

PRADA and FAI support restoration of *Vasari's Last Supper*

© Courtesy of Opificio delle Pietre Dure,



Working on the *Last Supper* at the Opificio delle Pietre Dure in Florence

MILAN - To celebrate the opening of their new flagship store in Florence, the Italian fashion brand Prada has announced that it will team up with Fondo Ambiente Italiano (FAI) and the Opificio delle Pietre Dure to support the restoration of Giorgio Vasari's *Last Supper*. This will be the fourth time Prada and FAI have joined forces to enhance Italy's artistic and cultural heritage, with previous collaborations including projects in Bologna, Padova and Bari. In 2010 the company supported the restoration of four large chalk statues owned by the Accademia delle Belle Arti and three arches of Palazzo dell'Archiginnasio in Bologna; in 2012 Prada partly funded the refurbishment of the Sacello di San Prosdocimo in the Abbazia di Santa Giustina of Padova and in 2013 undertook the restoration of a polyptych by Antonio Vivarini in Bari.

IIC 2016 Congress details announced

See dates and location in the *IIC News* section on page 18

A 'Minoan' Mystery -

Read the fascinating story of the ivory figuring from the Royal Ontario Museum, told by Julia Fenn and Kate Cooper on page 7

Cromford Mills, the conservation of 'Building 17' -

Marcus Stenton talks about the conservation of an iconic building. Read the full feature on page 12

Asiatic Traditional Painting, Its History and Conservation -

Kate Bailey reviews the conference that took place in London. Full review on page 20

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Giorgio Vasari's Last Supper is one of the Italian masterpieces seriously damaged in the 1966 Florence flood and the last still requiring restoration and conservation.

The Last Supper is an imposing wood panel that first underwent restoration in 2010 thanks to an initial grant from the Getty Foundation in Los Angeles of more than €300,000 (£250,000). This grant allowed conservators to repair the painting's poplar panels and re-join them for the first time since the flood, but that grant is coming to an end. Conservators have long hoped to be able to



© Courtesy of Opificio delle Pietre Dure,

finish the project by 2016 to mark the 50th anniversary of the flood. With the new funds, it will be possible to continue with the conservation work on the actual painting. An initial diagnostic and pre-consolidation phase for the colour will be followed by a second phase of restoration of the support. The last phase will be dedicated to the restoration of the painted surface. The painted surface of the work presents a series of stability problems, for which a solution has already been identified and successfully applied to the two central panels. Conservation work on the painted surface will be tackled to obtain a harmonious reading of the whole picture and an adequate aesthetic appreciation.

Marco Ciatti, Director of the Opificio delle Pietre Dure, commented:

"The restoration of Giorgio Vasari's Last Supper is a dream come true and the final victory over the damage caused by the flood in 1966. This work, which was considered to be beyond repair, has been kept in the storeroom for the past 40 years, until the Opificio delle Pietre Dure decided to tackle this new challenge". He continued saying:

"Thanks to the contribution of Prada and the collaboration with FAI, for which the Opificio is extremely grateful, it will now be possible to make progress on this important restoration in a significant way, making it possible to bring nearer the date on which the public will be able to enjoy the painting once more."

For further information about this project visit:

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

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Editorial

At the time of writing this editorial I am feverishly waiting for the opening of the movie "The Monuments Men", a film about the a group of museum directors, curators and art historians co-opted on a mission to recover art works stolen by the Nazis during the Second World War. If you are a social media follower you will be aware of the link with IIC – the principal character in the movie, played by George Clooney is based on George L. Stout, one of the founding members and Honorary Fellow of IIC.

If you have watched the film or want to share some informations about these events please get in touch, we want to hear your opinion.

In this issue of *NiC* Kate Cooper and Julia Fenn treats us to a 'mystery' story. In their article they talk about the events that saw an ivory figurine representing a female deity to be acquired by the Royal Ontario Museum and the subsequent quest to establish whether the figurine is indeed a Minoan artefact or just a fake.

Following on, Marcus Stanton tells us about the conservation of Building 17 – a large mill at Sir Richard Arkwright's Cromford Mills in Derbyshire, UK and Kate Bailey delivers a review of the 4th *Heritage Conference - Asiatic Traditional Painting, Its History and Conservation* – held in London in October 2013.

If you couldn't attend the 2014 IIC AGM you not only missed a great event and a very interesting talk by Tom Learner, but also the announcement of the 2016 IIC Congress which will take place in Los Angeles, USA. But fear not, you can find all the details on the IIC website and a short account of the evening on page 18.

Barbara Borghese
Editor

PRT awarded Heritage Lottery Fund grant to empower communities to save heritage sites

LONDON - The Prince's Regeneration Trust (PRT), a UK charity working to support and strengthen communities by rescuing and reusing important buildings at risk, has been awarded a £421,500 (US\$688,000) Heritage Lottery Fund (HLF) Catalyst Umbrella grant for its new and ambitious three-year national learning and support programme, Building Resources, Investment and Community Knowledge (BRICK).

An important part of PRT's work has always been to equip individuals and community groups to carry out their own heritage regeneration projects. BRICK will allow the charity to make its expertise available to a much wider audience and to promote the sustainable reuse and regeneration of heritage sites across the UK.

The BRICK programme will include national talks, regional workshops and targeted mentoring support. It will be supported by an innovative digital platform for peer-to-peer learning, allowing projects from all over the UK to communicate with each other and attract support from volunteers and potential donors. The programme will cover nine learning topic areas, from governance and creative options development to project promotion and fundraising. In its first year BRICK will also include a mediation pilot, led by partner Locality, which will help unlock heritage projects where communities are working in partnership with private sector development partners.

Ros Kerslake, Chief Executive of PRT said, "We see so many individuals and groups with the ambition to preserve heritage sites and re-use them for the good of the community. While it is impossible for us to directly work with each one, with this grant we will be able to engage and share our heritage expertise with many groups through training and the new digital platform BRICKwork. Not only that, the programme will be the channel through which the groups will learn from each other and market themselves to potential funders and volunteers. We are looking forward very much to launching the programme."

For further information visit: www.princes-regeneration.org or contact Marcus Stanton, The Prince's Regeneration Trust, marcus@marcusstanton.co.uk



Ros Kerslake, Chief Executive of PRT



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News in Brief...

El Greco's *Penitent Magdalene* to be conserved

KANSAS CITY - The *Penitent Magdalene*, one of renaissance artist El Greco's work housed at the Nelson-Atkins Museum of Art in Kansas City, will be conserved with the support of Bank of America's global Art Conservation Project. The conservation work is one of 25 projects in 17 countries around the world that was selected for grant funding in 2013. Among other projects, the programme has funded conservation work at Musée d'Orsay in Paris, the Guggenheim in New York, the Tokyo National Museum, and the Johannesburg Art Gallery.

The painting was last conserved in 1949 but it had been in need of further attention and, after careful examination and the study of comparable paintings by El Greco, conservation work was begun in the spring of 2013.

Scott Heffley, Senior Conservator, Paintings, at the Nelson-Atkins said: "The *Penitent Magdalene* needed some careful attention and repair, with lots of over-paint covering damage that occurred to the painting perhaps hundreds of years ago" and continued, saying "I've been able to remove various campaigns of past restoration work and I am now down to the remaining original painting. Much of this cleaning involved the careful scratching off of old restoration using a microscope and a scalpel. I will soon begin the process of rebuilding the damaged parts so that El Greco's original intent can resurface."

Since introduced in 2010, the Bank of America Art Conservation Project has so far funded the conservation of more than 58 projects in 26 countries.

