

News in Conservation



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

Issue 33, December 2012

Leonardo's *Adoration of the Magi* gets a closer inspection



PD-ART

The Adoration of the Magi, Galleria degli Uffizi, Florence

FLORENCE - Housed in the Uffizi Gallery in Florence, Italy, the *Adoration of the Magi* from Italian renaissance master Leonardo da Vinci has recently undergone a series of non-invasive analysis to ascertain its state of preservation and to form the basis for a plan for future conservation. The results of the diagnostic project have been presented in a seminar held in Florence on 8th October 2012 hosted by the Opificio dell Pietre Dure (OPD). Preliminary results were presented during the seminar "Leonardo da Vinci's Technical Practice: Paintings, Drawings and Influence" organized by the National Gallery in London in co-operation with the Centre de Recherche et de Restauration des Musées de France (C2RMF) and the British Museum >>

IIC AGM Meeting

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as part of the CHARISMA (Cultural Heritage Advanced Research Infrastructures) project that also includes the participation of the OPD. The CHARISMA Project offers free access to most advanced EU scientific instrumentations and knowledge, allowing scientists, conservators-restorers and curators to enhance their research potential.

The painting has undergone a number of interventions during its life including cleaning and re-varnishing; the most recent diagnostic intervention was performed over ten years ago and had already highlighted the need for further in-depth analysis. The decision to carry on with the investigation was facilitated by the financial help the project received thanks to the fundraising efforts of the 'Association Friends of the Uffizi'.

The results of the investigation have already allowed a better understanding of Leonardo's painting technique and, furthermore, have pinpointed the more pressing conservation needs of the painting.

The Adoration is an unfinished painting on wood panel that Leonardo initiated on commission for the altar of the monastery of San Donato a Scopeto, near Florence. Leonardo agreed to complete the painting in two-and-a-half years, on the understanding that he would receive nothing if the work were delivered late. However, he abandoned the project in 1482, to move to Milan where he had received the promise of a regular income by the Duke of Milan. Although the painting is unfinished, it is considered one of Leonardo's most important early works. <http://www.iiconservation.org/node/3364>

illuminating Objects - The Courtauld launches inter-university internship programme

LONDON - There are many wonderful objects in the Courtauld Gallery's collection of decorative arts that because of their singularity in relation to the permanent displays have rarely been shown and are unknown to all but the most specialist scholars.

illuminating Objects is a programme of rotating displays intended to put some of the most beautiful or interesting of these works on view for three months in the room which most relates to the object's cultural or chronological identity. A series of internships will be offered to postgraduate students at UK universities engaged in research, primarily in disciplines outside the history of art. The internships will be highly- structured training opportunities, with students responsible for delivering their own single-object display in The Courtauld Gallery. Selecting a work from a group that matches their particular area of expertise, students will research and interpret the item, produce labels and copy for the website, as well as a blog. They will also be expected to give a lunchtime talk.

By making this an interdisciplinary programme, The Courtauld Gallery hopes to cast a different light on the objects in its care, with interns from history and literature, the sciences and theology invited to participate. The first object in the illuminating Objects series, on display from 30 October 2012 to 4 February 2013, is an impressive Orthodox cross, one of three in the collection. Other areas that will be the focus of the illuminating Objects series include Spanish lustreware ceramics, African and Oceanic wood carvings, Renaissance and later ivories, and German and Venetian glass, to name but a few. <http://www.iiconservation.org/node/3365>



Mount Athos Cross,
Samuel Courtauld Trust;
Gambier-Parry Bequest,
1966

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3, Birdcage Walk, London,
SW1H 3JJ, UK

Telephone +44 (0)20 7799 5500

Fax +44 (0)20 7799 4961

www.iiconservation.org

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Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

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Editorial

The festive season is in full swing and I like to think that this new issue of *NiC*, packed full of interesting features and news will be a nice holiday treat to enjoy with a cup of hot chocolate, curled up in front of your screen. So welcome!

Let's start with talking about the IIC 2013 General Meeting taking place next January in London. We have an amazing list of candidates running for election for the various positions within IIC council; check out their credentials by reading their manifestoes from page 14. As usual there will be an evening reception following the meeting where I hope to see as many of you as possible for a bit of socialising.

As I write, work is taking place to update the IIC website; soon we will have a brand new digital home, so watch this space for updates.

In this issue, Nikolaos Maniatis and Georgios Panagiaris from Greece talk about preservation of intangible heritage with their article "Safeguarding social significance through museum conservation". Following on, Leanne Tonkin, textile conservator at the People's History Museum in Manchester, gives us an overview on CAPS3, a workshop she attended at Tate (UK) in July 2012.

This issue is also the first to start a series of reviews provided by IIC members on conservation journals and periodicals published around the world in languages other than English. I hope you will find the information useful and will be inspired to provide your own review. The first article has been compiled by Elitsa Tsvetkova, Conservator-restorer at the National Gallery of Foreign Art in Sofia, Bulgaria.

Barbara Borghese
Editor

Influential mural *América Tropical* conserved by the Getty Conservation Institute

LOS ANGELES - *América Tropical*, the only surviving public mural by David Alfaro Siqueiros in the United States still in its original location, has been unveiled to the public on October 9, 2012, 80 years after the mural was first



© J. Paul Getty Trust

Getty Conservation Institute conservators working on the *América Tropical* mural

Painted. The influential work has been conserved through an on-going public/private partnership between the City of Los Angeles and the Getty Conservation Institute (GCI).

Tim Whalen, director of the Getty Conservation Institute, said, "Providing public access to *América Tropical* has been central to this project. Since the Getty Conservation Institute's initial involvement in 1988, it has been a persistent advocate for the conservation of the mural, and the construction of the shelter, and a public viewing platform."

Now conserved, the mural boasts a new protective shelter to protect it from direct exposure to sun and rain. A rooftop platform has also been constructed to allow public viewing. The *América Tropical* Interpretive Centre (ATIC) is located on the ground floor of the historic Sepulveda House and its exhibits explore the history and techniques used to create *América Tropical*, the conservation process, and the artistic legacy of David Alfaro Siqueiros.

Owing to the early whitewashing and on-going exposure to the elements, the mural's pictorial surface is significantly deteriorated and its colours have become faint, but the power of the image and Siqueiros' composition remain as strong as ever. The GCI also has carried out extensive research, documentation, and conservation treatment, including plaster stabilization, cleaning, and consolidation, and GCI scientists have conducted scientific studies to identify the materials originally used by Siqueiros to create the mural. The GCI will share this information to inform the conservation of other Siqueiros works. Following the completion of the conservation project, the GCI has committed to maintaining and conserving the mural for the next decade. The long-term stewardship of the mural and the *América Tropical* Interpretive Centre rests with the City of Los Angeles.

<http://www.iiconservation.org/node/3366>

News in Brief...



Ancient covered souq in Aleppo, Syria

Aleppo's ancient souq destroyed in Syrian fighting

ALEPPO - Large parts of Aleppo's souq, the largest covered market of its kind in the world and a UNESCO world heritage site, have been destroyed as a consequence of the on-going fighting between the country's government army and rebels forces.

The historic market that traces its origins back to the 14th century had previously been spared by the violence of the clashes but during the latest bout of unrest some shops caught fire and the flames spread rapidly.

The souq's devastation is a just the latest episode of destruction of cultural heritage taking place in Syria and a reminder of the violence in a conflict that so far has lasted for 18 months and has claimed many lives.

