

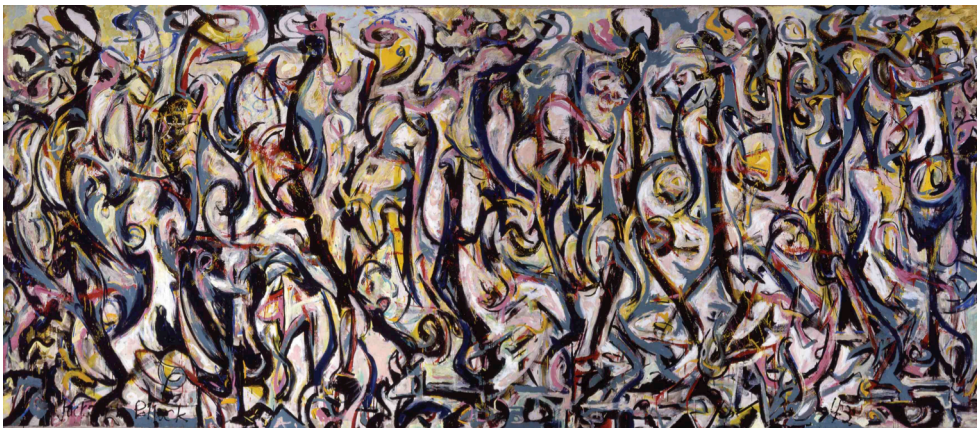
News in Conservation



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

Issue 31, August 2012

Jackson Pollock's seminal work *Mural* to be conserved



Mural, 1943. Jackson Pollock (American, 1912–1956). Oil on canvas. The University of Iowa Museum of Art, Gift of Peggy Guggenheim

LOS ANGELES - Abstract expressionist painter Jackson Pollock's seminal work *Mural* (1943) will be conserved as part of a new collaboration between the Getty and the University of Iowa Museum of Art.

The painting will travel to the Getty Center in Los Angeles this summer, where it will undergo technical study and conservation treatment by research scientists at the Getty Conservation Institute (GCI) and conservators at the J. Paul Getty Museum.

"This is a win-win situation for everyone," said University of Iowa President Sally Mason. "With this conservation treatment by the Getty, Pollock's *Mural* will continue to be viewed for many years to come."

James Cuno, President and CEO of the J. Paul Getty Trust, added "This painting is of phenomenal importance in the history of 20th century art, and this project meshes perfectly with the skills of the Getty Museum's paintings conservators and the ongoing research of the scientists involved in the Getty Conservation Institute's Modern Paints Project."

The GCI is currently leading a comprehensive research effort into modern paints and the challenges they present in terms of conservation.

Mural is considered by many to be the most significant and influential painting in American art since World War II. The painting has been in the University of Iowa's art collection since it was donated by Peggy Guggenheim in 1951.

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IIC 2012 Vienna Congress –

Latest updates on programme on page 10

The conservation of two Roman Altars –

Read about one of most exciting and significant Roman archaeological discoveries in Britain for decades.

Full article on page 5

Let's talk about value –

Classic conservation theory is confronted with the rules of the antiques market

Read the feature on page 8

Conserving the art of conservation –

Bohuslava Ticha, recipient of the Nicholas Hadgraft Memorial Scholarship, gives a full report of her experience at the Montefiascone School.

Report on page 11

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>>from page 1

The Getty Museum regularly undertakes the conservation of key works of art from institutions around the world as part of the Getty's overall philanthropic mission. The Museum has developed an active collaboration program where it works in conjunction with guest conservators and the curators from institutions whose works are being conserved. These projects are undertaken at little or no cost to the institution in exchange for the opportunity to show the work in the Museum's galleries following conservation.

Prior to the conservation, GCI scientists and the Getty Museum's paintings conservators will collaborate on an investigation into the materials and techniques of the painting and together, will develop a treatment approach. Once the painting is conserved, *Mural* will be exhibited at the Getty Center for three months.

Pollock (1912–56) is among the most influential painters in American history. *Mural* is widely recognized as a crucial watershed for the artist, and is credited with inspiring the emergent Abstract Expressionists of the mid-20th century. *Mural* was Pollock's first commission by legendary art collector Peggy Guggenheim.

QEST Awards Conservator £15000 to Complete Studies

LONDON - Emma Payne, an archaeological and museum conservator from Sittingbourne, UK has been awarded a £15,000 (US\$23 551) Queen Elizabeth Scholarship to complete the second and final year of the Conservation for Archaeology and Museums MSc at University College London. Emma was awarded her QEST scholarship by HRH the Duke of Gloucester at a ceremony in June 2012.



Emma receiving her award

The Queen Elizabeth Scholarship Trust (QEST) was endowed by the Royal Warrant Holders Association to advance education in modern and traditional crafts and trades in the UK. Scholarships of up to £15,000 are open to men and women of all ages and are awarded twice a year. Since 1991, the Trust has awarded £1.7 million to 253 craftsmen and women aged between 17 and 50+ to develop their skills through study, training and work experience. Eleven awards were made this spring, totalling £125,900 (US\$197 675). Winning a QEST Scholarship will ensure that Emma can complete the course. "It will provide me with a practical postgraduate qualification," she explained. "Since the course comes with the guarantee of practical work at a site or museum in the second year, it will also allow me to enhance my portfolio at the same time as gaining a recognised qualification." Application forms for QEST Scholarships can be downloaded from the QEST website: www.qest.org.uk. Next deadline is January 2013.

News in Conservation is published by
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Conservation of Historic and Artistic
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ISSN 1995-2635

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Deadlines for next issue

(October 2012)

Editorial: 1 September 2012

Advertising: 15 September 2012

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Editorial

Welcome to the summer issue of *NiC*, with a new look and a different layout. In response to the many requests we received we decided to switch *NiC* from the old landscape format to a portrait one that will hopefully be more printer friendly for the readers among you that prefer to hold their paper....

This is also the first issue to be published as a digital-only version, allowing us more flexibility in terms of content and length. *NiC* will still come out on paper once per year, in a fantastic collectible issue that will include the 'best' of the past issues. Among the new features that we have added to *NiC*, I'm very excited to announce that from August all long features will be available from the IIC website archived individually. This means that readers will be able to search for individual articles using keywords on regular search engines and be more likely to find content stored on the IIC website.

