

### IIC London Congress

Latest news and final programmes: see foldout section inside back cover

### IIC members' news

News from members in Taiwan, Poland, Spain Lithuania and Finland – see pages 2 and 3

### Conservation in churches

Spotlight on conservation projects in London's Westminster Abbey and Sofia's Boyana Church

No.7, August 2008

# News in Conservation

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



## European conservation standards: update

As reported in February's *News in Conservation*, work continues to establish European standards in conservation. The five Working Groups, under the heading of CEN/TC 346: Conservation of Cultural Property – to which belong, among others, individual members of IIC – continue to meet in various European cities to refine the draft documents to a point where they are widely acceptable as formal European Standards which, if approved, will automatically become national standards of the 30 participating countries.

The documents go through a long period of consultation, first informally among members of each working group, and then more formally when they go to an initial public enquiry among member states. In many of these there are so-called mirror groups, often led by national conservation membership bodies, which undertake consideration of the draft documents, and provide comments to improve them or send

them back to the drawing board – or in extreme cases reject them, pending improvement.

The draft documents which have already gone through this first formal consultation stage are: EN 15757: Specifications for temperature and relative humidity to limit climate-induced mechanical damage in organic hygroscopic materials; EN 15758: Procedures and instruments for measuring temperatures in the air and on the surfaces of objects; and EN 15759: Specification and control of indoor environment: heating in historic churches.

Three draft documents are at the time of writing going through this first formal consultation stage; all relate to test methods used in assessing the condition of porous inorganic materials – mainly stone: EN 15801: Determination of water absorption by capillarity; EN15802: Measurement of static contact angle; and EN 15803: Determination of water vapour permeability.

Following this stage, assuming a document is not totally rejected, the working groups refine them in the light of comments received, and they are then sent out for a second stage of enquiry. This involves formal weighted majority voting by national bodies, which is binding on all states, and a final stage that leads to national adoption and withdrawal of any conflicting pre-existing national standards.

Other draft documents under initial consideration cover different aspects of environmental monitoring and control, more test methods for heritage materials and for conservation outcomes, and standards for the transportation and packing of objects, for condition reporting and for the general terms used in conservation and to describe damage.

If you want to know more about this work, the best approach if you are in Europe is to approach your IIC regional or national group or other professional body, which will



Vasco Fassina and Elena Mocchio, Chairman and Secretary of the CEN/TC 346 Technical Committee, meeting in Athens this year

almost certainly be involved in the process, or your national standards body (e.g. DIN, BSI, AFNOR, ELOT). The leading secretariat for this project is the Italian standards body, UNI.

IIC Council, at its Vienna meeting, decided that IIC should be more closely involved in this project and is seeking liaison status in order to keep abreast of the work.

## Gettysburg Cyclorama reopens after five-year restoration

On September 26 2008, the Gettysburg (Pennsylvania) Cyclorama, a painted depiction of the US Civil War Battle of Gettysburg that is 377 feet in circumference and forty-two feet high, will reopen after a five-year restoration. Members of the conservation team led by David Olin of Olin Conservation Inc. included Ryszard Wojtowicz and other conservators who have

worked on panoramas in Poland and Hungary. The Cyclorama was first shown in 1884. Over the years it suffered major losses and damages. In 2003, before treatment was begun, its measurements were 356 feet in circumference and 26 feet in height. The treatment of the Cyclorama consisted of cleaning, backing, and extensive inpainting.

Rebecca Rushfield

The Cyclorama during conservation



## IIC sponsors students at earthquake conference



From left to right: Kalliopi Nezi, LEMONIA KASSANI, LUKIA KATEVA, KANELLOPOULOS PANAGIOTIS, DIONYSIA STAMATOPOULOU and ADRIANA VEVE.

The National Technical University of Athens and the Greek Ministry of Education along with the J. Paul Getty Museum partnered to organize *Protection of Museum Artifacts From Earthquakes*, a conference that was held on June 2–3 in Athens, Greece. More than 200 professional engineers, seismologists, museum professionals and conservators who attended the conference in the new Benaki Museum auditorium heard a wide range of presentations including

detailed descriptions of the seismic mitigation efforts built into the design of the new Parthenon Museum and the efforts underway at the National Archaeological Museum of Athens to protect the collection. Through the generosity of the Alexander S. Onassis Public Benefit Foundation, IIC sponsored the attendance of six conservation students from the National Technical Institute of Athens.

# Editorial

There is a rather ecclesiastical theme to this issue of *News in Conservation*, as both the feature articles deal with conservation projects (albeit very different ones) that have taken place within church buildings.

Stefan Belishki, writing about the conservation of wall-paintings in Boyana Church, highlights some of the ways that a long-term project can be affected by changing political, cultural and economic circumstances. His article also reminds us of how conservation fashions change over the years, and how this can cause dilemmas for conservators involved in the latter stages of such a lengthy assignment (in this case, lasting over forty years!).

Lauren Fly takes us behind the scenes at Westminster Abbey, where a project is ongoing to conserve two of England's most precious medieval artefacts. IIC's association with conservation at Westminster Abbey stretches back to 1954, when an article about the Abbey's Coronation Chair was published in the very first issue of *Studies in Conservation*. If you would like to see the Cosmati pavement described in Lauren's article in person, the half-day visits during the IIC Congress offer an excellent opportunity to visit the Abbey and meet the conservators there.

## It has been a privilege to be involved with IIC over the last two years

Sadly, this will be my last issue as editor of *News in Conservation*, as I shall be leaving in September to take up a job elsewhere. It has been a privilege to be involved with IIC over the last two years, especially getting to know the membership and hearing about their varied conservation projects all over the world. I am especially grateful for the continued support of the IIC Council and officers – and to everybody who has contributed to the success of *News in Conservation*, whether as a feature writer, or a regional news contact, or simply as a reader. I look forward to seeing the newspaper continue to develop under my successor, and to enjoying many future issues as a reader!

Finally: the Congress is now a mere 6 weeks away, so if you have not yet booked your place, you can do so online at [www.iiconservation.org/congress](http://www.iiconservation.org/congress). The foldout section on the inside back cover contains the final programme and poster presentations, as well as the latest Congress news and information. See you all there!

Christina Rozeik  
Editor

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# News in brief...

## Guggenheim exhibition focuses on conservation

From 11 July – 14 September 2008, the Solomon R. Guggenheim Museum in New York City is mounting the exhibition *Imageless: The Scientific Study and Experimental Treatment of an Ad Reinhardt Black Painting*. The exhibition, which was organized by the museum's Conservation Department and Sackler Center for Arts Education, focuses on an irreparably damaged painting (*Black Painting, 1960–66*) that was donated to the Guggenheim Museum by AXA Art Insurance Corporation in 2000. From 2000–2007, Carol Stringari, Chief Conservator of the Guggenheim Museum, led a team of conservators, scientists, curators, and artists in a study of the painting. Using Fourier Transform Infrared analysis (FTIR), Scanning Electron Microscopy (SEM), Raman Spectroscopy and Laser Induced Breakdown Spectroscopy (LIBS), they identified the chemical composition of the materials, and were able to identify restoration layers and damages above the original painting.

Rebecca Rushfield

## ICCROM's LATAM programme launched

The International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) has launched a twelve-year programme to promote conservation in Latin America and the Caribbean. The LATAM programme is aimed at "improving and strengthening capacities for conservation, enhancing communication and exchange and increasing awareness in the region". At the launch meeting, held in Colombia on 14–17 July, five priorities were identified for the first phase of the programme (2008–11), including conservation education and training, risk management, and the illicit traffic of cultural heritage. More information can be found at [www.iccrom.org](http://www.iccrom.org).

## Arabic glossary of conservation terms

A glossary of conservation terminology (Arabic-English and English-Arabic) has been developed by Dr Hossam Mahdy for ICCROM's ATHAR programme, which promotes the conservation of heritage sites in the Arab region. The glossary, which is still under development, only covers

theoretical conservation terms, but it will be expanded in future to include technical terms, organised according to themes and geographical region. The document can be downloaded from the ICCROM website.