UNESCO believes that five of Syria's six world heritage sites have already been damaged. These other heritage sites include the ancient desert city of Palmyra, the Crac des Chevaliers crusader fortress and parts of old Damascus. The Souq al-Madina - runs through 13 kilometres (8 miles) of narrow covered streets comprising a network of vaulted stone alleyways and carved wooden facades. Believed to be the largest in the world, it was once a major tourist attraction and a busy cosmopolitan trading hub on the ancient Silk Road from China to Europe.

<http://www.iiconservation.org/node/3367>

Easter Island's Moai under threat

RAPANUI - Lichens, a type of composite organism made up of a fungus and an algae, are causing fast deterioration of the famous Moai sculptures on Easter Island. Moai are monolithic human figures that were created between the years 1250 and 1500 A.D. by the early Rapanui people by carving the local volcanic rock into these huge figures.

Almost all Moai have overly large heads three-fifths the size of their bodies. In order to preserve the ancient monoliths, earlier treatments utilized fillings of concrete to treat some of the most deeply corroded stones. Unfortunately, experts think that this treatment might have worsened the damaging effects of the wind and salt water that batters the island. In fact, the lichens may even be feeding off the concrete used to save the Moai.

Professor Lorenzo Casamenti and five of his students from the *Lorenzo de' Medici* restoration school in Florence, Italy, have found an inexpensive treatment for the gigantic statues of Rapa Nui—the indigenous name of Eastern Island.

In 2008, Casamenti and his team visited Easter Island and collected samples of the island's volcanic rock that, like the Moai, are also contaminated by these dangerous fungi. The aim of the team is to find a treatment to rid the stones of the lichens that leave holes in the colossal statues.

Lengthy research could have now produced a possible solution to the problem: the team might have finally found a type of solvent that would eliminate the lichens while not causing any further damage to the stones.

<http://www.iiconservation.org/node/3368>



Moai, Easter Island, Chile

An audit of conservation needs for public collections

LONDON - The Contemporary Art Society National Network (UK) promoted a survey to determine the conservation needs for public collections in the United Kingdom.

The short life span of materials, the complexities of digital technologies, the conceptual challenges of collecting performance and performance documentation, and the questions of installation and re-installation are all aspects of public collection development, which museums across the UK wishing to collect and exhibit contemporary art need to address.

The short questionnaire was devised to ascertain the conservation needs that exist across public collections in the UK. The results of this research were made public at the seminar "Testing Media: New Approaches to Conservation" held at the Grundy Art Gallery, Blackpool, UK on 23rd November, 2013.

For further information about this project please visit the Contemporary Art Society National Network website at <http://nn.contemporaryartsociety.org/>. <http://www.iiconservation.org/node/3369>

South Korea's Namdaemun (South Gate) restored after fire



The *Namdaemun* during the fire in 2008

SEOUL – The *Namdaemun*, one of Korea's National Treasures has been restored and reopened after it was nearly completely destroyed by an arsonist in 2008 (see News in Conservation no. 5 of April 2008). The monument, a largely wooden structure, had managed to survive the devastation of the Korean War (1950-53) but was nearly reduced to ashes by the action of the arsonist who used paint thinners and a cigarette lighter to ignite the fire. A source of immense cultural pride, the *Namdaemun* or South Gate was once one of the three major gateways through Seoul's city walls. Following one of the longest, most expensive restoration projects ever undertaken in South Korea involving scores of highly-skilled artisans

Namdaemun is now restored and is scheduled to be unveiled in December 2012. The project benefited from a budget of US\$ 22.7 million (£14.3 million) made available by the Cultural Heritage Administration. Officials were adamant that the work was to be carried out as faithfully to the original structure as possible, even using traditional tools and techniques to keep this aim. <http://www.iiconservation.org/node/3370>

SEE MOSAICS: Database available online

SOFIA - The database created as part of the regional survey *Mosaic Conservation and Training of Conservators in South-east Europe* is now available online at www.seemosaic.org. It contains information on ancient mosaics and conservation practice from 39 archaeological sites open to the public and 32 museums in south east Europe covering Albania, Bosnia and Herzegovina, Bulgaria, Croatia, The Former Yugoslav Republic of Macedonia, Montenegro, Serbia and Slovenia. The website and database was designed as a tool to present survey results and encourage regional collaboration. It will now be further developed to serve the promotion of mosaic heritage and mosaic conservation activities in south-east Europe.

The project is led by the Central Institute for Conservation in Belgrade with support of UNESCO office in Venice, the Regional Alliance ICOM SEE and the National Academy of Art, Sofia. <http://www.iiconservation.org/node/3371>

Cleaning of Acrylic Painted Surfaces (CAPS)

Tate Britain, July 3-6 2012

Leanne Tonkin



In July 2012, the Getty Conservation Institute (GCI) and Tate organised the third in a series of events Cleaning of Acrylic Painted Surfaces (CAPS): Research into Practice workshops. Known as CAPS3, the three and half-day workshop was held at Tate Britain in London and was the first of this three workshops to be advertised openly to practising conservators.



@Photo Tram Vo, J. Paul Getty Trust

Group discussions of new cleaning systems being investigated

CAPS3 builds on a previous colloquium and workshop of invited participants, the first of which was held at The Getty Conservation Institute (GCI), Los Angeles, in 2009 and the second at The Museum of Modern Art, New York, USA, in 2011. The main aim of the workshop was to introduce participants to a range of potentially useful new cleaning products and systems that have been developed through scientific research between the GCI, Tate and the Dow Chemical Company.

Acrylic emulsion paints are highly complex paint systems making conservation treatments difficult to apply. The workshop gave a rare opportunity for practising conservators and conservation scientists to collaborate and explore current research, practical problems and possible solutions regarding the cleaning of acrylic painted surfaces. This approach, although conceptually sophisticated, really did prove that scientific research and the practical observations of conservators need to be merged on a continual basis to help inform research. Through a dedicated web site for the CAPS instructors and participants and a web-based group forum, this workshop has provided a platform for dialogues, helping to strengthen the community of conservators who have to treat acrylic painted surfaces.

The workshop consisted of presentations on current research and a significant quantity of hands-on practical sessions and applications using pre-aged and pre-soiled acrylic painted canvas pieces.

Tom Learner, Senior Conservation Scientist and Research Leader at GCI's Modern and Contemporary Art Research Initiative introduced the group of 18 participants from various institutions from eleven countries to the workshop's objectives. Some of the main priorities are to disseminate current ideas on the cleaning of acrylic painted surfaces from some of the strands of research and practice; encourage feedback of empirical considerations to inform further research and to build upon the importance of amalgamating scientific testing and practical experience. Dr.Learner revised the history,

use, chemistry and physical properties of acrylic emulsion paints whilst comparing them to other modern, synthetic paints such as acrylic solution paints.

Particular attention was given to the role of surfactants, one of many categories of additives present in acrylic emulsion paints. Chris Stavroudis, freelance conservator from Los Angeles and developer of the [Modular Cleaning Program \(MCP\)](#), took the participants back to the fundamentals of liquid cleaning and the theory of solubility, eventually focussing these fundamentals on the issues of cleaning acrylic paint.

Stressing the importance of understanding pH and conductivity (ionic strength) when thinking about cleaning systems, the group was introduced to the combined use of pH and conductivity meters. An exercise examining the effects of various solutions on surface morphology was later demonstrated during the practical session.

Later in the workshop, Prof. Stavroudis introduced the participants to the Modular Cleaning Programme (MCP), a *FilmMaker Pro* database which enables a conservator to efficiently formulate aqueous cleaning solutions. This can be completed whilst working in-situ in the studio, making the programme incredibly versatile and applicable to cleaning acrylic paints.

Each participant was provided with a MCP kit to take away to begin testing within their own studios. Bronwyn Ormsby, Senior Conservation Scientist at Tate presented recent research conducted at her institution into wet cleaning acrylic paints. The effects of wet cleaning on bulk film properties and film surface properties were also disseminated.