By the time you read this issue, the start of the IIC Vienna Congress will be very near and we hope to see you in lovely Vienna, ready to participate in what without a doubt will be a great event.

In this issue, *NiC* travels to Scotland where Pieta Greaves from the AOC Archaeology Group will talk about the conservation of two Roman Altars. The second feature, from Alessandro Pergoli Campanelli explores traditional theories of conservation applied to the antiques market. Also in this issue, Bohuslava Ticha will give us an overview of her experience at the Book Conservation Summer School in Montefiascone, Italy, that she attended thanks to the Nicholas Hadgraft Memorial Scholarship.

Barbara Borghese
Editor

News in Brief..

Fire Destroys Historic Temple-Fortress in Bhutan

One of the most important heritage sites in Bhutan, the Wangdue Phodrang Dzong, a temple-fortress built by the nation's founder Zhabdrung Ngawang Namgyal in 1638, was destroyed by a fire that broke out over a weekend in June 2012.

The fortress stood on a ridge at the confluence of two rivers before it



©William L. Devaney, May 2002

Wangdue Phodrang Dzong in Bhutan before the fire

burned to the ground destroyed by a fire possibly caused by a short circuit or by an oil lamp. The structure was made almost entirely of timber with only the base and the area of the staircases made of stones surviving the blaze. The fire did not cause victims and it appears that most of the valuable relics were brought to safety by rescue teams and members of the public that offered their support. Bhutan had only just submitted Wangdue Phodrang for World Heritage List consideration in March.

In a message to fellow citizens published on Bhutan national paper's website the Prime Minister Jigmi Y Thinley said that Wangdue Phodrang Dzong will be rebuilt

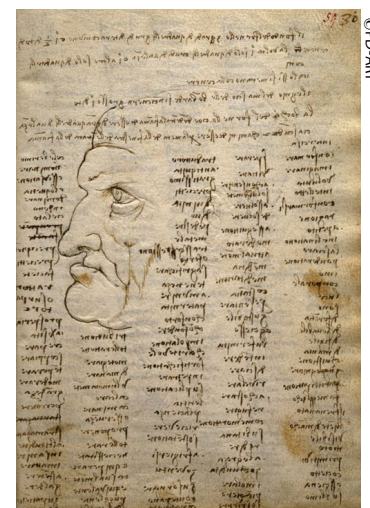
It is understood that the fire will prompt Bhutan to shift its policy to protect its centuries-old dzongs, introducing policies ensuring disaster preparedness and adequate preventive measures.

Source CNN

Leonardo's Codex Trivulzianus to be Digitised

MILAN - Bank of America Merrill Lynch Art Conservation Project will contribute to the conservation of the Codex Trivulzianus, which is one of the earliest manuscripts by Leonardo da Vinci, currently housed in the Library of the Sforza Castle in Milan, Italy.

The Art Conservation Project has been operating since 2010 in Europe, Middle East and Africa and from 2012 will be enlarged to include projects in Australia,



©PD-ART

A leaf from the Codex

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South America and the USA. As part of the project, 20 among monuments, objects and heritage sites will be conserved. The Codex is a collection of drawings and texts comprising 55 folios dated between 1478 and 1490. The manuscript also contains studies of military and religious architecture. The project will involve the conservation, digitization and digital reconstruction of some of the most damaged leaves. The virtual copy will be available to the public and will help researchers by making previously unavailable material accessible for studies.

Church of the Nativity in Bethlehem is Granted World Heritage Status by UNESCO

BETHLEHEM - The Palestinian Authority, which joined UNESCO as a full member last year, asked the World Heritage Committee, to include Bethlehem, and specifically the Church of the Nativity, the birthplace of Jesus Christ, on the World Heritage List.

UNESCO declared Bethlehem's Church of the Nativity, in the Israeli-occupied West Bank, to be an endangered World Heritage Site with a vote by the 21 members of the World Heritage Committee which met in St. Petersburg, Russia in June. The church was built over a grotto where Christian tradition says Jesus Christ was born.

The decision to accept the site in Bethlehem on the World Heritage List was opposed by US and Israel, following the withdrawal of their funding to UNESCO as a result of the admission of the Palestinian Authority as a member of the organization and thus depriving the Body of over a fifth of its revenues.



Church of the Nativity, Bethlehem

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Heritage Alert - Fragments Falling from Trevi Fountain in Rome



The Trevi Fountain, Rome

ROME - Several decorative pieces have detached from the Trevi Fountain, one of the best-known monument in the city of Rome, Italy. The incident raised concerns over the state of preservation of the monument, which was last restored 20 years ago.

Speaking about the incident, Rome's cultural superintendent, Umberto Broccoli said that the detachment was probably caused by the infiltration of water caused by an unusual amount of snow and rain that affected the city during the last winter.

The fountain was cordoned off to allow conservation experts to fully assess the damage

The Trevi Fountain, featured in many famous movies including "La Dolce Vita" and "Roman Holidays", stands at a point where in ancient Rome three roads formed a junction. Water arrived from a source about 13 km from the city and was carried by an aqueduct. The Fountain was commissioned by Pope Clement XII in 1730 on the site where the roman aqueduct, destroyed by the Visigoths, stood. The sculptures on the fountain are allegories showing Tritons guiding Oceanus, the god of all water, on his shell chariot.

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The conservation of two internationally significant Roman altars from Inveresk, Scotland

Pieta Greaves



AOC Archaeology Group's conservation laboratory was established in 1991 to address the conservation requirements of freshly excavated objects from across Scotland and finds from our own excavations, as well as providing a service to external clients.

Specialising in the conservation of artefacts we are often required to balance the needs of finds specialists and analytical techniques against the conservation requirements of objects and we constantly strive to maximise their archaeological potential. In addition to our role in the laboratory we provide an advisory and supporting role to our archaeological field teams across Britain.

In 2010 we were fortunate to be involved in one of most exciting and significant Roman archaeological discoveries in Britain for decades.

In March 2010 whilst undertaking routine archaeological monitoring for the development of a new cricket pavilion in Lewisvale Park, Inveresk, Scotland, AOC archaeologists uncovered two large sandstone slabs, lying face down in a pit. The ornately carved side panels of both stones and the hollowed shaft of one of them confirmed that they were Roman altars. The side panel on the first altar depicts a lyre (a stringed musical instrument) and a griffon (a mythical beast with a lion's body and an eagle's head and wings); the other side panel depicts a jug and patera, objects that would have been used for pouring offerings onto the altar. The second altar has a wreath design on both side panels.

