

100 years of conservation - Historic Royal Palaces celebrates anniversary



Grayson Perry posing inside the Banqueting House, Whitehall, London

LONDON - On the night of the 25th February 2013, *News in Conservation* had the honour of being invited to a marvellous event held in the historic setting of Banqueting House in Whitehall, London. The night was in celebration of Historic Royal Palaces' 100th anniversary of conservation, and specifically to mark the establishment of the textile conservation studios at Hampton Court Palace, who were born out of a concern that Henry VIII's tapestries were falling into a state of disrepair.

Highlight of the night was contemporary artist Grayson Perry who, in a very interesting speech, challenged an audience from across the world of cultural heritage to consider what makes a work of art important enough to preserve for future generations.

2013 IIC AGM Meeting -

If you missed the event find the minutes and reports on page 18-20

Sustainable textile art?

Lisa Nilsen investigates the use of fire-retardants and their damaging effects on textiles

Read the article on page 7-10

The renaissance of the ancient town of Al Zubarah –

read *NiC's* interview with Fatema Al Sulaiti on page 11-14

IIC Reviews –

António João Cruz review of Portuguese periodicals on conservation and preservation

Read the feature on page 15-17

>>from page 1

In his talk Grayson Perry said that he admires the patience, skill and knowledge of conservators who maintain art for posterity although the future preservation of his work doesn't concern him. On preserving art for future generations, he said: "When it comes to posterity – I don't worry about it at all. If it all goes into a skip after I die, I won't worry about it because I'll be dead. If people want to conserve my work, it's down to them. However, the amazing care, knowledge and skills that go into making objects "not change" are incredibly impressive. As someone who makes new things, I think it's amazing the care conservators take, the patience they have, and the level of complexity they have to deal with to make their work unnoticeable. It's clear their work is necessary. The tapestries at Hampton Court Palace have come down to us through the centuries – they've been through the filter which says they are important and beautiful objects, so we know we need to preserve them for the future."



As an artist, Grayson Perry has worked on and created tapestries, making his appearance at the event particularly fitting. In his speech he made references to the contemporary art world comparing the work that is produced today to that of the craftsmen who created Henry VIII's tapestries over 500 years ago. He noticed the skills and the physical strength required to create such elaborate and complex tapestries that sadly seems to be now lost.

The conservation team that operates in the five palaces in the care of Historic Royal Palaces (HRP), Hampton Court Palace, Banqueting House, Kensington Palace, Kew Palace and Tower of London, combines cutting edge scientific knowledge with unique technical skill, working tirelessly behind the scenes and at times 'in front' of the scenes.

Throughout 2013, Historic Royal Palaces will shine a spotlight on the vital work they do to the buildings and their contents including paintings, tapestries, furniture and other amazing objects making up the collections housed in the palaces.

During her address, Kate Frame, Head of Conservation and Collections Care at Historic Royal Palaces, said: "Conservators often find themselves mirroring the lives of past artists and craftspeople – wondering why they used a particular thread in a tapestry, or carved something at a particular angle. So it was a real thrill to welcome an artist like Grayson Perry to help us celebrate our work. I'm sure the Flemish weavers who created our tapestries would

News in Conservation is published by
The International Institute for
Conservation of Historic and Artistic
Works

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

Telephone +44 (0)20 7799 5500

Fax +44 (0)20 7799 4961

www.iiconservation.org

ISSN 1995-2635

Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

Deadlines for next issue

(June 2013)

Editorial: 1 May 2013

Advertising: 15 May 2013

Disclaimer: Whilst every effort is made to ensure accuracy, the Newspaper Editor and IIC can accept no responsibility for the content published in this newspaper. The opinions stated in individual articles belong to the author(s) and do not necessarily reflect those of the IIC, its officers or Council. No responsibility is assumed by the publisher for any injury and/or damage as a result of the application of any method, product, instructions or ideas in the publication. Inclusion of a product or treatment in this publication does not imply endorsement of the product or treatment.

© 2013 The International Institute
for Conservation of Historic and
Artistic Works

Editorial

Welcome to the Spring issue of NiC, and after a long winter of gloom it is very fitting that at the time of writing the sun is shining and the flowers are in full bloom!

I have so many things to talk to you about – first thing is a reminder or two... It is nearly time to renew your membership and on page 21 you will find the new rates and details of how to join if you haven't already done so. Now the second reminder – the call for papers for the forthcoming IIC Congress is open and if you are thinking of sharing your expertise with us, follow the instructions on page 21 to submit your work by **17 May 2013** and join us in Hong Kong.

