authenticity Criteria 1994-95. Dr Lowenthal has written a large number of articles and books, including topics concerned with landscape tastes and perceptions, and the relationship between history and cultural heritage. He is the author of the seminal publication: *The Past is a Foreign Country* (Cambridge University Press, 1985)

**Prof. Leyla Nezi** is an anthropologist, oral historian and an Associate Professor in the Faculty of Arts and Social Sciences at Sabancı University, Istanbul. She received her undergraduate degree from Stanford University and her PhD from Cornell University. Her PhD dissertation focused on the settlement of Yörük nomads in the Taurus mountains. In her recent work she uses oral history to analyze the relationship between history, memory and identity in Turkey. Her research includes an oral history of Teşvikiye, a neighborhood in Istanbul.

**Dr Stephen Bond** has recently conducted a training workshop on site management for UNESCO in the World Heritage city of Galle in Sri Lanka. Before starting his own consultancy firm, Dr Bond was a partner of TFT Cultural Heritage in London, a large construction & consulting firm. He is a co-author of the acclaimed book *Managing Built Heritage: The Role of Cultural Significance* (Wiley-Blackwell, 2008).

**Prof. Dr Ayfer Bartu Candan** is an anthropologist from Boğaziçi University, Istanbul. Professor Candan's areas of expertise include Urban Anthropology, Politics of History and Heritage, Contemporary Uses of the Past, Politics of Archaeology, Anthropology of Tourism, and Visual Anthropology. She received her PhD from the University of California, Berkeley, in Social and Cultural Anthropology and has published widely on the analysis of heritage politics as well as aspects of presentation and preservation of archaeological sites such as Çatalhöyük.

**Dr Francesco Siravo**, an Italian architect specialized in town planning and historic preservation, received his professional



degrees from the University of Rome, La Sapienza and specialized in historic preservation at the College of Europe, Bruges and Columbia University, New York. Since 1991 he has worked for the “Historic Cities Support Programme” of the Aga Khan Trust for Culture, Geneva, with projects in various Islamic cities, including Cairo, Lahore, Mopti (Mali), Mostar, Samarkand and Zanzibar. Prior to that he consulted for local municipalities as well as governmental and international organizations, including UNESCO, ICCROM and the World Bank. He has written widely on various architectural conservation and town planning subjects.

**Aslı Kiyak Ingin** graduated from Mimar

Sinan University as an architect and then was granted a post-graduate diploma from Istanbul Technical University for developing a method for the analysis of formal and spatial structure of traditional cities. She is an architect, designer and activist with a specific interest in how state intervention in the urban fabric of a city affects some of the poorest residents. Her inspiration comes from the local spaces that are created by ordinary people and the spatial knowledge of different stakeholders in cities. Over the last four years she established the Sulukule Platform to protect the oldest settlement of Roma people in Istanbul – Sulukule - from demolition and has developed sustainable and participatory models for development.

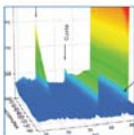
## ACCOUNTS

of chemical research


### Special Issue on Advanced Techniques in Art Conservation

June 2010 – Volume 43, Issue 6


**ARTICLES FEATURED IN THE SPECIAL ISSUE ON ADVANCED TECHNIQUES IN ART CONSERVATION:**



**The Coordinated Use of Synchrotron Spectroelectrochemistry for Corrosion Studies on Heritage Metals**  
Annemie Adriaens and Mark Dowsett  
DOI: 10.1021/ar900269f




**New Frontiers in Materials Science for Art Conservation: Responsive Gels and Beyond**  
Emiliano Carretti, Massimo Bonini, Luigi Dei, Barbara H. Berrie, Lora V. Angelova, Piero Baglioni, and Richard G. Weiss  
DOI: 10.1021/ar900282h



**Noninvasive Testing of Art and Cultural Heritage by Mobile NMR**  
Bernhard Blümich, Federica Casanova, Juan Perlo, Federica Presciutti, Chiara Anselmi, and Brenda Doherty  
DOI: 10.1021/ar900277h

*Accounts of Chemical Research* presents short, concise and critical articles offering easy-to-read overviews of basic research and applications in all areas of chemistry and biochemistry.