For further information about Bank of America Art Conservation Project visit:

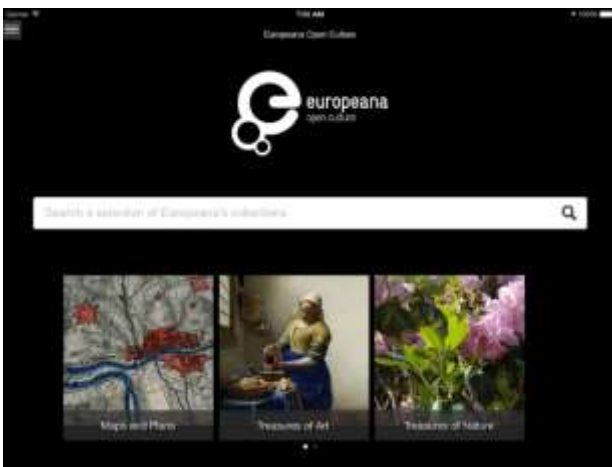
<http://museums.bankofamerica.com/arts/Conservation>



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Penitent Magdalene, The Nelson-Atkins Museum of Art

Europeana releases cross-platform culture app



THE HAGUE - Europeana, Europe's digital library, museum and archive repository, has launched the second version of its free app. 'Europeana Open Culture'.

The application allow users to view and interact by sharing, exploring and downloading images from collections from 17 of Europe's top institutions. The app is now available for all Apple and Android tablet devices.

The app is organised into curated themes: Maps and Plans, Treasures of Art, Treasures of Nature and Images of the Past, and the new version includes over 350,000 images. Users of the platform can download any item and use it for their own purposes or link the items to other online resources like Wikipedia for more context and richer information. This is possible because all images included are either in the public

domain or are openly licensed. Available in seven languages, another feature of the app is that the programming code is open source so interested developers can get involved.

More information about Europeana can be found at europeana.eu



UNESCO “shock” at Museum of Islamic Art’s destruction



Museum of Islamic Art, Cairo, before the attack

CAIRO — During a news conference early this month, UNESCO pledged to help restore Cairo’s Museum of Islamic Art that was recently devastated by a bomb blast. Officials expressed “shock” at the scale of the damage following reports from Egypt’s Antiquities Minister Mohammed Ibrahim informing that 164 of the 1,471 items on display were damaged, of which only 90 could be reassembled or restored.

During the conference Christian Manhart, head of UNESCO’s museums sections said: “It was an outstanding museum and to see it now, inside at least, totally destroyed is a big shock for us”.

In the immediate aftermath of the incident, UNESCO had already announced the donation of emergency funds of \$100,000 (£61,000) adding

that further technical and financial help would follow after detailed reports were filed. The American government would also provide \$150,000 (£92,000) while a well-known Egyptian actor, Mohammed Sobhy, pledged \$7,200 (£4,500).

Together with the museum, the blast damaged Egypt’s National Library and Archives, housed in the same building.

A joint mission involving UNESCO, the International Council on Monuments and Sites (ICOMOS) and the International Committee of the Blue Shield visited the museum to assess the situation.

Three years of unrest have dealt a blow to Egypt’s economy, damaging the tourism industry and allowing incidents such as the looting of the Malawi Museum and the Egyptian Museum in Tahrir Square.

Lady and the Unicorn Tapestries back on display after conservation

PARIS — A series of six tapestries known by the title “The Lady and the Unicorn” have gone back on display at the Musée National du Moyen Age in Paris after conservation work that has lasted over two years.

Depicting a slender, blond woman in a Mediterranean garden with a unicorn and a lion on either side, the tapestries were woven in Flanders in the early 1500s by unknown artisans — most probably at the behest of a wealthy family in Paris, but their true subject remains mysterious. The tapestries were rediscovered in 1841 by Prosper Mérimée at Boussac Castle, where they had been suffering damage from their storage conditions and acquired by the museum in 1882.

Along with the Unicorn Tapestries at New York’s Metropolitan Museum of Art’s Cloisters, they are considered some of the finest examples of medieval handiwork in the world.

Part of the funding for the conservation work was provided by the Government of Japan in exchange for the tapestries traveling to Tokyo and Osaka for exhibition.

A team of five conservators won the bid to restore the tapestries and the work was completed in February 2013. The conservation intervention consisted in the cleaning of the tapestries using macro-vacuum and repairs made using wool patches dyed with natural dyes. New backings were also added for support.



One of the six tapestries in the 'Lady with the Unicorn' series

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Prado Museum signs agreement with Fundación Iberdrola

MADRID - The Prado Museum in Madrid has recently announced a new agreement with the Fundación Iberdrola that will allow the updating of the entire lighting system in the galleries of the permanent collection and will enable a series of restoration projects on important items from its collection.

Coinciding with the signing of the agreement, the Museum has presented the painting *Saint Jerome Writing*, recently attributed to Jose de Ribera, which will be



Detail of Saint Jerome Writing by Jose de Ribera

seen for the first time since its restoration, which was also undertaken with the support of Fundación Iberdrola.

José Pedro Pérez Llorca, President of the Royal Board of Trustees of the Museum, Manuel Marín González, President of Fundación Iberdrola, and Miguel Zugaza Miranda, Director of the Museo del Prado, presented details of the new collaborative agreement that will allow for better presentation and conservation of the Prado's collections. Important future restoration projects singled out during the presentation included: *The Triumph of Saint Ermengildo* by Herrera the Younger, *María Luisa de Parma Wearing a Panniered Dress* by Goya both from the Prado Collection and El Greco's *The Disrobing of Christ* from Toledo cathedral.

The co-operation with the foundation started in 2010 and has since ensured that the Prado could continue to undertake the restoration projects necessary for the appropriate conservation of its collections. For further information about this project visit: <https://www.museodelprado.es/en/>

Zanzibar to get new Heritage Centre

ZANZIBAR - The Government of Tanzania, the Revolutionary Government of Zanzibar, the European Union and the United States of America have joined forces to support the preservation and promotion of a landmark historical site in Stone Town, Zanzibar.

This project will result in the creation of a heritage and education centre that will both commemorate the abolition of slavery and educate school children about the history of the abolition movement. As part of the project, the iconic Christ Church Cathedral will also receive urgently needed structural repairs and preservation works.

The project will be implemented by World Monuments Fund in partnership with the Anglican Church of Tanzania, the Zanzibar Stone Town Heritage Society and the UK charity Christian Engineers in Development. H.E. Filiberto Ceriani Sebregondi, the EU Ambassador to Tanzania said: "Our hope is that the preservation and promotion of this historical site in Zanzibar will fuel a sense of common belonging for the Zanzibari people and of ownership of their cultural heritage". The European Union has awarded a grant of €743,000 (£615,000) to this project.



Slave Monument, Zanzibar

A 'Minoan Mystery' from the Royal Ontario Museum

by Kate Cooper + Julia Fenn



In 1931, as the Great Depression hit Canada, the Royal Ontario Museum (ROM) in Toronto made an amazing acquisition. The museum, which was less than twenty years old and financially not well endowed, was about to embark on a major building expansion. Nevertheless, it managed to raise the equivalent of about 7 times the annual salary of an Ontario high school teacher at that time to buy a small, finely carved ivory figurine from an English dealer.

What made this object so special was that it was thought to have been made by the Minoans on Crete around 1600-1500 BC. The Minoans, a Bronze Age Aegean people pre-dating the ancient Greeks, had only recently been discovered in the early 20th century when British archaeologist Sir Arthur Evans excavated the 'Palace of Minos' at Knossos. Following that discovery all major museums in Europe and North America were eager to own Minoan objects, and the ivory figurine was a particularly spectacular prize for the newly-founded ROM.

The figurine was authenticated by Evans himself (*the* Minoan expert) and he named it "Our Lady of Sports", believing it to represent the goddess of the bull leapers. The figurine featured prominently in volume 4 of Evans' influential publication *The Palace of Minos* where the unusual costume, a combination of bodice and 'codpiece', was compared to the male codpiece worn by bull-leaping acrobats in Minoan wall paintings. Small Minoan ivory



ROM Minoan Ivory Goddess (museum reg. n. 931.21.1)

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figurines of male acrobats excavated at Knossos in 1902 were of a similar style and subject matter and demonstrated the Minoan fondness for ivory figurines.