This issue of NiC includes two news items relating to fires that have destroyed or heavily damaged two museums; this has brought to the forefront the need to discuss preventive conservation and disaster planning measures and has linked very well with the article from Lisa Nilsen on page 7 discussing the effects of fire retardants used on textile art.

Following this, Fatema Al Sulaiti talks about the ancient city of Al Zubarah and the efforts of the government of Qatar to ensure this very important site is preserved for future generations.

As part of the series of the reviews of international journals from IIC members, António João Cruz writes about Portugal; his review can be found on page 15.

Before I leave you to enjoy NiC, let me once again thank you for your support. The number of downloads of this paper have grown steadily in the past year and your submissions have ensured that the content remains interesting and relevant to the international IIC community. Keep them coming!

Barbara Borghese
Editor

>>

have been equally as reticent about the preservation of their own work for future generations.

"We were delighted to hear him recognise the importance of conservation and the immense technical skills it requires. Although we work with historic objects, ours is a discipline which relies on scientific



The Triumph of Hercules, Hampton Court Palace, London UK

©PD Art

and technological advances to progress, and the digital age will present us with new challenges. Perhaps the conservators of the future will be specialists in the preservation of Grayson Perry's own digital tapestries!"

Historic Royal Palaces is the independent charity that also looks after the Tower of London, Hampton Court, Kensington Palace, the Banqueting House and Kew Palace. HRP receives no funding from the UK Government or the Crown, and depend on the support of visitors, members, donors, volunteers and sponsors. The palaces are owned by HM the Queen on behalf of the nation, and HRP manages them for the Secretary of State for Culture, Media and Sport.

For further information on the work of HRP or to plan a visit please go to:

<http://www.hrp.org.uk> <https://www.iiconservation.org/node/3697> ■

Email alert!

NiC has been distributed electronically since August 2012. Members and non-members receive an email alert when a new issue is published. In order to receive the publication, free of charge, it is necessary to sign up on the IIC website and give a valid email address. We have received reports of people not receiving the email alert – to this end we would urge anyone interested in receiving NiC to review their subscription status making sure they are signed up with a current address.

Visit <http://www.iiconservation.org/publications/nic> and click 'SUBSCRIBE' on the link on the right of the screen

News in Brief...



The Cuming Museum on the day of the fire

Cuming Museum in London devastated by fire

LONDON - The building housing the Cuming Museum, the Newington library and some local authority premises has been damaged by a fire that broke out around midday on the 25th March 2013. A flotilla of fire fighters and over 20 fire engines were called to tackle the blaze that was finally put under control later that afternoon.

Thirty people were evacuated from the building but luckily there were no reports of injuries. Eyewitnesses described the fire as starting from one area on the roof and spreading very quickly to the rest of the roof structure.

Curators are hopeful that the bulk of the collection has not been damaged as the permanent display galleries only house approximately 1% of the whole collection. The remaining artefacts are in storage leaving only water as a possible cause for damage in that area of the building.

The Cuming Museum was founded in 1906 to house the Cuming family's private collection, an eclectic array of artefacts including rare Egyptian archaeological objects, Roman antiquities, Chinese ornaments and also a collection of objects from Captain Cook's voyages in the 18th century. At the time of the blaze, a temporary exhibition was mounted in the museum with objects on loan from the British Museum. It is still unclear whether these loans had suffered any damage during the fire. <https://www.iiconservation.org/node/3698>

2013 HP Image Permanence Award announced

Yoshi Shibahara has been announced as the winner of the 2013 HP Image Permanence Award.

Sponsored by the Hewlett-Packard Company and given with participation of IIC, the HP Image Permanence Award recognizes outstanding contributions that advance the longevity of photographic and fine art images created via modern digital methods. The 2013 award is given to Yoshihiko Shibahara (FUJIFILM Corporation) "for his significant contributions to furthering the understanding of how modern print materials respond to forces of decay such as light, pollution, and humidity."

Yoshi Shibahara is a senior technical manager of the R&D Management Headquarters of FUJIFILM Corporation. He obtained a master's degree in engineering from Japan's Kyoto University (1978) and subsequently joined Fujifilm's research and development division. Mr Shibahara's work has primarily focused on the research and development of imaging materials, such as silver halide photographic colour negative films, colour reversal films, inkjet media, inkjet ink, and xerographic photo-grade media.

