

The Gross Clinic

Conservation of an iconic American artwork in the NiC Interview see page 3

Intangible musical heritage

A project to recreate, record and document Ottoman musical traditions – see pages 4 and 5

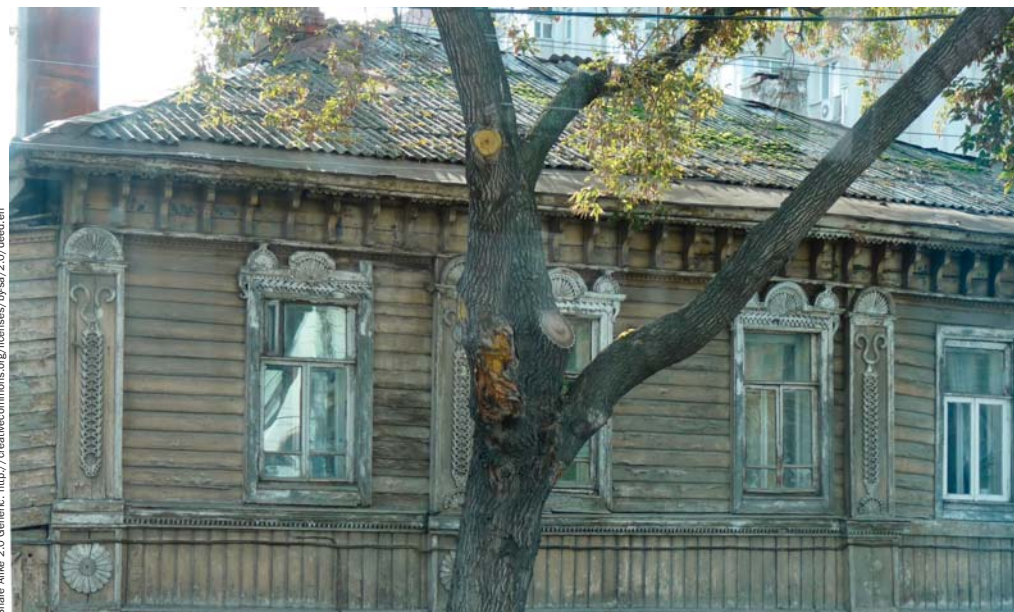
Tlaltecuhltli emerges

Discovery and ongoing conservation of the largest Aztec monument found in Mexico – see page 6

No.21, December 2010

News in Conservation

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



Decorated wooden house in Samara, Russia.

Fight for Samara's Architectural Heritage

Samara is one of Russia's largest cities and is situated at the confluence of the Volga and Samara Rivers. With a population of over three million it is now a very important political, economic, industrial and cultural centre. For many years in the Soviet era it was a closed city and a centre for the rocket building industry. Even more so than many Russian cities in those times, it was largely hidden from the eyes of the world.

But it is now becoming better known not only for its picturesque setting on the Volga River, but also for its rich architectural heritage, notably its wooden, art nouveau and constructivist buildings. On 24th October 2010 Rowan Moore described these buildings in the UK's Observer newspaper, as "decorated wooden houses, of a unique and graceful variant of art nouveau and brave and hopeful buildings from the early revolutionary years".

Despite this newfound interest in these buildings, the politics and profit of property development place them at risk. Increasingly these older buildings sit side by side with new developments – if they have not been bulldozed or mysteriously burnt down. This is not helped by the apparent conflict between the regional and federal authorities in Samara, with neither willing to take responsibility for the city's historic monuments. To make matters worse the

local government keeps its list of protected buildings secret and the wooden houses in its ownership are amongst the worst maintained.

However, these buildings have their champions. A year ago a report by the Moscow Architecture Preservation Society (MAPS) and SAVE Europe's Heritage highlighted the plight of these buildings. The report, launched at a press conference in Samara, noted that "the devastating pace of destruction and decay" threatens "to remove its identity from the face of the earth". It claims that Samara's architecture heritage "has been reduced to the role of handmaidens to semi-criminal business circles".

The campaign to save Samara's architectural heritage has come to focus on the Maslennikov Factory Canteen, built 1930-32 by Yekaterina Maximova as part of the Soviet plan to free women from domestic duties so that they could focus on working to build their country. This building is in the shape of a hammer and sickle - food was apparently prepared in the hammer before being sent on conveyor belts to the sickle. Clementine Cecil, co-founder of the MAPS, writing on the *oD Russia Post Soviet World* website reports that a local businessman said to her. "It would be better if the building just burnt down. Yes, that would be a lot simpler." The plan is to build 82,000 square metres of commercial space on the site.

The fight for the buildings is not over. There is growing recognition that lack of coordination between the various authorities is contributing to the neglect and destruction of the buildings.

Referring to the wooden houses, the Samara project notes that the people who live in them "are deeply fond of them and would like to see them modernised rather than demolished. We believe that if modernised, these quarters would flourish as safe and pleasant places to live, and would be a credit to the city."

Trouble in Pompeii

UNESCO has recently sent experts to Pompeii to investigate the condition of the World Heritage site. In early November, the 2,000-year-old *Schola Armaturum* – the House of the Gladiators, a frescoed house in which gladiators prepared for combat – collapsed. This was followed by the collapse of a garden wall at the House of the Moralist on 30th November. Two more walls collapsed on the 1st December – one was the upper part of a wall of an ancient house known as the small *Lupanare*, a name indicating a brothel. The other was the upper part of wall between two buildings along the central route of *Via Stabiana*.

The collapses are believed to have been connected to recent heavy rains. The events have heightened concerns that the ancient city is in a state of decay. In an attempt to play down the seriousness of the incidents,

Stonehenge Funding Boost

The prehistoric site of Stonehenge has received a funding boost that is believed will restore some dignity to the site. The project to upgrade the visitor centre and to revamp the area around the site was put on hold in June 2010 due to UK government spending cuts.

£10 million in funding support has been pledged by the UK's Heritage Lottery Fund (HLF) – a sum that English Heritage, the body overseeing the management and conservation of Stonehenge, says will cover about two thirds of the amount required to complete the project. As reported on the Australian Design Review website, HLF said their grant will, "..... support work to remove the existing visitor facilities allowing the experience of the stones to be more naturally integrated with its ancient processional approach and the surrounding landscape."



Photograph by Vicki Humphrey

archaeological superintendent Jeannette Papadopoulos said, "These kind of events are possible over the course of the life of a 2,000-year-old, vast archaeological site". But it is clear that the collapses have been embarrassing to the Italian government with the Culture Minister facing a no confidence motion.

Pompeii was made a World Heritage site in 1997. The city is visited by about 3 million people a year.

The UNESCO mission will "seek to identify potential threats to other structures at the site and possible measures, including the implementation of legal and management provisions, to avoid any further incidents". The report on their findings will be presented to the next session of the World Heritage Committee in June 2011.