Read the rest of the articles from *Accounts Chemical Research* Special Issue on Advanced Techniques in Art Conservation at [pubs.acs.org/acr](http://pubs.acs.org/acr)



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## UCL

UCL Bartlett School of Graduate Studies  
Centre for Sustainable Heritage

### Lecturer in Sustainable Heritage

The appointment will be full time on UCL Grade 7/8. The salary range will be Grade 7: £35,415 – £38,441 pa; Grade 8: £39,510 – £46,635 pa, inclusive of London Allowance.

The internationally recognised Centre for Sustainable Heritage is seeking a Lecturer with established research expertise, preferably in the historic built environment and its conservation. You will be expected to assist in the Centre's two Masters Programmes: the MSc in Sustainable Heritage and the MRes in Heritage Science; to undertake teaching and related administration, and to contribute as an active member of the Centre for Sustainable Heritage team. Applicants with an interest in modelling, applied metrology, statistics or forecasting methods and applications are particularly welcome.

The appointee will have a demonstrated capability to initiate and conduct high quality research and a proven publications track record. A doctoral qualification in a subject relevant to the Centre's cultural heritage research interests and good organisational skills are required.

For further details about the vacancy and how to apply online please go to <http://www.ucl.ac.uk/hr/jobs/> and search on Reference Number 1146586.

If you have any queries regarding the vacancy or the application process, please contact Joanna Saxon, email: [j.saxon@ucl.ac.uk](mailto:j.saxon@ucl.ac.uk), tel: 020 7679 5915.

More information about the Centre for Sustainable Heritage can be found at <http://www.ucl.ac.uk/sustainableheritage>

Applications should additionally include an academic CV and a one-page statement on how the applicant's research supports the CSH Research Strategy priorities.

Closing Date: 20th August 2010 by 5.00pm.  
University College London Taking Action For Equality.

## Calls for Papers

### Challenges in Contemporary Art Conservation

16-17 September 2010  
Buenos Aires, Argentina  
Call for papers deadline:  
13 August 2010  
<http://www.typpa.org.ar>

### Adhesives and Consolidants for Conservation: Research and Applications

17-22 October 2011  
Ottawa, Canada  
Call for papers deadline:  
1 September 2010  
<http://www.cci-icc.gc.ca/ann/symp2011-eng.aspx>

### A Pest Odyssey 2011: Ten years Later

2011  
London, UK  
Call for papers deadline:  
1 September 2010  
[dee.lauder@english-heritage.org.uk](mailto:dee.lauder@english-heritage.org.uk)

### Jardins de Pierres: Conservation of Stone in Parks, Gardens and Cemeteries; Call for contributions

22-24 June 2011  
Paris, France  
Call for papers deadline:  
10 December 2010  
<http://www.sfic.fr>

### GLASSAC II – Glass science in art and conservation

10-12 May 2011  
Wertheim, Germany  
Call for papers deadline:  
31 October 2010  
[www.glassac.eu](http://www.glassac.eu)

## Meetings and Conferences

### Open-air rock-art conservation and management

1-5 September 2010  
The Hague, The Netherlands  
<http://www.eaa2010.nl/?pid=179&page=Call>

SEM and microanalysis in the study of historical technology, materials and conservation  
9-10 September 2010  
London, UK  
[info.sem2010@googlemail.com](mailto:info.sem2010@googlemail.com)

Preserving the Past, Protecting the Future: Collecting and conserving fine and decorative arts  
14-16 September 2010  
High Wycombe, UK  
[http://www.open4businessbucks.com/en/fine\\_arts\\_conference/programme/](http://www.open4businessbucks.com/en/fine_arts_conference/programme/)