He is known for his technical background in design and evaluation of imaging materials, imaging systems, and image permanence. Mr Shibahara participates in activities that encourage consumers to create photographic prints for archiving purposes rather than storing images as digital data. He has been a member of the ISO Technical Committee 42 (TC 42):



>>

Photography) since 1996 and has served as the head of delegation for Japan, as an expert of the ISO/TC 42/WG 5 (Working Group of physical properties and image permanence of photographic materials), and project leader for important WG 5 initiatives related to image permanence. Recently, Mr Shibahara expanded his interests to electronic display. In 2012, he was appointed Secretary of IEC/TC 110, which focuses on the international standards of electronic display devices. Through international standard activities in both photography and electronic display, Mr. Shibahara continues to work to improve the quality of imaging materials and imaging systems.

For further information about the award please visit: <https://www.iiconservation.org/node/15>

<https://www.iiconservation.org/node/3699>

Italy Grants €930,000 for Afghan Heritage Preservation

KABUL - UNESCO has received a grant of €930,000 (US\$ 1.2 million) from the Government of Italy to invest in Heritage Conservation, Development and Co-ordination in Afghanistan.

The project will be implemented by UNESCO's Afghan office based in Kabul, and will be jointly managed with the Ministry of Information and Culture. Among the main aims of the project is the conservation of the Islamic Citadel of Shar-i-Gholgholah at the World Heritage Site of Bamiyan.

In addition to the activities listed above, the programme will include training and capacity-building with government officials on heritage conservation, management, dossier preparation,

prevention of illicit traffic of antiquities; assistance in promoting culture management through international and national conferences such as the Second International Conference for the Safeguarding of Afghanistan's Cultural Heritage and a National Conference on Ghazni, Islamic Cultural Capital 2013, and finally raising awareness on the need for heritage protection and the potential role of culture in human, social and economic development.

The project will aim at building the capacity of experts from different departments of the Ministry of Information and Culture to enhance long-term sustainable cultural heritage management and conservation in Afghanistan.

Afghan Minister for Information & Culture Makhdoom Raheen, Italy's Ambassador to Kabul Luciano Pezzotti and the head of UNESCO Kabul office Paolo Fontani attended the official signing ceremony held at the Ministry.

<https://www.iiconservation.org/node/3700>

ICON to undertake study of conservation workforce

LONDON - The Institute for Conservation (ICON), a UK charity working in the field of conservation, has undertaken a research project to study the UK's conservation workforce.

The project has been made possible thanks to funds by the Arts Council England, English Heritage and the Heritage Lottery Fund.

The Conservation Workforce Intelligence Research Project will analyse the workforce in the UK with the aim of determining the suitability of the skill-set in dealing with the complexity of preserving the national heritage for future generations. The results of the project will be announced at the end of April 2013.

For more information about ICON please visit: <http://www.icon.org.uk/>

<https://www.iiconservation.org/node/3701>



A view of the Bamiyan Valley, Afghanistan

©Sgt. Ken Scar (120614-A-ZU930-003)

>>

Europa Nostra launches '7 most endangered' programme

THE HAGUE – European heritage organisation Europa Nostra has launched a new flagship programme 'The 7 Most Endangered' in collaboration with the European Investment Bank Group (EIB).

The programme will select seven endangered sites in Europe and experts selected by the project's partners will visit each of the 7 sites in close consultation with local stakeholders to propose realistic and sustainable action plans for saving those sites.

The Council of Europe Development Bank (CEB) based in Paris will be one of the associated partners for this phase of the programme. The plans would include advice on how funding could be obtained, e.g. by drawing on EU funds or, in appropriate cases, on EIB or CEB loans. Europa Nostra's extensive network of heritage organisations will mobilise local communities and public or private bodies to strengthen the ownership and commitment sites in danger.

For more information about the programme please visit: <http://www.europanostra.org/7-most-endangered/>
<https://www.iiconservation.org/node/3702>

© Chris upson CC Attribution-Share Alike 2.0 Generic



A portion of the Antonine Wall

Antonine Wall Public Consultation Opens

SCOTLAND - The Antonine Wall, a 60-Kilometres long fortification built by the Romans between the Firth of Forth and the Firth of Clyde in Scotland, is undergoing a period of consultations led by Historic Scotland aimed at finalising a new five-year management plan.

The consultation period will last 12 weeks and will seek the involvement of communities along the Antonine Wall together with local authorities.

A draft plan sets out the vision and key objectives for the management, conservation, promotion and interpretation of the Wall over the coming five-year period.

The Antonine Wall became a World Heritage Site in 2008 and joined the Frontiers of the Roman Empire World Heritage Site, alongside Hadrian's Wall and the German Limes.

The draft plan can be viewed and downloaded at <http://www.historic-scotland.gov.uk/antonineconsultation> and comments can be submitted via <mailto:hs.awconsultations@scotland.gsi.gov.uk> or by post to Patricia Weeks, Historic Scotland, Longmore House, Salisbury Place, Edinburgh EH9 1SH, UK.