Photo from michael clarke stuff under the title, Samara house, made available under Creative Commons Attribution-Share Alike 2.0 Generic: http://creativecommons.org/licenses/by-sa/2.0/deed.en

Editorial

Compiling News in Conservation is always interesting. As editor I have the privilege of having a great network of contributors and eager supporters who alert me to the vast range of projects and day to day conservation activities going on around the world. It is really quite amazing just how much is going on and the reach that our profession has managed to achieve. A recent report from the US, described the effort made to make troops headed for Iraq aware of that nation's vast cultural heritage and to encourage them to prevent looting and to help preserve museums and mosques.

But the news is always mixed – there is another side. Recent news of collapses in Pompeii, threats to heritage sites in Afghanistan, the likely loss of an important site in Turkey due to construction of a dam, thefts from the ancestral tombs of China's first Emperor, and vandalism to rock art at Red Rock Canyon in the US, among other such stories, make it clear that our heritage continues to be under threat. And the threats come from many different quarters including climate change, economic development, illegal activity, cost cutting and lack of knowledge and understanding.

But on the upside of these reports is the fact that people recognise the seriousness of these events and they are reported and people almost always respond in some way to try to highlight the problems and find the means to take action to preserve and conserve important heritage items.

It seems that the value of heritage is increasingly recognised even if the resources to preserve it are not always adequate or easily found.

This issue features a number of projects that highlight the dedication of conservation professionals. The conservation of *The Gross Clinic*, the project to recreate and document Classical Ottoman music and the conservation of a large Aztec monument all involve discovery, research, collaboration and a commitment to high standards of work. They also add to our collective professional knowledge. All of these attributes can also be said to characterise Giorgio Torraccia's work and I would encourage you all to read Giacomo Chiari's personal tribute to him.

All the best for the New Year.

Vicki Humphrey
Editor

News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works
6 Buckingham Street, London, WC2N 6BA, UK
Telephone +44 (0)20 7839 5975 Fax +44 (0)20 7976 1564
www.iiconconservation.org
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Editor
Vicki Humphrey
news@iiconconservation.org

Advertising
Graham Voce, IIC
iic@iiconconservation.org

Design
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News in brief...

Threats to Afghanistan's Buddhist Treasures

A Buddhist monastery at Aynak about 20 miles from Kabul is under threat from plans to mine the land on which it has stood for almost 2000 years. Although the monks exploited the copper deposits, developing a wealthy community as a result, their activities do not compare to what is expected to be the world's biggest opencast copper mine.

There are concerns amongst the archaeological community that the mine will destroy the monastery and other Buddhist sites recently discovered in the area. The site provides important evidence of the richness of Afghanistan's cultural heritage and bears witness to the fact that it was a great country through various periods of its history. However, the anticipated profitability of the mine, which will commence operation in six years, is likely to outweigh cultural heritage considerations.

The site has already suffered considerable damage; in 2002 the site was ransacked. Items including heads that were hacked off the statues of Buddha are thought to have been sold on the illegal international antiquities market. Less than 2% of the items stolen have been recovered.

Back to the Future?

Steffen Schilke of the Gemeinsame IT-Stelle der hessischen Justiz in Frankfurt am Main in Germany and Andreas Rauber of the Department of Software Technology and Interactive Systems, Vienna University of Technology, in Austria are investigating whether digital data can be saved on microfilm. They are also trying to determine whether the encoded information can then be recovered for use. The idea is that the

microfilm would be scanned and the information then redigitised and decoded. The team are also testing compression methods to reduce the amount of microfilm required.

This research is aimed at overcoming the requirement for specific software to read digital objects and the associated issue of software and hardware obsolescence. As technology is changing so rapidly the need to migrate information is an ongoing problem. Microfilm, if stored correctly can last over 100 years and if successful this system will avoid migration of data every 3–7 years or so. You can read more about this work at: <http://www.sciencedaily.com/releases/2010/11/101116072749.htm>

World Monuments Fund/Knoll Modernism Prize

The only prize to acknowledge the specific and growing threats facing significant modern buildings, and to recognize the architects and designers who help ensure their rejuvenation and long-term survival through new design solutions, was recently awarded to *Bierman Henket architecten* and *Wessel de Jonge architecten*. The prize was awarded for the restoration of the Zonnestraal Sanatorium, which was designed 1926–28 and completed in 1931. The sanatorium in Hilversum, in The Netherlands, although not well known is an iconic modernist building designed by Johannes Duiker (1890–1935) and Bernard Bijvoet (1889–1979).

Barry Bergdoll, MoMA's Philip Johnson Chief Curator of Architecture & Design and chairman of the Prize jury said, "The restoration of Zonnestraal met and exceeded the criteria for this prize. Zonnestraal is a Modern-Movement gem of concrete and glass, ... at once a beacon of Dutch rationalism and a major work of modern architecture internationally; one that can now be experienced in a way that resonates with its architect's intentions."

Lessons Learnt in the Wake of the Quake

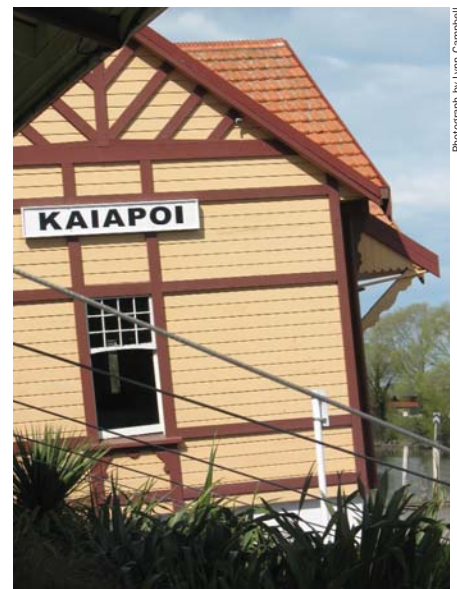
Lynn Campbell, a conservator at the Christchurch Art Gallery – Te Puna o Waiwhetu – highlights important lessons learned in a state of civic emergency.

On Saturday the 4th of September at 4.35 am, the Canterbury region, in the South Island of New Zealand, was struck by a 7.1 magnitude earthquake. The epicentre was located 40 kilometres west of Christchurch near Darfield and had a focal depth of 10 km. Throughout the morning the scale of the disaster began to be understood. No one was killed but many homes and brick buildings in particular throughout the region had been seriously damaged, including heritage buildings and cultural institutions. Power and sewerage systems failed leaving people in complete darkness. Sewage began infecting the clean water which could then not be used.

A state of civil emergency was declared and Civil Defence set up in the foyer of Christchurch Art Gallery – one of the few public buildings in the central city that was still safe and had power courtesy of a back up generator. None of the Gallery's collections were affected. They had been checked by gallery conservators at 5.30 am the same day when it was ascertained there was no damage to the building. The gallery staff were then asked to remove the exhibitions on display as the spaces were required for the Civil Defence teams so staff converged on the gallery to carefully and safely remove the current exhibitions to safe storage. Due to the implementation of a civil emergency directive it became clear that absolute power rested in the arms of the Civil Defence alone and therefore compromised collections were not considered a priority. In some instances museums in the area lost buildings and collections not to the earthquake but to the decisions made immediately afterwards by Civil Defence personnel with different priorities. One small museum in particular risked life and limb to save their precious collection from the bulldozer but were unfortunately unable to save the historic building.