## European Heritage Awards 2008

Conservation projects from 15 European countries were distinguished in the 2008 European Union Prize for Cultural Heritage/Europa Nostra Awards, held in June. The annual awards are given to projects that promote best practice in the conservation of European cultural heritage and cover several categories including archaeological site interpretation, collection care and education and awareness-raising. The six top prizes recognised outstanding achievements in the Czech Republic, Greece, the Netherlands, Spain and Romania. See [www.europanostra.org/awards2008.html](http://www.europanostra.org/awards2008.html) for more information.

## IRPA/KIK celebrates its 60th birthday

Congratulations to l'Institut Royal du Patrimoine Artistique/Koninklijk Instituut voor het Kunstpatrimonium (IRPA/KIK) in Brussels, which celebrates its 60th birthday this year. Founded in 1948, the Institute is dedicated to the research and conservation of Belgium's cultural heritage. A week of activities will be held in September to celebrate the anniversary, including an international colloquium and an open day for the general public. For more information, see <http://www.kikirpa.be>.

## Chinese earthquake recovery discussed at ICOM meeting

Recovery efforts following the earthquake that hit Sichuan, China on 12 May were discussed at the International Council of Museums (ICOM) Advisory Committee's 71st session in June. ICOM-China President Zhang Wenbin and Secretary Wang Dan made a presentation to the committee about the effects of the earthquake on cultural heritage in the region, which included damage to 313 monuments and sites, 78 museum buildings and nearly 1800 objects in museum collections. Assistance with the recovery efforts is planned by several organisations, including ICOM's International Committee of the Blue Shield, ICOM-China and the Chinese Museum Association.

# Members' news

## Lukang's Longshan Temple: Taiwan's "Forbidden City"

The conservation of built heritage is a rather new challenge for Taiwan: hundreds of temples and historic buildings are in a bad condition and in urgent need of help and care. Even today, the polychromy of temples is often being removed and re-painted in cycles of 10–15 years without any proper examination, documentation or application of conservation concepts. As one of the first major conservation projects,

Longshan Temple in Lukang Township in central Taiwan was recently examined by conservators and students of the Graduate Institute of Conservation of the Tainan National University of the Arts (TNNUA).

Lukang's Longshan Temple, a first-class cultural property in Taiwan, is the island's most famous Buddhist temple and is often called "Taiwan's Forbidden City". Its area stretches over 5000 m<sup>2</sup> and consists of three courtyards, including the famous octagonal wooden ceiling in the main hall, where monks used to perform plays to please the gods. All the buildings feature exquisite wooden religious carvings and fascinating, colourful paintings. Most parts of the temple

Detail of the temple's rich wood carvings.



Ulrich Weillhammer



Lin Yung-Chin

Working on the pilot treatment inside the temple's front hall.

were built around 1750, but have been heavily renovated through the centuries.

As part of a large-scale conservation project, a complete condition survey and digital mapping of all damage were carried out for the painted surfaces. Based on the information and results gathered during this detailed survey and from an art-technological analysis, a pilot treatment was carried out on several areas of the main building. Here, suitable conservation concepts and conservation materials were tested, evaluated and discussed by local and international experts as well as the local temple community. The results were then introduced to the public during the international conference *The conservation of East-Asian wooden temples* held in Lukang by the TNNUA and the local government in March 2008.

Thanks to generous funding by Taiwan's government and private sponsors, a complete conservation and restoration treatment of all painted surfaces is now scheduled for 2009/2010.

This 10-month project was carried out by students and graduates of the Department of Polychrome Wooden Objects and Easel Paintings of the Graduate Institute of Conservation at the TNNUA under the guidance of Ulrich Weillhammer as Senior Conservator and supervised by Martin Pracher and Lin Chunmei of the TNNUA.

Ulrich Weillhammer

### Conservation of tombstones in Warsaw

A three year research and conservation project is ongoing to restore two tombstones in St Jack's Church in Warsaw. Both objects are among the most precious monuments in the Polish capital, being some of the very few that survived the general destruction of the Second World War. The tombstone of Katarzyna Ossolińska, made partly from polychrome limestone, dates from the beginning of the 18th century, while the tombstone of Jan Skorobochaty, modelled in plaster and also decorated, was created in 1683.

The project includes historical and technological research (partly completed during the last year) as well as conservation and consideration of aesthetic issues. This year the conservation treatment is focused on structural

The tombstones of Katarzyna Ossolińska and Jan Skorobochaty in St Jack's Church in Warsaw.



Karol Klata

stabilisation of the objects, readhering the plaster and paint layers and cleaning of the original surface.

The project is being run by Aleksandra Waldowska and Paulina Gajos-Stopińska, in collaboration with Reskon Restoration Studio and Monument Service.

Karol Klata



Conservator Raiili Laakso (above) working on the interior of the Worker Housing Museum (below), currently closed for refurbishment.

Tina Somminen



Tina Somminen

### Worker Housing Museum in Helsinki

The Worker Housing Museum in Helsinki, opened in 1987, is currently closed for conservation and restoration work. The museum presents the homes and lives of working families in Helsinki from 1909 to 1985. The house, a single-storey wooden building, was one of the first to be built by the City for workers and it was very advanced for its time: each family had a separate room and there were 12 rooms in total. The conservation work consists mainly of cleaning painted surfaces and wallpapers, as well as fixing detached paint layers.

Tina Somminen

### Conservation of Contemporary Art conference

This year, as for the past eight, an ever-increasing number of conservators, restorers, scientists, students and professors involved in the investigation and conservation of contemporary art met at a conference organised jointly by the Conservation-Restoration Department of Madrid's Museo Nacional Centro de Arte Reina Sofia (MNCARS) and the Contemporary Art Group of the IIC Spanish Group. The 9th Jornada de Conservación de Arte Contemporáneo, held in February 2008 at MNCARS, attracted more than 300 participants from all over Spain and neighbouring countries. The topics presented covered everything from the conservation of open-air artworks to investigations into the deterioration of plastic-based installations, as well as the problems that have to be faced in the conservation of new media, photographs, bio-art, and more traditional painting and wall-painting. Speakers included experts from museums, universities and conservation centres, as well as free-lance conservators. The most interesting presentations will be made available in a dedicated high-quality, low-cost publication, edited by the Spanish Ministry of Culture.

Massimo Lazzari



Algis Blazys

Conservators from the National Museum of Lithuania's Conservation Center.

### The National Museum of Lithuania's Conservation Center

The National Museum of Lithuania (NML), whose history begins in 1855, is the oldest and one of the most important institutions collecting and preserving historical heritage in Lithuania. Its collections reflect Lithuanian history from ancient times to the present day, and include about 1 million artefacts of archaeological, historical and national cultural value. It is situated at the very heart of the Lithuanian capital, in the Vilnius Castle Complex.

The conservation and preservation of these valuable collections is the primary task of the Museum's Conservation Center, which was created in 2001 following reorganisation of the former Conservation Department. However, the first attempts at conservation in the Museum were made as far back as the late 1960s, although only archaeological finds and ethnographic objects were then conserved.

During 2001 the conservation facilities grew constantly, according to the needs of Museum. Currently, more than 30 highly qualified conservators from various specialisations and 3 chemist-researchers work at the Conservation Center. They carry out chemical and physical investigations, conservation and restoration of archaeological finds and ceramics, easel paintings, textiles, wood artefacts and polychrome sculpture, documents, furniture and metal objects. Every year about 3000 exhibits (including coins) are conserved. The Center also carries out microclimate monitoring of storage and display areas and undertakes any necessary preventive conservation measures.

The conservators also take part in exhibitions, conferences, seminars and training courses held in Lithuania and other countries. The Centre also produces the periodical *Restoration Methods*, in which articles on different fields of conservation practices and theory are published; the journal is already on its fifth issue.