The ROM 'goddess' was also likened to other 'Minoan' goddess figurines made of stone and ivory and with only vague provenance information, which started appearing on the art market in 1914 and were collected by museums such as the Museum of Fine Arts (MFA), Boston, the Walters Museum, Baltimore and the Fitzwilliam Museum, Cambridge. Unlike the ROM figurine, these figures wore long flounced skirts, and sometimes held snakes. Evans called them snake goddesses, relating them to two faience figurines excavated at the Temple Repositories at Knossos in 1903.

It seems too good to be true that all these figurines were spirited out of Crete at that particular time. Indeed, they have all been considered forgeries, the ROM goddess included. In his 2002 book *The Mysteries of the Snake Goddess* Kenneth Lapatin, formerly lecturer at Boston University, and now curator of antiquities at the Getty Museum, condemns the artifacts because of their lack of archaeological credentials, their suspiciously good state of preservation, and stylistic anomalies including their seemingly 'modern' facial features. While the snake goddesses were modelled on the faience figurines found at Knossos, Lapatin believes the ROM goddess was created to fulfil Evans' desire to find evidence of female bull leapers in Minoan culture. He cites several anecdotal accounts of workshops set up in Crete in the early 20th century to produce fake ivory figurines and run by the same workmen employed by an oblivious Evans to excavate and restore the ancient remains. These accounts describe ivory fakes being manufactured both from ancient ivory that was discovered during the excavations, and from modern ivory that was artificially aged by being dipped in acid.

Although Lapatin's argument for a thriving industry in Minoan forgeries is compelling, and he is not alone in suspecting the ROM goddess to be a forgery, there has not been any close study of the figure itself. It has been dismissed as fake by association with the other figurines, and because of the unique costume (which could have been a later addition), a combination of 'female' bodice and 'male' codpiece, unparalleled elsewhere in Minoan visual culture. For the first time, we are assessing the figure itself in an attempt to determine whether it was made in the 16th century BC, or the 20th century AD to capitalise on Evans' discoveries.

The figure is carved from a single, unusually straight tusk identified as elephant ivory by the angle of the Schreger lines, the type of distortion and cracking along the growth cones, and the nerve line visible in x-rays. The arms were carved separately, and originally attached with dowels into square-section dowel holes. The opacity of the ivory and the scorch marks on the thighs and the remnants of the proper left hand indicate that it has been burnt. Perhaps as a result of the heat, the collagen in the ivory has completely degraded, and the figurine is no longer affected by changes in moisture. The figure is clothed in a bodice and codpiece costume, made of sheet gold secured with gold nails. It is possible that some or all of this gold is a later addition to enhance the value of the figurine for sale.

THE 'GODDESS' AT THE ROM 1931-2012

Little is known about the figurine before she came into the museum, one of the reasons she has been doubted. The ROM bought her from Charles Seltman, a lecturer in Greek art at Cambridge University who also sold antiquities to several museums. Although Seltman was not a particularly reliable judge of authenticity (several of his artefacts were fake), he obviously believed the ROM figurine was genuine, since he included her in his own publications decades after he had made the sale. The undated photographs he provided "before any mending or mounting was done" are the earliest evidence we have for her appearance. She is remarkably intact, missing only both legs below the knee, the proper right arm (although the right hand survived), and a few nails in the costume. A section of the bodice was detached, and some leg fragments had been crudely lumped together.

By the time she arrived at the ROM on 9th February 1931 she had been slightly, but skilfully reassembled and looked very much as she does today, judging by the illustration in *The Palace of Minos*, which was prepared before she left England. The missing proper right arm had been replaced with a wooden replica to which the original ivory



Image of the figurine before 1931 when she was restored to come to the ROM

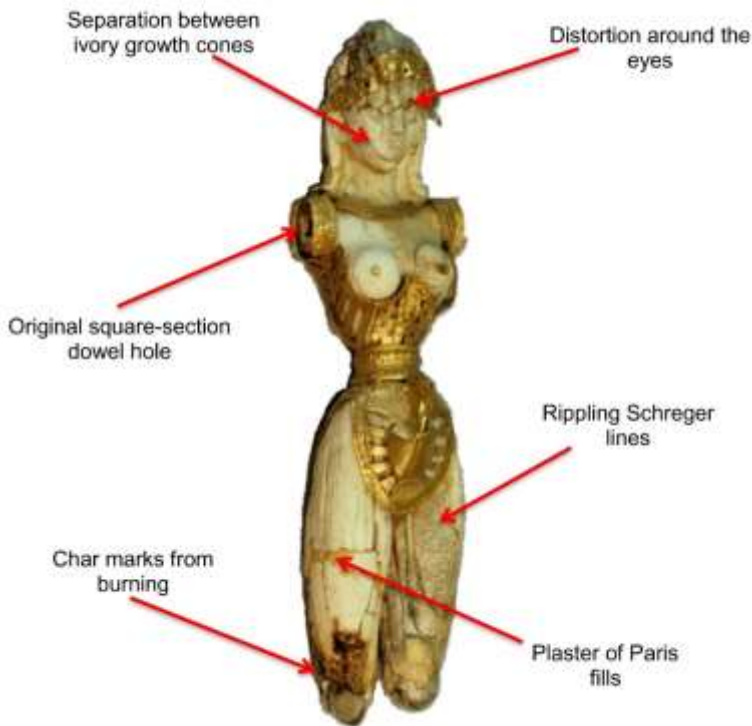
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hand had been attached using plaster of Paris. Tubes of a tin alloy had been installed in her thighs to accommodate a mount and cracks in her thighs had been filled with plaster of Paris. These old repairs were of excellent quality and are still firm. The whole figure, both the ivory and the plaster, had been consolidated with gelatine. Cracks in the head and torso were also consolidated with shellac, which overlaid the gelatine.

The figurine was immediately exhibited as a Minoan goddess, and remained a star of the ROM collection in the antiquities galleries for over sixty years, despite questions being raised as to her authenticity. During those years she was rarely off public display and the conservation work carried out was limited. No records survive of this early conservation by the museum, and it can only be deduced from the later appearance of the figure.

The subsequent work was of a lesser quality than the original 1930s restoration. Gritty fills on the legs overlaid some of the ivory itself. A finer, very soft, lead-white fill was used on cracks in the face and torso. A repair to the proper left arm using a Plexiglas rod (polymethyl methacrylate) probably dates to the 1960s (Plexiglas became commercially available in 1933 but was rarely used for museum mounting before the 1960s). The originally square left arm hole was also modified to fit the circular plastic rod using a strip of tin. A final treatment probably dating to the 1970s was a semi-opaque film coating which overlaid everything else, including dirt, in what appears to have been soluble nylon. By the 1980s this was peeling badly.

In 1983 the goddess was sent to conservation for cleaning. The shellac and soluble nylon had discoloured and become insoluble. However the gelatine beneath was still soluble, and all coatings could be removed simultaneously by swabbing with warm distilled water, a treatment which was possible only because the collagen had degraded, so did not swell with moisture. At this time the



Half-cleaned in 1983. The right side has been cleaned and both arms detached.

earlier fills overlying the ivory were also tidied up. Even after cleaning, the cracks remained discoloured and those across the face badly distorted the facial expression. To minimize this effect, cracks in the face and the bosom were filled and partly remodelled, using polyethylene glycol wax tinted with titanium white, a treatment that can easily be removed. The whole figure was finished with a thin coat of polyethylene glycol so that future soiling could be cleaned with water or organic solvents.

Although Bronze Age Aegean specialists were already querying the authenticity of the goddess, nothing was found during the 1980s treatments to indicate that the ivory or its carving was modern. The cracking pattern, for example on the eyelid, strongly suggested that the piece was carved before the ivory had warped and split, and therefore was not the product of modern carving on a piece of ancient ivory. The figurine had clearly been exposed to heat, but the ivory had also suffered damage resembling erosion to some areas such as the breasts and hair, but not to others, for instance the thighs and face.