An altar base and an assemblage of small finds (including fragments of lead, nails and Roman pottery were also recovered. Although the site is within the hinterland of a Roman fort, these are the first Roman altars recovered from the area.

AOC conservators advised and assisted in the lifting of the objects from the field and in their safe transport back to the conservation laboratory. In the laboratory the altars were monitored as they slowly air-dried prior to a full programme of post excavation analysis and research including cleaning and conservation. The aim of the conservation programme was



Surface cleaning

to clean and consolidate the altars and the altar base to ensure their future stability and to facilitate specialist studies, aiding overall interpretation of the site and these internationally important objects.

The altars were lifted and removed from site by a team of specialists using a small truck-mounted crane and then transported to AOC's conservation laboratory. The altars were recovered wet from the burial environment and as they dried, they were constantly monitored to ensure that they were not in danger from salt damage. Once they were fully dry the stones were turned onto their fronts. It was clear before they had been lifted off site that they had suffered from historical damage, probably due to deep ploughing methods, which had broken one of the altars into two large pieces. The second altar was very crumbly through the degradation of the natural stone binder. Great care had to be taken when turning both stones. As well as using specialist equipment, a supportive box was constructed around the stones to minimise damage during turning.



Cleaning the Mithras Altar



Both altars after cleaning in AOC lab

When both altars were turned over, what was discovered on the front faces of the altars was more exciting that we could have anticipated. The front face of the first altar bears a carved inscription dedicating the altar to the god Mithras. The inscription is highly significant as it is the furthest north in Britain that a dedication to Mithras has ever been found. When the second altar was turned, a panel of four busts which represent the four seasons – spring, summer, autumn and winter – was revealed.

All are wearing headdresses – spring flowers, summer foliage, autumn grapes and a shawl for winter. The shaft of the stone bears a carving of the face of a God, probably Sol, wearing a solar crown. The eyes, mouth and solar rays are all pierced and the hollowed shaft would probably have held a lantern or candle letting the light shine through, similar to a Halloween pumpkin lantern. These altars are unique in Scotland, if not Britain. Analysis is ongoing and their importance lies not only in their value as archaeological objects, but also in how they will be able to extend current knowledge about the Roman period in Scotland. For example, from the inscriptions it may be possible to identify the Roman officer who dedicated the altars and to trace his career across the Empire.

The altars will also shed light on religious practices in Roman Scotland during the first few centuries AD.

Once the altars were turned a thorough examination was

undertaken in consultation with a team of external consultants, including the capital where the stone has broken along multiple planes of weakness. The surface is powdery with small micro cracks on the perimeters. It was also clear that the Sol altar has a large crack through the centre, bisecting the hollowed shaft of the stone where it is most fragile. A small area of red pigment was visible on one of the decorative borders on the Sol altar. Both altars were covered in soils and small stones from the burial environment obscuring decorative features, possible pigments and tool marks. Pigmented surfaces are one of the most important conservation aspects for the altars. There are no examples of pigments on Roman stones from Scotland, possibly through historic "over-cleaning" methods.

It is unknown to what extent the polychrome surface has survived, although the research potential this provides is significant to advance the understanding of the manufacture and use of these objects. Following the detailed examination, trials of possible cleaning techniques and consolidants were carried out on small areas of the surfaces, including dry brushing, solvents and steam cleaning, to determine the most effective techniques. Steam cleaning was used on one surface of the Mithras altar where it was sufficiently stable and there were no traces of pigments. But overall it was found that the most effective method of cleaning was the dry brushing as well as localised surface swabbing with minimal amounts of deionised water, which loosened any hard soils. The cleaning process was undertaken with care on both altars to ensure all decorative reliefs and inscriptions were revealed. Ultraviolet light was used to check for the presence of any pigments not visible to the naked eye.

The cleaning program has recently been completed and consolidation of the Mithras altar is currently underway. The altar will be consolidated to ensure that it is stable for museum storage. Where decay has occurred the aim is to preserve the stone, as far as is practicable, in its original state. Consolidants will be necessary in this process. They are intended to strengthen weakened stone and slow the rate of surface loss by binding loosened grains. Any consolidant will be chosen based on selected criteria such as compatibility, adhesion/penetration, colour or reflectance changes to the stone surface and possible discolouration over time. Petrographic studies on thin sections of stone along with XRD analysis will inform the consolidation programme. Sandstone characteristics can vary widely between sandstone types and even between blocks of the same stone from different parts of a quarry. The cracks and fractures of the Mithras altar will have to be carefully considered, as they are a structural consideration to the longevity of the altar.

The post-excavation programme of the altars is on-going and we have set up a dedicated web page for diary updates at: <http://www.aocarchaeology.com/lewisvale-roman-altars>.

This work programme is being funded by East Lothian Council and has been agreed with Historic Scotland in line with Scheduled Monument Consent.



Pieta Greaves is the Senior Conservator for AOC Archaeology Group. Pieta graduated from Auckland University in 2001 and worked as an archaeologist in New Zealand, Australia and the Pacific. In the UK she furthered her education at Cardiff University where she specialised in the conservation of archaeological and museum objects. Pieta became an accredited member of the Institute of Conservation (ICON) in 2011.

Views+Opinions

The value of patina on the antiques market - Affinities and relationships between conservation theories and buyers' taste

Alessandro Pergoli Campanelli

Something is changing. Very slowly, but it is changing.

The market, as usual, shows the first signals. The concept of "patina", as known from the theory of restoration, begins to be accepted by private collectors and it is slowly becoming an added value. Differently from the past, important auction houses are now accepting the presence of patina as an economic value, as was defined by Cesare Brandi in his *Theory of Restoration*. To give an example, today a vintage wristwatch with a reprinted dial is of a lesser value compared to the same watch with an original but restored dial. This marks a great difference and a departure from previous market practices. Since the market shows what people prefer, the value of a vintage wristwatch is at its best with the original dial perfectly conserved. However the value is less than half with a dial "partially refreshed" and it is only 30% with the same dial "damaged" or "reprinted".