Dr. Ormsby also introduced new acrylic paints on the market emphasising the continual development of these

contemporary paints and constant challenges they will continue to present. Ormsby introduced new cleaning systems, which have been developed by The Dow Chemical Co (DOW), the Getty Conservation Institute and Tate which aim to minimise risk whilst increasing cleaning efficacy.

The most noticeable of these systems were the series of water-in-oil micro-emulsions which participants tested for the first time.

Ormsby went on to report the on-going ethical dilemmas of removing

original components of the bulk film to increase gloss and colour. Ethical considerations would certainly vary depending on context and the substrate/object. Ormsby later explained the outcomes of Tate AXA Art Modern Paints Project (TAAMP: 2006-2009), and other case studies which have contributed to evolving the approaches to cleaning.

Richard Wolbers, Associate Professor, Winterthur, University of Delaware, [Program in Art Conservation](#), presented recent research into cleaning and control of swelling through managing conductivity and pH. Prof. Wolbers introduced the use of micro emulsions which would help to reduce the impact of water-based systems on acrylic paints whilst providing increased cleaning efficiency.

Several micro emulsion series were discussed and the group got the opportunity to try out one of the series Wolbers is developing. These proved popular amongst the participants and looked promising.

Anticipating problems seems to be the key, according to the experiences of the four instructors and other participants on the workshop. There are no definitive answers to the problems of cleaning acrylic painted surfaces and further work needs to be investigated other related problems such as the effects of conservation treatments over time and water

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Instructors and participants discussing the list of cleaning solutions.

transporting of the bulk film. Solutions are still evolving and just as importantly the contribution and observations of practising conservators are vital as they are best placed to inform research through practice. As a textile conservator dealing with a good number of acrylic-painted textiles I found this workshop has been a vital resource in searching for better ways to conserve modern painted textiles despite the seminars previously being aimed primarily at contemporary and modern fine works of art. The delivery of information was full and lengthy and often overwhelming; but this kind of pro-active approach is important if new ideas are to develop regularly rather than waiting for publications to surface. I hope researchers involved with this work will continue to realise the wider impact of their research and expand their current research opportunities. <http://www.iiconservation.org/node/3357>

Useful Links:

Modern Paints Research at the Getty Conservation Institute

http://www.getty.edu/conservation/our_projects/science/modpaints/index.html

Modular Cleaning Program (MCP)

<http://cool.conservation-us.org/byauth/stavroudis/mcp/>

TAAMPP

<http://www.tate.org.uk/download/file/fid/4480>

Acknowledgements

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A participant experimenting with cleaning systems



Leanne Tonkin gained a BA in Fashion from the University of Leeds, UK (1996), following on from which she worked for 10 years as a commercial fashion designer. She graduated with MAs in the History of Textiles (2007) and Textile Conservation (2009) from the Textile Conservation Centre (formerly of the University of Southampton, UK). She continued her training with a 12-month internship (funded by the Heritage Lottery Fund and organized by the Institute for Conservation) at the People's History Museum in Manchester, where she is currently a Textile Conservator specialising in large painted textiles, involving both traditional oil paint media and modern paints.

Safeguarding Social Significance through Museum Collection Conservation



Nikolaos Maniatis + Georgios Panagiaris

The professional discipline of conservation has always been directly dependent on the conceptual content of "Cultural Heritage" – a term which for decades described only material cultural property.

As a result, the traditional role of the conservator has been mainly associated with the protection and conservation of the material substance of cultural heritage and it has evolved as a discipline of material science. Such practice has led, in some cases, to the underestimation of the intangible content of objects of cultural heritage in terms of the conservation methodology and practice applied.

Fortunately, in recent decades, the term "Cultural Heritage" has undergone a series of alterations and conceptual enlargements, including, at first, the concept of natural heritage (UNESCO, 1972) and more recently, the intangible cultural heritage (UNESCO, 1989; UNESCO 2003). The result of these alterations and enhancements is that the term of cultural heritage now refers to all cultural evidence that fall into one of the following three interdependent and complementary subcategories of tangible, intangible and natural heritage.

Such changes, and primarily the incorporation of intangible cultural heritage, could not leave conservation practice and the role of conservation professionals (the interdisciplinary group of professionals, such as conservators, archaeologists, chemists, ethnographers etc., who collaborate for the documentation, conservation and preservation of cultural property) unaffected. The role of conservator has evolved from the limited "technical examination, preservation, and conservation-restoration of cultural property" (ICOM-CC, 1984), to the broader professional description assigned by ECCO (2002), where "The Conservator-Restorer contributes to the perception, appreciation and understanding of cultural heritage in respect of its environmental context and its significance and physical properties". ECCO (European Confederation of Conservator-Restorers' Organisations), clearly, recognises that evidences of material cultural heritage are carriers of intangible content, which is related to the natural and social environment that created them, a content useful for their comprehensive understanding. Consequently, the conservator is gaining responsibility to contribute to the recognition and documentation of the intangible content of material evidence and to safeguard it for future generations equally and in balance with the material substance of the evidence, by developing appropriate documentation and conservation methods and practices. The above proposition of course, raises a number of questions and concerns about:

- the nature of the material evidence of intangible cultural content,
- the methodology that the conservator should follow towards their recognition,
- the procedures for the evaluation of their cultural value and
- the methodology to safeguard them over time.

These are questions and concerns that cannot be easily answered unilaterally by the traditional view. Material science leads to problematic practices of devaluation (or non-identification) of the intangible content of material culture, thus altering tangible (material) evidence of the intangible cultural heritage. It is therefore necessary to develop new intra-disciplinary methodologies, which will penetrate and bridge sciences and humanities.

With this perspective, we could conceptualise and describe the intangible cultural content of the material heritage as material evidence of an artefact that could aggravate the natural (biological) processes of memory reflections of the members of the society associated. In other words, evidence of material culture is loaded with memories of the social environment that created it and the social group that is represented; a load that is carried by particular material evidences (martyrs) and through them the collective social memory is bequeathed from generation to generation. It becomes apparent that in order to safeguard the artefacts' social and historical integrity and contribute towards the perception, appreciation and understanding of cultural heritage, conservators have to contribute towards the preservation and documentation of the artefact's intangible content that reflects social memory in relation to the associated experiences of individual members of that society.

Such interrelation and unity between tangible and intangible substance of cultural heritage objects is not far from the Aristotelic conceptualisation of essence (Metaphysics, Book VII) as a combination of both matter and form. In this philosophical model, the matter is described as the passive substructure that becomes a reality only because it contains the possibility of the form. Within this description the essence of a house consists of its matter (timber, mortar, bricks and stone) but it becomes "a house" only when it looks, feels or reminds us of "a house". In a similar context an any evidence of cultural heritage is evidence of cultural significance; one that we recognise as the intangible Aristotelic form within its matter, otherwise it could be nothing more than a brick or a stone.

In a pilot implementation of the proposed methodology during the documentation and conservation project of fourteen collections that form the "Network of Folklore and Tradition of Florina" (Greece), undertaken by the Department of Conservation of Antiquities and Works of Art of the Technological Educational Institute (T.E.I.) of Athens (2008), the conservation team had the opportunity to collect some interesting data while practising a form of significance assessment.

Due to a vast amount of undocumented artefacts collected by the Network's members and the short time given for the implementation of the project, the conservation crew decided to invite members of the local communities represented by the collections to assist with the documentation research. Participating local residents were asked to accompany conservators in visiting artefacts in their villages' collections. Visitors were then asked about what they could remember about the artefacts and which they considered to be most relevant. The "tours" included the five most characteristic collections and were all video-recorded for further study and to be used in the documentation procedures of the project.