This damage could be the result of the natural ageing processes – perhaps being caught in a fire, then dripped on –



Proper right eye before treatment in 1983 showing the cracks in carved ivory

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but the possibility remains that fresh ivory could be artificially aged after carving, either chemically or with heat.

In January 2001 an article published by Lapatin in *Archaeology* magazine proclaimed that the snake goddess at the Boston MFA, and other 'Minoan' figurines including the ROM goddess, were fakes. The ROM kept the goddess in the gallery, but modified the display, acknowledging the possibility that it might be modern and asked visitors to judge for themselves. When the new Bronze Age Aegean gallery was created in 2005, the figurine was not included and was consigned to the museum storeroom.

CURRENT INVESTIGATION 2013-2014

The case for the ROM goddess being a fake of the early 20th century has remained untested. The figurine was condemned by association with other suspect pieces also without excavation records. Her unique appearance sets her apart from these other ivory figurines, but it has also raised suspicions on stylistic grounds. However, unique finds are not uncommon when dealing with an ancient culture with relatively little material surviving. The archaeologically-attested Minoan ivory figurines that do survive vary widely as to style and technique. The 'Palaikastro Kouros', a Minoan composite ivory figurine unparalleled in composition and technique, could not have been imagined before its excavation in east Crete in 1987-1990.

Since archaeological and art historical approaches to the style and technique cannot resolve the question, we are now embarking on a more thorough material examination than the goddess has ever received. The first step was to remove much of the gold clothing, study the surface of the ivory and x-ray the figurine.

This showed the internal composition, revealing that the entire figure, apart from the detachable arms, was carved from a single piece of ivory. Removing the gold costume exposed some unusual features. Beneath the belt, the ivory carving echoes the pattern of the gold, while patterns of wear on the hair suggest that gold bands are missing. However, the ivory beneath the collar, the bodice and the codpiece have no corresponding carving or wear, which is suspicious. It is also not clear why so many nails (16) have been used to attach such a thin sheet of very malleable metal. Some are presumably decorative, as suggested by the remains of rosettes on the headdress, but it is striking how deep and firmly attached the nails are for a cosmetic procedure.

The next step will be to test the ivory and gold. In recent decades the concern with countering the illegal trade in the ivory from elephant poaching has resulted in the development of a range of tests designed to date and source ivory. Unfortunately, the absence of original collagen in the ROM figurine, and the contamination from organic consolidants completely rule out radiocarbon (C14) dating. Similarly, contamination and the current lack of comparative data prevent the use of DNA or stable isotope analysis to identify species, origin and habitat of the elephant. However, we can use X-Ray Fluorescence (XRF) and Raman spectroscopy to examine the mineral content of the ivory.



2013 x-ray after parts of the gold belt and bodice have been removed

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One Chinese comparison of ancient and modern ivories suggests that modern pollutants, such as mercury, are significantly higher in modern ivory. We also hope to study the structural composition caused by collagen loss, and to compare it with reliably provenanced mammoth and Egyptian ivory.

The gold will be examined to determine its composition and whether it contains any traces of modern alloys. The sheet gold conforming to carving in the ivory will be compared to the other gold, since differences in composition may indicate two different periods of manufacture. Three nails were certainly added in the 1930s, based on the earliest photographs of the figurine, and there are at least two different nail-making techniques present.

Finally we will experiment with ivory samples in an attempt to replicate artificially the aged appearance of the ivory. This will be of particular interest since the erosion on the ROM figurine varies over the surface, indicating that it was not simply dipped in acid, as described in the Cretan forgery workshops. It remains to be seen whether a similar appearance can be achieved artificially within a timeframe that would be acceptable to a forger.

This investigation is very much a work in progress and we are eager to receive feedback from the Conservation community. Suggestions would be greatly appreciated. To follow our progress and get in touch visit the project webpage at <http://www.rom.on.ca/minoan-goddess>.

All images in this article are Courtesy of the Royal Ontario Museum, ©ROM



Kate Cooper joined the ROM in May 2012 on a two-year Rebanks Postdoctoral Research Fellowship. Her research, which builds on her Ph.D. work, focuses on the ancient uses and appreciation of figure-decorated archaic Corinthian pottery. As well as pursuing her own research, Kate has day-to-day museum tasks, including working with Paul Denis in the Greek and Roman section on curatorial matters, and taking part in the running of ROM public events such as Ancient Rome and Greece Weekend and National Archaeology Day at the ROM.

Before coming to the ROM, Kate was at the Fitzwilliam Museum, Cambridge (UK), she has also worked in the Greece and Rome Department at The British Museum, London.



Julia Fenn is Senior Conservator, Ethnography at ROM. Born in South Africa she has a BA in Archaeology from Cape Town University and a post-graduate Diploma in Archaeological and Ethnographic Conservation at the Institute of Archaeology in London University.

She has taught and practiced conservation on three continents, working in Turkey, Egypt, Israel and South Africa before settling in England at the British Museum Research Laboratory. She currently works in the conservation department at the Royal Ontario Museum and her specialisations include masks, leather, adhesives and historic plastics.



Cromford Mills, the conservation of 'Building 17'

by Marcus Stanton

An encapsulation and restoration project at the iconic Grade I listed 'Building 17', the largest mill building at Sir Richard Arkwright's Cromford Mills in Derbyshire, has been commissioned by the Arkwright Society.



Exterior view of *Building 17*

The Arkwright Society has put the mill at the centre of an exciting £50 million restoration and regeneration masterplan to transform Cromford Mills into a multi-use sustainable heritage, cultural tourism, hospitality, business and enterprise destination. Building 17 is the first and key phase of the project; the building will be carefully

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repaired and converted to create, on the ground floor a northern gateway for visitors to the UNESCO Derwent Valley Mills World Heritage Site.

The Gateway Centre will provide information, visitor orientation and interpretation about Cromford Mills and the 15 mile-long World Heritage Site, to help local and international visitors appreciate its importance and encourage them to visit the 16 heritage sites along the valley. The four upper floors of Building 17 will contain a cluster of managed workspace units for new and expanding creative and innovative businesses. The project has received funding from a variety of sources, including the Heritage Lottery Fund.

Aside from the mill sitting empty and in disrepair for more than 30 years and being on the English Heritage 'at risk' register, the Arkwright Society is facing other challenges in bringing Building 17 back into public use again.

"The mill building has presented a unique challenge for us; for decades it was used for the production of colour pigments for paints and dyes. Even though production ceased in 1979 the years of use had seriously contaminated the fabric of the building making it unfit for occupation," explained Sarah McLeod, Chief Executive, Arkwright Society. *"We needed to find a specialist who could restore the building to its former glory, if not, then the mill would remain empty and continue to decay,"* said Sarah.

In 2011, Newark-based company Bonsers Restoration were commissioned by GF Tomlinson – the principal contractor on site - to investigate the chemical imprint, including remnants of lead and chromium VI, left on the building from the dye works.

As a Grade I listed building, *Building 17*, presented challenges to the restoration team before any works could even begin. Bonsers Restoration and the Arkwright Society had to complete an archaeological watching brief on *Building 17*, one of a number of conditions placed on the listed building consents and planning permissions for *Building 17*. A watching brief is required whenever there is a possibility that archaeological deposits may be disturbed or destroyed. The brief involves a period of observation and investigation by a suitably qualified archaeologist to record archaeological remains during ground works within the specified area. In the case of *Building 17* the findings were limited to residual remains from previous constructions within the foundations and included dividing walls, an historic stone floor and a brick culvert showing the progression and evolution of the building.

Further conditions included the retention of as much as the historic fabric as possible and any replacements to the structure being carried out using traditional methods and materials.

With the archaeological watching brief complete, Bonsers Restoration commissioned Prof Belinda Colston (Director of the Historic and Ancient Materials Research Group) at the University of Lincoln, to survey and analyse the nature and extent of the contamination, and then working with Dr David Watt from *Hutton & Rostron*, Bonsers Restoration examined the effect of the contamination on the building and devised a viable solution to the contamination that would allow re-occupation of the building. The survey found that the chemicals had caused the surface breakdown of structural timbers and adjoining joists and floorboards and the stone work and historic plaster in specific areas in the building had absorbed the contamination. Given the absorption into the fabric of the building, sufficient decontamination to allow re-occupation would be unsuccessful.