So reprinting is considered a form of deterioration. Not surprisingly the change in value has had an impact in the way people intervene on these objects with conservation or restoration treatments. This is an obvious consequence given that every restoration is an act of critical interpretation and, consequently, a product (idea) of its time: it's this idea that needs to be continually examined and questioned.

In the past, the dial of a vintage watch was considered a "sacrifice surface", or as something that must be renewed to give the item a new and perfect face. All objects of great value that were going on sale with the best auction houses had to be so. Today, on the contrary, there is another quality accepted: authenticity. Using the previous example, the complete remaking of an important part of a watch like the dial is considered a loss of its genuineness, causing a decrease in value.

These same concepts can also apply to historical vehicles, which should obey the rules of our roads. The R.I.A.R. (Registro Italiano Alfa Romeo) declares original a classic vehicle with colours or interiors that have been modified (even if substituted with other elements belonging to the original set) only if the transformations were made in the first ten years of its life. A great international authority of historical vehicles, the FIVA (Fédération Internationale des Véhicules Anciens) gives a certificate, the *FIVA Identity Card* (FIVA, Technical Code 2010, art. 7) in which there are four different *vehicle preservation categories*. In first place, the most important, there are vehicles that are original and less deteriorated; in second place the 'authentic' ones (they are vehicles restored following certain criteria including: "parts that normally wear may be replaced with parts to period specification"). In third place the 'restored' vehicles (vehicles "wholly or partly dismantled, reconditioned and reassembled" with "only minor deviations from manufacturer's specification") and finally in last place the 'rebuilt' vehicles, cars made with "parts from one or more vehicles of the same model or type assembled into one historic vehicle as close as possible to the



manufacturer's original specification". To each group FIVA associates one of seven classes that belong to the period in which the vehicles have been built. In this example, it also becomes clear the value placed on the conservation of authenticity. If these same principles would be applied to Architecture, the result could be that most of the buildings refurbished following a certain idea of restoration would not be considered authentic and their commercial value would be diminished!

This new attitude represents an important shift in a market that traditionally preferred the value of what appeared new and it is the sign of a cultural transformation that shows an increasing attention towards conservation of those items that few years ago were considered only mere industrial products.

If in the past it was normal practice to replace, remake or update a vintage vehicle without thinking to lose the quality or originality; this is now no longer the case.

The emerging consensus is shifting towards the most classic theory of conservation and delineates a very important historical parabola because demonstrates the relevance of the aesthetic intuition matured many years earlier by a group of intellectuals and artists including John Ruskin and Alberto Burri.

The most reliable feedback is the positive response received from the market of auction houses. The topic of authenticity in historical vehicles is very peculiar and it is important when choosing a methodical approach to restoration. If only perfectly preserved items without later additions or modifications can be considered authentic, it a very conservative idea of restoration emerges, that excludes the replacement or remaking of those parts normally subject to mechanical wear and tear. This approach may appear excessive, but let us consider a clarifying example: if some parts of a historical vehicle are no longer available, usually they are re-manufactured. That sounds very legitimate, up to the point when so many parts are being substituted that a complete car can be assembled out of new parts. In this case the vehicle would be considered a reproduction or an imitation and certainly not an authentic one. However, there are also among vintage cars enthusiasts those who think that it's very important that their cars do work. This leads to the preference of a restoration approach, which considers the functionality of objects. In the case of vintage cars, parts that normally wear may be replaced with similar parts following period specifications.

CALL FOR CONTRIBUTION

Views + Opinion is a brand new section on *NiC* and we are seeking your contribution to make it successful. If you feel strongly about an issue and want to share your opinion with us or if you want to comment on a previous feature, get in contact with the editor and let us know how you wish to contribute. The views and opinions expressed in this section of *NiC* are solely those of the original authors and other contributors. These views and opinions do not represent those of IIC, the Editor, and/or any/all contributors to this e-paper

The address for submission is news@iiconservation.org

IIC News

IIC 2012 Vienna Congress latest!

The date is fast approaching and here at IIC we are very excited to give you the latest news about the 24th biennial IIC Congress in Vienna. Following, you will find the diary of the programme including social activities organized by the indefatigable organizing committee. If you haven't already done so, please visit the website or get in contact with us to book your pass. IIC is happy to announce that daily passes are now available to purchase, in case you are only able to attend on specific days.

We have published full details of papers and posters on the website; the technical programme can be accessed at: <http://www.iiconservation.org/congress/2012vienna/programme>

Outline Programme for the Congress Week

Monday, 10 September 2012

- 08.30 Registration opens, Hörsaalzentrum, Campus University of Vienna
- 09.30 Refreshments
- 11.00 Opening Ceremony
- 11.45 Forbes Prize Lecture
- 12.30 Lunch
- 13.00 Meeting of Grant Recipients
- 14.00 Presentations Session 1
- 17.30 End
- 18.30 Opening Reception at the KHM Kunsthistorisches Museum Vienna

Tuesday, 11 September 2012

- 09.00 Presentations Session 2
- 12.30 Lunch
- 12.45 IIC Fellowship Meeting
- 14.00 Presentations Session 3
- 17.30 End
- Free evening

Wednesday, 12 September 2012

- 09.00 "Backstage Tours" in Vienna
- 14.00 Excursion to the Klosterneuburg Abbey
- 17.00 Round Table Event at Klosterneuburg
- 19.00 Reception at Klosterneuburg

Thursday, 13 September 2012

- 09.00 Presentations Session 4
- 11.00 Poster Viewing Session
- 12.30 Lunch
- 13.00 Meeting of Student Delegates
- 13.00 Meeting of IIC Regional Group Representatives
- 14.00 Presentations Session 5
- 17.30 End
- 19.00 Grand Dinner at Vienna Rathaus – City Hall

Friday, 14 September 2012

- 09.00 Presentations Session 6
- 12.30 Lunch
- 14.00 Presentations Session 7
- 16.30 Keck Award Presentation
- Honorary Fellow Presentations
- Announcement of 2014 Venue
- 17.30 End of Technical Programme
- 18.30 Farewell Reception at the MAK Museum of Applied Arts / Contemporary Art



Heritage conservator wins 2012 Plowden Medal

Professor May Cassar ACR FIIC FRSA FSA, has been awarded the Royal Warrant Holder Association's 2012 Plowden Medal in recognition of her enduring commitment to improving the professional standing of heritage conservation practice nationally and internationally. The medal was presented at the Royal Warrant Holders Association Lunch in London on 6th June 2012.