The result was more than five hours of video recording containing much significant information. Collected data was related to the use of the artefacts, their typology and dating and in a number of cases, unexpected and interesting associated information was collected through the residents' personal memories. Among the most characteristic were:

- recipes and traditional cooking practices;
- historic folklore song;
- a number of traditions and festivities (some are not practised today);
- traditional crafts and their local practitioners;
- historic events associated with some of the artefacts;

However, the question on the evaluation of cultural significance remains; such an approach has the risk of endless theoretical searches and "historisation" of everything. At this point, we should not oversee that it is significant to preserve all forms of heritage on equal terms so as to maintain and promote cultural diversity which is as necessary as biodiversity and is the common heritage of humanity (UNESCO, 2001). Moreover, "cultural evolution" is as dynamic a process for societies as it is the biological evolution for biodiversity.



A museum's loom is working again after many years of inactivity

We could suggest that despite the efforts of conservation professionals, society at large evaluates and chooses what it is worth to be preserved for future generations; rejecting (forgetting) what has no cultural significance and preserving (remembering) what does, in a deterministic evolution process of cultural diversity. From the above, it is readily understood that conservation professionals must develop and practice dialectical documentation methodologies that will facilitate the understanding of cultural significance through consideration of material and non-material substance of cultural heritage in relation to, contradiction of and synthesis with the natural and social environment it represents through time. Of course, the dialectic approach introduces several problems in cases where the artefact is a material evidence of ancient civilisations, as

it requires a holistic understanding of the society that created it, something that it is difficult to achieve. On the other hand, if the considered material culture is part of living heritage, like in the cases of most ethnographic and folklore collections, conservation professionals along with the traditional systematic scientific documentation, could contact and refer to the members of the relevant society in order to collect and document their memory reflections and safeguard the artefacts' conceptual characteristics towards a comprehensive understanding of artefacts historical and aesthetic cultural value.

However, even archaeological evidence has cultural significance to present societies that should not be underestimated; such significance is what makes cultural heritage relevant to present and future generations beyond the aesthetic value of artefacts.

In addition to the above, it can also be said that traditional conservation principles, such as minimal intervention is gaining new meaning, as we come to realise that an artefact's substance and structural integrity interrelate and sometimes comes in conflict with possible evidence of significant historical and social memory-content carried by the artefact.

In conclusion, we have to realise that in understanding intangible cultural heritage progresses, conservators will have to undertake significance assessments as part of their routine documentation practice and this has two main consequences:

1. such assessments should be part of the learning objectives of studies in conservation-restoration;
2. Conservation projects overcome their interdisciplinary characteristics by becoming trans-disciplinary projects with the objective to provide answer to contemporary social questions.

<http://www.iiconservation.org/node/3358>



Nikolaos Maniatis studied Conservation of Antiquities & Works of Art, Restoration and Decorative Studies and he is currently a postgraduate student, studying Cultural Management at the Panteion University, Athens, Greece. He is the founder and managing director of Museotechniki Ltd.

Georgios Panagiariis holds a PhD in Biological Sciences and a licence from the Greek Ministry of Culture as Conservator of Organic Materials. He is Professor at the Department of Conservation of Antiquities and Works of Art, Athens, Greece where he supervise research activities.



Local residents were invited to view the collections and asked to tell their story. Network of Folklore and Tradition of Florina, Greece

Reviews

Conservation Publications – IIC member's reviews of international periodicals

While conservators today enjoy the availability of a plethora of generalist and more specialised publications on the subject of conservation and preservation (including IIC's very own News in Conservation), NiC has decided to bring into the spotlight a number of publications that are not published in English and/or are not widely available internationally. In doing this we hope to better fulfil our aim of promoting and advancing knowledge, practice and standards for the conservation of historic and artistic works internationally. As always we are fortunate to have a very involved community to rely upon; the series of reviews that you will read have been generously provided by IIC members and the project has been kick-started with the help of Cornelia Weyer and Joyce Townsend to whom I am immensely grateful for their help and enthusiasm.

The first review in the series focuses on Bulgaria and was submitted by Elitsa Tsvetkova, conservator-restorer at the National Gallery of Foreign Art in Sofia, Bulgaria. If you are willing to submit your own review please get in touch with me to discuss.

The Editor

Bulgarian periodicals cannot so far boast of a publication dedicated specifically to the issues of conservation and restoration. However, a series of symposia entitled *Issues of Conservation and Restoration* were published in the 1980s with the aim of serving as textbooks; unfortunately only three volumes of the publication were ever produced. Other periodicals, thematically linked to conservation of cultural heritage, art, archaeology, museums and architecture, are occasionally available where it is possible to find valuable articles. Particularly well-established are the journals *Arts and Museums* and *Monuments of Culture*, as well as the journals issued by the major national and regional Bulgarian museums, otherwise called *Bulletins*. The *Bulletins* were managing to retain their function of forums for publications on conservation and restoration issues until about 10 years ago. I regret to say that in the recent years most of these are no longer issued or are issued only occasionally, as a result of a drop in funding for the museum sector in Bulgaria; they also rarely contain articles on conservation and restoration of cultural heritage (indeed, some journals have not published articles on such topics for at least two years).

There are however several regular printed periodicals still focusing on the publishing of articles of professional interest. The most established journal, which has a long tradition and sustains a high scientific level among the specialised Bulgarian periodicals, is *Problems in Art* (ISSN 0032-9371, problemnaizkustvoto@artsudies.bg), published by the Institute of Art Studies at the Bulgarian Academy of Sciences. Published four times per year, this journal includes at least two issues focussing on conservation and restoration.

The second journal --- *Monuments, Restoration, Museums* (ISSN13123327, spisanie@arch-art-bg.com) is relatively new and was initially intended to be published four times per year. Unfortunately, in recent years it has been unable to

maintain that initial goal, as, being a privately-financed initiative, it depends on external funding and donations, making regular printing difficult.

Archaeologia Bulgarica (ISSN 1310---9537) is another journal that deserves attention. It is published three times a year, although not every issue contains articles focusing on conservation and restoration.

Archaeologia Bulgarica has an established international editorial board, whose editor-in-chief is the present director of the National Institute of Archaeology with Museum at the Bulgarian Academy of Sciences (NIAM-BAS).

Among the bulletins issued by major Bulgarian museums, some continue to publish articles on interesting themes in the field of conservation and restoration. The most knowledgeable of these are: *The Bulletin of the National Museum of History* (ISSN 1311-5219, nim.pr@abv.bg), which has one volume per year and the journal *Archeologia (Sofia)*, ISSN 0324-1203, naim@naim.bg, issued by the NIAM-BAS once or twice per year. With the exception of *Archaeologia Bulgarica* which is multilingual, the other journals are published in Bulgarian only though they do contain short summaries in English, and occasionally in French and German as well. The articles of professional interest for the Bulgarian conservation and restoration community are generally concerned with matters of research and investigation of cultural heritage. These publications are intended not only for students so are definitely worth the attention of the experienced local professionals as well.

Due to the small number of Bulgarian printed publications, the absence of digital publications and the limited variety of themes on offer, the local conservator-restorers use non-Bulgarian sources of information as well, and these are foreign-language printed or digital items. Whereas older Bulgarian colleagues are predominantly skilled in German, Polish and Czech, younger professionals often possess a good knowledge of English and to a lesser extent French, German, Spanish or Italian. Bulgarian students acquire their foreign language knowledge through their own independent initiatives as university courses are taught in Bulgarian only.

