

# News in Conservation

The e-paper of the International Institute for Conservation of Historic and Artistic Works



## IIC Congress 2012 The Decorative: Conservation and the Applied Arts 10 to 14 September 2012

IIC is delighted to present the 24th biennial IIC Congress, and IIC's second such event in Vienna, the first having taken place there over thirty years ago in 1980. The 2012 event will be held at the new campus of the University of Vienna, situated in the heart of the city.

The 2012 Congress will focus on a topic that is uniquely well-suited to Vienna's wealth and breadth of decorative and applied arts heritage. Ornament and decoration have been evident in human endeavour since the beginning of human history, ranging from the bold clarity of ancient Egypt to the great period of Jugendstil and the Vienna Secession around 1900 and on to the exuberant revivals of today. Wherever civilisations have developed, many of their forms of cultural expression can be considered as 'decorative' or 'applied' arts. The congress topic coincides with Vienna's Klimt 2012

celebrations, on the 150th anniversary of the birth of Gustav Klimt.



Wiener Secessionengebäude, 1897, Joseph Maria Olbrich

The decorative and applied arts have contributed greatly towards both the practical and the social aspects of everyday life as they have responded to contemporary needs and material inventions. However, technologically innovative aspects of the artifacts produced have sometimes been underrated, while their aesthetic qualities have been studied intensively. The multidisciplinary approach of conservators can help to unravel the fascinating story of some of these artifacts in their original context.

The language of the Congress will be English.

### Registration now open

Registration for the Congress is now open on the Congress website:  
<http://www.iiconservation.org/congress/2012vienna/registration>

Members of IIC should log onto the ►

Issue 29, April 2012

### An interview with NiC –

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### A Network of Networks –

Discover the work of the  
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Contemporary Art (INCCA).  
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### Were you at the IIC AGM?

Here is your chance to catch  
up, read the minutes on  
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[www.iiconservation.org](http://www.iiconservation.org)

IIC website before attempting to Register, in order to take advantage of the special members' rate. Contact the office if you have forgotten your password. Non-members may wish to join, via the website, or by contacting the office, in order to take advantage of the members' discount while also gaining the manifold benefits of membership.

### Help for Student Members

The Brommelle Memorial Fund was established in 1990 in memory of Norman Brommelle, who was Secretary-General of IIC between 1958 and 1988. The fund is used to provide assistance for students of conservation who wish to attend the Institute's international congresses. Students are defined as those enrolled in a full-time course of conservation training leading to a recognized academic qualification. Students may apply at any time during their course of study, including their final year or internship. Applicants must be Individual Members or Student Members of IIC in good standing.

In order to spread funding over as wide a geographical area as possible, it may be necessary to restrict the number of recipients from any one organization. The Fund will normally provide only a part of the total cost of attending the congress and it is important that students should attempt to obtain additional funding from elsewhere. Successful applicants will receive not less than the amount of the Congress Fee.

Applications must be received at the IIC office by 30 April 2012 and successful recipients will be advised by the end of May.

To apply, the application form can be downloaded from the IIC congress website, or a paper version obtained from the IIC office. Send the completed form by email, post or fax to IIC together with a copy of your CV and a letter of support from your course supervisor. Applications will be accepted in English only.

Applications for assistance to attend the Conference close on 30th April 2012

### Help from the Gabo Trust

Thanks to the generosity of the Gabo Trust we are able to offer up to three cash awards of up to £1,000 to assist practicing sculpture conservators who work on modern sculpture to attend the Congress.

Application is open to participants from any country. Applicants should ideally demonstrate in their CV practice in modern sculpture conservation. This funding will not cover total attendance, accommodation and travel/subsistence costs, so applicants will need to guarantee in their application that they can fund the balance of the costs themselves.

To apply, a brief statement should be provided in English describing how attendance at the Congress would be of benefit to the individual and to conservation in his/her country.

The application should be supported by one senior professional conservator, who should be named, with affiliations and contact details, on the application document. Applications will be accepted by post, fax or email and should be received by 30th April 2012.

All applications should be sent to the IIC Office marked 'Brommelle Memorial Fund Application' or 'Gabo Trust Application' as appropriate. ■

## Change of Details? Let IIC Know!

In an effort to keep all our information current, IIC is asking members to log on to the website at [www.iiconservation.org](http://www.iiconservation.org) and make sure all the records we hold are correct and up to date. The process will only take a few minutes but will ensure that IIC is able to communicate effectively and you will not be missing out on any relevant news and events.

**Thanks for your cooperation**

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#### Deadlines for next issue (June 2012)

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## Editorial

This is a time of change and here at IIC we are changing and adapting with major initiatives that I want to bring to your attention.

While *Reviews* has been merged with *Studies in Conservation (SiC)*, *NiC* has become a web-based publication where it can hopefully reach a much wider audience.

IIC has completely revamped the way in which papers pass through the peer review process, resulting in a much faster turnaround, indeed a time frame which is among the fastest anywhere in the field. Back issues of *Studies in Conservation* and *Reviews in Conservation* as well as congress preprints are now more easily searchable online. This means that contributions are cited more often and recognized more fully, raising the status and visibility of your work. I'm happy to report that you have responded positively to these changes. *SiC* has seen a dramatic and steady increase in the number of submissions in this last two years and *NiC* continues to elicit comments and praise. Through these changes, and those yet to come, IIC will continue to be stronger and will be better able to serve the Heritage Conservation community worldwide.

Not much space left to tell you about this issue, so I will just thank you for your support and wish you a happy reading!

**Barbara Borghese** Editor

## News in Brief

### Venice's Ponte Dei Sospiri Restored

The Bridge of Sighs (*Ponte dei Sospiri*), in Venice, Italy, is now on display after restoration has been completed.

Tourists and gondoliers in Venice can now enjoy the view of the Bridge of Sighs again, with the completion of a three-year restoration project.