Interiors of Building 17

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Two phases of the restoration work at *Building 17*

Richard Hill, Director, Bonsers Restoration, had to find a viable alternative if the building was to ever be used for its new purpose: *"Working with the University of Lincoln and Hutton & Rostron we examined thoroughly all the trials and the investigations and decided that the most suitable methodology for dealing with the decontamination would be encapsulation."*

Operations Manager, Paul Thorneycroft, headed up the team at Bonsers Restoration and began the encapsulation by ensuring that all openings to the building were initially sealed with 1000 gauge fire retardant polythene to prevent the egress of contamination during the works and then further enhanced with sealed sections within each floor level to prevent cross contamination between "clean" and "dirty" areas as the encapsulation works proceeded. This system of encapsulation requires a primary decontamination to the building, removal of all loose surface materials, cutting back horse hair in the historic plaster and lifting all wearing surfaces to carry out rigorous and thorough *Hepa* vacuuming of every surface. Once completed, floors are re-layed combining intermediate layers of membrane and timber and then covered with a floating floor. The structural ceiling to the fourth floor was enhanced, insulated and covered with a breathable membrane to which will be applied a traditional lath and plaster ceiling. The inherent qualities of lime act to neutralise the contamination and seal the contamination to the face of the existing walls, allowing a traditional enhanced application of lime plasters. The final make up and methodology for the application of the lime plaster was the result of detailed trials carried out by Bonsers Restoration.

Many of the remaining structural timbers were to remain visible and would therefore require an alternative encapsulation technique, again through detailed trials; an *Envirograf* intumescent seal was selected, which provides both the required encapsulation and has inherent flexibility.

Throughout the encapsulation Bonsers Restoration has had to try, wherever possible, to keep as much of the original as possible (to satisfy the conditions for the works being approved by English Heritage and the local planning authority) and to ensure that the remaining materials have the integrity for further use. Fortunately, aside from the timber the chemicals have had no structural impact on the remainder of the construction materials used in the building.

All waste materials from the building were deemed contaminated and had to be disposed of through either contaminated landfill sites or incineration. To date, this has included 128 tonnes of hand-excavated material sent to landfill and 12 tonnes of contaminated waste for incineration.

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The working conditions presented their own set of health and safety challenges for the team. Paul Thorneycroft explained:

“Until such time as the building is encapsulated all works carried out in Building 17 are deemed to be in a contaminated environment, both with chemicals in the building materials and subsequent airborne contamination when these materials are disturbed. All employees have had to undergo bespoke training carried out by (the company) XL Hazmat covering the hazards of working in a lead and chromium contaminated environment and subsequent decontamination procedures that must be followed on site. This has required all activities to be carried out using PPE (Personal Protective Equipment) and RPE (Respiratory Protective Equipment), limiting working hours, reducing work output and requiring decontamination of employees whenever exiting the building.” Paul continued: *“This has been a unique and exciting project for Bonsers Restoration. The nature, densities and location of residual chemicals have meant that we have had to continuously modify the work plans to fulfil the requirements of the project and the obligations that go with restoring a historic listed building. It’s been a valuable experience and an absolute privilege for our team to successfully accomplish this first stage in the regeneration of Cromford Mills.”*

The encapsulation project is expected to be completed in March 2014 and the opening of the Visitor Gateway and creative business cluster are planned for Autumn 2014.

To follow progress of the project, please visit the project website at:

www.arkwrightsociety.org.uk

Funding for the development of the Cromford Mills site is being provided by:

Heritage Lottery Fund, European Regional Development Fund, The Architectural Heritage Fund, Derbyshire County Council, Derby & Derbyshire Economic Partnership, Derbyshire Dales District Council, English Heritage, Pilgrim Trust, J Paul Getty Jnr Charitable Trust, The Wolfson Foundation, The Monument Trust, Sylvia Waddilove Foundation UK

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Marcus Stanton is a communications consultant and project team member at Cromford Mills



IIC News

George Stout, *The Monuments Men* and the International Institute for Conservation

“ ...I have to admit that man’s growth toward civilization looks slow and unsteady. At moments, whole nations seem to fall back, their people fret for deliverance from selfish fears. They pay homage to persons who have snatched power for themselves, all manner of tyrants, and people beg them for comfort and for peace. But when I look beyond the weak spots, I can notice those men who pursue knowledge for the common benefit, or labour for sound structures rather than for gain, or fight and die—not for praise or possessions but for the freedom of others. These are not strange or distant to men¹...”

Following the release of the movie *The Monuments Men*, IIC has been put into the spotlight as the film features George Clooney, whose character Frank Stokes is inspired by George Leslie Stout (1897 – 1978), an American art conservator and museum director who was part of the US Army unit tasked with recovering art during the war. But did you know that after the war, Stout was instrumental in the founding of the International Institute for Conservation of Historic and Artistic Works (IIC) and was its first president from 1950 – 53?

The reason for establishing IIC was crystallised in 1947, with Stout as a leading figure, “to provide a permanent organisation which would seek improvement in the knowledge and the working standards necessary to protect, preserve and maintain the integrity of cultural holdings.”

During Stout’s time with the IIC he was involved with the setting up of the now world-leading *Studies in Conservation*, the establishment of IIC’s now famous biennial conferences, the setting up in 1959 of the IIC American Group, now the American Institute for Conservation and was given the honour of Honorary Fellowship of IIC in 1966.

He also wrote and published, just after his wartime service, a seminal book on conservation ‘Care of Pictures’ (1948) and this opens with the following: “The men who made pictures during past centuries would have found it hard to believe the truth if anybody could have told them what lay ahead for their works.” – if anyone was in a position to have seen the full strangeness of this truth it was George Stout in his wartime service.

Having applied his European experience to Japan in 1945, Stout returned to civilian conservation and led the Worcester Art Museum in New England, where he set up a new and advanced conservation laboratory, one of the first of its kind. In 1955 he then moved back to the Isabella Stewart Gardner Museum in Boston, (where he had established one of the first ever conservation departments in 1933 at Harvard’s Fogg Art Museum), to support its collection of Raphaels, Titians, Whistlers and other artefacts until his retirement in 1970.



George Clooney plays Frank Stokes in *The Monuments Men*. His character is based on George Stout, founding member of IIC

¹ Stout, George Leslie (1950s). "[This I Believe essay](#)". This I Believe, Inc. Retrieved 10 October 2013.

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Sheldon Keck, another founder member of IIC and President 1974 - 1980 features in Robert Edsel's book, *The Monuments Men*. Keck graduated from Harvard in 1932, majoring in art history, and became an apprentice conservator at the Fogg Art Museum in 1933 where he met George Stout. He joined Stout as an Assistant Monuments Officer in the US Ninth Army in 1944.

IIC is now a global organisation, with members across the world, and is a leading forum for communication among conservation and restoration professionals. The IIC's work builds on the legacy of Stout and his colleagues and promotes the latest techniques, advances and debates in heritage conservation.

Areas of interest range from the impact of climate on heritage conservation to the development of heritage science, to archaeological conservation and the conservation of archaeological sites and buildings, then on to conservation within historic buildings and onwards to the conservation of cinematic films, of plastics and modern ceramics and then on to installations and video displays.

In the last few years IIC members have worked on projects around the world confirming the international vocation of the Institute. Highlights include but are not limited to:

- Belgium - current restoration of Van Eyck's *Ghent Altarpiece* (this was one of the paintings stolen by Hitler and which features prominently in *The Monuments Men*)
- Netherlands (Vermeer's painting *Girl with a Pearl Earring*)
- UK (ranging from the great boat *The SS Great Britain* to work with Tracey Emin at White cube)
- Turkey (Çatalhöyük excavations)
- Sweden (Wreck of the seventeenth-century warship *Vasa*)
- Greece (*The Acropolis*)
- Russia (*Hermitage Museum*)

Sixty years after Stout's Presidency of the IIC, today's President is Sarah Staniforth, who is also the National Trust's Museums & Collections Director. She comments: "IIC is delighted that the wartime achievements of our first President, George Stout, have been recognised in this film. The conservation of cultural heritage remains as important today as it was during the Second World War."