The Bulgarian professional community definitely lacks valuable publications in easily available formats. The articles that are produced in Bulgaria do not meet the demand for information as they appear infrequently and are not sufficiently varied in their focus. One last consideration is that in recent years individuals as well as institutions in Bulgaria have increasingly been unable to afford the subscriptions to international journals thus making them less available for the community.

<http://www.iiconservation.org/node/3359>



Elitsa Peeva Tsvetkova is a conservator-restorer at the National Gallery for Foreign Art in Sofia, Bulgaria, where she has been working since 2007. In 2012, the Bulgarian Minister of Culture presented her with an award for being a promising young museum specialist. She obtained her M.A. and Ph.D. degrees in Conservation-Restoration at the National Academy of Arts in Sofia. In her doctoral project she chose to deviate from her background in conservation of easel and mural paintings and entered the field of painted textiles. She extended her knowledge in textiles through a course at the Centre de Conservation du Québec (CCQ), Canada in 2007, and a short training at Benaki Museum, Athens, Greece in 2009.

Presently her private practice is mostly focused on conservation-restoration of ethnographic textiles. She is a member of the Association of Conservator-Restorers in Bulgaria and an associate-expert to the Bulgarian Institute of Standardization, where she works on European standards in the field of conservation of cultural heritage.

IIC News

IIC Annual General Meeting 2013 – Notice, election manifestoes and reception

IIC Annual General Meeting 2013

Notice is hereby given that the sixtieth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held in the Institute of Materials, Minerals and Mining at 1, Carlton House Terrace, London SW1Y 5DB on Friday 18th January 2013 at 6.00 pm for the following purposes:

1. To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2012 (Downloadable from the IIC web-site)
2. To re-appoint Jacob, Cavenagh & Skeet as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.
3. To elect a President
4. To elect a Secretary-General
5. To elect a Treasurer
6. To elect four Vice-Presidents
7. To elect seven Ordinary Members of the Council
8. To transact any ordinary business of The Institute

5 December 2012

By Order of the Council
Jo Kirby Atkinson
Secretary-General

Voting at the AGM

Individual Members, Fellows and Honorary Fellows are able to vote either in person at the meeting or by using the forms posted out in December (n.b. these are also available for download from the IIC web-site). For postal voting and proxy votes the form can be returned by post to IIC, 3, Birdcage Walk, London SW1H, 9JJ, UK, by fax to +44 20 7799 4961 (020 7799 4961 within the UK) or may be scanned in by the voter and sent by email to iic@iiconservation.org. Please remember that votes and proxy votes must reach the IIC office 48 hours before the meeting, that is, by 5.30 pm on Wednesday 16th 2013 at the latest; votes and proxies received after then will not be counted.

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

Please use your vote.

Candidates for Election

Sarah Staniforth is standing for election as President; Jo Kirby Atkinson is standing for re-election to the post of Secretary-General and Velson Horie is standing for re-election to the post of Treasurer. Gabriela Krist and Sharon Cather are standing down as Vice-Presidents and Julian Bickersteth is standing for re-election to his post and Mikkel Scharff and David Saunders are both standing for election to the post of Vice-President Secretary-General for the first time.

A total of nine places as Ordinary members of Council are available for ballot. Tuulikki Kilpinen, Anne Rinuy, Mikkel Scharff and Naoko Sonoda are retiring from their posts as ordinary Members of Council; Valentine Walsh and Cornelia Weyer are standing for re-election and Shing-wai Chan is standing for election to confirm his co-option by Council in May 2012. The following are also standing for election as Ordinary members of Council for the first time: Diane Gwilt; Velayudhan Nair and Austin Nevin.

Standing as President:

Sarah Staniforth

I have worked for the National Trust since 1985, initially advising on paintings conservation and environmental control, and then as head conservator and historic properties director. In my present role I am responsible for the conservation, curatorship and presentation of collections, libraries and archives. Before that I worked for five years with Garry Thomson in the scientific department at the National Gallery. I am currently working on a reading in preventive conservation for the Getty Conservation Institute that will be published in spring 2013.

I was a member of IIC Council from 1992 - 1998 and Vice-President from 1998 – 2005. I have missed being involved with the governance of IIC for the past seven years although I have remained active as a member, writing articles for *Studies in Conservation* and attending Congresses both as a participant and a speaker. I have much admired new initiatives introduced by Jerry Podany such as dialogues for the 21st century and participated in the first, on climate change, during the IIC Congress in London in 2008. Jerry's retirement as President gives me the opportunity to again offer my services to IIC.

As well as building on IIC's current strengths of its publications (printed and electronic) and congresses there are four areas in which I would like to see IIC grow:

1. International outreach facilitated through digital media enabling members from every country in the world to become involved in the governance and development of IIC. We should be making full use of social media to ensure that we remain relevant for this and the next generation working in conservation.
2. Helping student and recently qualified conservators and conservation scientists get work experience. This could take the form of a mentoring scheme or a mechanism for offering internships or other forms of work experience with members.
3. More cooperation with other conservation organisations, particularly ICOM-CC, and those representing the related disciplines we all work with on a daily basis such as museum curators, architects, engineers and archaeologists.
4. Ensuring IIC is a sustainable organisation, not only environmentally, but also through a membership drive for personal and institutional members. Membership needs to provide value for money, both in what we offer members and also how we run ourselves.



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Standing as Secretary-General:**Jo Kirby Atkinson**

During the past three years during which I have served as IIC's Secretary-General, the organisation has faced challenges. The difficult financial climate has touched us all and IIC has not escaped: all its activities have been affected. IIC has, however, aimed to respond positively to change. The academic credentials of *Studies in Conservation* have been greatly improved by the change to a more forward-thinking publisher. IIC's urgently needed new website is being developed to take account of the potential of electronic communication to enable it to reach out to those involved with conservation worldwide and also, through *News in Conservation* and social media, to the general public who are intrigued and wish to learn more.

The future and energy of our profession lies in its young people and I would like to encourage the international student membership in its growing active participation within IIC. Attendance at the last two IIC Congresses, in Istanbul and Vienna, have brought home to me even more strongly that all of us involved with the conservation profession should share our collected knowledge and expertise: whatever our circumstances, we can all talk and we can all learn.

IIC has a leading role in the international conservation profession and there is no better the forum through which we can reach one another; through the medium of the website, I would like to increase the variety of ways in which we can achieve this. Members of IIC – and Fellows in particular – are well-informed, committed professional people and I would like them to feel that IIC values and would like to use their knowledge and abilities. IIC brings people together: this is its great strength and my aim is to help it achieve this even more effectively.

**Standing as Treasurer:****Velson Horie**

IIC is undergoing considerable change, responding to the changing expectations of both our members and those for whom we are working. Recent years have seen IIC become more outward looking, for example making *Studies in Conservation* available across the academic world and in digital format, providing our News free to all electronically, and providing access to conferences and Dialogs online. Our "core activities" are shifting rapidly.

As Treasurer for the last 3 years, it has been an exciting time, ensuring that these necessary innovations are sustainable. "Digital" is not cheap. IIC has to make difficult choices in order to fund these improvements. Making the knowledge and insights developed by conservators more widely available will improve care for heritage worldwide.

I should welcome your support by re-electing me as Treasurer. I look forward to consolidating the recent improvements in IIC's finances and expanding the resources that we can devote for promoting conservation internationally. I am self-employed as a Collection Care and Conservation Consultant, www.horie.co.uk, following a long period in museums and libraries. I am also on the British Standards Institute Committee for Conservation.