The Italian city's famous bridge had been covered by advertising hoardings



*The Bridge of Sighs (Ponte dei Sospiri)*

to help finance the work.

The 17th-Century bridge connects the Doge's Palace to a former prison. It is said that inmates glimpsing Venice from the bridge used to sigh in despair.

The restoration was started after a chunk of marble injured a tourist.

The Bridge of Sighs and surrounding facades were covered in adverts during the work. The decision to cover the facades with large adverts had caused controversy in Venice, which attracts millions of tourists each year.

Local legend says that couples will be assured of everlasting love if they kiss on a gondola at sunset under the bridge.

### Restoration of Ancient Boat Begins in Egypt

Conservation has begun on a 4,500-year-old wooden boat that was originally discovered in 1954 next to the pyramids, one of Egypt's main tourist attractions. The work has been made possible with the help of a US\$10 million grant (UK£6.3 million) from Waseda University, Japan.

The boat is one of two that were buried next to Pharaoh Khufu's pyramid, and it is believed to have been intended to carry pharaohs into the afterlife.

Khufu, also known as Cheops, was the second ruler of the 4th Dynasty around 2680 B.C. and ruled Egypt for 23 years. He is credited with building the Great Pyramid of Giza, the largest of the pyramids.



*Khufu's solar boat*

Both boats are made from Lebanese cedar and Egyptian acacia trees; one of the boats is on display at a museum near the pyramids.

The boat now undergoing restoration remained buried at the site it was discovered. It is thought to be smaller than its sister ship, which is about 43 metres long.

The head of Egypt's Supreme Council of Antiquities, Mustafa Amin, said in an interview: "The boat was found in a complete shape, intact and in place" adding that the focus now is on taking

samples of the wood. In order to find the most sufficient and advanced way to work on the wood, scientists are studying the different components and fungus present.

The team had initially thought the vessel would be safer left underground, but evidence showed that pollution, water and insects had invaded the boat's chamber making an intervention necessary to prevent further deterioration.

Source: Associated Press

### Canova's *The Dancer* Conserved

A sculpture from A. Canova called *The Dancer* is about to be exhibited at the Possagno Museum, Italy after conservation works allowed it to be reunited with its arms that were lost after damages suffered during the First World War in 1918. The statue is the original gesso version that Canova made as a model for the other "Dancer" to be sculpted in marble and which is now at the Bode Museum in Berlin.

The "reverse engineering" intervention, involved the 3D scanning of the arms of the Berlin sculpture. The scanning is performed in-situ and does not involve any other manipulation of the original object. Based on the scanned images, it was possible to produce a replica of the arms to reintegrate on the gesso statue. Seen as a controversial intervention by some critics, the work is completely reversible allowing for future rethinking and



*Dancer by Antonio Canova, Bode Museum, Berlin*

Andreas Praetke Public Domain Image

different approaches, as explained by the project manager Ivano Ambrosini.

The exhibition "Canova e la Danza. La danza nella scultura e nella pittura di Antonio Canova" will be open until 30 September 2012 at the Museo Gipsoteca Antonio Canova, Possagno, Italy.

### Lux in Arcana – The Vatican Secret Archives Revealed

It will be the first and possibly the only time in history that a collection of priceless documents leaves the confines of the Vatican City walls to be displayed in the beautiful halls of the Capitoline Museums in Rome. One hundred original documents selected among the treasures preserved and cherished by the Vatican Secret Archives for centuries will be part of the exhibition *Lux in Arcana*, conceived for the 4th Centenary of the foundation of the Vatican Secret Archives. The aim of the event is to explain and describe what the Pope's archives are and how they work. At the same time, the exhibition aims at making the invisible visible, thus allowing access to some of the marvels enshrined in the Vatican Secret Archives' 85 linear kilometers of shelving. These records possess an extraordinary historical value, covering a time-span that stretches from the 8th to the 20th century.

The exhibition is enriched by multimedia installations, guided by an intriguing but rigorous historical narration, to allow the visitor to



Copyright: Archivio Segreto Vaticano

*The Vatican Secret Archives*

experience some famous events from the past and to "re-live" the documents, that will come to life with tales of the context and the people involved.

The 100 documents, chosen among manuscript codices, parchments, strings and registers, will remain at the Capitoline Museums for nearly seven months until September 2012.

This memorable exhibition is already creating great expectations, fuelled by the mysterious fascination that the Vatican Secret Archives generate in the collective imagination.

Located in the City of Rome, the Vatican Secret Archives was founded in 1612 by Pope Paul V and represent a cultural heritage of worldwide appeal and relevance. The exhibition has been conceived in cooperation with Roma Capitale, Assessorato alle Politiche Culturali e Centro Storico – Sovrintendenza ai Beni Culturali di Roma and Zètema Progetto Cultura.

## The BT Archive – An Interview with NiC

In October 2011, NiC was invited on a tour of the BT Archives located in Holborn Telephone Exchange Building, in the heart of London. We were met by Siân Wynn-Jones, Heritage Collections Manager and Scott Barlow, Archivist at BT Archives and discussed collection care, preventive conservation, and more. The visit included the BT reading room, the storage facilities and the conservation/preservation room, where we were fortunate to observe some of the work *in action*.

### Background

BT Archives is in charge of overseeing the preservation of the historical information of British Telecommunications plc and its predecessors, from the early part of the nineteenth century up to the present day.

BT Archives was originally established as the historical section of the BT Registry Service. Following BT's privatisation in 1984, the new company felt that BT should be responsible for its own archives, which were then held by the Post Office Archives, the predecessor of the present British Postal Museum & Archive (BPMA). Although existing telecommunications archives were for the time being retained by the Post Office Archives, it was agreed that

BT would continue to transfer only pre-1969 pre-incorporation status records once their operational use had ceased. BT would retain post-1969 records.