The Plowden Medal recognises Professor May Cassar's role as an accredited conservator who has helped to establish principles and standards that underpin the work of conservators regardless of their particular area of specialism. Using her combined practical, academic and scientific experience, May has successfully transformed thinking and practice in heritage science research, training and policy.

May has been commissioned to write reports on the research needs of cultural heritage for English Heritage (2001), the European Parliament (2002) and the Council of Europe (2009). She organised the 6th European Commission conference on Sustaining Europe's Cultural Heritage: From Research to Policy (London 2004) which closed with top scientists and heritage experts from more than twenty-six countries across the EU discussing the future of cultural heritage research and publishing a set of recommendations known as the London Declaration.

May was appointed Special Adviser to the House of Lords Science and Technology Committee Inquiry on Science and Heritage (2005-06). This led to the five-year strategic research programme on Science and Heritage; May was appointed its Director in 2007.

There is no doubt that May has helped raise the profile of heritage science through her work. She was the first to raise concern among policy makers and heritage managers in the UK, Europe and internationally on the risks to cultural heritage from a changing climate. She was co-investigator in the EU research consortium for the project Global Climate Change Impact on Built Heritage and Cultural Landscapes, which was awarded the Europa Nostra Grand Prize for Research (2009).

She is currently Professor of Sustainable Heritage at University College London, the Director of the UCL Centre for Sustainable Heritage. May's tireless energy and enthusiasm, combined with her passion and commitment to conservation in its widest sphere, is demonstrated through her active participation in a wide range of related appointments, committees and projects and through her prolific writing. There are few professionals working in conservation today who have not been influenced by her work and her generosity of spirit. May undoubtedly exemplifies all the ideals that Anna Plowden was so passionate about, never compromising on quality or standards.

The gold medal, inaugurated in 1999, is awarded by the Royal Warrant Holders Association in memory of the late Hon. Anna Plowden CBE, the leading conservator who was Vice-President of the Association at the time of her death in 1997. The Medal is presented annually to the individual who has made the most significant recent contribution to the advancement of the conservation profession. It can also be awarded to recognise a lifetime of commitment and achievement.



Reviews

Conserving the art of conservation – The Nicholas Hadgraft Memorial Scholarship

Bohuslava Ticha

The preservation and conservation of historic manuscripts and books is a skill not solely borne in modern day society, but with a rich and varied past dating back to the early centuries. While advancements in technology have undoubtedly made the task of protecting our written heritage easier and less time consuming, being able to harness the knowledge of ancient book construction techniques can result in an overall more sympathetic conclusion, which could mean these documents are able to remain in useable conditions for a much longer time to come.



Bohuslava Ticha at work

Situated in a medieval hill town next to Lake Bolsena and close to the beautiful Etruscan City of Orvieto in Italy, the world renowned Book Conservation Summer School in Montefiascone is one place that students, skilled conservators and book binders can still go to learn more about the intricacies of ancient bookbinding and paper conservation.

Held annually throughout the month of August, each week of the summer school features a different specialised course and tutor. However, with such a niche curriculum, places on the courses often come at a premium and are keenly contested by those wanting to

hone their skills base.

Back in 2004, conservation equipment specialists, Conservation by Design Limited (CXD) launched the Nicholas Hadgraft Memorial Scholarship in order to help fund ongoing access to the important teaching work at the Montefiascone project. Offered in memory of Dr. Nicholas Hadgraft, a much applauded conservator, lecturer, and scholar of note who died suddenly in 2004 aged only 49 years old, the scholarship aims to fund the cost of summer school tuition for one deserving applicant each year.

In 2011, Bohuslava Ticha, a book and paper conservator from the Czech Republic, was chosen as the lucky recipient of the Nicholas Hadgraft Memorial Scholarship, and duly attended the summer school in order to learn more about historic conservation techniques in her particular area of expertise, Islamic bindings.

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"I applied for the Scholarship as I wanted to develop my skills and conservation techniques, and was excited by the idea of not only creating new professional contacts, but also exchanging knowledge and experience with people from a variety of conservation fields," explained Bohuslava. "There are so many interesting conservation projects happening all over the world, and there are new procedures being developed every day. It is very important that as conservators, we are able to meet and discuss the different aspects and issues faced by our work, in the hope that we are able learn from the experience of others.

"Unfortunately, I do think that the facilities and funding for professional conservation training such as this are in short supply all over the world, but in order for us to be able to keep beautiful treasures alive for the enjoyment of future generations, the importance of the Montefiascone workshop is greater than ever. The Nicholas Hadgraft Memorial Scholarship removed a great financial barrier for me, and hopefully because of it, I will one day realise my dream of working on the as yet untreated Oriental Collection which is held in my native Czech Republic."

During her time at Montefiascone, Bohuslava attended the Islamic Book Structure course led by Kristine Rose ACR, Conservator of Manuscripts and Printed Books (Assistant Keeper) in The Fitzwilliam Museum. The course aimed to teach a model for the conservation of Islamic binding structures in light of modern conservation techniques, materials and ethical considerations. Highlighting the crucial differences between Islamic and western bindings, the history of book structure was analysed in great detail to give students a better understanding of how ancient books were created.

"The course offered me an introduction to the most common problems in conservation of the Islamic books and gave me some direction as to how to keep developing my skills in the future," added Bohuslava. "I found it very inspiring that I was able to exchange opinions and experiences with my tutors and fellow students. The mix of people was amazing and there was constant talk about conservation even outside the classroom. These people weren't just from different countries, but also different working environments; however the one thing we shared was a common appreciation for books and history. It was amazing to be in such a collective atmosphere with passionate people who truly love what they do."

Alongside teachings on reconstructing Islamic book structures, students at summer school are also invited to choose from an annually changing programme of subject matters which in the past has included topics such as recreating the Medieval palette, exploring the unique features of Spanish early modern account book bindings, and the construction of a typical full calf late eighteenth century French binding.