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Standing as Vice-Presidents:

Julian Bickersteth

I have been lucky enough to be part of the IIC Council for two stints, as an ordinary member from 2002 to 2008 and as Vice President from 2010 to the present. I stand for re-election for a second term as Vice President. As Vice President I have taken a particular responsibility for developing the Opportunities Fund, which has grown from having no institutional members to the current 12 members, from Vietnam to Peru, from Cuba to Romania. This is a great vehicle for taking the cause of material conservation to areas of the world where it is less known, and where IIC can bring tangible benefits by providing access to our publications, supporting attendance at congresses and providing a network of fellow professionals to interact with.

There are so many opportunities to develop this further and I look forward to driving this in my second term as Vice President.

I have also taken an interim role as Director of Communications as I see the way in which we communicate both with our members and the wider world as a critical part of our forward plan.

Whether it is supporting our 10,000 Facebook members, reaching a wider audience with *News in Conservation*, or servicing our members, our digital presence is so important to IIC in 2013, and I look forward to leading the strategic planning around its development.

Finally the IIC Council has been inspirationally led by Jerry Podany over the last six years and I look forward as Vice President to working with our next president to ensure we build on the achievements of the last few years to scale greater heights.



David Saunders

Having entered the field in the mid 1980s, I have spent my career to date working first in the Scientific Department at the National Gallery, London and latterly in the Department of Conservation and Scientific Research at the British Museum. In both institutions my interests have centred on the use of scientific methods to examine and analyse objects in order to understand the context of their creation, their collection and conservation history and their future preservation.

I joined IIC early in my career and have been involved with the organisation ever since, first as an editor of *Studies in Conservation* (for nearly 20 years) and then as Director of Publications for six years in the 2000s. In addition, I have served as an ordinary member of Council and on the technical or editorial committees for a number of recent IIC biennial congresses.

If elected, I would like to focus on two areas; membership and collaboration. Although the decline in IIC membership and participation is a common phenomenon for organisations in many parts of the world, not all have seen such a reduction in numbers. I believe that the qualities of connectivity, collectivity, openness and professionalism that characterised the founding of IIC still resonate, and are still valued and relevant, but their expression and fulfilment will be radically different in the twenty-first century. IIC must capture a new generation and a new 'world' of conservators, as the profession burgeons outside the regions in which it has traditionally been considered strongest, rethinking its methods of communication and its concepts of membership and community. While strengthening the identity, distinctiveness and approachability of IIC, I believe this should be done in parallel with a process of deepening ties with other conservation organisations, through collaboration, sharing of information and joint ventures.

I would like to work, if elected, with the rest of the Council to continue to address these challenges and in so doing to help build a sustainable future for IIC.



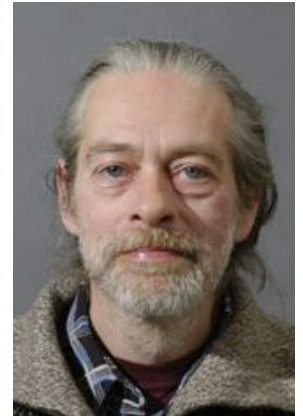
Mikkel Scharff

Starting with an MSc in conservation from the School of Conservation at the Royal Danish Academy of Fine Arts, Copenhagen, I have been a lecturer at the School of Conservation since 1987, later becoming Head of the Paintings department. I teach among other things painting conservation, technical photography, preventive conservation, technical art history and history of conservation. I have researched and published in these areas extensively.

For six years, from 1990 I was coordinator for the ICOM-CC Working Group on Paintings, followed by six years as Treasurer on the ICOM-CC Board. A final turn at the ICOM-CC Board as co-opted member terminated in 2005. Since 2006 I have been member of the IIC Council, among other things having served in the Finance Committee.

I believe international collaboration is very important and necessary within the field of conservation-restoration, in research, development and education. For that reason I have been involved in various kinds of international collaboration since 1985 and have for example been involved in organising meetings such as three ICOM-CC Triennial Conferences and three IIC congresses. In IIC I have participated in developing a forum for students in conservation and young professionals at the London 2008, the Istanbul 2010 and the Vienna 2012 congresses. Students and young emerging professionals in conservation are the future for the field and important to introduce to the world of international collaboration as IIC is actively engaged in.

I would like to continue this work within IIC and among other things I would like to look into the possibility of strengthening the collaboration with other conservation organizations and further enhancing the interaction with the students and emerging conservator members. I hope to be able to continue using my experience at the IIC Council.



Standing as Ordinary Members of Council:

Valentine Walsh

I have now served one term on the IIC Council. This has been a wonderful experience particularly working with other conservators from different countries and disciplines to steer this important conservation body. There remains much work to be done. It takes some time to understand how IIC Council works; I feel it is only in the second term that councillors can really tackle what they had hoped to achieve.

I have been a paintings conservator since 1974 working in private practice. I have a great personal interest in the contribution that historical and scientific research can make toward the practical execution of conservation and restoration and as such, I initiated the Pigmentum Project and co-authored the Pigment Compendium as a working research tool for conservators and technical art historians. I am however, concerned that with the high level of research being produced at the moment, the communication of practical skills in conservation lacks an effective vehicle for its dissemination. I would also like to ensure that the concerns of private practitioners be represented.

As painting conservation is better financed than other disciplines these are sometimes less represented and I believe there is a geographical bias which also needs to be redressed. I would like to ensure that IIC can be effective in helping to promote good practical practise and standards overall but particularly to communicate with those countries which feel that they have little access to their more fortunate colleagues in wealthier countries.

As an American who grew up in Europe, living in numerous countries I speak several languages so am comfortable dealing with diplomatic issues within the profession. I have served on the council of UKIC and was the representative of UKIC to ECCO gaining valuable insight into the diverse views held within our profession.



Cornelia Weyer

Having been on the IIC Council since 2010 I am standing for election for a second three-year term in 2013. My personal engagement in the Council has so far focused on two projects: starting a survey of conservation periodicals worldwide for *News in Conservation*; and intensifying co-operation between IIC Fellows and IIC's Council. This latter project has recently led to the first IIC Fellowship Meeting in Vienna and to a questionnaire initiative that I am presently evaluating.

My membership in IIC dates back to the beginnings of my professional career in the 1970s. I trained as a painting conservator in Zürich (Schweizerisches Institut für Kunstwissenschaft) and Munich (Bayerisches Nationalmuseum and Bayerisches Landesamt für Denkmalpflege) from 1973 to 1976. I studied art history at the universities of Zürich, Munich and Marburg, graduated with a thesis on early 19th-century methods of in-painting and finished my studies in 1987 with a PhD thesis on the beginnings of painting conservation in the late 18th / early 19th century.

In 1985–1986 I assisted Dr. Thomas Brachert at the Germanisches Nationalmuseum Nürnberg, being in charge of the students' theoretical studies. I also lectured on art technology, restoration ethics and restoration history at various universities. In 1987–1992 I worked as a painting conservator at the Germanisches Nationalmuseum.

From 1990 to 1996 I acted as co-ordinator of the ICOM-CC Working Group on Theory and History of Restoration. In 2001–2005 I was vice-president of the German conservators' professional association, Verband der Restauratoren (VDR). From 2000 to 2001 and 2002 to 2006 I was a Committee Member of the European Confederation of Conservator-Restorers' Organisations (E.C.C.O.). Presently I am editor-in-chief of VDR's journal *Beiträge zur Erhaltung von Kunst- und Kulturgut*.

Since 1992 I have been Director of the Restaurierungszentrum in Düsseldorf.



Diane Gwilt

When I was at school, careers advisers would look askance at me when I told them that what I wanted to be was an archaeological conservator. In order to help them understand what this meant I would then tell them that my aspiration was to work at the British Museum.