BT Archives moved to its current purpose built repository in Holborn Telephone Exchange in July 1997. This facility reflects BT's commitment to



Collection items on open shelves



preserving and giving access to its unique and priceless archival collections.

In 1987 BT appointed its first professionally qualified archivist and, following a move to new London accommodation, core Post Office telecommunications collections were transferred to BT Archives in 1991, now appointed a 'place of deposit' for public records approved by the Public Record Office. Other key collections still retained elsewhere in BT (principally the photographic library and the research records collection) now were also transferred to the new repository. In 1997, BT Archives moved to its current accommodation in a £1 million project.

In 2004, BT published its first Heritage Policy. Approved at Board level, it was confirmed and re-published in 2009 ([www.bt.com/heritage](http://www.bt.com/heritage)), the only such corporate heritage commitment.

Today, BT Heritage reports to Group Marketing and Brand. This recent move from 1 April 2011 is in recognition of the value of BT's heritage as a brand asset in encouraging a positive public perception of the company and its significance to the UK. Externally, BT Heritage is still positioned as part of BT's CSR programme.



Image courtesy of BT Archives

Collection items on open shelves

**NiC - Can you tell us about the Collection?**

*Siân Wynn-Jones (SWJ)* - This is a mixed media collection comprising archival material, advertising material (posters, fliers), photographs, books, 3D objects and paraphernalia relating to the company's history. The key subject of the collections is science & technology, and specifically information

communications technology.

However, because BT and its predecessors have had such an influence on almost every area of society for over 165 years, the collections at BT Archives have significant research value in a wide spectrum of areas including:

- Computing and Information Technology

- Marketing & advertising / Graphic design
- Nationalisation, privatisation and regulation
- Industrial relations and equal opportunities

**NiC - Can you give us an idea of the extent of the Collection?**

*SWJ* - We care for over 3.5 kilometres of historic material comprising:

- Records of the UK domestic telegraph and telephone companies (1837–1870)
- Records of Post Office telegraph and telephone services (1870–1981)
- Records created by British Telecommunications public corporation (1981–1984)
- Records created by BT plc (1984–date)
- British phone book collection (1880–date)
- Photographs (c1860–date)
- Posters and leaflets (1862–date)
- Reference library including journals, periodicals, technical and historical works (1719–date)
- Film and audio (1930s–date)
- Objects from BT's corporate history (1858–date)
- Personal papers (1850s–)

**NiC - It appears that BT is unique in being a corporate company to have published a heritage policy.**

*SWJ* - Looking after our heritage responsibly on behalf of the nation supports the company's commitment to Corporate Social Responsibility and as far as we know BT is the only company, and certainly the only UK plc, to publicly acknowledge the value, and our commitment to, our heritage in a formal policy.

Not only is BT's Heritage Policy about securing the company's pedigree and leading role in the development of telecommunications technology but importantly it's about the impact of this on society



Image courtesy of BT Archives

*Early telephone directories form part of the collection*

over the last 165 years and society's interaction with this history is important too. Yes, the Heritage Policy sets out our determination to preserve the fascinating stories of BT's proud history, but importantly it's equally about access – we want to share that story with the widest possible audience.

#### *NiC - Can you tell us about your Collection Care policy?*

SWJ – The care of our collections is informed by our Preservation Policy (part of the Collections Management Policy), and our annual Collections Management Plan. Policies for collections management activities were unified into a single Collections Management Policy, in accordance with British Standard Institute *PAS 197 Code of Practice for Cultural Collections Management*, in June 2010 which is endorsed by Larry Stone, BT Heritage's representative on the Committee for Sustainability and Responsible Business. The Collections Management Policy is reviewed every two years. The Collections Management Plan reviews our activities of the previous year, our top-level priorities for the



Image courtesy of BT Archives

*A conservator working on the collection*

coming year and sets out our goals for the next three years. These documents, along with other collections care measures such as Benchmarks in Collections Care (BCC) and The National Archives (TNA) Inspection Report highlight the standards we currently achieve, where we aspire to be, and what we need to do to fulfil these aspirations. Professionally

recognised standards including British Standard 5454 *Recommendations for Storage and Exhibition of Archival Documents, 2000* and *TNA Standard for Record Repositories* underpin our collections care policies and activities.

BT Archives last performed a full BCC survey in 2006 (the next full survey is due for completion by the

end of this financial year). The 2006 BCC report identified that the archive did not meet basic standards in all areas although good standard was achieved in some. A BCC Action Plan was implemented immediately to address the areas for improvement and mechanisms put in place to work towards good standard in all areas. It is recognised that BT Archives will never be able to achieve best standard in all areas with the current building and resource restrictions, but working towards best remains our goal wherever it is within the control of the immediate team.

**Scott Barlow** – A review of the BCC Action Plan in 2009 identified that BT Archives met all basic standards as a minimum and achieved good standards in many areas such as staff training and awareness and security. We remain prohibited from achieving good in all areas due to building constraints. This was highlighted in our latest TNA Inspection Report (July 2010) which commended the work of the staff and archive as a whole but noted the restrictions of the site.

BT Archives has been successful in bidding for grant funding, primarily from MLA London, for three Preservation Audit Visits (PAVs) for paper and photographic materials (both December 2006) and for film (August 2010). Following the last PAV the BCC Action Plan was expanded to encompass areas of improvement highlighted within the conservators' reports. This consolidated Preservation Action Plan (PAP) informs the preservation and conservation activities in the annual Collections Management Plan.