The public consultation will close on 28 June 2013. Further information on the Antonine Wall World Heritage Site can be found at: <http://www.historic-scotland.gov.uk/antoninewall>

<https://www.iiconservation.org/node/3703>

Interested in advertising with *News in Conservation*? Get in touch with us to discuss your requirements – the address is iic@iiconservation.org

Sustainable textile art? – An investigation into flame-retardants

by Lisa Nilsen



Flame-retardants are part of our lives, whether we like it or not. In order to achieve a high level of fire protection, flame-proofed textiles in public places are more the norm than the exception. We know that if a flame-retardant is applied to a textile after its production, its lifetime expectancy is greatly reduced. So what about textile art made especially for theatres, conference halls and other public spaces? Recently, the Swedish National Heritage Board had an excellent opportunity to find the answer to this question – in the United Nations headquarters in New York.



One of the great masterpieces of Swedish modernism, the ECOSOC stage curtain, created by Marianne Richter for the inauguration of the chamber in 1952. Deterioration began rapidly and today only a few fragments remain of this formerly grand work of art. Postcard from the 1950's

The case of the UN Headquarters textiles destroyed

The iconic United Nations (UN) building complex in New York was designed by an international team of architects and completed in 1952. The Economic and Social Council Chamber (ECOSOC) was created by Swedish architect Sven Markelius and the interior design of the room presented to the UN as a gift from the Swedish State.

A grand stage curtain, designed by Marianne Richter, was commissioned and woven in Sweden. However, only fragments of the curtain remain today, while its successor, a print from the 1950's by Markelius (though not specifically designed for the ECOSOC) installed in 1989, also deteriorated beyond repair. In 2010, restoration of the

>>

ECOSOC began and Sweden responded to the request to support the conservation of the artworks. This time the National Heritage Board got involved. A research project, *'Sustainable textile art?'* was created and coordinated by senior conservator Margareta Bergstrand.

She said "We regard the ECOSOC as part of our modern heritage", and explaining why the two curtains did not last, she added that New York fire regulations required the stage curtain to be treated with a flame-retardant, which was applied in New York. As early as the beginning of the sixties, the Swedish authorities were informed that the curtain did not look its best. It was shipped to Sweden in 1967 for washing and other treatments.

The Richter curtain was returned but soon appeared to be in a sorry state, according to pictures taken at the time. In 1989 it was replaced by the Markelius print which had been treated with flame-retardants in Sweden before being installed and met the same fate as the Richter curtain – a premature death.

Research project on flame-retardants

With samples from the two stage curtains, and two other spectacularly deteriorating works of art taken from Swedish public offices, Margareta Bergstrand and her colleagues at the Unit for Conservation Science at the National Heritage Board had four case studies to investigate. A thorough literature search showed that the problem had been identified in 1969 by Karen Finch in an article in *Studies in Conservation*

(<http://www.iiconservation.org/node/293>), but very little research on the subject had been performed since then (see further reading).

The study is now complete. The research team can confirm that the flame-retardants indeed contributed to the degradation of the two UN curtains as well as to the two other case studies. They concluded that flame-retardants containing inorganic water-soluble salts and/or organic phosphor or nitrogen compounds affect textile materials immediately upon application. They weaken the material according to the fluidity test and mechanical tensile test. They also acidify the material, with a drop in pH, and make the material more sensitive to light, UV radiation and humidity. Furthermore, they influence the weight of the material at higher humidity when salt attracts moisture; added weight means mechanical stress.

As well as this important information, it was also found that wet cleaning of textiles treated with flame retardants raises the pH, but does not ameliorate the condition of the material: the inherent properties are weakened.

"We know today that washing was the nail in the coffin for the Richter curtain," says Margareta Bergstrand. "Our research has showed that washing flame retardant treated textiles in order to neutralise the pH to strengthen it, can indeed have the opposite effect."

A generation of female textile art to vanish?

Reading about these case studies, as well as other examples from an inventory during the project, it is striking that all but two textiles were made by women artists. Does this mean that a generation of female textile art could vanish totally?

"That is an interesting point of view," says project leader Margareta Bergstrand. "Because textile was a typical female medium at that time, this is of course a risk." Both Marianne Richter and her contemporary fellow artist Randi Fischer have had at least one of their most important works destroyed because of flame-proofing. They belong to an



Photo: Gabriella Ericson, © The National Heritage Board.