In 2004, an award from the Cultural Grant Aid Project of Japan to NML enabled us to purchase modern investigation and conservation equipment. This includes a Fourier Transform Infrared (FTIR) Spectrometer with Infrared (IR) Microscope, a research stereo microscope with digital camera, an X-ray Chamber, a suction table for paper and a hot vacuum table for conserving paintings on canvas. This equipment has facilitated the examination and conservation of objects and raised the whole conservation process to a higher level. As the donated investigative equipment is unique in the cultural institutions of Lithuania, it is also employed for the examination of objects in other museums, archives and libraries, and for education purposes as well.

Cooperation between NML and Japan is ongoing; in 2008, under a Follow-up Project, the Japanese Government made an additional grant to procure a suction converter frame for the hot vacuum table. This will improve the quality of conservation for paintings on canvas considerably.

The increasing work of the Conservation Center has made our lack of space obvious. We hope to move to new premises in the near future, which should be equipped in an appropriate way to meet the more up-to-date conservation requirements.

Regina Ulozaite

Paper conservators Jurgita Gleiznyte and Algis Blazys at work in the Conservation Center.



Regina Ulozaite

Stefan Belishki reveals the ups and downs of a project to conserve medieval wallpaintings in a Bulgarian church.



# The conservation of wall paintings in the Boyana Church in Sofia



Visdimir Tsvetkov

A general view of the cupola and arches in the east building.

**A long-awaited moment is about to happen: the completion of the conservation of the Boyana Church in Sofia.**

Located on the outskirts of Sofia, this small church consists of three buildings. The eastern part was built in the 10th century and soon decorated with wall paintings. It was

enlarged in the mid 13th century by the local ruler, who ordered a second two storey building to be erected next to it. The church – both the old part and the new construction – was redecorated soon afterwards in 1259. The ensemble was completed by a third addition, built in the 19th century. This site is one of the most complete and well preserved

monuments of medieval art in Bulgaria.

The core of the project is the conservation of the church's medieval wall paintings, painted between 10th/11th and 13th centuries. During their research, the conservators (led at that time by Lozinka Koynova) made a thorough study of the stratigraphy of the wall paintings, and found that there were



Fragment of an Annunciation from the south niche, 12th century.



Archangel Gabriel in the north niche, dating from 1259.



Three Old Testament kings on the east wall, dating from 1259.

at least two repairs over the first paint layer, probably made in the 12th century. Best preserved, and dominating today's decoration of the church interior, are the wall paintings of 1259. These are also considered to have the most significant value. In the centuries following their creation some repairs were made, most of them between the 16th and 18th centuries. Finally, in the 19th century, the newly built wing of the church was also decorated. Because of the high quality and outstanding value of the wall paintings, the church was declared a World Monument Site in 1979.

**This site is one of the most complete and well preserved monuments of the medieval art in Bulgaria**

The history of the conservation of the wall paintings is quite a bit longer and can be traced back to 1912, when the first attempt to preserve the significance of the interior decoration was made. Several sporadic treatments followed in the next couple of decades, some of them with dramatic effect on the structure of the wall paintings, such as the application of cement injections for structural stabilization, and impregnation of the lower part of the paintings with a wax-resin mixture to make them more stable. A more systematic and motivated conservation project started in the late 1960s. It began with evaluation of the destruction phenomena, especially those of the capillary moisture and salt efflorescence. Several ambitious engineering works were carried out to stop the rising damp and to secure the roof construction, with results that are regarded as successful.

An important conservation decision was taken at the start of this conservation programme: which layers of this palimpsest to preserve in situ. The paint layer of 1259

Detail of the cupola in the east part of the church, dating from 1259.



Vladimir Tsvetkov

predominates in today's look of the interior, so it was decided that overpainting fragments from later periods should be removed. These were then conserved and presented in a specially constructed museum building close to the church. A big discussion was conducted in the decades after the conservation project began, about whether the paintings from the 10th and 12th centuries should be exposed extensively. It was proposed to detach part of the 13th-century wall paintings and to uncover the older ones. Today, however, there are only a few fragments visible from the decoration of 10th/11th -12th centuries, uncovered in the process of structural stabilization. The predominating opinion\* today is that most of them should remain hidden, to respect the completeness of the 13th-century paintings and their integrity with the church architecture.

The actual conservation of the wall paintings, preserved in situ, started in 1987. Several immediate priorities were formulated by the team leader of the time: to reduce and stop the salt efflorescence; to clean the painted surface of the crystallized salts; and to remove all altering and destructive additions from previous treatment, such as cement fillings, oil paints used for integration of losses, wax-resin impregnations used for consolidation, etc. One can imagine the alteration effect of the latter on wall paintings executed in egg tempera: their entire appearance was changed drastically.

The wax was extracted with solvent mixtures. This was hard work but it was rewarded with a good final result, the return of a more "normal" appearance to the tempera paint. The next challenge was to remove the salts, crystallized on the wall surface as a white veil, and hiding the paintings. This process continued with mixed success for several years, almost to 1997. The team continued at the same time to clean the surface of the paintings from soot and other deposits.

**The discovery of preparatory sketches and inscriptions began speculation about whether these drawings are self-portraits of the 13th-century artists who decorated the church...**

The whole, long history of the conservation project was not without problems. These started with changes in the team personnel in the mid 1970s, and then continued with a lack of normal funding in the 1990s, following economic crises. Then, in 1997, a special commission from the Ministry of Culture, devoted to examining and approving every stage of the conservation in Boyana church, stopped the work and removed the leader of the project. The official reason given was an insufficiently systematic approach and the use of inappropriate treatment techniques.

It took eight long years for the authorized institutions to re-start the conservation project. It wasn't until two years ago

that two conservators, Professor Grigori Grigorov and Vladimir Tsvetkov, were nominated to complete the work. The structural stabilization was almost completed, but some additional operations were needed. The conservators also continued with cleaning, as more than 20% of the wall painting surface was still covered with a thick layer of soot. Many of the gap-fills from previous treatments were substituted with new ones and serious changes were made in the integration of losses, with much less reconstruction and retouching. The trend now was towards presentation of all visible paint layers without controversy, aiming at the same time to make this "palimpsest" understandable to the public.

A fragment from 1259, lifted in 1912 and kept in storage ever since, was returned to its original position. The building was re-equipped with modern air-conditioning system, which has been designed to work in accordance with the conservators' recommendations.

An interesting and almost sensational element of this final stage of the conservation was the discovery of preparatory sketches and inscriptions (reminiscent of the Italian sinopia) on the arriccio (or plaster base layer) on the west façade of the 13th-century building. Some art historians began speculation about whether these drawings are self-portraits of the 13th century artists who decorated the church. The discussion has, of course, been reflected widely in the press, but no real evidence proving this theory has been found so far.

After many reversals of circumstance, and more than three decades of conservation, Boyana church is again open to the public. The final element in the project will be the new lighting system, which is planned for installation in the coming months.

All photographs in this article show wall paintings from the oldest (east) building of Boyana church.

*\*the author shares this opinion but it is impossible to discuss this subject in such a short text*

**Author Biography**

Stefan Belishki gained his Masters Degree in 1992 in the Department of Conservation of the National Academy of Arts. Since 1994 he has been teaching at the same department, on wall paintings and paintings conservation. He has been enrolled in several workshops and courses in Europe and USA. He is a member of ICOMOS (vice-chairman of Bulgarian National Committee) and ICOM.



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# Conservation in Westminster Abbey

Lauren Fly describes the conservation of Westminster Abbey's Sedilia and Cosmati Pavement, two of England's most notable medieval objects.