Our strengths in caring for our collections lie in the training of our staff, the continual monitoring and updating of our preservation methods and the security of our building. All BT Heritage staff continually receives training on the current best practices on preservation and collections care

techniques across all forms of media. We hold bi-annual mini summits on both our photographic and film collections to discuss current standards and practices for caring for these media and to highlight how and where we must improve. We take professional advice from conservators and specialist-media archivists on how best to care for the collections. We set aside a proportion of our annual budget specifically for preservation activities and supplies so that we are able to carry out any advice given and to continue the work already being done. The archive sits on the third floor of Holborn Telephone Exchange and sits behind a number of secure doors including blast proof doors. The building also has extensive CCTV coverage linked directly to BT Security.

In 2006 we successfully bid for £159,000 additional funding from the Committee for Sustainability and Responsible Business for a two year enhanced heritage programme, 2007–2009 including archival re-packaging supplies, preservation scanning of large posters and digitisation of films on previously unplayable media to allow the public access for the first time. A further £25,000 was awarded in 2008 – 2009.

We're really fortunate that we can attract BT people between contracts on short term projects to assist our preservation re-repackaging and film audit work. They often work with people on work experience placements at BT Archives prior to their studying for the archives post-graduate qualification.

#### **NiC – What are the plans for the future?**

**SWJ** – In 2011/12 our collections care and preservation priorities are to continue to work towards a BCC good standard through addressing legacy packaging and box weight issues, production of more local practice notes on preservation packaging and



Image Courtesy of BT Archives

*Sian Wynn-Jones and Scott Barlow*

more digitisation of films, which we are unable to play on existing media formats for researchers.

We're also hoping to expand our partnership working – digitising the British phone book collection (now online with Ancestry.co.uk) really improved access to them as well as preserving the originals and we have hopes for some more digitisation partnerships too.

*Shortly after NiC's visit, it was announced that Coventry University had secured £745,000 funding from the Joint Information Systems Council (JISC) to work with BT Heritage and The Public Record Office to digitise 500,000 photographs and documents from BT Archives and create a ground-breaking digital portal and learning resources. For more information on New Connections: the BT e-Archive visit [www.coventry.ac.uk/newconnections](http://www.coventry.ac.uk/newconnections)*



# A Network of Networks. Collaborative Approaches in the Conservation of Contemporary Art

by Karen te Brake-Baldock

How do you preserve an artwork that is made of ephemeral materials such as foodstuffs or animal matter? How do you deal with the obsolescence of video equipment or computer software used in installation artworks? How can you preserve a performance made by an artist who insists that his work may not be documented in any form whatsoever?

Contemporary artists use all imaginable materials and techniques in the production of their work which for decades has been challenging the caretakers of our future cultural heritage. Gathering knowledge and information of what these materials and working practices are, the significance they may possess, and how artists view such issues as ageing, transience and inter-activity, is essential for developing the best preservation strategies for these increasingly complex works of art. The diversity of conservation problems have led to a more inclusive and collaborative research approach. Conservators and other museum professionals work in networks exchanging specialist knowledge and developing new knowledge together where there are gaps.

This working approach has flourished since the establishment of the International Network for the Conservation of Contemporary Art (INCCA) in 1999.



*Revolution (a moment for the television revolution) (1990)*  
Jeffrey Shaw & Tjebbe van Tijen.

INCCA members are like-minded museum professionals who are committed to openness and share their knowledge and research results for the collective good. The conservation of contemporary art is complex and covers many areas of professional expertise. Members are aware that no single profession or organisation can address all of the challenges alone and strive to collaborate with others outside of their professions. In addition, members of the network share an understanding that artists, custodians, professionals and the public all have stakes in the conservation of modern and contemporary art. They strive to incorporate the interests of all stakeholders in their research and decision-making.

A good example of this collaborative approach was the project *Inside Installations: Preservation and Presentation of Installation Art*. This European project into the management and conservation of installation art was carried out by INCCA members between 2004 and 2007; a group of over 40 individuals from 25 organisations (mainly museums). In the course of the project thirty-three complex installations (many multimedia) were re-installed, investigated and documented. The experience and knowledge gained



Book cover, *Inside Installations*

through these case studies were shared and partners worked together to develop good practice under five research themes: preservation strategies, artists' participation, documentation and archiving strategies, theory and semantics, knowledge management and information exchange. This project illustrates a

'network at work' on a large scale; to carry out the case studies, smaller networks were formed.

'Revolution, a monument for the television revolution' (1990) by Jeffrey Shaw and Tjebbe van Tijen, was one of the Inside Installations case studies and illustrates the need to bring people together from various disciplines to conserve a complex work of art. In this interactive installation the spectator activates a series of images on a monitor mounted in a steel column by pushing or pulling a handle. The installation presented some typical problems for media installations. The work is technically complex and much of its technical components (the laser-disc, the monitor), despite being state-of-the-art in the 1990's, were in 2004 already obsolete. The work had been put into storage at two different institutions; Cultural Heritage Agency of the Netherlands (RCE) and the Netherlands Media Art Institute (NiMK). The 'sculptural' elements of the work -the steel column and bar, the floor pieces – were put into storage at RCE and the electronic components at NiMK.



Book Cover, *The Artist Interview*

Image courtesy of Karen te Brake-Baldock

The first challenges for the researchers were to document and register the installation properly and to ascertain if it was indeed working. Once it was established that the installation was functioning, it was imperative to develop a long-term preservation strategy including an emulation plan. A multi-disciplinary team with individuals from both institutions and externally hired experts was put together to undertake this case. The results of this research were shared during the project at a series of seminars and can be accessed at the project website and through the book *"Inside Installations. Theory and Practice in the Care of Complex Artworks"*. All of the 33 case studies carried out during Inside Installations were carried out in this way by small networks of professionals.