Curtains made by Susanne Henriques for the Swedish National Courts Administration, present condition, with the original yarn not flameproofed

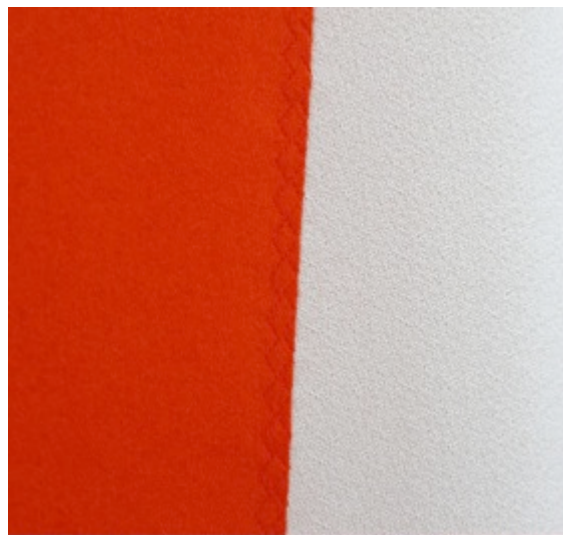
>>

important generation (the latter being part of the Swedish famous “The Men of 1947” (*sic!*)), who, according to Margareta Bergstrand, are today being recognised as the great artists they are.

In one of the case studies, the artist was commissioned to make curtains for a public building, and asked by the client to treat them with flame-retardants. When the curtains dramatically degraded after five/six years, the complaints upset her terribly as she knew she was not guilty of bad craftsmanship. She contacted the National Heritage Board and they obtained unique research material by comparing the original non-treated yarn with the treated.

How useful is flame-proofing textile art?

Margareta Bergstrand has encountered this issue both as a textile artist and later as a textile conservator. She managed to save the stage curtain she had designed for a lecture hall from being treated with flame-retardants by talking to the local fire prevention authority. “The fire engineer listened to the argument that wool in itself contains fire-retarding properties, and very professionally saw the whole picture, including how the university in question organised their fire evacuation.” And surely that is the point – organisational measures are often more efficient with regular training, thorough risk analysis and a “security culture” firmly rooted with staff and volunteers. “Applying flame retardants can give you a false sense of security”, says Margareta Bergstrand.



© Ann Edholm/BUS 2013. Photo: Per-Erik Adamsson

A close-up of the new stage curtain, by the Swedish artist Ann Edholm, for the ECOSOC at the UN headquarters in New York. The curtain is commissioned by the National Public Art Council Sweden

“It is very satisfying to see that these examinations and tests may result in specific advice for both the production of new works of art and for conservation.”

Someone who successfully fought against flame-retardants on art is Alison Lister, Director at Textile Conservation Limited, a conservation practice based in Bristol, UK. When conserving a series of 1950’s wall hangings (attributed to Hilary Bourne) in the Royal Festival Hall, London, seven years ago, her company was asked to provide a big sample of the work itself for fire testing, and to provide a quote for a fire-retardant treatment. When quizzed about the arguments she used to dissuade the client from using a fire-retardant on the textiles, she refers to a letter she wrote, where she politely, but also quite humorously, asked questions, including for example what would they do with a 17th Century tapestry.

Reading between the lines, it is possible to see her analyses of the risks and suggestions for alternative options - the very job a fire consultant should do before choosing the easiest option, i.e. treatment with a flame-retardant.

Another interesting example comes from well-known Swedish textile artist Helena Hernmarck. When creating a woven wool tapestry for a commission in the U.S., the work had to be tested for flammability. The researchers subjected a test sample to a cigarette, a flame from a candle, a direct flame and even a torch at a 45-degree angle for approximately 60 seconds (the tip did not make contact with the sample). Though the sample charred, it showed no sign of igniting.

Today, there is a great deal of experience in organisational fire prevention. Flame-retardants on textile art should no longer be an issue. Furthermore, textile artists may fear that their art will not be commissioned because of the destructive potential in flame-retardants, and customers may prefer tiles or steel to textiles. “We need to talk about this,” says Margareta Bergstrand. “There are lots of examples of untreated textiles from the same time period as our case studies. They show few, if any, signs of degradation and have already surpassed the limit of sixty years given by the National Public Art Council for the new ECOSOC curtain.”

And the new curtain for the ECOSOC? Yes, a brand new stage curtain, designed by artist Ann Edholm, has been made by the HV Ateljé in Stockholm. A test width of wool lined with Trevira CS® has passed rigorous U.S. fire testing. “No

>>

flame-proofing will be required!” exclaims Margareta Bergstrand. “It is very satisfying to see that these examinations and tests may result in specific advice for both the production of new works of art and for conservation.”