I was fortunate enough to spend the first five years of my working life at the very institution I had envisaged would mark the pinnacle of my career. I was therefore faced with having to develop a new career path with different goals. This path has taken in practical conservation both in the public and private sectors, teaching, the management of a museum, operational and strategic planning, project management, chairmanship of both UKIC and Icon, and the strategic delivery of collection care and management in a national museum. All of these positions have been shaped by the skills I learnt in my conservation training; I have used them to positively influence the way other people think about what conservation is and why it is important. Although I am no longer a practicing conservator, I still consider myself to be a conservator. IIC is a membership organisation; unless such organisations have personal and professional resonance people will not join them.

As I believe my own experience demonstrates, conservators contribute to the cultural heritage landscape in many ways.

IIC needs to ensure its goals and activities reflect this. I believe I have an appropriate range of skills and experience to help develop an organisation that, like myself, stays true to its original mission – advancing knowledge and promoting excellence in, and public awareness of practice and standards for the conservation - but can evolve, as I have, to reflect multiple opportunities and environments.



Velayudhan Nair

IIC is an international organization expected to play a leading role globally in all the activities related to the conservation of cultural property. The success of IIC depends on its effectiveness to utilize the members in spreading its message also in undertaking activities jointly with members. In the Asian region India plays a prominent role since it is one of the pioneering countries to have started conservation and conservation research in all the fields of specialization. However I feel that the presence of IIC is not felt as it should be. I feel that the involvement of IIC in this region is very crucial for improving the status of conservation.

I started my career as a Conservator in the year 1971 and during my forty years of experience I had the opportunity to handle several projects nationally and internationally. I was the Director of the National Research Laboratory for Conservation of Cultural property in India for about 10 years which is one of the major conservation research and training centre in this region. I was also associated with ICCROM in the council, finance committee; course Director and also Vice President.

At present I am holding the most senior position in India in the field of Conservation, namely Professor and Head, National Museum Institute which is offering Master's and Doctoral Programme in the field on Conservation. Seven students have taken Ph.D. under my guidance. I am also the president of the Indian Association of the study of Conservation of Cultural Property (IASC). I am the elected member of the directory board of ICOM –CC and organized the Triennial conference of ICOM –CC 2008 which was one of the most successful conference attended by more than 600 foreign delegates. I am also the secretary General of INC- ICOM.

Now I feel that I will be able to take a leading role in making IIC popular in this region and neighbouring countries. I will endeavour to associate IIC with local programmes thus deriving benefits for both IIC and local conservation communities. Hence I consider my candidature for the IIC council very important.



Austin Nevin

IIC is the international lead reference - both for institutions and in private practice - for the professional conservation community: for established conservators, for young professionals, for students and for scientists.

Having joined IIC as a graduate student in 2002 while studying the Conservation of Wall Paintings at the Courtauld Institute of Art, where I also obtained a PhD, I served on the Technical Committee for the last two IIC Congresses in Istanbul and in Vienna, where I also worked as an Editor for the proceedings. I am a Permanent Researcher in the Italian National Research Council, a member of the Italian and Arabic IIC Regional Groups, and regularly review for *Studies in Conservation*. I have taught conservation science at the Accademia di Brera and the Politecnico in Milano and am the Coordinator for the ICOM-CC Scientific Research Working Group. My research focuses on the analysis of materials and paintings, and I participate in several international projects to improve online research and collaboration in conservation.

I believe that IIC's position as an international organisation must become stronger, and that wider membership and participation in IIC by conservators as well as scientists is fundamental. Sharing and communication are central for our work and IIC should continue to foster world-wide collaboration, education and dialogue in conservation, with full respect for the cultural differences and economic challenges we face in a fast-changing and politically diverse climate.

I am standing for Council, hoping to play an even more direct and dynamic role in ensuring that IIC continues to serve the growing community of conservators and professionals, while maintaining the high standards associated with significant conferences and publications. I would bring committed enthusiasm and an international and technological awareness to the Council, and would embrace the opportunity to contribute to the future and expanding impact of IIC.



Shing-wai Chan

Hong Kong is most honoured to host the next IIC Congress in September 2014 with the theme of An Unbroken History -- Conserving Oriental Works of Art and Heritage.

Being the Head of the Organising Committee, I should therefore undertake the responsibility to stand for election to the post of Council Member so that I can promptly report the progress of the organization work to the Council and take heed of the views and suggestions originated from the council meetings.

May I look forward to your support for my endeavours.

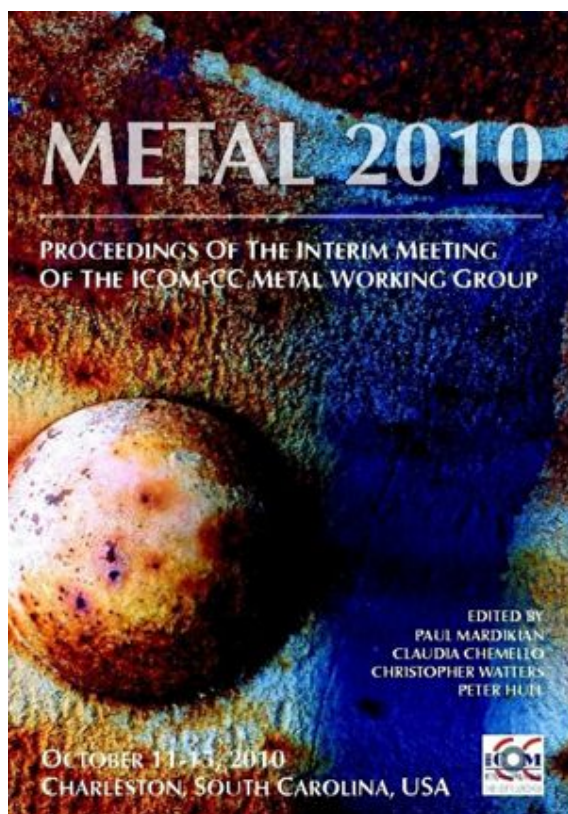


Reception

After the Annual General Meeting there will be a reception with light buffet for all members of IIC.



More News



METAL 2010 for download

The editors of METAL 2010 are pleased to announce that the proceedings are now available as a **free** digital download. METAL 2010 was the interim meeting of the International Council of Museums Committee for Conservation Metal Working Group that was held in Charleston, SC, USA on October 11-15 2010.

The pdf file is available at <http://www.lulu.com/shop> by searching for 'Metal 2010'. The proceedings are also available for purchase as a black/white or full colour printed book on the website. To download the proceedings you must register with the website, and once you have 'ordered' the digital version an email link to the file will be sent to you.

The proceedings include 49 independent research papers from conservators and conservation scientists from around the world as well as Q&A's for each paper, a panel discussion for each session, and abstracts from the poster session.

Enjoy and share!

<http://www.iiconservation.org/node/3372>

MoMA's Conservators Share Their Emergency Secrets For Saving Art in a Flood

NEW YORK - Following the devastating passage of super storm Sandy earlier in November 2012, the Museum of Modern Art (MoMA) has shared a document put together by the MoMA conservation staff for salvaging artworks damaged by water in case of emergency. The 13 pages document covers all aspects of recovery of works of art, including specific advice on handling different media (paintings, paper, microfilm, tape etc.).