In recent months, the High Altar of Westminster Abbey in London has been the focus of a significant programme of conservation work. The church, inscribed as a UNESCO World Heritage site in 1987, has long been recognized for its architectural and cultural importance, but it is only within the last decade that a more consistent conservation programme for the interior monuments has been drawn up. The appointment of Vanessa Simeoni, now Head of Conservation, as the Abbey's first full-time objects conservator eight years ago began the ambitious schedule of projects currently concentrated on some of England's most notable medieval objects. Although the Abbey is open to the public and runs an impressive calendar of tours and educational visits, it is not a museum and as such, had no plan in place for preventive conservation or long-term monitoring of the built environment. During her development of such a plan and further training of Abbey staff in caring for the interior and its collection, it became readily apparent to Simeoni that several of the most important objects were in urgent need of treatment. After major work to stabilize the building's exterior, and the installation of monitors to provide a better understanding of collection's environment, conservation work could begin on those objects prioritized for treatment: the High Altar Sedilia and Great Pavement.

The Sedilia became the primary focus of early treatments, as its panel support and history of iconoclastic vandalism had left it more vulnerable to deterioration than the stone objects surrounding it. The stone bench of the Sedilia, used by officiating priests during services, is enclosed by richly painted and gilded panels surmounted by a canopy with carved tracery arches that feature trefoil windows and decorative heads. Painted in the early 14th century, the panels originally depicted eight figures, four on either side. Those that remain depict St John the Evangelist as the Pilgrim receiving a ring from St Edward the Confessor and the Annunciation on the south side, and on the

north side two kings with two other figures destroyed during the English Interregnum (1649–1660). Previously responsible for the conservation of the Westminster Retable (dated 1260–1270 and England's oldest altarpiece, now on display in the Abbey Museum), Cambridge University's Hamilton Kerr Institute (HKI) was chosen to survey and treat the Sedilia. Dedicated environmental and crack monitors were installed on and around the object in 2003, and data collected proved that the panel support was not moving and that any environmental concerns had been successfully addressed by the building works.

## The Sedilia's panel support and history of iconoclastic vandalism had left it more vulnerable to deterioration than the surrounding stone objects

Following completion of the Institute's work on the Retable, and on the Royal testers surrounding the High Altar at Canterbury Cathedral, treatment began on the Sedilia in 2007. The team, led by Marie Louise Sauerberg, began with a thorough documentation of the structure and condition of the Sedilia, with a particular interest in the techniques and materials used in its construction. The principal focus of the treatment itself is stabilization, consisting mainly of consolidating the flaking and delaminating paint as well as surface cleaning. Because sections of the original paint have been entirely lost in specific sections of the composition, and the history of those losses is as important to the story of the Abbey as the original object itself, large-scale reconstruction and a highly detailed programme of retouching will not be undertaken. On-site work is scheduled to



The High Altar Sedilia.

Marie Louise Sauerberg © The Dean and Chapter of Westminster Abbey

finish in the early summer of 2008.

With work on the Sedilia well under way, treatment of the Abbey's Great Pavement began in April 2008. The techniques used to construct the pavement were popular in Italy in the 12th and 13th centuries. Originally developed by the Cosmati family, these intricate floors are often known as Cosmati or Cosmatesque pavements. The method of construction consists of inlaying small pieces of coloured marbles, semiprecious stones, glass and metal into a larger, more plainly coloured marble background to create elaborately twisting designs and a rich, sparkling surface. Produced by Pietro D'Oderisio in 1268 using materials brought from Rome, the Abbey's Cosmatesque pavement is the finest example of the style north of the Alps. Its luxurious finish and exotic appearance immediately set it far above the more simple English fashions of the time. In addition to the Great Pavement, commissioned by the English king Henry III when the Abbey was rebuilt in the mid 13th century, Cosmati work was used to decorate the floor of the Shrine of Edward the Confessor, located just behind the High Altar. Unfortunately, centuries of wear have left the paving in a fragile condition, and it has been covered by carpets (recently a set of new bespoke carpets protects the pavement) since the late 19th century. The focus of the treatment on the Great Pavement, estimated to span two years, is: to stabilize the original paving materials; to remove the layers of old polish and wax currently obscuring the surface of the mosaic; and to repair very damaged areas. The ultimate goal of the project is to return the Pavement to a state in which it can safely be exhibited full-time.

demands of each individual project. The treatment of the Sedilia was achieved with help from the World Monuments Fund, while the conservation of the Great Pavement was financed by the Getty Foundation, J Paul Getty Junior Charitable Trust and the Pilgrim Trust, although the Abbey continues to seek further support for the undertaking. The Abbey is open as usual to visitors during the work, which will be visible to the public; and at 11.30 am on the last Thursday of every month from June to September (26 June, 31 July, 28 August, and 25 September), Vanessa Simeoni will give a thirty minute talk on 'The Cosmati pavement at Westminster Abbey: its significance and restoration'.

The author would like to thank the Dean and Chapter of Westminster Abbey for their kind permission to reproduce these photographs.



Details from the Sedilia.

Marie Louise Sauerberg © The Dean and Chapter of Westminster Abbey

## Produced by Pietro D'Oderisio in 1268, the Abbey's Cosmatesque pavement is the finest example of the style north of the Alps

The Abbey, whose official title is The Collegiate Church of Saint Peter at Westminster, has a remarkable position as a Royal Peculiar: rather than falling under the jurisdiction of a diocese (or bishopric), it is administered directly by the British monarch. As such, it has no dedicated budget for conservation and fundraises to meet the



Marie Louise Sauerberg © The Dean and Chapter of Westminster Abbey

The Abbey's Great Pavement, created by Pietro D'Oderisio in 1268.



# IIC London Congress 2008

Booking for IIC's 22nd International Congress, in London, 14th–19th September 2008, is gathering pace. The event will be a varied, informative and valuable conference, and an exciting programme of papers has been generated by the breadth and variety of topics that the Congress's contemporary title, Conservation and Access, has stimulated. There is still time to book online for the Congress itself, the conference dinner on a Thames Riverboat and the full excursions, and also to express an interest for the half-day visits. Full details including paper summaries, full programme and a registration form are to be found on the IIC website: [www.iiconservaion.org/congress](http://www.iiconservaion.org/congress).

As with all IIC Congresses, one of the attractions of the event will be entertaining and interesting evening events, which will allow those at the Congress to meet fellow conservation professionals socially. There will also be a lively Trade Fair for those attending to browse and discuss matters with the leading suppliers in the field. We very much look forward to seeing you there!

## UK Culture Minister to attend opening of Congress

The Rt Hon. Margaret Hodge MBE, MP, Minister for Culture, Creative Industries and Tourism, is to speak at the opening of the IIC Congress, in the Queen Elizabeth II Conference Centre on Monday 15 September. Her presence will indicate the importance which the UK government attaches to the role of conservation in ensuring and widening access to the world's cultural heritage. The opening ceremony will be followed by the Forbes Prize Lecture, delivered by David Bomford, formerly Senior Restorer of Paintings at the National Gallery, and now Associate Director for Collections at the Getty Museum in Los Angeles.

## Round table event on climate change and museum collections

On the Wednesday evening of the Congress week, part of a new IIC initiative, *Dialogues for the New Century: round table discussions on the conservation of cultural heritage in a changing world* will take place; this will be held on 17 September 2008, from 6.15 pm – 7.30 pm at the Sainsbury Wing Theatre of the National Gallery, Trafalgar Square, London. It is the chance for you to join a discussion on the implications of climate change and its effects upon cultural heritage, particularly historic house and museum collections.

For more details, please see the back page.

The programme has limited seating and is on a first come, first served basis. For more information, please contact the IIC office.

## Congress Programme & Poster List

The programme of papers and speakers is listed below. This is also available on the IIC London Congress microsite ([www.iiconservaion.org/congress](http://www.iiconservaion.org/congress)). Please note that this timetable is subject to final confirmation.