Further reading

Bergstrand, Margareta et al., Fire! A Twofold Risk for Textile Art. An Investigation into the Consequences of Flame Retardant Treatments. ICOM-CC pre-print of the 16th Triennial Conference in Lisbon 2011.

Finch, Karen: Note on the damaging effect of flame-proofing on a tapestry hanging. *Studies in Conservation*, 14 (1969), p 132.

Hallgren, Cajsa, proofed textiles in museums and conservation. *Incredible Industry. Preserving the evidence of industrial society*. Conference Proceedings of the Nordic Association of Conservators 18th Conference, Copenhagen 2009.

Halvorson, Bonnie G., Flame Retardant Finishes for Textiles, *Textile Conservation Newsletter*, no 29, 1995, pp 20-26.

Lister, Alison, Banks, Jo, Unlimited access: safeguarding historic textiles on open display in public buildings in the UK. Conservation and Access: Contributions to the 2008 IIC Congress, London 2008.

Lister, Alison, Banks, Jo, Hand, Vicky, The Conservation of the Original 1950s Textile Hangings in the Auditorium of the Royal Festival Hall, London. *Facing Impermanence: Exploring Preventive Conservation for Textiles: Preprints North American Textile Conservation Conference 2007*, Washington DC, November 6-9 2007, pp 93-105.

Lennard, Frances, Behaving badly? The conservation of modern textile art. *Restauro* 5/2006, pp 328-334.

Rockliff, Doreen and Kerr, Nancy, Fiber retardant finishes for fiber art: a conservation perspective. Preliminary findings, *Preprints of the 7th Triennial Meeting of the Conservation Committee of ICOM*, Copenhagen 1984.

Many thanks to Helena Hernmarck and Alison Lister.

<https://www.iiconservation.org/node/3704>



Lisa Nilsen is a free-lance conservator, specialising in preventive conservation and housekeeping, including disaster preparedness. Based in Sweden, she came across this fascinating subject as editor for the Swedish IIC newsletter and decided to spread the word.



Al Zubarah ancient town, the rebirth of a pearl hub in the Middle East - NiC's interview with Fatema Al Sulaiti



Al Zubarah is a 60 hectares archaeological site on the northwest seashores of the state of Qatar. The site comprises the old town incorporating the town walls, a port, a sea channel, and two forts - Al Murair and Al Zubarah. Early in 2013 NiC had the pleasure to speak to Fatema Al Sulaiti, an adjunct professor at Zayed University, Abu Dhabi Khalifah city, Abu Dhabi, and also involved in museum management and site restoration projects in the Arab Region.

Overview

Al Zubarah is considered an ideal example of an 18th and 19th century Middle Eastern fishing town with a flourishing economy based on pearl fishing and trading. The town is one of a few examples in the Middle East of a well-preserved historical sites in which the whole urban layout dating back almost three centuries is still intact.

Al Zubarah town is also considered a vital example in demonstrating a transitional period in the region's history. The excavations conducted at Murair fort revealed very well preserved structural remains that included a *souq*, traditional houses, and fragments of a palatial complex.

The excavation of Al Zubarah was instrumental in proving that in the late 18th century the town's wealth was based on economic relations based on the trading of materials such as pottery, ceramics, coinage and diving weights sourced from eastern Asia, Africa, Europe, and the Gulf regions. The material evidences collected during the excavation of the historical town of Al Zubarah shed light on the history of the early development of Qatar with its traditional urban organization reflected in the layout of the town of Al Zubarah.

Conservation challenges

The slow deterioration of the buildings that was observed at the sites is most likely to be due to different factors including the presence of sea-water. In fact, the incessant movement of water towards the sites and subsequent evaporation, leaves crystallized salts on the surface of the structures.

An additional factor contributing to the deterioration of the site is the impact of cold weather that causes physical damage. It is well documented in conservation literature how weathering can pose severe risks to monuments and buildings leading to their crumbling or collapse. Moreover, higher temperatures and lower humidity, which can be expected in regions surrounded by the sea, are also factors that would increase rates of decay and damage. In the case of Al Zubarah and Murair, the effect of climate and water on buildings was a major challenge and needed careful research and thoughtful experimentation in order to decide on the most appropriate method of preservation.



Al Zubarah fort

>>



Arts and culture programming plays a crucial role in providing education about the historical and cultural context of a community

The method used can differ for each case study and needs to be adapted accordingly. The harsh weather accompanied by high levels of humidity, salinity, winds and severe fluctuation of temperatures during the day and mainly the hot summer months, rapidly sped up the decay of the site.