With hindsight, it is clear that the one thing not considered when disaster plans are written for collections salvage is the lack of input that museum staff will have in relation to saving their collections in the event of a region wide catastrophe such as the Canterbury earthquake. This is something to address and negotiate for future disaster planning.

The after shocks continue with some as high as 6.1. Many museums are now starting to safeguard their fragile collections by using various methods to protect them from these shocks.



Kaiapo Railway Station, Canterbury, after the earthquake.

The New Zealand government has passed "with urgency" some state of emergency laws that allow local government considerable powers to do what they feel is necessary to deal with the situation. This includes the demolition of buildings without the necessity of a building consent. In terms of heritage buildings this could have a catastrophic effect on the historic areas of Christchurch and a grade 1 heritage listed building has been demolished under these new laws in the last month.

For cultural heritage professionals in New Zealand, this event has proved to be a salutary lesson on what to expect should the worst happen. In future disaster plans will need to take in to account not just the normal disaster scenarios but also ones that may not be immediately apparent, such as a museum being taken over by Civil Defence teams and governments granting extended powers that have a severe impact on the safety of cultural heritage buildings and collections.

Photograph by Lynn Campbell

The NiC Interview: Conservation of Eakins' *The Gross Clinic*

In November 2006, Thomas Jefferson University in Philadelphia, Pennsylvania USA, announced its intention to sell its Thomas Eakins 1875 masterpiece, *The Gross Clinic* – among the most iconic works in American art – for \$68mill. Philadelphia institutions were given just 45 days to match the offer and keep the work in the city. This seemingly impossible challenge was met and in early 2007 the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art (PMA) assumed joint ownership of the painting.

In 2008 the two museums initiated research to add to what was known about the painting's state. Conservator Mark Tucker, who had served as consultant on the care of the painting since the early 1980s, was aware that it had been significantly altered by early cleanings. He and curator Kathleen Foster together assembled archival images and documents that clarified the painting's condition history. The findings and examination of the painting led to a plan to remove the previous restoration – performed at the PMA in 1961 – and to then restore the painting in a way that reflected recent advances in the understanding of Eakins's technique and aesthetics, and made fullest use of early images documenting its original appearance. The treatment, which drew upon the PMA staff's extensive experience with the artist's work, was completed in June 2010. The painting is now the centerpiece of the exhibition *An Eakins Masterpiece Restored: Seeing the Gross Clinic Anew*, which celebrates both the conservation project and the retention of Philadelphia's icon of cultural patrimony.

Mark Aronson, on behalf of NiC, interviewed Kathleen Foster and Mark Tucker about the conservation of *The Gross Clinic*.

NiC: Why are Thomas Eakins and this painting so important to Philadelphia and to American art?

KF: Thomas Eakins was the greatest American figure painter of his era. Born in Philadelphia and trained in France, he was unlike many of his expatriate contemporaries e.g. Whistler and Sargent, because he returned to the United States and devoted himself to teaching and painting the local scene. He brought sophisticated, hard-hitting French naturalism to American subjects, finding analogs to European picturesque figures in neighborhood athletes, musicians, and artists. We celebrate him for these American images as well as his heroic portraits of scientists and doctors, but he was also far ahead of his contemporaries as a draftsman. Though his art is steeped in European traditions of realism and chiaroscuro—particularly of the baroque period—he developed a unique system of painting that also strikes us as very American, because of its synthesis of inherited and invented techniques.

The Gross Clinic was an intensely modern picture that created a city-wide commotion when it was presented at the 1876 American Centennial celebration in Philadelphia. Eakins was 31 at the time, still largely unknown, and he hoped the picture would secure his reputation. He chose to portray Dr. Samuel Gross, a 70-year-old surgeon internationally famed for his skill and wisdom. The painting

PMA conservators Terry Lignelli and Allen Kosanovich working on the restoration, 2010



Photo by M. Tucker, Conservation Department, Philadelphia Museum of Art



Photo by J. Mikulak, Conservation Department, Philadelphia Museum of Art.

After treatment: Thomas Eakins' Portrait of Dr. Samuel D. Gross (*The Gross Clinic*), 1875. Gift of the Alumni Association to Jefferson Medical College in 1878 and purchased by the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art in 2007 with the generous support of more than 3600 donors

immediately won Eakins recognition as an accomplished draftsman and master of chiaroscuro, but his painting was also condemned for its brutal, bloody realism and ultimately rejected by the art jury of the exposition.

Eakins became a progressive professor and director of the Pennsylvania Academy of Fine Arts, where he was famous for his lectures on artistic anatomy and his insistence that both male and female students learn from dissection as well as life class with fully nude models. However, his radical, even obsessive teaching regime ran afoul of the polite norms of his society. A bohemian and a maverick, he bucked the conventions of Victorian prudery, and in doing so became a role model for subsequent generations of American artists.

NiC: Are there particular conservation problems posed by Eakins paintings?

MT: Research at this museum since the 1960s, and particularly the study we published in the catalogue of the 2001-02 retrospective, has identified a pervasive pattern of early restorers' misunderstanding of Eakins preferences for dark tonality and subtly adjusted color. His habit was to adjust pictures' color intensity, contrast, and even overall key by applying dark toning glazes. In the decades following his death in 1916 many cleanings mistakenly attempted to remove those upper layers to lighten paintings and reveal brighter foundational colors. This not only weakened forms but upset finely calibrated tonal relationships. *The Gross Clinic* was no exception to this trend.

NiC: What has emerged as the most effective means of addressing the effects of those damaging early cleanings?

MT: Our study of Eakins's writings, technique, and original effects show that he—like the most sophisticated critics of his time—believed the success of paintings depended critically on the mastery of tonal control, of values of light and dark. Because we recognize the depth of Eakins's commitment to this principle, over the past decade we have made an effort in restoring his paintings to recover tonal balances when there is clear supporting technical and documentary evidence of broken surfaces and missing glazes. Of particular importance in substantiating this aspect of restorations has been reference to early, pre-damage images.

NiC: And such images figured significantly in the restoration of *The Gross Clinic*?

MT: They were indispensable. We have two extraordinary early images of the painting. One is a large watercolor-and-ink replica Eakins made as the basis for a reproduction just after the painting was completed. It's the artist's own translation of the colors of the painting into values of light and dark. The other image is a large-format photograph from 1917 that shows the picture still tonally intact. A 1925 image

shows major changes. Given this early visual documentation and the information we had from study of the painting itself, we decided to address the post-1917 alterations to the full extent the evidence would support. The result is that the painting now looks more as it did in Eakins's time than it has for at least 85 years.

NiC: It wasn't restored that way in 1961—much more damage was left visible.

MT: One of the most interesting facets of this project has been the opportunity to examine attitudes toward what restoration of a significantly damaged painting can and should accomplish. The 1961 restoration, which duly observed the same basic ethical parameters as ours, was constrained by the more limited information they had, but it was also a period taste, a clear backlash in the field against promiscuous, falsifying restorations of the past. The 1961 treatment report flatly states the restoration was "merely intended to disguise the shock of disturbing blemishes." We had come to see this approach as visually suspending the picture between its original state and its damaged state, while clarifying neither for the viewer.