## Trade Fair

There will be a trade fair for conservation suppliers and service providers during the Congress; the exhibitors will include (list still subject to final confirmation): AHRC/EPSRC Science and Heritage Programme, Archetype Publications Ltd, Canadian Conservation Institute, Conservation By Design, Contamination Control Apparel Ltd, FIDES International Co., Hayashibara Biochemical Laboratories, Inc., Hiromi Paper International, Icon - The Institute of Conservation, Keyence (UK) Ltd, RH Conservation Engineering, Schempp\* Bestandserhaltung



The Congress organising committee hard at work

GmbH, Willard Conservation Ltd

## Half-day visits

A number of half-day visits will take place on the Friday of the Congress, including:

1. The Victoria & Albert Museum, South Kensington
2. The London Archaeological Archive and Research Centre (LAARC), Museum of London
3. Natural History Museum London
4. Tate Britain
5. British Library Centre for Conservation
6. Westminster Abbey
7. Osterley Park House (The National Trust)
8. Ham House (The National Trust)
9. Number 2 Willow Road and Fenton House (The National Trust)

More information about these visits can be found on the Congress website. Delegates will have the opportunity to sign up for one or two of these visits during registration, but it would be helpful if they could send advance expressions of interest to Tim Price, at the National Trust: [tim.price@nationaltrust.org.uk](mailto:tim.price@nationaltrust.org.uk).

# Final list of poster presentations

**Sarah Bashir, Saya Honda, Neil MacLeod and Fumi Matsushima**  
Archiving and preserving the work of John Latham

**Kate Kidd**

Providing access to the ideas that shaped the world: conservation of the John Murray archive

**Kamani Perera and Dinesh Chandra**

Digital preservation for long-term access in developing countries

**Rebecca Chisholm, Eleanor Bradshaw, Emily Brennan, Sophie Harman, Christine Kelly, Peter McElhinney and Yi Wu**

Talking heads: revealing meanings in the Saffron Walden Museum archive, UK

**Ana Calvo and Maria Aguiar**

Art and religion: a challenging relationship for the conservator

**Fran Coles**

Ethical access to human remains held at the Science Museum

**Honório Nicholls Pereira**

The city as an artwork: requalification of the historic centre of Cachoeira, Brazil

**Carla Bartolomucci and Caterina Giannattasio**

Conservation projects: establishing accessibility and use

**Alaina Schmisser**

Protecting heritage for the future: conservation and reburial at Çatalhöyük, Turkey

**Marzenna Ciechańska**

The conservation of wallpaper in the Chinese Room in Wilanow Palace, Poland

**Mohammad Reza Nilforoushan and Abbas Abed**

Deterioration of building stone treated with Portland Cement in Persepolis, Iran

**Mariarosa Lanfranchi, Massino Chimenti, Alberto Felici, Laura Giovannini, Paolo Lauri and Raimondo Vacca**

Conservation of the Gaddi frescos in the Basilica of Santa Croce, Florence

**Eddy S. T. Leung, Evita S. Yeung and Shing-wai Chan**

Finding the missing: wall tiles transfer for Kom Tong Hall

**Carmen Marian, Madalin Valeanu and Zizi Baltă**

Access to an archeological textile through conservation: from discovery to display

**Enara Artetxe, Marta Barandiaran, M. Itxaso Maguregui, Beatriz San Salvador, Maria Pilar Legorburu, Fernando Bazeta, Carlos Venegas, Francisco Cobo, Victor Claver and Jose Cortés**

Conservation of hand-coloured photographs: working between painting and photography conservation

**Beate Kozub and Nel Jastrzebiowska**

The new conservation studio in the Auschwitz-Birkenau State Museum, Poland

**Maria Verónica Silva, José Balmes and Francisco González**

Conservation of a folded and distorted work on paper

**Catherine Nunn**

The treatment of an unlined eighteenth-century British painting in Australia

**Eun-Jin Kim**

An alternative backing method for Keifer's Melancholia

**Abraham Reina de la Torre and Rosario Llamas Pacheco**

Conservation of an artwork on High Density Fibreboard

**Ingrid Grytdal Matheson**

Fragile art in high school hallways: The Wennesland Beat Art Collection

**Ian Geraghty**

Frames, plinths and vitrines in contemporary art

**Victoria Marsland, Fiona Macalister and Rhian Tritton**

Making filming safe

**Stuart McDonald**

Aircraft as visitor attractions at the National Museum of Flight, Scotland

**Harriet Woolmore**

Kelvingrove, Scotland, New Century Project: lighting strategy for safe access

**Sharon Penton**

The Ducretet inductor coil: conserving change

**Cathy Collins and Roy Marchant**

Keeping our heads above water

**Elizabeth Neville**

Mixed-media bound books

**Karen te Brake-Baldock and Tatja Scholte**

INCCA: a virtual platform providing access to shared knowledge on contemporary artworks

**Yvonne Szafran and Anne Woollett**

Cranach magnified: a comparative image tool

**Daphne Bika**

The preservation of cultural property in Greece: can a collection condition survey influence policy?

**Monika Bogdanowska and Martin Taylor**

Enhancing cultural access through the provision of an interdisciplinary multi-lingual dictionary

**Helen Lloyd**

Conservation for access: a toolkit to promote sustainability

**Helen Ganiaris and Dean Sully**

Presenting conservation: collaboration between museums and students

**Elena Shishkova**

Historical overview of the conservation of graphic art in Russia

**Yashiho Kikkawa and Chie Sano**

Preservation of historic paper in Japan

**Kaori Fukunaga, Iwao Hosako, Yuichi Ogawa, Shin'ichiro Hayashi and Miho Bokuda**

Terahertz Spectroscopy: a new non-invasive technique for art material analysis

**Maria Geba, Adriana Ioniuc, Doina Manea, Marta Ursescu,**

**Lucretia Miu Nicoleta Vornicu and Cristina Bibire**

Condition assessment of artefacts made from protein

**Özge Gençay Üstün and Charlotte Eng**

Limitations of handheld XRF as a quantitative tool for measuring heavy metal pesticide residues in art objects

**Elżbieta Modzelewska and Agnieszka Leśkiewicz-Laudy**

Visualization of historic objects using the latest micro- and macro-scale technologies

**Dorina Rusu, Marian Totolin and Ghiocel Ioanid**

Conservation of fragile organic supports with a plasma treatment



# IIC 2008 London Congress Programme

## Sunday 14 September

- 16:00 Registration opens:** Museum of London  
**18:30 Welcome reception:** Museum of London

## Monday 15 September

- 09:00 Registration continues**  
**10:00 Coffee**  
**11:00 Opening Ceremony:** attended by Rt Hon Margaret Hodge MBE, MP, Minister for Culture  
**11:45 Forbes Prize Lecture:** David Bomford  
**12:30 Lunch**
- Session 1 Chaired by Jonathan Ashley-Smith*
- 14:00** Renata Peters and Devorah Romanek Approaches to access: factors and variables  
**14:20** Joel Taylor and May Cassar Representation and intervention: The symbiotic relationship of conservation and value  
**14:40** Will Shank and Debra Hess Norris Giving contemporary murals a longer life: the challenges for muralists and conservators  
**15:00** Rosa Lowinger and Andrea Morse The conservation and relocation of a monumental petrachrome mural: Helen Lundeberg's The History of Transportation
- 15:20** Discussion  
**15:30 Break**  
**16:00** Roberto Nardi Conservation for presentation: a key for protecting monuments  
**16:20** Stephanie Fundel, Rainer Drewello, Sven Hoyer and Barbara Kügel How do fragmentary images affect us?  
**16:40** Isabelle Brajer Values and opinions of the general public on wall paintings and their restoration: a preliminary study
- 17:00** Discussion  
**17:30 Session ends**  
**18:45 Reception:** The British Museum and Hadrian exhibition