The site of Al Zubarah represents an outstanding model of archaeological site management in the Arab region. The conservation methodology employed at Al Zubarah involved years of research and exploration of the building materials used in the city's construction. Moreover, the study exposed the nature and delicate conditions of the architectural elements present; for example it was possible to ascertain that the construction material used in some structures was made of coral rock and limestone joined together by mud mortar coated with a gypsum-based plaster.

The location of Al Zubarah in a region where industrial factories have been operating since 1930s poses another challenge. Countries in this region have transitioned from trading pearls and other goods to an economy entirely based on oil extraction, introducing new issues to the environment both natural and built. The need for incessant development due to the demands of modern society calls for huge changes to be incorporated into the urban layout, and these changes raise questions on the critical effect of the new carbon societies. The advent of the refinery industry was associated with phenomenal economic development in the region. Therefore, the unprecedented rate and scale of development that has occurred poses numerous environmental challenges and may be the greatest threat facing the region's historical monuments, mostly located on the coast.



The fort's design exemplifies features common in Gulf region fortification architecture, with three round towers while the fourth at the southeast being rectangular



Archaeological and cultural strategies help to reveal and enhance the underlying identity of community, fostering its inherent character and unique elements

These concerns demand consistent research and long-term preservation planning and management to ensure the survival of its heritage linking the local societies to their historical roots.

Qatar implemented intensive methods of preservation as part of its national conservation strategy. The detailed study of the architectural elements in the sites at Al Zubarah resulted in the finding of the most suitable saline - resistant mortar and plaster. These specially developed construction materials provided the durability needed during preservation. Lately, Qatar directed major efforts towards Al Zubarah town which has led to its nomination on the UNESCO'S world heritage sites list. Preservation and conservation is an on-going process aiming at the renaissance of the pearl hub in the Middle East.

NiC - What was your role in the excavation of the site?

Fatema Al Sulaiti: As part of an integrated conservation plan of Al Zubarah town, I carried out an assessment of the values attributed to the heritage of the site and also conducted a study on the issues pertaining to the methodologies and strategies used for the purpose of assessing its heritage values

NiC - Could you give us some background to the conservation project (who initiated it, who financed it, how long did it last, who undertook the work)

Fatema Al Sulaiti: The archaeological site of Al Zubarah is owned by the Qatar Museums Authority (QMA). The Property is managed in collaboration with specialists appointed by the QMA, which comes under the umbrella of the Project Qatar Islamic Archaeology and Heritage Project (QIAH). This project is jointly managed by the QMA and the University of Copenhagen. A National Committee of stakeholders has been constituted. They are present on the QMA advisory board and are actively involved in all decisions pertaining to Al Zubarah Archaeological Site.

NiC - Is the conservation work still on-going?

Fatema Al Sulaiti: In 2009, QMA launched the QIAH Project. This is a ten-year research, conservation and heritage initiative to study the archaeological site of Al Zubarah, preserve its fragile remnants and work towards showcasing the site to the public. The QIAH Project identified the Nomination of Al Zubarah Archaeological Site for inclusion on the

>>

World Heritage List as a first strategic objective within its larger programme for the development of archaeology and heritage in Qatar, and supported the QMA and the State of Qatar in preparation of the Nomination File.

The QIAH team, led by the University of Copenhagen, is responsible until 2019 for all research concerning Al Zubarah Archaeological Site, for preparing and presenting it to the international community, and preserving it for future generations. Within this time frame, the QIAH Project will strive to strengthen the capacity building process of the State of Qatar in the field of heritage management, conservation and research.



NiC - Who is carrying out the conservation work?

Fatema al Sulaiti: QMA has overall responsibility for Al Zubarah Archaeological Site in relation to UNESCO and the international community, and is in charge of handling all dealings with UNESCO. The QMA is dedicated to the protection, conservation and presentation of the national Heritage. The QMA exercises complete authority in the funding of projects related to the arts and culture of the State of Qatar, and has direct input on governmental policies and legislation concerning planning and development control, in order to ensure fulfilment of the requirements for the protection of archaeological and historic building assets on national territory.

NiC – Fatema, many thanks for talking to us!

<https://www.iiconservation.org/node/3705>

All Images in this article are ©Fatema Al Sulaiti



Fatema Al Sualiti has worked on museum management and site restoration projects since 2007 as part of her academic programmes. She is presently involved in research and academic teaching projects in the Arab region. She has an MA in Islamic Art and Architecture from the American University of Cairo and is continuing her PhD in Islamic Archaeology from Damascus University, Syria.

Her area of interest includes the study of Islamic architecture, urbanisation, landscape design and conservation. She is currently engaged in research on the technical and engineering aspects of archaeology and their application to contemporary design projects with the view to increase visibility of Islamic cultural heritage in the modern Muslim world.