NiC: How does that approach contrast with that of the 2010 restoration?

MT: The emphasis of the 2010 restoration of *The Gross Clinic* was not what retouching could minimally and selectively disguise, but what a more thoroughgoing and painstaking reconstruction of damaged areas could clarify about vital artistic concerns expressed through Eakins's now-disrupted final layers of paint. Of course, what grants the latitude to proceed this way is that we are working completely reversibly, understanding as we all do that the goal of restoration may well be seen quite differently decades from now.

For documentation of the historic and technical study and conservation of the painting see:

<http://www.philamuseum.org/exhibitions/400.html>

Biographies:

Dr. Kathleen A. Foster is The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art at the Philadelphia Museum of Art, where she has worked since 2002. With degrees from Wellesley College and Yale University, she has written extensively on American art from the late 18th to the mid-20th centuries, with particular emphasis on the work of Thomas Eakins.

Mark S. Tucker is The Aronson Senior Conservator of Paintings and Vice Chair of Conservation at the Philadelphia Museum of Art, where he has worked since 1980.

He received his degree in painting from the University of California, Davis, and his conservation degree from the Cooperstown Graduate Program, State University of New York. He has collaborated with curators on a variety of research, treatment, exhibition, and catalogue projects, and has authored and contributed to publications on Rogier van der Weyden, Masaccio and Masolino, Pontorno and Bronzino, Jacques-Louis David, Thomas Eakins, and Edvard Munch.

NiC's interviewer Mark Aronson is the Chief Conservator of Paintings, Yale Center for British Art

Kathleen Foster and Mark Tucker



Photo by J. Wierzbicki, Philadelphia Museum of Art

Dr Serda Kantarcioğlu, **medical mycologist, conservator, and museologist**, and Mustafa Doğan Dikmen, **who learnt music through the traditional meşk system and conservatory education**, report on work to recreate, document and record Ottoman Classical music of Topkapı Palace.



The Music in the Ottoman Palace Project – preserving intangible cultural heritage



Left: *Spring entertainment in the Harem*, Baghdad 408, Album of Ahmed I, beginning of 17th century. Right: *Parade of musicians*, Surname-i Hümayun (1582–1588). Instruments clockwise from top left: *şahroud, ney, ney, daire, daire, kemance or rebab, kopuz* and finally *çalpare*. The *çalpare* player who is dancing is a *koçek* or *rakkas*. (For more information about the instruments used in Turkish Classical Music visit the Turkish Music Portal: <http://www.turkishmusicportal.org>)

Cultural heritage has tangible and intangible dimensions; the intangible dimension covers those aspects that are not physically touchable as opposed to tangible cultural objects such as historic monuments and objects. In many places, the tangible and intangible are closely linked or strongly connected, especially in the case of living traditions. In some historic places, these two aspects of cultural heritage are also clearly present; one such place is Topkapı Palace in Istanbul.

Intangible cultural heritage includes cultural forms, such as music, dance and performance, that can be recorded but cannot be touched and interacted with in the absence of a bearer of culture. Awareness of the importance of intangible cultural heritage and the urgent need to protect it has improved in recent years, with programmes within UNESCO and an International Council of Monuments and Sites (ICOMOS) committee focussing specifically on intangible heritage.

Musical traditions are among the major forms of intangible

heritage. Ottoman Classical Music is a musical tradition that has been passed down from an historically important empire that lasted 600 years and which has a significant place in world cultural heritage. However, present day understanding of this musical tradition does not do justice to its richness and variety over many centuries.

Music had a very important place at the court of the Ottoman Sultan, and especially in the 15th and 16th centuries the palace was the place where all the arts flourished. Topkapı Palace was not only a complex of buildings but also the place within which sultans and their families lived, state affairs were run, and artistic activities including music performances took place. In the early periods of the Ottoman Empire, poets and musicians were provided patronage and there had always been a salaried group of musicians at the court. Many Sultans like Murad II and Selim III were themselves involved in music. Musical education and training were also provided in the palace. Youths taken to the Palace School (*Enderun*) and skilled

concubines from the Harem were thoroughly trained to play instruments and sing.

All of these people made great contributions to the formation and development of Ottoman Classical Music. Musical gatherings were held in the Palace; classical *takım* and *fasil* sequences were performed for wedding and circumcision ceremonies, religious festivals and other special days; religious music was performed on Ramadan and festival days; *Karagöz* music was performed during *Karagöz* shadow plays; and the army marched to campaigns in the company of military music performed by bands called *mehter*. Today, only part of these works can be performed but the tangible collections can contribute evidence through records and miniatures depicting these events. Evliya Çelebi (1611–1682) who documented his extensive travels through the Ottoman lands also provided a list of musicians.

Ottoman Music was not written – or notated – in its original form. The works were passed from generation to generation through training and transmission system called



Show of musicians, acrobats and wrestlers, Surname-i Vehbi, c. 1720



Show of musicians, illusionists and acrobats, Surname-i Vehbi, c. 1720



Mehter, Surname-i Vehbi, c. 1720

meşk, whereby each master passed on his knowledge and the works in his memory to his student. Due to this style of training the specific styles of various periods and of different composers have been lost, performance styles modified, works changed and different versions of the same songs emerged over time. There were, however, several compilations of music and attempts to develop a notation, including the *Mecmua-i Saz ü Söz* (Magazine of Instruments and Lyrics) of Bobowsky, who was trained in the *Enderun* and composed works using the name Ali Üfki in the first half of the 17th century and Hampartsoum's record books during the reign of Selim III (1789 to 1807).

Written notation was adopted only towards the end of the 19th century, when the Dâr'ül Elhan, the first official conservatory, notated the musical works and created gramophone records of their performances. From many versions of the works, a single version that was deemed reliable was chosen for the record and the rest were destroyed, thereby reducing each work to a single notation. This was despite the fact that works in a musical tradition transmitted to subsequent generations through a chain of *meşk* cannot have a single notation nor be reduced to single versions. After notation was adopted, it was considered to be easier, and thus superseded the traditional *meşk* training. This significantly altered the traditional evolution of works and performance styles. But there was a school whose influence and tradition of *meşk* training extended to the present day without interruption – the school of Selim III. Mustafa Doğan Dikmen, a Turkish Radio and Television Corporation performer, was trained in this traditional manner by a line of masters leading back to this school – from Tanburi İsak to Selim III; Hamami-zade Dede İsmail Efendi, Zekai Dede and his son Hafız Ahmet İrsoy; and from (Dâr-ül Elhan) Rauf Yekta, Suphi Ezgi and Sadedin Kaynak; through another line coming from the Oriental Music Society to Münir Nureddin Selçuk, Alaeddin Yavaşca and then to his student Mustafa Doğan Dikmen.