## Tuesday 16 September

- Session 2 Chaired by Paul Marcon*
- 09:00** Catherine Magee and Greta Hansen Creating pre-bracketed exhibits  
**09:20** Stephen P. Koob, Scott Fulton and Susan Rossi-Wilcox 'Botanical wonders': the conservation and exhibition of the Harvard glass flowers  
**09:40** Tiarna Doherty, Bruce Metro and Rita Gomez The transport and display of icons from Saint Catherine's Monastery  
**10:00** Jessica S. Johnson Access for native people and the public: exhibits at the Smithsonian's National Museum of the American Indian
- 10:20** Discussion  
**10:30 Break**  
**11:00** Nobuyuki Kamba, Hiroshi Wada, Masahiko Tsukada, Yoshihiro Takagi and Ken Imakita Measurement and analysis of the global transport environment for packing cases for artifacts  
**11:20** Michal Lukomski, Lukasz Lasyk, Lukasz Bratasz and Roman Kozlowski Vibration as a hazard during the transportation of canvas paintings  
**11:40** Maria Papadimitriou and Elpida Vamvakari Risk assessment during art loan and transportation at the Byzantine and Christian Museum of Athens
- 12:00** Discussion  
**12:30 Lunch**
- Meeting for students**
- Session 3 Chaired by David Saunders*
- 14:00** Joyce H Townsend, Jacob Thomas, Stephen Hackney and Andrew Lerwill The benefits and risks of anoxic display for colorants  
**14:20** Agnes W. Brokerhof, Margrit Reuss, Fiona MacKinnon, Frank Ligterink, Han Neevel, Farideh Fekrsanati and Graeme Scott Optimum access at minimum risk: the dilemma of displaying Japanese woodblock prints  
**14:40** Naoko Sonoda and Shingo Hidaka Between conservation and access: implementation of integrated pest management at the National Museum of Ethnology, Osaka, Japan  
**15:00** Valerie Blyth and Clair Battisnon Dangerous liaisons
- 15:20** Discussion  
**15:30 Break**  
**16:00** David Thickett Presentation in original contexts via microclimates  
**16:20** Nigel Blades, May Cassar and Phillip Biddulph Optimising drying strategies to reduce down times for actively-used flood damaged historic buildings  
**16:40** David Watkinson and Matthew Tanner SS Great Britain: conservation and access – synergy and cost
- 17:00** Discussion  
**17:30 Session ends**

## Wednesday 17 September

- Session 4 Chaired by Jerry Podany*
- 09:00** Panagiota Manti and Jane Henderson Improving access to collections for sampling  
**09:20** Paul Gardener, Aviva Burnstock and Ana Vasconcelos The influence of access to the artist on the conservation of Allen Jones' works from the 1960s  
**09:40** Spike Bucklow Stories from a building site  
**10:00** Helen Shenton Public engagement with conservation at the British Library
- 10:20** Discussion  
**10:30 Break**  
**11:00 Posters**  
**11:20 Meeting of IIC Regional Groups representatives**  
**12:30 Lunch**  
**13:00 AATA presentation**
- Session 5 Chaired by Agnes Brokerhof*
- 14:00** Jonathan C.Y. Tse, Evita S. Yeung, and Shing-wai Chan The fireboat Alexander Grantham: an accessible artifact  
**14:20** Evangelia Kyriazi and Nickolas Zouros Conserving the Lesvos Petrified Forest  
**14:40** Siobhan Watts, Dave Abbott, David Crombie, Angus Gunn and Annemarie LaPensée Science revealed: the hidden story of objects
- 15:00** Libby Sheldon Access to technical analysis: visualising the invisible  
**15:20** Discussion  
**15:30 Break**  
**16:00** Alison Lister and Jo Banks Unlimited access: safeguarding historic textiles on open display in public buildings in the UK  
**16:20** Elizabeth Pye The benefits of access through handling outweigh the risks  
**16:40** Irit Narkiss and Helena Tomlin Close encounters: enabling access to museum collections
- 17:00** Discussion  
**17:30 Session ends**  
**18:15 Climate Change and Museum Collections:** IIC round table event, National Gallery, Trafalgar Square

## Thursday 18 September

- Session 6 Chaired by Aviva Burnstock*
- 09:00** Bonnie Clark A preservation decision tree for enabling current and long-term access at Library and Archives Canada  
**09:20** Juergen Vervoort New conservation opportunities in a world of digitization and access  
**09:40** Katy Lithgow, Sarah Staniforth and Paul Etheridge Prioritising access in the conservation of National Trust collections  
**10:00** Amber Xavier-Rowe, Claire Fry and Bethan Stanley Power to prioritize: applying risk and condition information  
**10:20** Discussion  
**10:30 Break**  
**11:00** Diane Gwilt The collection care and access project: balancing demands on collections  
**11:20** Susan Breen, Helen Brett and Rebecca Hellen Conservation and access: exploring developments in the loan of paintings from Tate's collection.  
**11:40** Eva Salomonsen An evaluation and preservation project at the National Museum of Denmark: management and presentation
- 12:00** Discussion  
**12:30 Lunch**
- Session 7 Chaired by Hans-Christoph von Imhoff*
- 14:00** Sandra Smith Access at any cost? Strategies to maintain conservation standards and expertise in the V&A  
**14:20** Andrew Thorn Access denied: restricted access to indigenous cultural sites  
**14:40** Chris Caple Preservation in situ: the future for archaeological conservators?  
**15:00** Discussion  
**15:15 Break**  
**15:45** Julian Bickersteth, Fiona Tennant and Sarah Clayton Conserving and interpreting the historic huts of Antarctica  
**16:05** Mary Greenacre Tyntesfield: conservation and the volunteer  
**16:25** Discussion  
**16:30 Keck Award, Hon Fellowship, 2010 Venue**  
**17:30 Session ends**  
**18:30 Conference dinner on Thames riverboat**
- Friday 19 September**
- Whole-day excursions and half-day trips  
**Farewell Reception:** Victoria & Albert Museum





# IIC News

## Sylvia Zhan joins the IIC office team

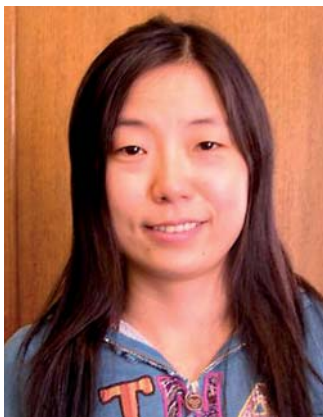
Sylvia (Xuhua) Zhan joined IIC in June 2008 and over the next few months will be helping the office with membership and the 2008 London Congress matters.

Sylvia graduated from London's Camberwell College of Arts in London with an MA and a Postgraduate Diploma in Paper Conservation, and had previously earned a BA(Hons) degree in Oil Painting and Design from Guangzhou Academy of Fine Arts in China.

Sylvia writes: "Since 2004 I have been involved in a number of projects, jobs and internships that have given me a wide range of valuable work experience. In London I have worked with the Institute of Conservation and its Conservation Register, the British Postal Museum & Archive (BPMA), the London Metropolitan Archive, the Victoria and Albert Museum and in China, the Guangzhou Museum of Art. I have been involved with paper conservation including Chinese painting and Western works of art on paper, preventive conservation and collection management. Working with the Conservation Register and the enquiries it receives from the general public also meant that I could help improve public awareness and help the promotion of high standards in conservation.

"My strong interest in conservation has led me to carry out extensive and intensive research into ancient Chinese art, as well as on Asian inks, this in particular to investigate the ink corrosion on Sanskrit fragments from the Dunhuang collection of artifacts in China. As a result of my work in this area I was invited to present my research at the 7th International Dunhuang Project (IDP) Conservation Conference, and this was published in IDP News No. 30 ([http://idp.bl.uk/archives/news\\_current/news\\_current.a4d](http://idp.bl.uk/archives/news_current/news_current.a4d)).

"I have very much enjoyed my time in London and look forward to meeting many more IIC members at the Congress in London."



## IIC Membership: Renewal reminder

With the last issue of News in Conservation we sent you a renewal form (unless you had already paid your subscription for 2008–2009, if you pay your subscription by standing order (UK members only), or if your subscription is paid by someone else).

If you have not already renewed, or if you are reading this and you are not an IIC member, what do you actually get each year as a member of IIC?