The Finnish Section of the IIC Nordic Association of Conservators celebrates its 50th Anniversary!

Nina Jolkkonen-Porander Chairman of the Finnish Section of the IIC Nordic Association of Conservators writes:

"In 2013 the NKF Finnish Section had its 50th anniversary. NKF-F organized a variety of activities to celebrate the anniversary year. One of the most important to mention was an exhibition about conservation that toured Finland with success.

In August NKF-Finland celebrated the milestone with a ceremonial banquet in Helsinki. Two new Honorary Memberships were awarded during the ceremony. Helena Nikkanen and Tuulikki Kilpinen both have enjoyed a remarkable career in conservation; they have improved the conservation branch by organizing international congresses, creating international networks of conservators, perfecting conservation workshops and producing professional publications. Their lists of achievements are long.

The NKF-F has also been active with outreach activities throughout the year. Our website is open to everyone. In 2013 we started a blog that tells about a conservator's daily work. The author changes monthly and fields of expertise rotate. We also have a Facebook page to inform the members and the general public about events, a blog and current happenings. To further improve communication, a new informative brochures about NKF and



Helena Nikkanen and Tuulikki Kilpinen

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conservation have been created to be distributed during events; additionally a postcard with a picture of damage was created as a “tool” for preventive conservation.

We have also faced some unpleasant developments in our field. Unfortunately the faculty of building conservation education in Seinäjoki University of Applied Sciences was closed down. This meant the total disappearing of this type of education in Finland. NKF-Finland protested about the plans with a web petition followed by other petitions from Europa Nostra Finland and many famous Finnish architects. The issue was widely discussed in the media, both in provincial press, the national media and in special field publications. Despite the efforts, the outcome was not favourable and the course was shut. NKF-F representatives negotiated with the Metropolia University of Applied Science about the possibility to continue the teaching of building conservation within that institution and Metropolia has promised to apply for the opening of a building conservation programme. If they manage to get the financing, ten building conservators will graduate every fourth year instead of every year as in the Seinäjoki School, which may well represent a positive solution for the branch.

The Presidential Palace and the Parliament house in Helsinki are currently under renovation. The works of art at the Presidential palace have been moved because of the renovation and they are now under conservation. The public has a chance to follow the conservation through a glass wall in the National Gallery of Art. This is an essential project because it brings the conservation nearer to the public.

Thanks to all the activities, conservation has been well covered in the media recently and we have heard a number of programmes with long interviews with conservators on the Finnish radio. The activities have also brought the field together. It is fair to see the anniversary year as a success that inspires us to continue in good spirit.”

IIC announces 2016 Congress at Annual General Meeting!

On 19th January 2014 IIC Members assembled for the Annual General Meeting, which took place in the beautiful surroundings of the Institute of Materials, Minerals and Mining in London.

The event was very well attended and for those among us able to participate it was a pleasure to use the opportunity offered by the AGM to see old friends, meet new ones and share some wine and nibbles during the reception that followed.

The highlight of the evening was a talk offered to Members and non-members given by Tom Learner, Head of Science at the Getty Conservation Institute. The topic of the talk was the conservation

implications deriving from the work of De Wain Valentine, an American minimalist sculptor, who, often associated with the Light and Space movement in the 1960s, is best known for his translucent glass, fibreglass and cast polyester resin sculptures that have slick surfaces suggestive of machine-made objects. Valentine developed a modified polyester resin so that he could cast colossal objects in a single pour, the material being sold as Valentine *Maskast* resin. There are several conservation issues associated with the materials and production of De Wain Valentine’s work and Tom Learner’s illustrated talk outlined some of these and expanded on the research and conservation practice that have come out of this work.

If you want to know more about the Getty work on De Wain Valentine’s sculptures and hear Tom and other curators talking about it, watch the video at:

<http://www.youtube.com/watch?v=eVnwElvwmCE>

During the evening, members were also delighted by the announcement of the 2016 IIC Congress that will take place from the 12 to 16 September in Los Angeles at the historic Biltmore Hotel. The event will be organised in cooperation with the International Network for the Conservation of Contemporary Art (INCCA) and, you guessed it, will focus on conservation issues related to the use of modern materials.



Sarah Staniforth and Tom Learner

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The exciting announcement was related by IIC's President Sarah Staniforth who said that she was expecting a "big turnout" for the event. Meanwhile do not forget to formalise your bookings for the 2014 event which will take place in Hong Kong from 22 to 26 September. For more information, visit: www.iiconservation.org

IIC Membership fees – membership year 2014 – 2015

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and it is the case that for the 2014–2015 membership year fees have to be increased to meet the costs of providing an extensive range of benefits to members. Notable among the increased costs are the 50% increase in the quantity of *Studies in Conservation* from the start of 2014. This means that there will be six issues a year rather than the previous four, bringing even more conservation research and practical notes to the profession.

The figures for the membership year 2014 – 2015 have been agreed by the IIC Council as follows:

Institutional £360

Fellow £90

Individual £62

Student £23

Remember that renewing is easier than ever with the website option being the quickest. Visit the website at <https://www.iiconservation.org/membership>

2014 IIC Keck Award – Call for applications

Every two years an award is offered to the individual or group who, in the opinion of IIC Council, has done most to further the public appreciation of the work of the conservation profession. The award consists of a certificate and a cash prize of £1000, presented at the biennial IIC Congress.

Details of previous award winners can be found on the IIC website at:

<http://www.iiconservation.org/about/awards-grants>

We are now seeking nominations for the 2014 award. If you would like to propose yourself, or a colleague or institution, or project, please send your nomination to the IIC office (preferably by email) to arrive by 14th March 2014.

Please send the following:

- a statement of between 500 and 1000 words describing the nominee's public outreach activities
- two or three photographs in support of this statement
- an outline of what supporting material, such as publications, websites, videos, or evidence of media coverage, is available (you may be asked to supply these at a later date).

The nomination should include the name, job title and professional address of the individual (or of all the partners in a group project).

Send your proposal to iic@iiconservation.org with the words 'Keck Award' in the subject line, or by post to IIC, 3 Birdcage Walk, London SW1H 9JJ, UK.

The IIC 2014 Congress is being held in Hong Kong on the topic of An Unbroken History: Conserving East Asian Works of Art and Heritage. More details may be found at <https://www.iiconservation.org/congress/2014hongkong>



Reviews

Asiatic Traditional Painting, its History and Conservation -

The 4th Heritage Conference,
London, October 2013

Dr. Kate Bailey

This conference was held at the National Maritime Museum, and was organised by China Culture Connect and Artability Art & Collection Ltd in association with the Royal Museums Greenwich with support from Tru Vue. It took place over two full days, 18th- 19th October 2013. The introduction to the conference programme gave the stated aim as 'to promote the academic understanding of the history of Eastern Asia pictorial art and its conservation'.

Day 1 started with an introductory talk from Clara de la Pena McTigu of the Maritime Museum in which she demonstrated some of the Chinese export pictures of boats on pith and on paper, with particular reference to the Drummond Album. Model boats were also made for the western market. Export

works of art were not altogether noted for their accuracy and it was interesting to learn that accurate models and paintings were made by westerners in nineteenth century Canton and Hong Kong.

Renate Nöller from the Federal Institute for Materials Research and Testing (BAM) Germany, followed with an overview of the analysis carried out on manuscripts discovered in Turfan and Dunhuang between 1902 and 1920. Pigments have been identified and modes of manufacture and paper preparation discovered which enables researchers to distinguish between the different usages and purposes for which the manuscripts were produced. This information will be added to the database for the International Dunhuang Project (IDP) next year.