If its greatest periods are taken into consideration, Ottoman Music cannot be investigated through compilations and notations alone. The *Music in the Ottoman Palace Project*, an initiative of the Lovers of the Istanbul Topkapı

Palace Society in partnership with Topkapı Palace Museum, aims to provide a more complete understanding of the Ottoman musical traditions and draws on the tangible heritage resources, such as Ottoman miniatures, to do this. It also aims to protect and archive the musical legacy of the Palace and to ensure accurate transmission to future generations through written and audio documentation. This project is part of the broader work to conserve the historic building fabric and the cultural heritage of the Topkapı Palace complex using modern conservation and preservation approaches.

Tangible informing intangible

Ottoman miniatures and information contained in manuscripts are good sources for research for the project. For example they show that the instruments used have changed or developed over time. In the first half of the 16th century, *oud*, *şehrud* and *kopuz* were the favoured instruments. *Çeng*, *şehrud*, *ney*, *kemançe* and *santur* followed these. Then *oud*, *şehrud* and *kopuz* fell from favour over time, while *tanbur* gained favour. *Çeng* was used until the beginning of the 18th century. In the 17th century, ensembles of players were made up of *ney*, *tanbur*, *kemançe* and *santur* players. Today, some of these instruments are not even found in museums, however, Ottoman manuscripts have descriptions, drawings and miniatures of these instruments.

The availability of such information has helped to make possible the goal of recording samples of the music which was composed, performed and listened to by the residents of the Palace. Mustafa Doğan Dikmen, who is a *hanende* – a professional singer of Turkish classical music, *neyzen* and percussionist – will perform classical works from the Palace in the Dâr-ül Elhan style accompanied by the types of instruments used in the relevant periods. Instruments, such as *sinekeman*, have already been replicated based on the originals at the Topkapı Palace and/or on information contained in the manuscripts. The performances will be in the form of a series of small scale concerts at locations within the Palace itself, in order to create a sound as close as possible to that originally experienced by the residents of the Palace. The concerts will be recorded and archived in computerized systems in a special music room at the Topkapı Palace museum which will be open to the researchers and visitors. A different repertory will be performed at each concert and booklets on the lyrics, composers and compositions will be prepared, and then brought together as a corpus. In addition older notation record books will be studied and different versions, if any, of the classical works covered by the project will be identified and included in the corpus. Thus works that were thought to be lost will be re-introduced.

In this way the project aims to protect the musical legacy of the Palace in the form of audio and written records, to transmit them to future generations and at the same time create an musical archive for Topkapı Palace. Since the 1980s there has been a *nakkashane* in the museum providing training in traditional miniature painting and illumination. The project also aims to form a *meşkane* within the Palace similar to the *Enderun* of Ottoman times, providing

education in the vocal and instrumental aspects of Ottoman Classical Music, thus helping to revive an important historical form of intangible cultural heritage developed in Topkapı Palace.

Research is continuing, with the identification of the works that were notated and of their different versions and lyrics already under way. Performances in the traditional style at the authentic locations within the Palace will take place in the next few years. This ambitious project is significant in its use of tangible cultural material to help revive and preserve an intangible tradition. In addition, it is thought that archiving of this musical treasure, will contribute greatly to the conservation of significant tangible and intangible aspects of the Topkapı Palace complex as a whole.

Biographies

Dr A Serda Kantarcioğlu has been able to follow her passions for traditional Turkish culture, arts, conservation and medicine in her career. She trained in both classical western and Turkish music, as well as learning a number of traditional arts such as manuscript illumination, miniature painting, *nesih* calligraphy and bookbinding. In 1985 Serda trained as a conservator, eventually specializing in mycology. As a conservator she worked ten years in Turkish Ministry of Culture, Central Laboratories for Conservation for the Topkapı Palace Museum collection. In 1996 she shifted her attention to medical mycology and is now in charge of the Cerrahpa a Medical Faculty, Dept of Microbiology and Clinical Microbiology Deep Mycosis and Superficial Mycosis Laboratories. She is a Board Member of the Lovers of Istanbul Topkapı Palace Society.



Mustafa Doğan Dikmen has been described as the undisputed master of classical Turkish music with both a national and international profile. He completed his university education at Istanbul Technical University State Conservatory of Turkish Music, and gained a Master's degree from the Social Sciences Institute of Istanbul Technical University. He also trained by the traditional *meşk* system and belongs to the School of Sultan Selim III. He is currently, a vocal artist, choral chief and programme maker at Turkish Radio Television Corporation's Istanbul Radio. He also is member of some international musical ensembles. Among other things, he is a Member of the Board of Trustees of the Foundation of Turkish Music and continues to be active as a trainer and educator, a performer and an advocate of traditional Turkish music culture and performance.



Topkapı Palace Complex



Photograph by Björn Christian Terrissen, made available under Creative Commons Attribution-Share Alike 3.0 Unported license: <http://creativecommons.org/licenses/by-sa/3.0/deed.en>

Unique Conservation Challenges of Aztec Painted Monument

An important discovery in front of the main steps of the ruins of Templo Mayor in Mexico City took place in October 2006. Archaeologists of the Urban Archaeological Program, coordinated by Alvaro Barrera, unearthed a massive sculptural relief carved from pink andesite. This is the most important archaeological find in the center of Mexico City for three decades.

The monument, which is 13.7 x 11.9 x 1.24 feet (4.18m x 3.63m x 0.38m) and weighs approximately 26,500 pounds (12.02 tonnes), is the largest Aztec painted monument to be discovered in Mexico. It was found, broken into four pieces, and is missing part of its central area. It was clear from the moment of discovery that some of the original decorative colors on its surface had been well preserved, but were delicate and poorly adhered to the stone.

The carving represents the earth goddess Tlaltecuhltli, depicted as a woman looking to one side and squatting, as if she were giving birth. Her face is flanked by large ears adorned with circular earrings. Her eyes are deep-set; her nose is wide and her hair curly. There are two distinctive circles, characteristic of this deity, on her cheeks. As the goddess of the darkness, earth and death she is depicted with paper flags symbolizing sacrifice. Her teeth are revealed through an open and emaciated mouth. A stream of blood flows from the center of her belly to her mouth. Her elbows and knees are covered with skulls and her four claws represent telluric beings.

The claw at her right leg is marking a calendar date – the principal element in this date is a rabbit with two long ears. The numerical date is expressed by two circles over the rabbit sign and ten more circles beneath it, following a letter in the shape of a “j”.

From discovery to analysis and research

Upon discovery the stone fragments, which were almost completely saturated with water, were immediately protected from direct sunlight and covered with insulating materials to prevent rapid drying. A slow controlled drying process, which took approximately one year, was used to avoid any stress cracking, spalling or loss of surface

during the carefully monitored process.

In November 2007 the stone was sufficiently dry to be lifted from the site to street level, using a massive crane, by the contractor Luz Especializado. The fragments were placed on to temporary wooden support bases padded with Ethafoam®. While the conservation work was undertaken a gatehouse and barrier were constructed around the fragments and work area for security.