Another model of collaboration which has proved inspirational for INCCA members is the Foundation for the Conservation of Contemporary Art (Dutch acronym: SBMK). Established 4 years before INCCA in 1995 the SBMK is a network of Dutch museums that pools together funds to hire a coordinator to organise research projects and coordinate other activities such as study days. The foundation's members work in study groups such as the "Balance" group who discuss decision-making, and the "study group" who concerns itself with the maintenance and preservation problems specific to film, photography and new media. The latter, have produced good practice models such as a video artwork purchase agreement. Artist interviews have also been the subject of research for many years between the SBMK and now, together with the RCE and have culminated in a brand new publication *'The Artist Interview'*.

Working in multi-disciplinary and (inter)national networks has proved extremely fruitful for the development of new knowledge in the field of contemporary art conservation. Creating research

projects with specific themes and clear goals make finding funding somewhat easier and allow for practical research results. This kind of collaboration will most certainly not become obsolete in the near future.

Many thanks to Tatja Scholte, senior researcher, Cultural Heritage Agency of the Netherlands (RCE).

#### Author biography

Karen te Brake-Baldock is researcher at the Cultural Heritage Agency of the Netherlands (RCE). She obtained a BA in Arts & Media Management followed by an MA in European Arts Management in 2002 from the Utrecht School of the Arts. In 2004 she started working at the Cultural Heritage Agency of the Netherlands (RCE) as assistant project manager of the EU project 'Inside Installations. Preservation and Presentation of Installation Art'. From 2005 Karen took on the task of Central Coordinator for the International Network for the Conservation of Contemporary Art (INCCA). She was recently project manager of PRACTICs (2009-2011) an EU project which included the international symposium 'Contemporary Art: Who Cares?' and the publication 'Inside Installations. Theory and Practice in the Care of Complex Artworks'. For more information see: [www.incca.org](http://www.incca.org)



## IIC News

### ANNUAL GENERAL MEETING

The sixty-second Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works took place at 5:00 pm on Wednesday 18th January 2012 at 106, Roberts Engineering Building, University College London, Torrington Place, London WC1

*Present:*

**Jerry Podany**, President, in the Chair

**Sharon Cather**, Vice-President

**Jo Kirby Atkinson**, Secretary-General

**Velson Horie**, Treasurer

**Joyce Townsend**, Director of Publications

**Tuulikki Kilpinen**, **Anne Rinuy**, **David Saunders**, **Mikkel Scharff**, **Valentine Walsh**, **Cornelia Weyer**  
(*members of IIC Council*)

**May Cassar**, **Janey Cronin**, **Dinah Eastop**, **William Lindsay**, **George Monger**, **Juanita Navarro**, **Hazel Newey**, **Alison Richmond**, **Catherine Rickman**  
(*Fellows*)

**Barbara Sommermeyer**, **Donald Sale**, **Cheryl Porter**  
(*Individual Members*)

**Adam Klupś**, **Nanke Schellmann**  
(*Student members*)

*In attendance:*

**Graham Voce**, Executive Secretary  
**Valerie Compton Taylor**, Membership Secretary

**David Compton Taylor**, IIC Office Volunteer

**Helen Griffiths** (Slaughter and May)  
**Stephen Axcell** (Jacob Cavenagh & Skeet)

**Andrew Hazeal** (Jacob Cavenagh & Skeet)

**Richard Haffenden** (Jacob Cavenagh & Skeet)

**Liz Rosindale** (W. S. Maney & Son Ltd)

Jerry Podany, President in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. He also welcomed to the meeting Andrew Curry and Wouter Gheyle, who would be taking part in the Round Table dialogue discussion 'Rising Tide, Melting Ice', that would be held after this General Meeting and was being organised jointly with IIC's hosts, the Centre for Sustainable Heritage, University College London.

The Minutes of the last Meeting, having been published in *News in Conservation* number 23 of April 2011 and circulated to members, as well as being posted on the IIC web-site, were taken as read and signed by the Chairman.

The Notice calling the present Meeting, having been published in *News in Conservation* number 27 of

## Studies in Conservation

### Exciting developments for 2012

*Studies in Conservation* is progressing - from 2012 **both subscribers and IIC members** can look forward to the following:

- New A4 format
- New Online Submission and Peer Review system via [www.sic.edmgr.com](http://www.sic.edmgr.com)
- Fast track publishing
- Full colour throughout

From 2012 **both subscribers and IIC members** will receive online access to the following:

- Current journal content
- The back archive of *Studies in Conservation* from 2000
- The complete back archive of *Reviews in Conservation*
- The 2006, 2008 and 2010 IIC conference volumes

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[www.iiconservation.org](http://www.iiconservation.org)

December 2011 and posted to members, as well as being placed on the IIC web-site, was taken as read.

The Chairman noted that voting on the Resolutions by members present who had not voted by post or appointed a proxy would be by show of hands for the Ordinary and Special Resolutions and would be by ballot paper for the elections to positions on Council. David Saunders and Valerie Compton-Taylor agreed to act as tellers.

**Resolution 1:** *To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2011*

The Reports and Financial Statements, having been sent to members in December 2011 by post and having been placed on the IIC web-site, were taken as read and the Chairman invited the Secretary-General, the Treasurer and the Director of Publications to make their comments (see separate reports).

On completion of the presentation of these reports the resolution was duly adopted.

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

The resolution was duly adopted.

**Resolution 3:** *Special Resolution THAT*

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

Jerry Podany, President in the Chair, explained that in summary, the proposed changes provided:

- (a) for the creation of the post of “Director of Communications”;
- (b) terms on which a President Emeritus may serve on the Council, removing the right to automatic appointment as Vice-President for three years and;
- (c) for altering the deadline for nominations for election from ninety days before the relevant general meeting to sixty days before such a meeting.

Other amendments were consequential or clarificatory.

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

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

Joyce Townsend was standing for re-election for a second term. On the basis of the total vote, Joyce Townsend was duly elected as Director of Publications.