Chinese wallpapers which adorn the walls of about 20 rooms in National Trust properties was the subject of the next talk given jointly by Andrew Bush and Emile de Bruijn. The earliest paper dates from c.1750 at Felbrigge Hall and the wallpapers continued to be put up into the late nineteenth century. The cataloguing of these wallpapers has enabled the speakers to draw some interesting conclusions, including the percentages of popularity of different types of motifs, birds and insects, landscapes etc. and the fact that they were used in semi-public rooms associated with women.



The final talk of the morning was given by Wang Minying of the Yi He Yuan Summer Palace, Beijing who told us about the conservation work taking place on the decorative paper and silk wall hangings or 'Pengbi Hu Shi'. This is seen very much as part of the larger architectural conservation of the buildings and studies of these hangings have revealed much about the materials and craft involved, including lost conservation methods. Impacts of this research, which is continuing, include the provision of training for conservators, an acknowledgement of the need for communication and exchange of knowledge and the formulation of theories of conservation.

Xu Wenjuan from Shanghai Museum spoke about adhesives for the restoration of Chinese paper. In 2005, it was estimated that there are 28.6 million collections of cultural relics in China, of which 28.2% are made from paper. Research has been carried out into traditional adhesives, wheat starch paste and animal glue, and into the effects



© China Culture Connect

of alum on paper using SEM and FTIR. As a result, soymilk is now the preferred substance for carrying out paper repairs at the institution and although there was a slight change of colour on the picture shown this was felt to be acceptable.

Mee Jung Kim, based at the British Museum, gave a definition of lining and went on to outline its purposes. Traditional Korean papers or 'hanji' were hand-made from mulberry bark and were used for backing and lining Korean works of art. However, during the Joseon Dynasty (1392-1910) the Court mounters also used Chinese papers such as *xuan shi* and *maoban zhi* especially for court paintings and calligraphy. Techniques for lining new and old silk paintings were demonstrated.

The Korean theme continued with the following talk given by Young Sook Pak from SOAS titled 'Amitabha Belief and Paintings in East Asia' during which richly-coloured paintings of Buddha Amitabha were produced on silk and linen. Buddhism was adopted by the Koryŏ Dynasty (918-1392). However, these paintings were widely circulated throughout Asia from the 10th century onwards. Pictures of paradise with Amitabha Buddha sitting in the clouds

with his disciples as well as images of the Buddha sitting alone were shown. Pigments used included lapis lazuli, cinnabar, gold, and lead white and because only mineral pigments were applied, these have tended to flake off. A documentary film was then shown about the conservation of a Korean Buddhist painting.

The second day was devoted to Chinese and Japanese art and conservation. Roderick Whitfield from SOAS started the day with a talk about 'The Many Faces of Chinese Painting' in which he talked about the forthcoming exhibition at the V&A, 'Masterpieces of Chinese Painting, 700-1900'. He drew attention to some points of interest, including the way in which a painting of Buddha had been made by stitching two halves of loom width of cloth to either side of a full loom width, the use of colour shading and outlines in the pictures at Dunhuang, the realism demonstrated by a later painting of a travelling monk and the variation in the way the Chinese wrote their characters.

Chinese calligraphy was the subject of the next talk by Yang Danxia from The Palace Museum, Beijing. Given in Chinese through an interpreter, this speaker introduced us to the calligraphy of Xuan Ye, Emperor Kangxi and demonstrated his learning process, stylistic development and idiosyncratic preferences as revealed by his handwriting. This research has disproved previously held ideas about the source of the emperor's calligraphic style and, more generally, furthers discussions about the Sinification of Manchu calligraphy and painting.

Next, Chen Gang from the Department of Cultural Heritage and Museology at Fudan University turned our attention from works of art and calligraphy to the making of paper by hand in China. A film captured each of the processes involved, although parts of the manufacture are still kept secret. The successive, and slightly different steps involved in making Xuan and bamboo papers were outlined. The speaker gave three causes for concern about the manufacture of modern papers; namely, the change in raw materials and particularly the use of caustic soda, the lack of high-quality hand-made paper and the loss of the craft of paper-making.

Yang Danxia's second talk demonstrated what to look for to identify forged Chinese works of art. A list was provided to determine a genuine work from a fake. During the talk examples of genuine and forged works of art were shown side-by-side, Yu Feian's 'Two Peonies', 'Cat' and 'Painting of Wealth and Auspiciousness', for example. Methods used by forgers were listed and include mounting new works in old frames, passing off students work for that of famous artists by changing the seals and signatures, adding dates, signatures and seals to famous artists' sketches and adding to the content of a picture, for example, by painting in additional insects to enhance the value of a painting.

A talk on Japanese folding screens, called 'byobu' or 'wind block', was given by Kyoichi Itoh of the Nishio Conservation Studio in Washington DC. These came to Japan from China via Korea and their history, development and conservation problems were explained. The making of these screens, which always have an even number of panels (avoiding four because the homophone for 'four' in Japanese means 'death'), was explained by reference to video clips which demonstrated the skills of various craftsmen including the wooden core-maker, mounters gilders and painters. This was followed by a demonstration of traditional Japanese screen and scroll mounting techniques, which included cutting and joining the paper to make a roll and lining silk with Japanese paper, and a video to show specific techniques.

The final session, given by Jing Gao of the Museum Fine Art Boston and Yi-Hsia Hsiao from the Freer Gallery, Washington DC, comprised a demonstration of facing, infilling and lining techniques. Traditionally, Chinese silks and Tung oil papers with paste would have been used but today these have been replaced by *rayon* and *funori*.

My final thoughts on this conference? Both days were packed with talks and demonstrations by speakers who were clearly experts in their own fields and the balance between the academic content and the practical felt about right. The venue was ideal, with good use made of the lecture hall and IT facilities. The adjoining room used for the demonstrations allowed us to get a good view of the work being undertaken and to photograph and ask questions of the demonstrators. There was much to take in and much to think about.

I thought this conference was great value for money and I especially enjoyed the fact that many of the speakers were Asian. Did the conference match up to its aim 'to promote the academic understanding of the history of Eastern Asia pictorial art and its conservation'? Certainly.

However, at the end of the second day we were made aware that the cost of running the conference made it difficult to contemplate another one next year unless a sponsor or some other source of funding can be found. This was the fourth conference in the series and I sincerely hope that it won't be the last.

Abstracts of the all the talks of the 4th Heritage Conference can be retrieved from:

<http://www.chinacultureconnect.org/2013-asiatic-traditional-painting-its-history-and-conservation/>