2nd Balkan Symposium on Archaeometry  
15-17 September 2010  
Istanbul, Turkey  
[http://www.iku.edu.tr/TR/semp\\_ice\\_rik.php?p=160&r=0](http://www.iku.edu.tr/TR/semp_ice_rik.php?p=160&r=0)

Icon Ethnography group symposium – Basketry conservation  
15-19 September 2010  
London, UK  
[ICONbasketry@googlemail.com](mailto:ICONbasketry@googlemail.com)

IX International Sculpture Forum  
16-18 September 2010  
Turin, Italy  
<http://www.sculpture-network.org/en/home/sculpture-network/events/international-sculpture-symposia/italy/program-and-registration.html>

IIC Congress 2010: Conservation and the Eastern Mediterranean  
20-24 September 2010  
Istanbul, Turkey  
[www.iiconservation.org/conferences/istanbul2010/](http://www.iiconservation.org/conferences/istanbul2010/)

2nd Historic Mortars Conference  
22-24 September 2010  
Prague, Czech Republic  
[www.itam.cas.cz/HMC2010](http://www.itam.cas.cz/HMC2010)

4th International Symposium of the ICOM-CC working group Art Technological Source Research  
23-24 September 2010  
Vienna, Austria  
<http://www.icom-cc.org/52/event/?id=103>

ICOM-CC Working Group 19-20 November 2010  
London, UK  
[www.icom-cc.org/51/news/?id=23](http://www.icom-cc.org/51/news/?id=23)

Big Stuff 2010 – A conference for large object conservators  
6-9 October 2010  
Duxford, UK  
<http://www.iwm.org.uk/server/show/ConWebDoc.6878>

Association for Preservation Technology International (APT) Conference  
6-9 October 2010  
Denver, Colorado, USA  
[www.apti.org](http://www.apti.org)

ENAMEL: 3rd experts meeting on enamel on metals conservation  
8-9 October 2010  
New York, USA  
[day@frick.org](mailto:day@frick.org)

10th International Symposium on Wood and Furniture Conservation – Restoring Joints, Conserving Constructions  
8-9 October 2010  
Amsterdam, The Netherlands  
[www.ebenist.org](http://www.ebenist.org)

Interim Meeting of the ICOM-CC Metal Working Group  
11-15 October 2010  
Charleston, USA  
<http://www.icom-cc.org/10/documents?catId=138&subId=167>

Symposium on Polychrome Sculpture: Tool Marks and Construction Techniques  
24-25 October 2010  
Maastricht, The Netherlands  
[info@sral.nl](mailto:info@sral.nl)

CMA4CHL Application of multivariate analysis and chemometrics to environment and cultural heritage  
26-29 September 2010  
Taormina, Italy  
<http://w3.uniroma1.it/cma4ch/>

Glass and Ceramics Conservation 2010  
3-6 October 2010  
Cornwall, UK  
[www.icom-cc.org/51/news/?id=23](http://www.icom-cc.org/51/news/?id=23)

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6-9 October 2010  
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24-25 October 2010  
Maastricht, The Netherlands  
[info@sral.nl](mailto:info@sral.nl)

Costume Colloquium II: Dress for Dance  
4-7 November 2010  
Florence, Italy  
<http://www.costume-textiles.com>

ICOM Triennial Conference on Museums and Harmonious Society  
7-11 November 2010  
Shanghai, China  
[http://icom.museum/gen\\_conf\\_ces.html](http://icom.museum/gen_conf_ces.html)

2010 NYCF and EAS Conservation Science Annual  
15-18 November 2010  
Somerset, New Jersey, USA  
[www.eas.org](http://www.eas.org)

Denkmal 2010 – Europäischen Messe für Denkmalpflege, Restaurierung und Altbauinrichtung  
18-20 November 2010  
Leipzig, Germany  
[www.denkmal-leipzig.de/LeMMon/denkmal\\_web\\_gerns/start?OpenPage](http://www.denkmal-leipzig.de/LeMMon/denkmal_web_gerns/start?OpenPage)