- *Studies in Conservation*, the pre-eminent journal in our field, published quarterly
- *Reviews in Conservation*: the leading

## IIC London Congress 2008

The London Congress is fast approaching!

Please see this issue's special Congress pages (inside back cover) for a full programme of papers and speakers, a list of poster presentations, and updates on other Congress news.

journal for surveys of the latest thinking in conservation and research, published annually

- *News in Conservation* – which you are reading now, and we hope you will agree is a lively, full-colour newspaper which presents the latest information and news about conservation worldwide, as well as about IIC
- The IIC Congresses, the leading international conservation discussion events, which offers a reduced attendance fee for IIC members
- IIC Members also benefit from reduced prices for past IIC publications

In addition, over the last twelve months we have added:

- free online downloads of back issues of *Studies in Conservation*, from number 1 of Volume 1, available only to members on the IIC website
- the relaunch of the already useful and informative IIC website, with more up-to-the-moment information, important and relevant news, job opportunities, international events and an interactive, stimulating 'newsblog'

...plus some new IIC initiatives:

- the *Travelling Scholarship*, which has been made possible through the generosity of the Gabo Trust for Sculpture Conservation (see below)
- the IIC / Society for Imaging Science & Technology *Image Permanence Award*, in association with Hewlett Packard
- the IIC / Earthquake Engineering Research Institute *Student Award in Seismic Mitigation of Cultural Heritage*
- the new series of *IIC Round Tables* (see overleaf and back page for further details)

We think that this is an exciting time to be a member of IIC, and welcome your subscription for 2008–2009.

Subscription rates are: Students £19, Individuals £47, Fellows £68 and Institutions £160.

The easiest – and cheapest – way to pay your subscription is by paying online via the IIC website ([www.iiconservation.org](http://www.iiconservation.org)). Simply go to the IIC website, where you will find the membership form within the Membership section. You can of course also renew by the traditional routes of post or fax, sending your payment with the form to the IIC office.

If you are using the IIC renewal form, remember that we accept MasterCard and Visa (but cannot accept Visa Electron). We can also accept personal cheques and bank drafts drawn on a UK bank. If you have a problem with paying by any of these methods, or if you want to pay in US Dollars, please contact the IIC office.

## The Gabo Trust – IIC Travelling Scholarship

The Gabo Trust and IIC are pleased to announce the first call for applications for the 2009 Travelling Scholarships.

Applications are invited from Individual Members and Fellows of IIC who are conservators practising in either the public or private sector.

The scholarships will be awarded to applicants proposing study tours which, in the opinion of the selection committee, will most benefit their own careers and the worldwide body of knowledge of the conservation of sculpture. These scholarships are limited to the conservation of sculpture in all its aspects and are not restricted to any particular period or culture. However, some benefit to modern and contemporary sculpture (post 1880) must be apparent in the application.

The maximum sum awarded will be up to £5000 or 10,000 US dollars or 7,500 Euros. For full details, including an application form, please go to the IIC website. The closing date for applications is 30 November 2008 and awards will be made by the end of January 2009.

## New IIC website launched!

The new IIC website was launched at the beginning of July. The new site contains even more information, news, events and jobs, as well as benefits for members, such as access to articles in IIC's publications database and an online directory of other IIC members. Visit the site today to stay in touch with the latest conservation news and information about IIC!



# IIC Regional Groups

## IIC Nordic Group/Nordiska Konservatorförbundet (NKF): Finnish Section

The Nordic Association of Conservators Finnish Section (NKF-FI) has 275 members. As the means of communication NKF-FI publishes a bulletin *Konservaattoriiltoin lehti* four times a year. The Association's web site [www.konservaattoriilto.fi](http://www.konservaattoriilto.fi) is also an important platform for spreading information. In the site's Discussion Forum, members can exchange information and opinions on professional issues. E.C.C.O.'s recommendation (through the Bologna Declaration) that a Master's degree is needed for full membership was last year's favorite topic for debate! The web site is presently in Finnish only but in the near future the main parts of it will also be available in English and Swedish.

In July 2008, the Association launched a membership survey to update its data on the education, employment status, salary, etc. of members. The analysis of the answers will be presented at the Annual Fall Meeting on 10 October 2008. The survey was carried out in co-operation with the Union of Academic Museum Employees in Finland.

NKF-FI has been asked to give comments on the drafts of CEN/TC 346: Conservation

of Cultural Property (see front page news story). So far, we have read six drafts and will be eagerly involved with commenting on forthcoming ones. It is very important for the field to have consistency in, for example, definitions and methods of analysis.

The Association has two Annual Meetings every year. A day long meeting usually starts with a seminar or visits to different types of interesting sites and concludes with a General Assembly (GA). Recent years have seen some delightfully lively discussions on important issues.

The 2007 Annual Fall Meeting was held in Lahti, at The Ski Museum. We heard presentations on the new (in Finland) acquisition law. A working group presented a form and guidelines as a helping tool for institutes or persons who need to invite tenders for conservation contracts. In the afternoon the meeting visited the Lahti City Conservation laboratories, and the Military Medical Museum and the Military Music Museum in Hennala. The Fall GA was held at the Military Music Museum's concert hall. The GA resolved, according to the board's motion to grant a 50% discount of the members' fee for retired conservators.

John Nurminen Prima Fine Art Logistics and Conservation Services Company generously hosted Association's 2008 Spring Annual Meeting as well as the GA. We had guided tours through the company's workshops and the private museum of John Nurminen Foundation. The seminar session was devoted to presentations of our international activities, including links with IIC, E.C.C.O., The Nordic Association of Conservators and its journal *Meddelelser om konservering*.

The 2008 Fall Annual Meeting will include a guided visit to the brand new Maritime Centre Vellamo (opened 11 July 2008), which includes the Maritime Museum of Finland and the Museum of Kymenlaakso.

## IIC French Section/Section Française

### 13th IIC French Group (SFIIC) conference Paris, INP, 24–26 June 2009

The next SFIIC conference will be held in Paris, at the Institut national du patrimoine (INP). The title of the conference is *Art d'aujourd'hui, patrimoine de demain*. There will be a chance to view posters during the coffee breaks, as well as the trade fair which will be held during the conference. On Thursday 25 June, there will be a round table debate in the evening, to discuss various topics relating to the conservation of contemporary art.

The deadline for proposals and abstracts has been extended to 30 September 2008. For more information, please see the SFIIC website ([www.sfiic.fr](http://www.sfiic.fr)), where there is also a preliminary programme for the conference.

## IIC Spanish Group/Grupo Español

As reported in the last issue of News in Conservation, IIC Spanish Group (GEIC), in association with Fundación Duques de Soria (FDS), will be co-publishing the book *Guía de Buenas Prácticas sobre Tratamiento de los Bienes Culturales en Exposiciones Temporales, Propuesta de Sistematización de Procedimientos de Gestión y Conservación (Guide to best practice in the treatment of objects in temporary exhibitions: a proposal for the systematisation of management and conservation procedures)*, aimed at conservators in Spain and Latin America. The publication aims to contribute towards preventing the risks presented to objects during temporary exhibitions. It also hopes to redress the lack of authoritative information and guidelines about this subject in the Spanish language.