The archaeological project director Dr. Leonardo López Luján and the geologist Jaime Torres from ENCRyM (Conservation and Restoration School of INAH, Mexico) identified the stone as an andesite, composed mainly of aluminum, calcium, iron and magnesium. Pigment samples were identified by Dr. Giacomo Chiari, of the Getty Conservation Institute. X-ray diffraction analysis confirmed that the red and ochre pigments are the iron oxides goethite and hematite. The blue pigment showed a high content of palygorskite in combination with indigo and was identified as Maya Blue. The dominant mineral used for the white pigment was calcite and the black pigment is assumed to be charcoal.

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After ten months of cautious cleaning, it was amazing to see the colors emerge.
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Analyses of the binding material was done by gas chromatography mass spectrometry. All of the samples were tested for sugars, since plant gums such as copal or orchid mucilage were the suspected binding media. Although very little sugar was present, glucose and mannose were identified. Unfortunately the environmental conditions and contamination by micro-organisms, insects, and plants contributed to the loss of much of the binding media, making it difficult to firmly identify. However, an orchid mucilage, which contains glucose and mannose, is likely.

During cleaning the colors were revealed.



Photograph courtesy of Templo Mayor Project



Tlaltecuhltli in situ.

Photograph courtesy of Templo Mayor Project

The conservation challenge

Once the fragments were unearthed the immediate challenge for the conservation team was the stabilization of the decorative layer immediately under the soil that covered the stone fragments. The original paint layers had lost most of their binding media and they were precariously attached to the stone surface.

Ten months of extremely cautious mechanical cleaning, using soft brushes, needles and scalpels, was undertaken to remove the heavier dirt layers. It was amazing to see the well-preserved colored layer emerge as the cleaning process advanced. The skin of the goddess is an ochre color with a red background. Her hair is dark red while her claws have bright white tips. The eyebrows of the skulls and the lines inside the circles of her cheeks, among other details, were painted with Maya blue. On the skirt of the goddess there are skulls and crossed bones covered with calcite white and painted in black designs.

Following full microscopic analysis of the polychrome layers, we could see that there was no plaster preparatory layer beneath the pigment layers. It seems that the mineral pigments were mixed with the mucilage and then applied directly to the stone surface. The black is the only color that was applied over the calcium white or stucco and not applied directly to the stone surface. It was clear that this layer had to be fixed to the andesite surface for long term preservation...but how? Using what?

A lot of questions arose while the work was advancing; primary among them was: What conservation materials have been used for this kind of problem in the past? In Mexico we have experience with the use of synthetic polymers...but we had to consider if this was the best option? We know that nowadays, natural and more compatible materials like vegetable gums or cellulose products are being used in conservation...but, do we really know what the results are going to be in the long term?

To complicate our decisions even further we had to keep in mind the long term microclimatic conditions necessary for preservation of the monument. Exhibiting the monument at its original site is being considered and the construction of a museum/shelter over the site is being discussed. We also have to consider the possibility that the object may be kept in an environmentally uncontrolled space.

At the moment we are carefully weighing our options and cautiously approaching solutions by examining approaches that other conservation projects, from around the world, have developed to resolve similar challenges and what lessons they learnt when they undertook the work.

We are always eager to receive input. Our decisions will take time, but the importance of this object and its unique state of preservation call for us to consider all options and weigh our conclusions carefully. We can be contacted at Museo del Templo Mayor, INAH, Mexico City
E-mail: mariabarajas35@yahoo.com.mx



Protecting the goddess from direct sun

Photograph courtesy of Templo Mayor Project

Biography

María Barajas Rocha graduated in Restoration and Conservation in 1997 from the Restoration School – ENCRyM – Instituto Nacional de Antropología e Historia in México City. She has since worked as an archaeological conservator in different museums. From 1999 to 2003 she was a coordinator assistant in the restructuring and renovation of the Anthropology Museum in Mexico city. In 2007, as a member of the Conservation Department of the National History Museum, María worked on the archaeological project at the Moctezuma Baths in Chapultepec. Since 2008 she has been the head of the Conservation Department at the Templo Mayor Museum where she coordinates the conservation and preservation of the site, the permanent collections of the museum and the archaeological projects in Templo Mayor.



IIC News

IIC Annual General Meeting 2011

Notice is hereby given that the sixtieth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held in the Kenneth Clark Lecture Theatre of the Courtauld Institute of Art, Strand, London WC2, on Wednesday 19th January 2011 at 5.30 pm for the following purposes:

- 1 To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2010
- 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.
- 3 To consider and if thought fit resolve that the Articles be amended in order to broaden the provision for electronic and website communication with Members and to make certain clarificatory and consequential changes.
- 4 To transact any ordinary business of The Institute.

1 December 2010

By Order of the Council
Jo Kirby Atkinson
Secretary-General

Explanatory Note to Resolution 3:

The Council proposes to add to the IIC's Articles of Association to amend existing provisions in order to broaden the procedures for electronic communications to be sent to the membership and for members to take part in IIC activities by electronic methods; changes are also proposed to clarify the Articles generally and remove any archaisms. A draft copy of the IIC's amended Articles of Association will be available for inspection on its website or during normal business hours on any week day at the Company's Registered Office at 6 Buckingham Street, London WC2N 6BA, from the date of dispatch of the notice convening the meeting until the close of the meeting. They will also be available for inspection at the AGM from at least 15 minutes prior to the meeting until its close.

Voting at the AGM

Individual Members, Fellows and Honorary Fellows are able to vote either in person at the meeting or by using the forms enclosed. For postal voting and proxy votes the form can be returned by post to IIC, 6 Buckingham Street, London WC2N UK, by fax to +44 20 7976 1564 (020 7976 1564 within the UK) or may be scanned in by the voter and sent by email to iic@iiconservation.org. Please remember that votes and proxy votes must reach us 48 hours before the meeting, that is, by 5.30 pm on Monday 17th January 2011 at the latest; votes and proxies received after then will not be counted.

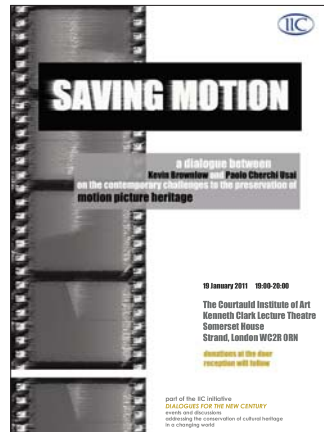
IIC members in good standing alone may vote at the AGM; it would be helpful if you could notify the IIC office in advance if you plan to come, by e-mail to iic@iiconservation.org. If you attend the meeting in person to vote you should not, of course, make use of the postal or proxy voting form.

Please use your vote.

AGM Annual talk: Saving Motion

After the formal business is concluded, the meeting will be opened to the public and we will be hosting a dialogue between Kevin Brownlow and Paolo Cherchi Usai on the challenges of preserving motion picture heritage.

Motion pictures, *the movies*, are both



vehicles for mass entertainment and valued products of our creative heritage. From the era of silent films to today's high budget features, masterpieces abound, as do intimate personal moments and historic documentaries that capture the intangible aspects of what surrounds us.

Moving image heritage makes up a large portion of the world's memory and both commercial and personal examples are found in every country and in every size and type of institution across the world. Archives, libraries, and museums struggle to conserve these records in a manner that respects their authenticity and inherent values while assuring and encouraging broad access. As the idea of digitization presents itself as a solution to both preservation and accessibility, questions arise regarding the value of the original footage, the qualities unique to film based material, our stewardship responsibilities to preserve these works in their unique original form, and the essential role and definition of film archives.