Colours, Early Textiles Study Group (ETSG) Meeting 19-20 November 2010  
London, UK  
[h.persson@vam.ac.uk](mailto:h.persson@vam.ac.uk)

Technology and Technique in the Research of Works of Art  
25-26 November 2010  
Torun, Poland  
[konftech@op.pl](mailto:konftech@op.pl)

Painting and polychrome sculpture, 1100-1600, Interpretation, material histories and conservation  
26-27 November 2010  
Oslo, Norway  
[n.l.wstretton@iakh.uio.no](mailto:n.l.wstretton@iakh.uio.no)

Seventh International Conference on Science and Technology in Archaeology and Conservation and The Stone Workshop of CIPA, ISCS, and ICAHM of ICOMOS  
7-12 December, 2010  
Petra, Jordan  
[www.heritagedocumentation.org/workshop2010](http://www.heritagedocumentation.org/workshop2010)

## Courses, Seminars and Workshops

Ancient and Historic Metals: Technology, Microstructure, and Corrosion  
16-20 August 2010  
London, UK  
[dascott@ucla.edu](mailto:dascott@ucla.edu)

Traditional Gilding Techniques Workshop  
30 August-3 September, 2010  
Melbourne, Australia  
[maryjo.lelyveld@ngv.vic.gov.au](mailto:maryjo.lelyveld@ngv.vic.gov.au)

TechFocus I: Caring for Video Art  
1-2 September 2001  
New York, USA  
<http://www.conserva-tion.us.org/index.cfm?fuseaction=page.viewpage&pageid=1257>

Chemistry for Conservators  
1 September-31 December 2010  
By correspondence  
<http://www.academicprojects.co.uk/>

Conservation of Glass  
13-17 September 2010  
London, UK  
<http://www.academicprojects.co.uk/>

Plastics: History, Technology, Conservation  
14-16 September 2010  
London, UK  
<http://www.academicprojects.co.uk/>

ICOM-CC Paintings Group Workshop: Current Practice and Recent Developments in the Structural Conservation of Paintings on Canvas Supports  
16-18 September 2010  
Vantaa, Finland  
[tanmar.ruuben@metropolia.fi](mailto:tanmar.ruuben@metropolia.fi)

First Aid to Cultural Heritage in Times of Conflict  
17 September-29 October 2010  
Rome, Italy  
[aidinconflict@iccrom.org](mailto:aidinconflict@iccrom.org)

Integrated Pest Management Workshop  
28-29 September 2010  
Köln, Germany  
<http://www.academicprojects.co.uk/>

Workshop on energy efficient museum buildings  
4-8 October 2010  
Copenhagen, Denmark  
[www.conservaionphysics.org/cpw/Storage](http://www.conservaionphysics.org/cpw/Storage)

Master class: The construction of flat decorated doors of Dutch seventeenth-century cabinets  
4-7 October 2010  
Amsterdam, The Netherlands  
[p.van.duin@rijksmuseum.nl](mailto:p.van.duin@rijksmuseum.nl)

Scientific Instruments: Technology, Surface Finishes, Care and Conservation  
12-13 October 2010  
Greenwich, UK  
<http://www.academicprojects.co.uk/>

Making and Using a Kari-bari Board  
4-8 January 2010  
Canberra, Australia  
[James.Ward@nga.gov.au](mailto:James.Ward@nga.gov.au)

LATAM – measuring heritage conservation performance  
29-31 March 2011  
Recife, Brazil  
<http://www.ceci-br.org/ceci/en/conservacao-urbana/revitaliza/539-6th-international-seminar-on-urban-conservation.html>

MARC 2011 – conservation of modern architecture  
28 May-23 June 2011  
Helsinki, Finland  
[http://www.iccom.org/en/01train\\_en/announce\\_en/2011\\_05/Marc\\_en.shtml](http://www.iccom.org/en/01train_en/announce_en/2011_05/Marc_en.shtml)

For more information about these conferences and courses, see the IIC website:  
[www.iiconservation.org](http://www.iiconservation.org)

# Indo-Austrian Textile Collaboration

Dr Martina Griesser-Stermscheg and colleagues report on a collaborative training programme in India.