**Calls for Papers**

**AIC Annual Meeting: Conservation 2.0 – new directions**  
19–22 May 2009  
Los Angeles CA, USA  
Submit abstracts by: 20 August 2008

**Standards in the science of conservation and restoration of historic monuments**  
23–25 April 2009  
Berlin, Germany  
Submit abstracts by: 30 August 2008

**Incredible Industry: preserving the evidence of industrial society**  
24–27 May 2009  
Copenhagen, Denmark  
Submit abstracts by: 1 September 2008

**Art d'aujourd'hui, patrimoine de demain**  
24–26 June 2009  
Paris, France  
Submit abstracts by: 30 September 2008

**IUPAC 2009: heritage science symposium – analysis and detection**  
2–7 August 2009  
Glasgow, Scotland, UK  
Submit abstracts by: 16 January 2009

**Meetings and Conferences**

**XIII International Symposium on Luminescence Spectroscopy**  
7–11 September 2008  
Bologna, Italy

**11th International Conference on Accelerator Mass Spectrometry**  
7–11 September 2008  
Rome, Italy

**Society of Glass Technology annual conference**  
10–12 September 2008  
Cambridge, UK

**Conservation of wet organic archaeological materials**  
11–13 September 2008  
Brandenburg an der Havel, Germany

**IIC 2008 Congress: conservation and access**  
15–19 September 2008  
London, UK

**Climate change and museum collections**  
17 September 2008  
London, UK

**Frank Lloyd Wright Building Conservancy 2008 conference**  
18–21 September 2008  
Champion PA, USA

**ICOM-CC triennial meeting, 2008**  
22–26 September 2008  
New Delhi, India

**14th International symposium on biodeterioration and biodegradation**  
6–11 October 2008  
Messina, Italy

**Dyes in history and archaeology**  
8–11 October 2008  
Istanbul, Turkey

**Frames past, present and future**  
8 October 2008  
Melbourne, Australia

**Looking both ways: connecting the future to the past**  
9–10 October 2008  
Melbourne, Australia

**Conservation: an act of discovery (10th Conference of the International Committee for the Conservation of Mosaics)**  
20–26 October 2008  
Palermo, Italy

**Digital heritage: VSMM 2008**  
20–26 October 2008  
Limassol, Cyprus

**Working for Hitler: the restoration profession and the Nazi looting machine**  
21 October 2008  
London, UK

**Salt weathering on buildings and stone sculptures**  
22–24 October 2008  
Copenhagen, Denmark

**In situ monitoring of monumental surfaces**  
27–29 October 2008  
Florence, Italy

**Moulds and dust in libraries, archives and museums: conservation, health and legal implications**  
3 November 2008  
London, UK

**Costume colloquium: a tribute to Janet Arnold**  
6–9 November 2008  
Florence, Italy

**8th European conference on research for protection, conservation and enhancement of cultural heritage**  
10–12 November 2008  
Ljubljana, Slovenia

**Historic buildings, parks and gardens**  
11 November 2008  
London, UK

**Conservation and restoration of vernacular furniture**  
14–15 November 2008  
Amsterdam, Netherlands

**Mobile Analytics for Heritage Conservation: the 2008 Conservation Science Annual**  
17–18 November 2008  
Somerset NJ, USA

**Cultural respect in preservation and conservation**  
20 November 2008  
Chapel Hill NC, USA

**Conservation of paintings at Apsley House, London**  
2 December 2008  
London, UK

**Standards in the science of conservation and restoration of historic monuments**  
23–25 April 2009  
Berlin, Germany

**Going green: towards sustainability in conservation**  
24 April 2009  
London, UK

**AIC Annual Meeting: Conservation 2.0 – new directions**  
19–22 May 2009  
Los Angeles CA, USA

**Incredible Industry: preserving the evidence of industrial society**  
24–27 May 2009  
Copenhagen, Denmark

**Forum for the Conservation and Restoration of Stained-Glass Windows**  
1–3 June 2009  
New York NY, USA

**Art d'aujourd'hui, patrimoine de demain**  
24–26 June 2009  
Paris, France

**IUPAC 2009: heritage science symposium – analysis and detection**  
2–7 August 2009  
Glasgow, Scotland, UK

**Courses, Seminars and Workshops**

**Aqueous cleaning methods for textile conservators**  
12–13 August 2008  
Melbourne, Australia

**Preserving photographs in a digital world**  
16–21 August 2008  
Rochester NY, USA

**Practical leather conservation course**  
10–12 September 2008  
Northampton, UK

**Permanent Yellow, Irgazine Red, Heliogen Blue and co.**  
12 September 2008  
Munich, Germany

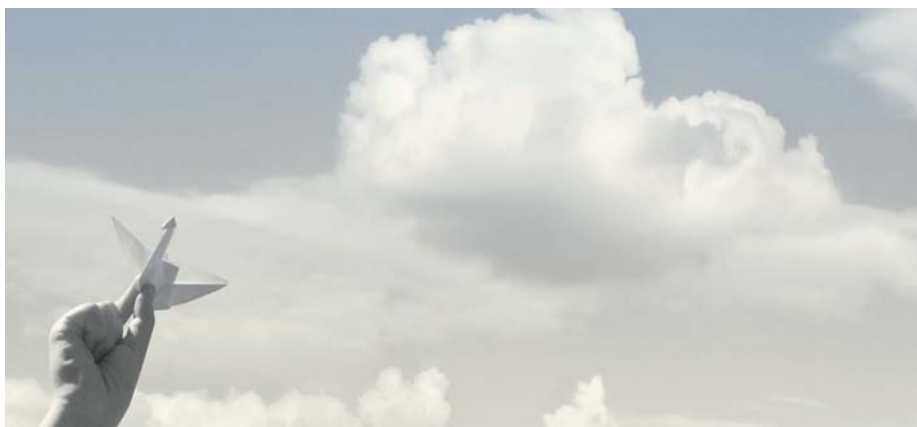
**Canvas for the 21st century**  
London, UK  
12 September 2008

**Illuminated manuscripts past, present and future: conservation and restoration**  
24–27 September 2008  
Valencia, Spain

**Introduction to laser cleaning in conservation**  
29–30 September 2008  
Liverpool, UK

**Adhesives for natural history specimens**  
8 October 2008  
London, UK

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



# climatechange

AND MUSEUM COLLECTIONS

## The Inaugural Event of DIALOGUES FOR THE NEW CENTURY

Roundtable discussions on the conservation of cultural heritage in a changing world

September 17, 2008 / 6:15 PM – 7:30 PM **The National Gallery – Sainsbury Wing Theatre**

The International Institute for Conservation of Historic and Artistic Works (IIC) invites you to join the discussion on the implications of climate change and its effects upon cultural heritage, particularly that which is contained in museums and house collections.

**Introductions**

**Jerry Podany**

President IIC

**Sarah Staniforth**

Historic Properties Director, The National Trust, moderator

**Presentations:**

**Professor Christina Sabbioni**

Research Director, Institute of Atmospheric Sciences and Climate, CNR (Italy) and Coordinator of EC Project Noah's Ark

**Professor May Cassar**

Director, Centre for Sustainable Heritage, University College London and AHRC/EPSRC Programme Director for Science and Heritage

**James M. Reilly**

Director, Image Permanence Institute, Rochester, New York

**Michael C. Henry**

Principal Engineer/Architect with Watson & Henry Associates, New Jersey

**Sir Nicholas Serota**

Director, Tate

The changing climate of our earth has implications that go well beyond the dramatic effects of storms and rising sea levels, shifts in migratory patterns and habitats, or the potential for increased health risks from pollutants. Weather patterns and temperature variations also affect the long term preservation of the world's cultural treasures which we enjoy and which inspire us every day.

The threats that come with climate change do not just exist in the outdoor environment. The delicate and fragile treasures within our museums are also susceptible. Museum and house collections that may not have previously required environmental control may soon require such efforts to meet their preservation responsibilities. Those collections protected by environmental systems may be at greater risk if such systems are not updated and expanded in capacity. To remain effective the maintenance plans for historic buildings, public monuments, and archaeological sites will require adaptation to our changing climate.

Such needs come at great cost unless planned well in advance, and traditional solutions may ultimately directly contribute to our global climatic problems. The development of more efficient, affordable, and environmentally sustainable systems is now more important than ever. These issues and many others are the focus of this roundtable.



The International Institute for Conservation of Historic and Artistic Works

This event is made possible by the generous support of the Samual Kress Foundation; Suzanne Deal Booth, Booth Heritage Foundation; Tom Pritzker and the Hyatt Regency Hotels; Julian Hills, The Art Farm; the National Gallery in London; and the many members of the IIC world wide.