Kevin Brownlow and Paolo Cherchi Usai will explore a wide range of issues pertaining to the preservation of moving image heritage as well as the particular challenges of access. This dialogue between two of the leading pioneers and experts of the preservation of motion pictures will also explore the reasons for an apparent disconnect between those pursuing the preservation of film and the larger conservation community working toward the preservation of heritage in other art forms.

Kevin Brownlow is a filmmaker, film historian, author, and Academy Award recipient, best known for his documentation of the history of silent films. He is the creator of the alternative-history film, *It Happened Here* and the 1975 film *Winstanley*. Brownlow has written numerous works on silent and classic films including *The Parade's Gone By* (1968). With David Gill he produced a number of documentaries on the silent film era, including the 1983 *Unknown Chaplin* and the 1995 *Cinema Europe: the Other Hollywood*. His book *The Search for Charlie Chaplin* was published this year.

Paolo Cherchi Usai is director of the Haghefilm Foundation in Amsterdam, cofounder and co-director of the Pordenone Silent Film Festival and of the L. Jeffrey Selznick School of Film Preservation at George Eastman House. He has authored numerous works on film and its preservation including *Burning Passions: An Introduction to the Study of Silent Cinema* (1994), *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* (2001) and he coauthored *Film Curatorship: Archives, Museums, and the Digital Marketplace* (2008).

This event is part of the IIC initiative *Dialogues for the New Century*. Transcripts of past events can be downloaded from the IIC website <http://www.iiconservation.org/>.

New IIC Fellow

Congratulations to all newly elected IIC Fellows! We will be featuring the biographies of other newly elected IIC Fellows in future editions of News in Conservation.

Salvador Muñoz Viñas

Salvador Muñoz Viñas was born in 1963 in Valencia, Spain, where he continues to live and work. He has degrees in Fine Arts and Art History, and a PhD in Fine Arts. He is a Professor in the Universidad Politécnica de Valencia (UPV), and Head of the Paper Conservation section of the UPV Conservation Research Institute. In July 2010 he was elected Director of the Conservation Department of the UPV. Through his career he has worked as a paper conservator in the Historical Library of the Universidad de Valencia, and has published a number of articles and books on practical and



theoretical aspects of conservation, such as *The Technical Analysis of Renaissance Miniature Paintings* (coauthored with Eugene F. Farrell; Cambridge, MA, 1995) and *Contemporary Theory of Conservation* (Oxford, 2004). His current research work revolves around conservation theory and paper conservation techniques.

2010 Istanbul Preprints

For every IIC Congress a volume of preprints is printed. Exhaustively edited and carefully printed, these are records of contemporary conservation practice, thinking and theory, and are essential reference sources for conservation research, practice and scientific analysis.

The preprints from the 2010 Istanbul Congress Conservation and the Eastern Mediterranean are now available at £35 to IIC members, and £50 for non-members.

Surface postage is included in these prices, however, airmail postage is charged extra.

Orders should be posted to: IIC, 6 Buckingham Street, London WC2N 6BA, UK or fax it to: +44 (0) 20 7976 1564

For enquiries re airmail rates, Please ring: + 44 (0)20 7839 5975 or email iic@iiconservation.org

Please use the IIC Publications Order Form, which can be found at <http://www.iiconservation.org/docs/IIC-Publications-Order-Form.pdf>.

Check IIC's website for the availability of other IIC publications, including recent and earlier preprints, and back issues of *Studies in Conservation* and *Reviews in Conservation*.

Conservation and the Eastern Mediterranean

CONTRIBUTIONS TO THE ISTANBUL CONGRESS
20-24 SEPTEMBER 2010



The International Institute for Conservation
of Historic and Artistic Works

Calls for Papers

Salt Weathering on Buildings and Stone Sculptures Conference
19–22 October 2011
Limassol, Cyprus
Call for papers deadline:
17 December 2010
<http://www.swbss2011.org/>

Rustbuckets or Floating Heritage – Corrosion of Historic Ships
8–11 September 2011
Stockholm, Sweden & Mariehamn, Finland
Call for papers deadline:
3 January 2011
rustbuckets2011@maritima.se
www.maritima.se

TECHNART 2011
26–29 April 2011
Berlin, Germany
Call for papers deadline:
14 January 2011.
<http://www.technart2011.bam.de/en/home/index.htm>

5th MaSC Workshop and Meeting
9–11 May 2011
Cambridge, MA, USA
Call for papers deadline:
14 January 2011.
masc2011@mascgroup.org

LACONA IX – Lasers in the Conservation of Artworks
7–10 September 2011
London, UK
Call for papers deadline:
14 January 2011.
www.lacona9.org

Synthesis of Art and Science in Conservation: Trends and Achievements
10–13 May 2011
Vilnius, Lithuania
Call for papers deadline:
31 January 2011.
<http://www.ldm.lt/conservation2011vilnius/>

FUTURE TALKS 011. Technology and Conservation of Modern Materials in Design
26–28 October 2011
Munich, Germany
Call for papers deadline:
31 March 2011
bechthold@die-neue-sammlung.de

Meetings and Conferences

pXRF Symposium
5–9 January 2011
Austin, Texas, USA
Wondjina@sonic.net

Digital Library Management
11–13 January 2011
Kolkata, India
<http://www.teriin.org/events/icdlm/>

Salts in Cultural Heritage – Challenge for Research and Practice
3–5 February 2011
Hildesheim, Germany
http://193.175.110.9/hornemann/english/call_for_paper_salt_reduction.php

Energy Efficiency in Historic Buildings
9–11 February 2011
Visby, Sweden
www.sparaochbevara.se/conference

6th International Seminar on Urban Conservation. "LATAM – Measuring Heritage Conservation Performance"
29–31 March 2011
Pernambuco, Brazil
<http://www.ceci-br.org/ceci/en/conservacao-urbana/revitaliza/539-6th-international-seminar-on-urban-conservation.html>

10th International Conference on non-destructive investigations and microanalysis for the diagnostics and conservation of cultural and environmental heritage
10–15 April 2011
Florence, Italy
www.aipnd.it/art2011

Historic Interiors in Secular Buildings 1600–1700 (Elizabethan to Georgian)
15 April 2011
Cambridge, UK
mdehanel@btinternet.com

ISEND 2011 EUROPE International Symposium and Exhibition on Natural Dyes
24–30 April 2011
La Rochelle, France
<http://www.isend2011.com/>
<http://ciham.ish-lyon.cnrs.fr>

International Conference: Why Does the Past Matter?
4–7 May 2011
Massachusetts, USA
<http://www.umass.edu/chs/news/conference2011.html>

New Approaches to Book and Paper Conservation-Restoration
9–11 May 2011
Horn, Austria.
ercoobpaper@gmail.com
www.european-research-centre.buchstادت.at

GLASSAC II – Glass science in art and conservation
10–12 May 2011
Wertheim, Germany
www.glassac.eu