India has a long and rich tradition of manufacturing textiles and is the only country to have a Ministry of Textiles in its government. Textiles play an important role in everyday life in India. They are important economically and are also collected and preserved in museum collections all over India. These outstanding collections serve as unique sources of inspiration for crafts people, designers, artists and the textile industry.

The challenge for people caring for these collections is the long term preservation of items that are often very fragile in nature and particularly vulnerable to deterioration in extreme and unfavourable environmental conditions. Heat, humidity and high light levels are all features of the Indian environment and are all potentially damaging to textiles. In addition, a lot of damage comes from inappropriate methods of handling, storing and displaying textiles. But with proper care, the life of precious textile collections can be enhanced significantly.

To assist curators, conservators and scientists, who work with textile collections, to improve the care of their collections, the workshop, *How to care for textile collections: Methods and practical approaches*, was set up. This was run as an Indo-Austrian collaboration between the National Museum Institute (NMI) in New Delhi (Prof. Dr Kamal Jain) and the Conservation Department of the University of Applied Arts Vienna (Prof. Dr Gabriela Krist). Generous funding was provided by Eurasia-

Pacific Uninet, supported by the Austrian Cultural Forum New Delhi. The National Museum and the National Handicrafts and Handloom Museum (NHHM) in New Delhi offered their lecture halls, storage areas and exhibition galleries as workshop-venues. The goal of the workshop was to provide practical-orientated training in preservation, handling and preventive conservation of textile collections.

The workshop, which took place in August 2009, was attended by 28 participants from different institutions and museums from all over India. There were also four students from the National Museum Institute, New Delhi, and two students from the University of Applied Arts Vienna. Lectures and practical exercises were presented by four lecturers from India and four from Austria. From New Delhi: Prof. Dr Kamal K. Jain and Namrata Dalela from the National Museum Institute, Dr Charu Smita Gupta of the National Handlooms and Handicrafts Museum and Dr Anamika Pathak, from the National Museum. From Austria: Prof. Dr Gabriela Krist, Dr Martina Griesser-Stermscheg, Marianne Novotny-Kargl and Regina Knaller, all from the University of Applied Arts Vienna.

The workshop focussed on preventive strategies and measures that can be easily implemented and realised by any museum staff member in any collection, rather than on complex conservation treatments that require specialist expertise and training. Topics covered included the museum building and its impact on storage conditions; textile fibres, their identification and degradation characteristics, condition



Condition reporting during a workshop session

reporting, and the support, labelling and mounting of textiles.

The emphasis was on practical exercises which were carried out in the storage area of the National Museum and in the textile gallery of the National Handicrafts and Handloom Museum. The practical exercises and hands-on-approach allowed for experience of a wide variety of practical skills, tools and methods to build on the theoretical background which was provided through lectures and demonstrations, as well as surveys and discussions of case studies. The storage and exhibition areas of the two museums provided excellent opportunities for the participants to learn, question and discuss under real conditions in an Indian museum environment.

The content of the workshop and the focus on the practical were appreciated by the participants, and noted as being really relevant to their work. The environmental surveys helped participants understand the broader context in collection care; “our eyes were opened for things we tend to ignore”

was the comment of one attendee. The need for an understanding of textile technologies and the causes of deterioration was acknowledged. The practical sessions of the workshop in the NMI and the NHHM were the most valuable sessions for the participants, with feedback indicating that more time on the practical would have been welcomed. The training support handouts were considered extremely useful and most participants intended to circulate them to other staff members in their museums.

Apart from the opportunity to learn new techniques, professionals from different museums all over India got to know each other through working together – a good starting point for creating a national network for exchange of ideas, information and experiences. The student also valued the opportunity to meet professionals through the workshop.

That prevention is better than cure was agreed by all, with one participant summing up: *Treat it as a child, when you handle a textile.*