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

Jerry Podany informed the meeting that Hans-Christoph von Imhoff was retiring from Council and David

Saunders, Michael von der Goltz and David Watkinson were standing down as Ordinary members of Council, creating four vacancies. Richard Kerschner was standing for re-election as an Ordinary member of Council and Amber Kerr Allison was standing for Council as an Ordinary member for the first time.

On the basis of the total vote, Richard Kerschner was re-elected and Amber Kerr Allison was elected as Ordinary Members of Council. Jerry Podany congratulated them and welcomed them back to, or onto, Council.

**Resolution 6:** *To transact any ordinary business of The Institute*

Jerry Podany, President, read a report from Julian Bickersteth, IIC Vice-President, on IIC’s World Membership and the money that this made available to the IIC Opportunities Fund:

“World Membership and the related Opportunities Fund have continued to be a key initiative of IIC’s Council during 2011. World Membership is the membership category designated to IIC members who choose to donate to the Opportunities Fund over and above their membership fees. Since establishment in 2010, in both 2010 and 2011 about forty members have chosen to donate over 1,000 pounds a year to the Fund. These members have been acknowledged according to the level of their donation (gold, silver and bronze) on the IIC web site, where there will

shortly be a permanent accruing record of these donations.

“The Opportunities Fund is the designated account to which World Membership donations are assigned. The Fund has been established to support institutions and individuals who would not otherwise be able to afford IIC membership where, in Council’s view, there is an opportunity to build a long term relationship with the local conservation profession. Assisted by the transfer of monies from the Professional Development Fund, which it replaced, the Fund started the year with £8,273 accrued to which was added £990 in World Membership donations.

“During the year the Fund paid for institutional membership for eleven institutions (from Bulgaria, Georgia, Cuba, the Ukraine, Colombia, Peru, Argentina, Bosnia, Vietnam, Mexico and Turkey) and has currently offered membership to institutions in Romania and Chile. Whilst the focus of the Fund has been on institutions, support has also been provided to individuals by way of membership fees from Turkey, Palestine and Zimbabwe, where Council deemed these individuals to fit the Fund criteria. In addition to free membership, all institutional members have been sent a package of IIC Publications and also offered one free registration for the 2012 IIC Vienna Congress.

“The costs of membership and postage of publications (no value was assigned to the publications themselves)

was £2,731, leaving the fund with an end of year value of £6,532. Costs for 2012 are estimated at 2,960 pounds based on 13 institutional members and 3 individuals, plus up to £3,850 for Congress registration support (depending on how many Fund members take up the offer – it is not expected that all will).

“Membership of the Fund provides a great opportunity for dialogue with conservators in the relevant institutions, which has been ongoing during the year. Particular thanks must be made to IIC member Juana Segura Escobar for her work with South American institutions. All Fund members have been approached to assist with translation of IIC abstracts and dialogues into their local language and a number have already agreed to do this. In addition, Barbara Borghese, editor of News in Conservation, is planning to interview each institution over the next few editions. A meeting will be held at the 2012 Vienna Congress for Opportunities Fund members to identify how IIC can build on the relationships already established.

“During 2012 the first four institutional members of the Opportunities Fund (from Bulgaria, Georgia, Cuba and the Ukraine) will complete their initial two years of supported membership. Council will need to resolve whether to extend their membership for another two years. To assist this process we have sought feed-

back from these members as to the benefit of IIC membership to them. They have highlighted the great value of being part of a professional body in this specialist area, particularly through receiving IIC publications, thus limiting their professional isolation, and allowing for dialogue and providing the groundwork for local development.”

Jerry Podany added that Julian Bickersteth would also be interviewed for the published series that was mentioned above and added that much of the impetus behind this initiative had been initially provided by Sharon Cather.

Turning to Project Lingua, Jerry Podany noted that this was developing well, with a number of additional translations of transcriptions having been made available for download from the IIC web-site, bringing the current total number of languages represented to fourteen and the current total of downloadable translations to 24.

Sharon Cather wished to record her thanks to the volunteer Officers of IIC and its staff; in what was a difficult time for IIC the organisation’s survival depended on their work and enthusiasm.

Jerry Podany informed the meeting that a notice would be sent out soon, advertising for an IIC member to chair a membership committee, as well as for a Director of Communications. He also reminded the meeting that in less than twelve months IIC will need to be

thinking about a new President, as the end of his term would be at the 2013 Annual General Meeting.

Jerry Podany, President in the chair then thanked Helen Griffiths of IIC’s legal advisors, messrs Slaughter and May, Stephen Axcell, Andrew Hazael and Richard Haffenden of messrs Jacob Cavenagh and Skeet, IIC’s auditors, and Liz Rosindale of W. S. Maney & Son Ltd for attending. There being no further ordinary business, the Chairman declared the meeting closed at 6.40 pm. ■

## Time to Renew your Commitment!

### IIC Membership fees membership year 2012–2013

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and it is the case that for the 2012–2013 membership year fees have to be increased to meet the costs of providing an extensive range of benefits to members.

The figures for the membership year 2012–2013 have been agreed by IIC Council as follows:

- Individual £58
- Fellow £84
- Student £21
- Institutional £215

## IIC Keck Award 2012 – Call for applicants

Every two years an award is offered to the individual or group who, in the opinion of IIC Council, has done most to further the public appreciation of the work of the conservation profession. The award consists of a certificate and a cash prize of £1000, presented at the biennial IIC Congress. Details of previous award winners can be found on the Awards page of this website: <http://www.iiconservation.org/about/awards-grants>.