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More News

ICOMOS Germany and UNESCO in fight over Bamiyan Buddhas reconstruction

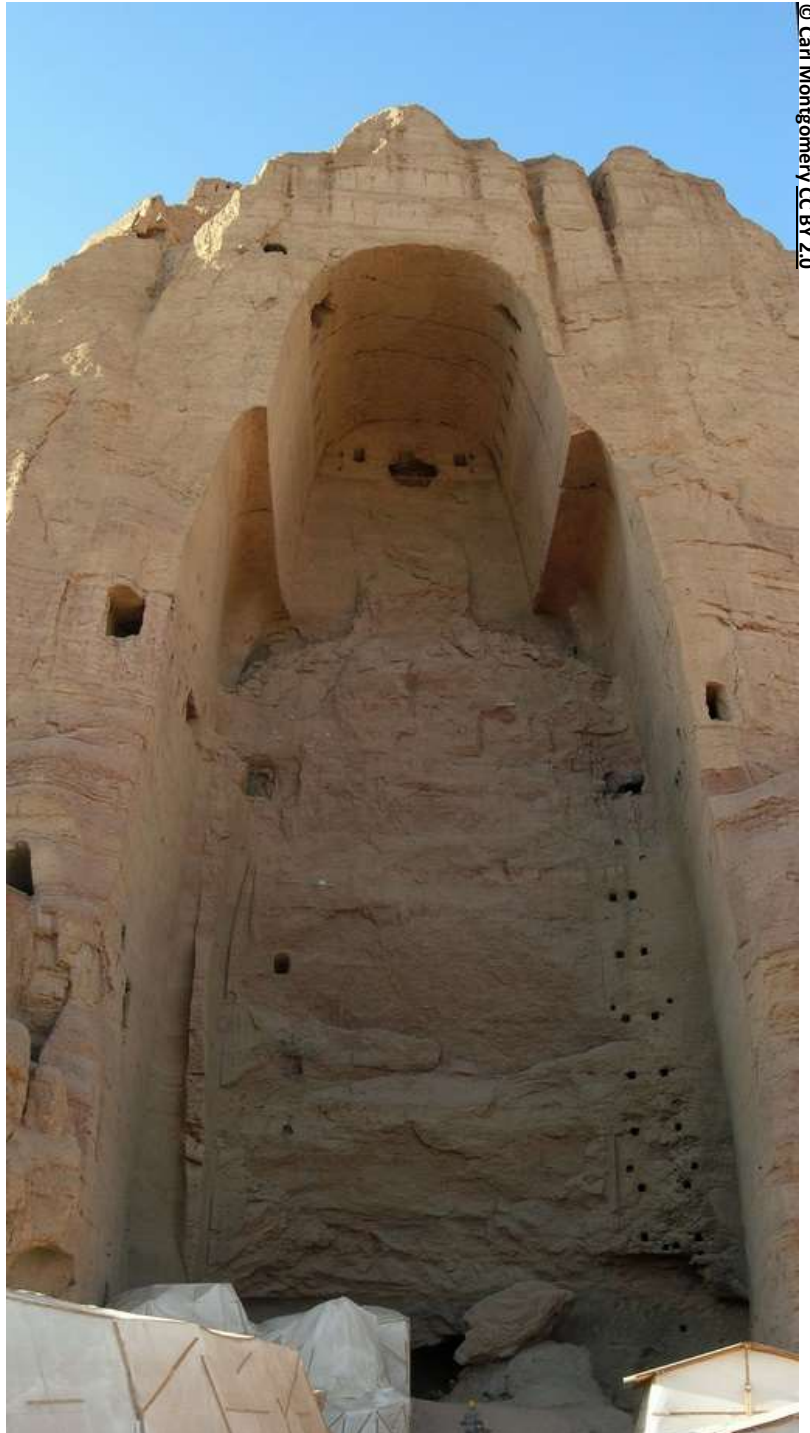
KABUL - As incredible as this may sound, two of the principal heritage protection agencies – ICOMOS (the International Council on Monuments and Sites) and UNESCO – have been disputing over a project for the reconstruction of one of the Bamiyan Buddhas.

According to recent press reports (Reuters, the Art Newspaper) a team of German archaeologists working under the ICOMOS Germany badge have been working at the site in Afghanistan for the past year on the reconstruction of the feet and legs of the statue that was destroyed by the Talibans in 2001.

UNESCO maintains that the work was never authorised neither by its agency nor by the Afghan government and that the team intervention amount to nothing less than vandalism. In the words of Andrea Bruno, the architectural consultant working for UNESCO, the work has caused “irreversible damage, bordering on the criminal”.

The news of the work taking place unlawfully was made public during a UNESCO’s Bamiyan working group meeting that took place last December in Rome, Italy.

According to Reuters, the ICOMOS Office in Afghanistan, when contacted to comment on the issue, referred queries to its office in Germany which did not respond to email requests for comment.



The empty cave where once stood one of the colossal statue of the Buddha



What's on + NiC's List

Call for papers

IIC Hong Kong Student Poster Session

22-26 September 2014

Hong-Kong, China

Submission deadline for abstracts: 3 March 2014

For more info visit:

<https://www.iiconservation.org/congress/2014hongkong/student-posters>

IRUG 11 Conference (11th Infrared and Raman Users Group Conference)

5-7 November 2014

Museum of Fine Arts, Boston

Boston, Massachusetts, USA

Deadline for abstract submission: 30 April 2014

For more information please visit:

<http://www.mfa.org/collections/conservation/irug11>

Synchrotron Radiation in Art and Archaeology (SR2A)

9-12 September, 2014

Musee du Louvre, Paris, France

Submissions of contributions and registration are now open at: <http://www.sr2a-2014.org>

The deadline for contributions is April 15, 2014.

Proceedings will be published in Journal of Analytical Atomic Spectrometry.

ISUF 2015 - City as organism: new visions for urban life.

22-26 September 2015.

Rome, Italy

Call for papers: deadline 15 January 2015

For more information please visit:

<http://rome2015.isufitaly.com/>

A comprehensive list of events taking place around the world, in and around the field of conservation.

Write to

news@iiconservation.org if you wish to add your event

Conferences/Seminars

Conservation of fluid preserved specimens

3 March – 3 April 2014

Melbourne, Australia

For further information please visit:

www.aiccm.org.au

INCCA-NA's 2014 Artist Interview

20-21 March, 2014

Washington, DC, United States of America

For further information please visit:

incca-na.org/wp-content/uploads/2013/12/INCCA-NA-Interview-Workshop-Application.pdf

1st International Conference on Information and Communication Technologies for Disaster Management (ICT-DM'2014)

24-25 March, 2014

Algiers, Algeria

For further information please visit:

www.ict-dm.org/index.php

ENCoRE General Assembly : Teaching Conservation-Restoration Conference

27-28 March 2014

Liège, Belgium

For further information please visit:

www.encore-edu.org/ENCoRE-documents/e-newsletter/Encore%20E-newsletter%201-2013.pdf

Aluminum : History, Technology and Conservation

7-10 April, 2014

Washington, DC, United States of America

For further information please visit:

www.icom-cc.org/51/news/?id=255#.Ui7UfayltjQ

**La pulitura delle opere policrome mobili :
chimica e chimica applicata al restauro**

14-18 April 2014

Belluno, Italy

For further information about this event please visit:

www.centroconsorzi.it**The 8th AICCM Book, Paper and Photographic
Materials Symposium : On Paper?**

7-9 May 2014

Sydney, Australia

For further information about this event please visit:

aiccm.org.au/conservation/our-specialisations/book-and-paper**Authentication in Art (AiA)**

7-9 May 2014

The Hague

To register and view the programme please visit:

<http://www.authenticationinart.org/congress-programme>**International conference on Conservation of
Stone and Earthen Architectural Heritage**

20-24 May 2014 Gongju, Republic of Korea

For further information about this event please visit:

http://www.iccrom.org/eng/news_en/2013_en/field_en/04_18_1st_KoreaISCSf_KORf.pdf**40th annual CAC-ACCR Conference**

4-8 June, 2014

Québec, Canada

For further information please visit:

www.cac-accr.ca/home**6th European Symposium on Religious Art -
Restoration and Conservation (ESRARC)**

9-11 June 2014

Florence, Italy

For further information please visit:

www.icvbc.cnr.it/esrarc2014/01_Home/Home.html**Papyrus Conservation Seminar**

16-27 June, 2014

Ann Arbor, Michigan, United States of America

For further information about this event please visit:

<http://www.lib.umich.edu/papyrology-collection/university-michigan-international-seminar-papyrus-conservation>**Courses/Workshops****2014 Architectural Ironwork Conservation CPD
Courses**

19-20 May 2014

Chester, UK

To book a place please visit the CPD Courses and download the booking form:

<http://nhig.org.uk/cpdcourses.html>**Workshop on Paper Covers for Limp Vellum
Bindings**

12-13 June 2014

London, UK

For further information please contact:

caroline.destefani@cityoflondon.gov.uk**Masterclass on Plastics**

13-17 October 2014

Amsterdam, The Netherlands

For further information, program and registration see:

<http://www.uva.nl/en/disciplines/conservation-and-restoration>**Recent Advances in Characterizing Asian
Lacquer 2014 Workshop**

7-11 July 2014

Paris, France

For more information go to:

http://www.getty.edu/conservation/our_project/s/education/radical/radical_2014.html

**For more information about
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