"I believe that courses like this are one of the best places to really find out how you are developing as a professional," concluded Bohuslava. "It is very important to constantly make sure that you are going in the right direction and are pushing yourself to create only the very best work. "Whilst I knew that completing summer school did not automatically mean that I would be able to go and work directly on the Oriental Collection, it did give me some valuable experience which I can build on, and this will certainly help me in my future career. Hopefully I will be able to attend this workshop again one day, but in the meanwhile, I plan to make the best out of this experience. I am very positive that the knowledge I gained on this course will be put to very good use in future conservation projects, and thanks to the many nationalities and dedication of my fellow students, I know book conservation all over the world will stay in safe hands for a long time to come."

For further information on the Nicholas Hadgraft Memorial Scholarship, contact Conservation By Design on +44 (0)1234 844 260 or visit www.conservation-by-design.co.uk and see the announcement on page X of this issue of News in Conservation



Bohuslava Ticha has worked as a paper conservator for the Czech National Archives since 2009. She studied Organic Conservation for over 4 years, achieving a Masters degree in Conservation from Camberwell College at the University of Arts in London.

...More News

David Watkinson has been appointed Professor of Conservation at Cardiff University

David has been instrumental in the teaching, development and expansion of conservation at Cardiff, which now comprises three Masters Degrees, an undergraduate degree and a ferrous metals research group that is currently involved in quantifying iron corrosion and investigating paint performance on wrought iron. His research contributed to conserving the SS Great Britain and in 2010 he was awarded the Plowden Medal for innovative research and services to conservation.

Author of over sixty publications, he has served on various committees for ICON (UKIC) and is a former Council Member of IIC. Besides being delighted by this recognition, Dave thanks the many people he has collaborated with in the past who have indirectly contributed to this promotion. *NiC* wishes David all the best!



©Cardiff University

David Watkinson

Conservation By Design announces 2012 scholarship winners

Shaun Thompson, a bookbinder at Cambridge University Library, has been chosen as the lucky recipient of this year's Nicholas Hadgraft Memorial Scholarship. Now in its eighth year, the coveted scholarship awarded by Conservation By Design (CXD) offers £1500 towards the cost of attending the Montefiascone Book Conservation Summer School; a unique bookbinding course held each year in the medieval town of Montefiascone, Italy.

The school runs for four weeks during July and August and each week features a different course and tutor. Shaun intends to use his scholarship to attend two courses one addressing Glazier Codex, a 5th and 6th Century Coptic binding system, and the other exploring the history of Spanish gothic wooden binding structures in the "Mudejar" style.

Conservation By Design managing director, Mike Brown said: "The quality of entries and the very real passion exhibited by entrants was this year astounding. Shaun was chosen for his impressive dedication to bookbinding, both at home and at work, as well as for his clear desire to expand his skills.

"In fact, the entries this year were so impressive that for the first time ever, we have decided to award a runner-up prize too.

Mark Furness, a bookbinder in Manchester, has demonstrated considerable skill and enthusiasm for his craft, so we are delighted to invite him to attend his preferred course at the summer school, which will look at the construction of a typical full calf late eighteenth century French binding."



©John Stone

Winner Shaun Thompson



©John Stone

Runner-up Mark Furness

"Since we first launched the Nicholas Hadgraft Memorial Scholarship eight years ago, it has evolved into a highly prestigious, internationally renowned award. We have received entries from all over the world, including the USA, Canada, Cuba, Mexico, Italy and Germany. The quality and number of entries we receive grows each year and is testament to the high regard in which it is held within the conservation sector." Overall winner, Shaun Thompson said: "I am thrilled to be offered this amazing opportunity to study at the Montefiascone School. It's a chance not only to develop my skills and enhance my understanding of conservation, but also to explore new ideas - I can't wait to discover the many different historical book structures.

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“I am extremely grateful to Conservation By Design for awarding me the scholarship and I’m very excited about going out to Montefiascone.”

The scholarship is offered in memory of Dr. Nicholas Hadgraft, a good friend of Conservation By Design who died tragically in 2004. Nicholas was a fellow of the University of the Arts London and a key collaborator on the “Squelch Drying” technique devised by Stuart Welch (the founder of CXD), the most effective way to date of drying valuable rare books.

Ecce Homo – When an act of good faith turns into Web comic phenomenon of the year

©The Cecilia Prize



Ecce Homo – Before and after “restoration”

MADRID – You cannot have missed it; it has been shown on every news outlet and the images have provided jokes and light entertainment for days. It is the ‘restoration’ intervention that devoted worshipper Cecilia Jimenez performed on a damaged fresco created by Spanish painter Elias Garcia Martinez named *Ecce Homo* (Behold the Man), which was donated to the Santuario de Misericordia Church in the Spanish town of Borja.

According to the church, the work was carried out without permission, although Cecilia Jimenez denied this

version and claimed that she acted with full consent from and knowledge by church officials. After an initial assessment of the damage, the church announced they would be hiring a professional restorer to try to fix the painting but amazingly many in Spain and around the world have protested to keep the painting in its current state. The images of the painting have been appearing on various websites and have received thousand of comments and dedicated fan pages on social media websites including “[The Beast-Jesus Restoration Society](#)”.

Congratulation to Lisa Shekede for becoming an IIC Fellow

©Lisa Shekede



Lisa Shekede

Lisa obtained her first degree in Art History from the Courtauld Institute of Art (1981) where she also obtained her Post-graduate Diploma (1994) and Masters Degree (1997) in the Conservation of Wall Painting, specialising in the technology and conservation of wall paintings on earthen supports. She now works internationally in wall painting conservation and has collaborated for many years with the Courtauld Institute on projects in Malta, Cyprus, China, Jordan and Bhutan. She has also worked as a consultant with the Getty Conservation Institute in China, both on the Cave 85 Project, Dunhuang, and in post-graduate conservation teaching at the Dunhuang Academy.

Address: 14 Coombrook Court, Elgar Street, London SE16 7QG UK. Email: lshekede@rickerby-shekede.com.