We are now seeking nominations for the 2012 award. If you would like to propose yourself, or a colleague, please send your nomination to the IIC office (preferably by email) to arrive by 20th April 2012. You should send a statement of between 500 and 1000 words describing the nominee's public outreach activities and outlining what supporting material, such as publications, websites, videos, or evidence of media coverage is available. You may be asked to supply these at a later date. The application should include the name, job title and professional address of the individual (or of all the partners in a group project). Send your proposal to [iic@iiconservation.org](mailto:iic@iiconservation.org) with the words 'Keck Award' in the subject line, or by post to IIC, 3, Birdcage Walk, London SW1H 9JJ, UK

**Deadline: Friday, 20 April, 2012** ■

## Call for papers

### METAL 2013: International Conference on Metal Conservation (Interim Meeting of the ICOM-CC Metal Working Group)

16–20 September 2013  
Surgeons' Hall, Edinburgh, Scotland  
Authors interested in presenting a paper should submit an extended abstract (400–600 words) by 1st June 2012.  
Please submit abstracts via email at [hs.cgoutreach@scotland.gsi.gov.uk](mailto:hs.cgoutreach@scotland.gsi.gov.uk)  
The closing date for poster abstracts is 1 November 2012.

### Recent Advances in Glass, Stained Glass, and Ceramics Conservation

ICOM-CC Glass and Ceramics Working Group Interim Meeting  
7–10 October 2013  
Amsterdam, The Netherlands  
Submissions of abstracts: June 15, 2012  
For further details about the conference and to download the abstract template, go to <http://www.icomcorpus2013.nu>

### 2nd International Conference on Chemistry for Cultural Heritage

9–12 July 2012  
Istanbul, Turkey  
The deadline for submitting abstracts has been extended to May 1 2012.  
For more information about this event please visit: <http://www.chemch2012.org>

### Copying, Replicating and Emulating Paintings in the 15th–18th Century

21–22 May 2012  
National Gallery, Denmark  
Submission deadline: 1 October 2011  
For further information about this event and on abstract submission please visit: [www.smk.dk](http://www.smk.dk)

## 11th International Symposium for Wood and Furniture Conservation

1 November 2012  
Amsterdam, the Netherlands  
All abstracts should be 250–300 words, include the title, the authors' names, professional titles and affiliations and submitted for consideration to: [info@ebenist.org](mailto:info@ebenist.org)  
Deadline for abstracts and posters 1 May 2012.  
For further information please contact: [info@ebenist.org](mailto:info@ebenist.org)

## The Meaning of Materials in Modern and Contemporary Art: 2012 AICCM Paintings Group + 20th Century in Paint Symposium

10–11 December 2012  
Queensland Art Gallery / Gallery of Modern Art, Brisbane, Australia  
Download and complete a proposal form from the meeting website at: [http://www.20thcpaint.org/data/2012AICCM\\_Abstract\\_Proposal.doc](http://www.20thcpaint.org/data/2012AICCM_Abstract_Proposal.doc)  
Submit a completed abstract proposal by Friday 11 May 2012 via email to Anne Carter [anne.carter@qag.qld.gov.au](mailto:anne.carter@qag.qld.gov.au)  
Further information on the event and key dates can be found on the symposium website <http://www.20thcpaint.org/event-2012AICCM.jsp>

## WAAC Annual Meeting

22–25 October, 2012  
Palm Springs, California  
The Western Association for Art Conservation (WAAC) is accepting proposals for talks to be presented at the Annual Meeting  
Please see the Annual Meeting website for more info: <http://cool.conservation-us.org/waac/meeting>  
For general queries regarding the Annual meeting please contact: [president@waac-us.org](mailto:president@waac-us.org)

## Call for Applications CXD Nicholas Hadgraft Scholarship

Conservation by Design Limited (CXD) is inviting applications for the 8th Annual Nicholas Hadgraft Memorial Scholarship.  
The 2012 award, which covers the cost of attending the world renowned Book Conservation Summer School in Montefiascone, Italy, is open to students, skilled conservators and book binders interested in honing their skills in a number of historically sympathetic bookbinding conservation techniques. Running throughout the month August 2012, each week of the summer school features a different specialised course and tutor. This year's class schedule will include the director of the Montefiascone Project, Cheryl Porter, studying natural materials and processes to re-create the Medieval colour palette, and freelance conservator and consultant, Ana Beny, exploring the history of Spanish gothic wooden binding structures in the "Mudejar" style. Bench-trained conservator Julia Miller, who teaches historical binding structures, will be lecturing on the Glazier Codex, a 5th and 6th Century Coptic binding system, while owner of a New York City based studio Jeffrey S. Peachey, will be take participants through the construction of a typical full calf late eighteenth century French binding. Application forms are now available from the CXD website at: <http://www.conservation-by-design.co.uk> and must be completed and returned by the 30 April 2012.

## Conferences/Seminars

### Historic Structures Conference: The Protection of Historic Load-bearing Structures and the Society

20–22 September 2012  
Cluj, Romania  
The Deadline for registration is 30 August 2012  
For further information about this event please visit the website at: <http://www.transsylvania-nostra.eu/conferinta-en-home.html>

**International Conference on the Study and Conservation of Architectural Heritage, TERRA 2012 // The Ibero-American Seminar on Earthen Architecture and Construction (XII SIACOT) // SismoAdobe 2012**

22–27 April 2012,

Lima, Peru

Registration deadline: contact organizers or visit website at:

<http://congreso.pucp.edu.pe/terra2012/index.htm>

**Modern and Contemporary Mural Paintings: Technique, Conservation and Access**

4–5 May 2012,

Universidad Politécnica de Valencia

Valencia, Spain

For booking information about this event please visit: <http://www.mcmp2011.webs.upv.es/>

**Polychrome Sculpture: Artistic Tradition and Construction Techniques**

ICOM-CC Working Group Sculpture,

Polychromy, and Architectural Decorations

13–14 April 2012,

Glasgow, Scotland

Registration deadline: 10 April 2012

For booking information about this event please visit:

[http://www.iccrom.org/eng/news\\_en/2011\\_en/filed\\_en/12\\_20ICOM-CCGlasgow\\_en.pdf?id=1865](http://www.iccrom.org/eng/news_en/2011_en/filed_en/12_20ICOM-CCGlasgow_en.pdf?id=1865)

**APTCCARN: The Conservation of Material Culture in Tropical Climates**

23–25 April 2012

Silpakorn University,

Nakornpathom, Thailand

Organization: Asia Pacific Twentieth Century

Conservation Art Network

For further information and booking please

visit: [www.20thcpaint.org](http://www.20thcpaint.org)

**The Third Dimension, 3rd European Student Conference on Objects Conservation**

4–5 May 2012

Vienna, Austria

Institutes for Conservation and Restoration of the Academy of Fine Arts and the University of Applied Arts Vienna

For further information please visit:

<http://www.studentconference.at/>

**Adventures in Preservation: Saving a World Heritage Site - One Tower House at a Time**

13–26 May 2012

Gjirokasta, Albania

For more information, visit

[www.adventuresinpreservation.org/ws-albania-volunteer-vacation-2012.htm](http://www.adventuresinpreservation.org/ws-albania-volunteer-vacation-2012.htm)

**Synchrotron Radiation in Art and Archaeology**

5–8 June 2012,

New York, United States

Event organizers: Metropolitan Museum of Art;

Conservation Center, Institute of Fine Arts of

New York University; Winterthur Museum;

Cornell University; and Brookhaven National

Laboratory

Registration deadline: 1 June 2012

For further information about this event please see:

<https://www.bnl.gov/sr2a/>

**12th International Docomomo Conference: The Survival of Modern - From Coffee Cup to Plan**

7–10 August 2012,

Helsinki, Finland

Registration deadline: 31 May 2012 (early

registration)

For further information about this event please visit:

<http://www.docomomo-fi.com/conference2012/cfp>

**Risk Assessment of Cultural and Natural Heritage in the Region of South East Europe. ICOM SEE, REGIONAL ALLIANCE OF ICOM FOR SOUTH EAST EUROPE**

22–26 May 2012  
Nis, Serbia

For further information about this event please contact [seeicom@gmail.com](mailto:seeicom@gmail.com)

Or visit: <http://www.icom-see.org/>

**European Painted Cloths C14th – C21st: Pageantry, Ceremony, Theatre and the Domestic Interior**

15–16 June 2012

The Courtauld Institute of Art,

London, UK

To book online please visit:

<http://courtauld-institute.digitalmuseum.co.uk>

For further information email:

[ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

**Workshops/Courses**

**18th International Course on Stone Conservation - SC13**

10 April to 28 June, 2013

Rome, Italy

ICCROM and the Getty Conservation Institute

are pleased to announce the 18th International

Course on Stone Conservation – SC13 that will

be held in Rome from 10 April to 28 June 2013.

Applications should reach ICCROM by

24 August 2012 to ensure inclusion in our

selection process.

For further information about this course please

visit: <http://www.iiconservation.org/node/2942>

**Tape Removal**

7–9 May 2012

Ascona, Switzerland

Centro del bel libro Ascona

Via Collegio 6, CH 6612 Ascona, Switzerland,

Tel: +41 91 791 81 56

For further information about this event please

contact [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

**Cleaning Acrylic Emulsion Paints**

15–16 May 2012

Institut National du Patrimoine, Departement

des Restaurateurs

Saint Denis, France

A 2-Day seminar and workshop with Dr.

Bronwyn Ormsby, Senior Conservation Scientist

at Tate, London

For further information on this event and

booking please contact:

[laetitia.letendard@inp.fr](mailto:laetitia.letendard@inp.fr)

**Understanding of the Parchment in Medieval Manuscripts**

21–26 May 2012

Horn, Austria

Organization: European Research Centre for

Book and Paper Conservation-Restoration

For further information about this event please

contact [www.buchstadt.at](http://www.buchstadt.at)

**International Course on Wood Conservation Technology (ICCROM)**

23 May–29 June 2012

Riksbankens arkiv, Oslo, Norway

For more information, visit

[www.iccrom.org](http://www.iccrom.org).

**MCRI: Applied Polarized Light Microscopy**

4–8 June 2012

McCrone Research Institute,

Chicago, Illinois, USA

For further information about this event please

contact [registrar@mcri.org](mailto:registrar@mcri.org)

or visit: [www.mcri.org](http://www.mcri.org)

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



**NEWS BULLETIN....NEWS BULLETIN....NEWS BULLETIN.....**  
**Leather Forever – a new Hermès exhibition to open in London**  
**8th May – 27th May 2012.**

Hermès is delighted to announce in its 175th year, the opening of a major new exhibition in London. This exhibition, which will run until 27th of May will take place at the galleries at 6 Burlington Gardens, London W1. Open to the public, it will celebrate Hermès' relationship with leather, the first material tamed by Hermès.

Hermès was founded by Thierry Hermès in Paris in 1837, as a house of master harness-making and later saddle-making. Six generations of enterprising artisans have explored new markets and new skills and the company has grown whilst still remaining true to its founding values. This exhibition takes the visitor on a poetic journey exploring Hermès' love of this fine material, presenting items from Hermès' past, such as those commissioned by the Duke of Windsor for his Duchess as well as some of its latest creations,.

Craftspeople from the Hermès workshops in Paris will be present at the exhibition demonstrating the art of leather working by creating some of its iconic bags in situ.

As Pierre-Alexis Dumas, Artistic Director and sixth generation family member explains: 'Sometimes I picture my ancestor Thierry Hermès back in 1837, his eyes lighting up as he breathes in and feels the leathers of the saddle and harness workshop he has just set up in Paris...the same olfactory joy thrills me today'

To celebrate this exhibition, Hermès has created four very unique bags representing: England, Ireland, Scotland and Wales that will be auctioned with all proceeds being donated to a charity.