Together with the document that can be downloaded following the link:

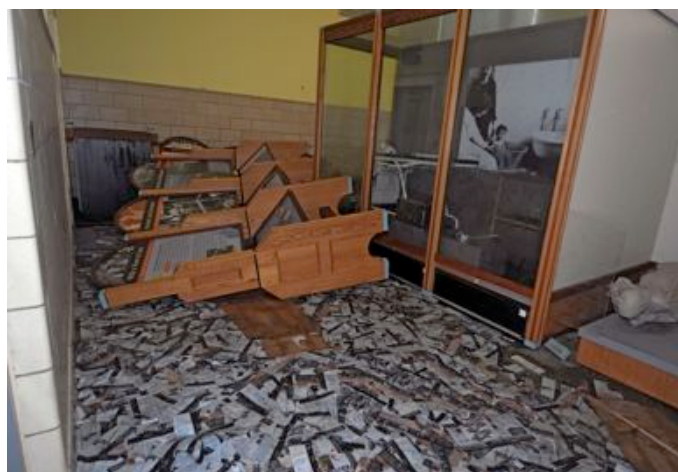
http://www.moma.org/docs/explore/emergency_guidelines_for_art_disasters.pdf?utm_source=cmail&utm_medium=email&utm_campaign=e110312_gdl, MoMA has also contributed

a section on the website providing documents and a number of different resources for recovering works of art damaged in Hurricane Sandy. They include contact information for organizations that are helping in the recovery effort, vendors for materials and direct help, and general guidelines for the handling of damaged art and basic triage steps that might be applicable.

For further information please visit the MoMA website at:

<http://www.moma.org/explore/collection/conservation/recovery>

<http://www.iiconservation.org/node/3373>



Ellis Island Immigration Museum after Sandy, New York, USA

© SandyResponse NTS

What's on + NiC's List

Call for papers

InART'13 - 1st International Conference on Innovation in Art Research and Technology

10-13 July, 2013

University of Évora,
Portugal

The proposals should be sent to inart2013@uevora.pt in the form of a written abstract in English, using the template available at

<http://www.inart2013conference.uevora.pt/files/template.doc> by the 15th of February 2013.

Further details on the conference venue, registration fees and accommodation may be found at the conference's home page: <http://www.inart2013conference.uevora.pt>

ICOM-CC Working Group Interim Meeting - Polychrome Sculpture: Decorative Practice and Artistic Tradition

28t-29 May, 2013

Tomar Polytechnic Institute,
Tomar, Portugal


Authors interested in presenting a paper or poster should submit an abstract (400 – 600 words) by the 31st December 2012 to:

icomccspadtomar2013@gmail.com

Further details regarding this conference will be posted on the home page of the ICOM-CC Working Group:

<http://www.icom-cc.org/38/working-groups/sculpture,-polychromy,-and-architectural-decoration/>

Our Modern: Re-appropriating Vulnerable XX Century Heritage

21 – 24 May, 2013 

Inter-University Center - University of Dubrovnik and Institute of Art History – Center Cvito Fisković, Split and Arts Academy of the University of Split
Croatia

Those interested in presenting a paper should submit an abstract before February 1st 2013

For further information please contact: Tomislav Kvesić, IUC Secretary: iuc@iuc.hr

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

Book and Paper Conservation: Horn II Conference - From Micro-organisms to Mega-organisms

23-25 April, 2014

Horn, Austria

Authors are kindly invited to submit papers: preferably abstracts of about 2 pages in a 12-point font. All paper submissions will be handled electronically. Authors should please email their abstract to Prof. Dr. Jedert.Vodopivec (Jedert.Vodopivec@gov.si) or Dr. Georgios Boudalis (geoboudalis@gmail.com).

The deadline for submissions is 31st April 2013. For further information please visit

<http://www.iiconservation.org/node/3343>

Conservation in the Nineteenth Century

13-16 May 2013

National Museum of Denmark,
Copenhagen, Denmark

Authors are invited to submit abstracts by 1 March 2012 to ciNC@natmus.dk

For more information about this event please visit

<http://natmus.dk/index.php?id=356>

Conferences/Seminars

1st International Conference on Neutron Imaging and Neutron Methods in Archaeology and Cultural Heritage Research

9-12 September, 2013

Garching Campus of Technische Universität München,
Germany

For further information about this event please visit

<http://www.frm2.tum.de/aktuelles/veranstaltungen/ninmach-2013/index.html>

AIC-PMG & ICOM-CC PMWG Photographs Conservation Joint Meeting

11-15 February, 2013

Wellington, New Zealand

For further information about this event please visit:

www.wellington2013photographicmaterials.org.nz

Or contact Mark.Strange@dia.govt.nz

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Annual meeting of the Swiss Association for Conservation and Restoration (SKR) : To coat or not to coat ?

14-15 February, 2013

Lugano, Switzerland

For further information about this event please visit:

[www.skr.ch/de/aktuell/aktuell-detail?tx_ttnews\[tt_news\]=479&cHash=c3a4cb55c1](http://www.skr.ch/de/aktuell/aktuell-detail?tx_ttnews[tt_news]=479&cHash=c3a4cb55c1)

Understanding Asian papers and their applications in paper conservation

20-22 March, 2013

The British Library,

London, UK

Country: United Kingdom of Great Britain and Northern Ireland

For further information about this event please visit:

sites.google.com/site/asianpaperandconservation/home

Flood Protection and Heritage Conservation on Rivers and Streams : Integrating Competing Interests in Urban Development

22-23 March, 2013

Technische Universität Dresden

Dresden, Germany

For further information about this event please visit:

flood-heritage-2013.arch.tu-dresden.de

Tourism and the Shifting Values of Cultural Heritage : Visiting Pasts, Developing Futures

5-9 April, 2013

Taipei, Taiwan, Republic of China

For further information about this event please contact:

ironbridge@contacts.bham.ac.uk

ICON Conference : Positive Futures in an Uncertain World

10-12 April, 2013

Glasgow, UK

For further information about this event please visit:

icon.org.uk/index.php?option=com_content&view=article&id=1794:icon-conference-2013-get-involved&catid=1:news-desk&Itemid=15

Heritage Science and Sustainable Development for the Preservation of Art and Cultural Assets : On the Way to the Green Museum

11-14, April, 2013

Berlin, Germany

For further information about this event please visit:

www.smb.museum/rf

ICOM-CC Working Group: Graphic Documents : Paper Conservation : Decisions and Compromises

17-19 April, 2013

Vienna, Austria

For further information about this event please visit:

www.onb.ac.at/ev/about/ifr/21166.htm

16th Annual US/ICOMOS International Symposium : The Historic Center and the Next City : Envisioning Urban Heritage Evolution

2-4 May, 2013

Savannah, Georgia, USA

For further information about this event please visit:

www.usicomos.org/symposium

Conservation in the Nineteenth Century (CiNC)

13-16 May, 2013

Copenhagen, Denmark

For further information about this event please visit:

www.natmus.dk/CiNC

CiNC@natmus.dk

Workshops/ Courses

Practice and Theory: Managing Change in Historic Buildings

14 - 16 January, 2013

West Dean College,

West Sussex, UK

Course Leader: Helen Hughes

For more information contact the CPD

Coordinator cpd@westdean.org.uk

Computational Photography, dalla Fotografia al 3D: Corso di Fotografia Scientifica, Digitalizzazione e Modellazione 3D

January to June, 2013

Torino, Italy

For further information about this event please visit:

<http://www.centrorestaurovenaria.it/it/>

Eighteenth International Course on Stone Conservation (SC13)

10 April – 28 June, 2013

ICCROM, Rome, Italy

Partners:ICCROM and Getty Conservation Institute (**GCI**)

For more information about this event and for ICCROM training activities please visit:

http://www.iccrom.org/eng/01train_en/announce_en/2013_04StoneRome_en.shtml

Curso Internacional de Gestión de Riesgos para el Patrimonio Cultural

7- 25 October 2013

Centro Nacional de Conservación y Restauración,

Santiago de Chile, Chile

For further information about this event please contact:

<mailto:riesgos2013@cncr.cl>

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