WMF partners with Google on World Wonders Project

World Monuments Fund (WMF) has entered into an exciting partnership with web search engine Google to provide content for the World Wonders Project, a new cultural digitization platform announced in Madrid earlier this year. More than 130 places are featured on the World Wonders website, including more than two dozen sites where WMF has worked. The World Wonders Project offers panoramic views of many culturally significant sites supplemented by photographs, 3-D models, YouTube videos, and information. The potential for this project is huge, allowing for anyone anywhere in the world with an Internet connection access to some of the world's great places and the ability to learn more about them. This project is also an excellent educational resource for both students and scholars, and this value will increase as more sites are added. If you haven't yet explored the World Wonders website you can check it out visiting:

http://www.wmf.org/about-us/partner/google-world-wonders?utm_source=Google+World+Wonders&utm_campaign=Google+World+Wonders+email&utm_medium=email

Obituary - Eugene F. Farrell (November 18, 1933 in New Haven, CT – March 19, 2012 Cambridge, MA)

submitted by Francesca G. Bewer

It is with sadness that I inform you of the death of Eugene F. Farrell, former Senior Conservation Scientist at the Harvard Art Museums' Straus Center for Conservation and Technical Studies. Gene passed away in his sleep on March 19, 2012 at the age of 78. He will be remembered by generations of conservators as a generous colleague and a dedicated teacher. He was knowledgeable, calm, and open-minded - qualities for which he was greatly appreciated, especially during discussions and meetings.

Gene came to the conservation field with a background in geology (B.A. cum laude, and M.A. in Geology from Boston University), which he supplemented with courses in X-radiography, physics, mathematics, geochemistry and petrology. In 1956, the same year he married Lynne Breda, Gene became member of the Scientific Research Society, Sigma Xi, which "honors excellence in scientific investigation and encourages a sense of companionship and cooperation among researchers in all fields of science and engineering." He was a teaching fellow the following year at Boston University and spent the summer of 1958 studying ice cores in Thule, Greenland as a crystallographer for Permafrost Ice Studies at the Snow, Ice and Permafrost Research Establishment, Wilmette, Illinois (now in Hanover, New Hampshire). That led to a job as research staff member in the Crystal Physics Laboratory of the Massachusetts Institute of Technology (1960-77), during which time he published numerous papers in the *American Mineralogist*, *Materials Research Bulletin*, *American Ceramics Society Bulletin* among others, and also collaborated on a patent for a "Cathode Ray Tube Whose Image Screen is both Cathodochromic and Fluorescent and the Material for the Screen". Gene began his museum career in 1977 after he answered a small "help wanted" ad in the *Boston Globe* for analytical work at Harvard University's Fogg Museum in the Center for Conservation and Technical Studies (CCTS). Like Rutherford John Gettens (the Museum's illustrious first staff chemist from 1928 to 1950), Gene had no prior museum experience, but quickly learned to apply his skills and knowledge to the materials of art. He started as Assistant Conservation Scientist under the museum's Science Associate, Leon Studolski, and helped to integrate petrography, Fourier transform infrared spectroscopy (FTIR) and X-ray diffraction (XRD) in the laboratory work. He was soon promoted to Conservation Scientist. Shortly thereafter, in 1980, he became the Senior Conservation Scientist of the CCTS (now called the Straus Center for Conservation and Technical Studies), a position he held until his retirement in 2004.

Gene greatly enjoyed the collaboration between scientists, curators, conservators and students. His quiet demeanor belied his great productivity; the quality and quantity of analyses he carried out is attested by the cabinets filled with report files and by his numerous publications. Among the broad range of topics and materials he investigated were: the painting materials of Vincent van Gogh and of Winslow Homer; the composition of pigments from ancient Persia and of 16th- to 18th-century house paint; illuminated Renaissance manuscripts (in particular those in the Historical Library of the University of Valencia, Spain, where he was Visiting professor at the Polytechnic University of Valencia, Spain in 1990); the materials of Chinese Ceramics, and of baroque terracotta sculptures. Gene also trained his analytical skills on the origins of turbidity in acrylic paints and on the metal composition of Renaissance bronze medals. He was a Lecturer in Fine Arts at Harvard University from 1984 onwards, and taught courses on the "Technical Examination of Works of Art" and on "The Materials of Art," and also taught for the Harvard Freshmen Seminar program.



His many students will remember him for his patience and courteousness: regardless of their level of scientific knowledge, they knew that they could depend on him for any help they needed. He also genuinely took pleasure in helping the Center's graduate conservation interns/fellows with their research projects and worked with them enthusiastically. Some of the projects that he oversaw were of great interest to museum community at large. For instance, in 1984-85 under the guidance of Gene and the center's director, Arthur Beale, Pamela Hatchfield and Jane Carpenter undertook the first major investigation of the potential effects of formaldehyde and formic acid on museum collections. Gene, along with Arthur Beale and fellow Conservation Scientist, Richard Newman, publicized the effects of acid rain on outdoor cultural properties.

He was also involved in the important 2-day seminar on "The Role of Conservation and Technical Examination in the Art Museum" that was hosted in 1985 by the Center for Conservation and Technical Studies in conjunction with New England Museum Association, and attended by more than a hundred participants. And in collaboration with colleagues at Harvard's Peabody Museum, Gene developed ways of applying atomic absorption spectroscopy instrumentation to the analysis of cultural artifacts.

At the beginning of the 1990s Gene oversaw the major upgrading of the Center's analytical facilities. And together with his colleagues he began creating libraries of FTIR and X-ray fluorescence (XRF) spectra using the Forbes Pigment Collection and the Gettens Collection of Binding Media and Varnishes. He also oversaw a new internship in conservation science, and more recently, the first Andrew W. Mellon postdoctoral fellowship in conservation science at the Straus Center for Conservation – a program initiated in 2002.

After a brief break from museum work following his retirement, Gene worked on a part-time basis on a range of analytical projects at the Museum of Fine Arts, Boston, collaborating anew with his former colleague Richard Newman – now Head of the MFA's Scientific Research Department.

Gene always had a dual interest in science and art. Throughout much of his adult life he took courses in art history, languages and history. He played the guitar. And he studied instrument-making at the Museum of Fine Art's antique instruments collection, and made several guitars and a lute. He also obtained a certificate in the art of hand wrought ironwork, of which he was very proud.

Gene's interests ranged beyond science and art – particularly to all matters Gaelic. The Farrell ancestors had come from the Dingle peninsula in Ireland before they settled in what is now West Virginia. Gene took numerous trips back to the old homeland starting in 1968, both with his family and with study groups, and he also studied Gaelic assiduously at the Harvard Extension School. It is in Ireland that he and his family made the acquaintance of (and fell in love with) Irish wolfhounds. They adopted their first one from a shelter in 1982. Gene was an indefatigable student to the end: in addition to other courses, he was giving himself a self-tutorial on quantum physics in the period before he died. Gene is survived by his wife Lynne Breda Farrell, his son Eugene Thoralf, and Owen (Gaelic for Eugene) -- the latest in a long line of rescued Irish hounds. Gene will be greatly missed and remembered by all who had the very good fortune to spend time with him.