North European Symposium for Archaeological Textiles 2011
10–13 May 2011
Esslingen, Germany
<http://www.nesat.org/m1/program.html>

Losing your Lustre? ICON Ceramics and Glass Group
14 May 2011
London, UK
highfired@fsmail.net

ETHOS, LOGOS, PATHOS: ethical principles and critical thinking in conservation
17–20 May, 2011
Pittsburgh, PA, USA
<http://www.conservation-us.org/index.cfm?fuseaction=Page.ViewPage&PageID=1067>

From Can to Canvas
25–26 May 2011
Marseille
27 May 2011
Antibes
www.fromcantocanvas.fr

Historic Libraries in Context
6–8 June 2011
Derry/Londonderry, UK
www.derryraphoeiblibrary.org

International Meeting on Cultural Properties Pests
7–10 June 2011
Piacenza, Italy
<http://meetings.unicatt.it/cpbc>

SHATIS'11 – International Conference on Structural Health Assessment of Timber Structures
16–17 June 2011
Lisbon, Portugal
<http://shatis11.inec.pt/>

ICOM-CC 16th Triennial Conference
19–23 September 2011
Lisbon, Portugal
<http://www.icom-cc2011.org/>

Courses, Seminars and Workshops

Making and Using a Kari-bari Board
4–8 January 2010
Canberra, Australia
James.Ward@nga.gov.au

Conservation and Repair of Architectural and Structural Metalwork
17–20 January 2011
West Dean, UK
cpd@westdean.org.uk

Managing the library and archive environment
Preservation Advisory Centre
Training Day
18 January 2011
London, UK
<http://www.bl.uk/blpac/environment.html>

Preservation of Glass Plate Negatives
11 February 2011
Edinburgh, Scotland
Elizabeth.Hepher@rcahms.gov.uk

Chemistry for Conservators
Commencing 1 March 2011
Distance Learning
www.academicprojects.co.uk

Pest Management Workshop
14–17 March 2011
West Dean, UK
cpd@westdean.org.uk

'Back to the Roots' – Workshop on the Preparation of Historical Lake Pigments
23–25 March 2011
Munich, Germany
stege@doernerinstitut.de

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>

13th International Seminar on the Care and Conservation of Manuscripts
13–15 April 2011
Copenhagen, Denmark
<http://nfi.ku.dk/cc>

17th International Course on Stone Conservation
13 April–1 July 2011
Rome, Italy
http://www.icrom.org/eng/01train_en/announce_en/2011_04StoneRome_en.shtml

Mounting Museum Objects for Exhibition
3–5 May 2011
Brussels, Belgium
www.academicprojects.co.uk

Conservation for Horologists
16–19 May 2011
West Dean, UK
cpd@westdean.org.uk

Parchment – latest assessment methods
16–20 May 2011
Horn, Austria
<http://www.european-research-centre.buchstadt.at/Courses.162.0.html>

Conservation of Modern Architecture (MARC 2011): Metamorphosis – Understanding and Managing Change
28 May–23 June 2011
Helsinki, Finland
http://www.icrom.org/eng/01train_en/announce_en/2011_05Marc_en.shtml

Making High Quality Resin Replicas of Museum Objects
6–10 June 2011
Dianalund, Denmark
www.academicprojects.co.uk

Making Electroform Replicas
20–24 June 2011
Dianalund, Denmark
www.academicprojects.co.uk

Digital Photography of Museum Objects
21–22 June 2011
London, UK
www.academicprojects.co.uk

New Methods of Cleaning Painted Surfaces
27 June–1 July 2011
London, UK
www.academicprojects.co.uk

Workshop on Cultural Property Risk Analysis
15–16 September 2011
Lisbon, Portugal
www.protectheritage.com/Lisbon2011

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

Giorgio Torraca – A personal tribute by Giacomo Chiari

Giorgio Torraca was a man whose influence on the conservation science field is almost immeasurable. Professor Torraca was the reason I first got involved in cultural heritage. Back in 1968 he 'adopted' me as a scientist when, as a recent graduate, I went to work on the conservation of mud brick sites in Iraq. In time he became my mentor, my colleague and my friend. I would like to relate just a few stories of my life-long interaction with Giorgio.

Giorgio taught me so much. To him, there was no shame in exploring unconventional hypotheses provided that one had the courage and integrity to dismiss them when solid data contradicted them. He encouraged people to take risks but also to always step back and check our findings against the broader understanding of the subject. To do this one needs to have a large base of knowledge and Giorgio's knowledge was inexhaustible.

Giorgio was enthusiastically and generously curious. Every time I spoke to him of some new project or technique he instantly engaged with it. He would ask a few well considered questions and then often suggest different, useful approaches – I always admired Giorgio's ability to go directly to the core, picking up the important features and dismissing the rest. His enthusiasm extended to physical activities in the field. He was never tired and at age 81 he was still climbing scaffolding from the outside, without using a ladder.

Giorgio always maintained that, in order to reach your audience and ensure that they fully grasp what you are saying, you need to deliver your message at the listeners' pace. I can see him at ICCROM, giving his great



Photograph by Giacomo Chiari

lectures using an overhead projector and felt pens, drawing images of deterioration mechanisms and chemical formulae. He had a tremendous ability to simplify complex concepts and to pick out the essence. I have never met one of his students who was not captivated by his teaching.

People may not know that Giorgio owned a race horse. He was once invited to a gala dinner, where he knew he would meet a

rather pompous man whose horse was winning at the time. Giorgio never liked pompous people. Mischievously, he checked the bloodline of the man's horse and discovered that its great-grandmother was a much better race horse. He threw a few knowledgeable comments on the successes of the ancestor horse into the conversation at the gala, leaving the other horse owners trying to figure out who he was and how he

knew so much about horses. He related this story with a quiet laugh, prouder than if he had discovered a new way of removing salts from a wall. This was Giorgio: applying intelligence and humor, while gathering sound data to achieve his goals.

Giorgio was an elegant intellectual whose broad interests ranged from music to art to science, and, yes, even to race horses. In recent years, he collaborated with the Getty Conservation Institute on a number of projects, including the publication of his teaching notes in English, the Herculaneum Conservation Project, and renewed research on injection grouts for the conservation of architectural surfaces. The latter built on work that Giorgio completed with a team of young interns at ICCROM in the 1980s, leading to the development of a grouting formulation that greatly influenced conservation practice. Almost thirty years later in his typically generous way, Giorgio shared these experiences with the GCI's young scientists.

The conservation of Herculaneum recently became Giorgio Torraca's major interest. The collaboration that matured between Giorgio and our team led us to exchange weekly comments on each other's work. Giorgio's ability to interpret and synthesize analytical data, resulting in significant impacts on the conservation of the site, surprised me even after more than 40 years of working with him.

A few years ago Giorgio and I discussed the need to save all his photographs, papers, samples, results, manuscripts etc. in one place, for future generations. We worked on this idea but ended up dismissing it, because we realized that what was really important was Giorgio himself. He was a living treasure of the conservation world and a dear friend. He is, and will be, greatly missed.