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What's on + NiC's List

Call for papers

12th ICOM-CC Wet Organic Archaeological Materials Conference (WOAM)

13-17 May, 2013

Istanbul, Turkey

Submission of abstracts for papers or posters should be submitted by 15 September, 2012 to:

tara.grant@pch.gc.ca

For more information concerning the conference please go to:

<http://www.icom-cc.org/42/working-groups/wet-organic-archaeological-materials/>

Interim meeting of the ICOM-CC Theory & History WG -

"Conservation: Cultures and Connections"

15-17 May, 2013

National Museum of Denmark, Copenhagen

Authors interested in presenting a paper should submit an extended abstract (500 - 800 words) by 1 September 2012. Please submit abstracts via e-mail to:

isabelle.brajer@natmus.dk

Any questions should also be sent to this e-mail address.

"Conservation-Restoration and Health/Security of people and the environment"

17-21 June, 2013

Draguignan-Figanières, France

Summary's proposals are expected for September 30th, 2012.

Pre-registrations (free) and information are available at: www.art-conservation.fr/colloque 2013

9th North American Textile Conservation Conference

"Conserving Modernity: The Articulation of Innovation"

12-15 November, 2013

San Francisco, California, USA

Please submit your abstract by September 1, 2012 to:

natcc2013@gmail.com

For further information about this event please visit:

<http://natconference.com>>

A comprehensive list of events taking place around the world, in and around the field of conservation. Write at news@iiconservation.org if you wish to add your event

Issues in Contemporary Oil Paint : I-COP Cultural Heritage Agency of The Netherlands (RCE)

28-29 March 2013

Amersfoort, The Netherlands

For further information about this event and for abstract submissions please write to:

info@cultureelerfgoed.nl

or visit:

<http://www.cultureelerfgoed.nl/en/icop>

HMC13 - 3rd Historic Mortars Conference

11-14 September, 2013

Glasgow, Scotland

Abstract or/and an expression of interest in attending or organising a session should be sent by 1 October 2012 to: John Hughes at john.hughes@uws.ac.uk

Contact:

Dr John Hughes

School of Engineering

University of the West of Scotland

Paisley PA1 2BE, Scotland

American Institute for Conservation - 41st AIC annual meeting

29 May - 1 June, 2013

Indianapolis, USA

To submit an abstract, email it to:

Ruth Seyler - rseyler@conservation-us.org

Please send an abstract of no more than 500 words, along with a bio

of no more than 300 words by Monday, September 10, 2012. Abstracts submitted via email after this date will be accepted at the

discretion of the program subcommittee chair. The deadline for posters only will be extended to Monday, October 1, 2012.

Conferences/Seminars

2012 IIC Congress – "The Decorative: Conservation and the Applied Arts"

10-14 September, 2012

Vienna, Austria

Online registration is available at:

<http://www.iiconservation.org/congress/2012vienna/registration>

Members and Students discounts available



"Science and Heritage: Bringing the Past to Life"

5 September 2012

King's Quad

Lecture Theatre 7

King's College, University of Aberdeen

Aberdeen, Scotland

Tickets cost UKP10 full price, UKP7 for students. Lunch is included in the price.

To book this event please visit:

<http://conservation.historic-scotland.gov.uk/event-detail.htm?eventid=9321>

Andrew W. Mellon Symposium in Conservation Science -

"Material and Immaterial Aspects of Color: A Conversation among Artists, Conservators, Curators, and Scientists"

22 September, 2012

Harvard Art Museums

Lecture hall

Arthur M. Sackler Museum

485 Broadway

Cambridge, MA, USA

Free admission. No registration required.

For further information about this event please visit:

<http://www.harvardartmuseums.org>

"IIC Nordic Group - NKF's XIX. International Conference

Planning to move? Processes and consequences for collections, objects and society"

15-17 October, 2012

Oslo, Norway

For further information, registration and to download the programme for this event, please visit:

http://www.nkf.no/index.php?option=com_content&view=category&layout=blog&id=77&Itemid=267

"The Future's Bright: Managing Colour Change in Light Sensitive Collections"

15-16 November, 2012

Nationalmuseum

Stockholm, Sweden

For more information please email:

futuresbright@nationalmuseum.se

"The Real Thing?": The Value of Authenticity and Replication for Investigation and Conservation"

6-7 December, 2012

The University of Glasgow: Research Network for Textile Conservation, Dress and Textile History and Technical Art History

Glasgow, UK

To register and for more information, see:

<http://www.gla.ac.uk/cca/researchnetwork>>

Workshops/ Courses

Workshop on disaster planning - "Are You Ready?"

Scenario Planning and Collaboration Among Heritage Institutions to Improve Disaster Preparedness for Collections"

5 October, 2012

Oregon State Library

Salem, Oregon, USA

For further information on this event please visit:

<http://host7.evanced.info/pls/lib/eventsignup.asp?ID=478>

Course on care and identification of photographs "Focusing on Photographs: Identification and Preservation"

23-24 October 2012

Atlanta, GA

Presented by the Conservation Center for Art and Historic Artifacts and hosted and co-sponsored by Atlanta University Center,

Robert W. Woodruff Library

To reserve a place and for further information please visit:

<http://www.ccaha.org>

Understanding Parchment Manuscripts and the Book Archaeology

17-18 November, 2012

Horn

For information and registration please visit:

<http://www.buchstadt.at/Manuscript-Archaeology-a-step-into-manuscripts.165.0.html?&L=3>>

"Dry Cleaning Methods for Unvarnished Paintings",

1-2 October, 2012

Porto, Portugal

Teacher: Maude Daudin-Schotte

For further information and to book this event please visit:

English: <http://www.2021.pt/en/>

Portuguese: <http://www.2021.pt/>

"Preserving Outdoor Sculptures and Monuments", AICCM Objects Special Interest Group with the generous support of the Gordon Darling Foundation

8-9 November, 2012

Melbourne, Australia

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