Icon's 'Positive Futures in an Uncertain World 2013' Conference, Glasgow: An emerging conservator's view

Reviews

by Adam M. Klups

Over the 10th – 12th April Icon hosted its second triennial conference and the splendid Gilbert Scott-designed buildings of the University of Glasgow welcomed more than 400 delegates. The event was an important opportunity to discuss the actualities and futures for conservation profession, a debate so urgent in the current climate of uncertainty affecting the heritage sector.

The event attracted all generations of conservation professionals from the UK and from abroad. The enthusiastic atmosphere among the attendees was overwhelming from the very beginning, making a strong statement about the well-being of the conservation community, despite the uncertain times currently facing the conservation profession in the UK. It seemed that the theme chosen for this occasion could have not been more relevant.

The strength of the conference laid in the fact that its plenary sessions addressed issues which are key to all of us, no matter of what our age or conservation specialism. We were reminded that it is extremely important in times of economic instability to strongly defend and emphasise the public value of conserving our heritage despite its economic cost. We heard and discussed the significance of engaging with stakeholders and making partnerships, as well as promoting outreach and care for the public image of conservation in order to make our mission more legible. We were also prompted to be confident advocates of our profession to make it become more recognisable and understood by the general public, and importantly, we were also urged to care for our professional image. The session's opening remarks by the chair David Leigh, 'Conservation's positive profile' and the very first paper, by Christina Rozeik, 'Should we care about conservation's public image?' set the tone of the event very well.

The speakers presented various case studies and viewpoints all agreeing that we all need to change alongside the changing demands to keep up conservation's positive profile. Many emphasised the increasing importance of volunteers in conservation projects, highlighting that a good volunteer management needs a vision.

Special acknowledgement is due to the Organising Committee and Chief Executive Alison Richmond for working very hard on the students and emerging conservators' element of the conference, which was one of many break-out sessions that the attendees could choose from. It is very encouraging that over the past years young conservators and conservators-to-be have been receiving more and more attention from established conservation bodies. It is vital that emerging conservators should be given chances to have a fair start in the sector. We all, but especially conservation students and emerging conservators, need a platform to meet so that we can feel part of the conservation community and to share the community's views, and concerns. In Glasgow, a large group of students and conservation graduates entering the job market had a chance to hear both successful stories and difficulties faced upon starting a professional career from those who were now fully established. Useful advice was offered on the topic of starting a small conservation business and appeals for more assistance for young conservators in the shape of mentoring schemes were strongly supported. It was encouraging to see conservation students and emerging conservators mingling freely and willingly

>>

with their more experienced colleagues on many occasions during the event, once again proving that networking is a key element of conservation get-togethers, as well as papers and poster sessions.

It was during one of the student and emerging conservators' sessions that Icon's 'National Conservation Education and Skills Strategy' was summarised by Icon's Kenneth Aitchison. Some of the discussed aims of the 'Strategy', launched last year, which are already affecting the direction of our profession included: raising awareness of conservation education, encouraging responsibility of all stakeholders for material heritage, sustainable career paths for entering the profession, introduction of a conservation technician qualification, and fair and more consistent academic benchmarking.

The conference has provided food for thought for conservation professionals, their younger colleagues and all those working in the heritage sector. 'Don't say no - think how!' should become a motto for all of the Icon conference's attendees! Positive futures must be seen as a combination of creating a positive message, having resilience and taking pride in our profession. Paraphrasing one of the speakers, Kate Frame: 'conservation is a lot more than it seems' and it is now, more than ever, up to us to focus on its future.

Two most important lessons that the conference taught us are that achieving a recognisable, respected professional image earning us public appreciation should be our common goal, and that only by developing strategies fit for the present day, and by providing encouragement and engagement for students and young conservators we can make conservation truly a vital and sustainable profession.

<https://www.iiconservation.org/node/3706>



Adam M. Klups holds a BA in History of Art and Material Studies from University College London and is currently studying for a Master's degree in Principles of Conservation at the Institute of Archaeology, UCL. He works for St Albans Museums, Hertfordshire and is a member of the Executive Committee of the Józef Piłsudski Institute for Research in Modern History of Poland, based in London. His broad professional interests focus on archaeological and building conservation.

Some interesting projects Adam participated in include Çatalhöyük Research Project, Turkey and conservation of the Rosslyn Chapel, Scotland. He also instigated IIC's first Student and Emerging Conservator Conference held in London in 2011.



Reviews

Conservation Publications – IIC member's reviews of international periodicals: Portugal

The third in the series of non-English language conservation journals and periodicals reviews submitted by IIC members is from Portugal and was kindly submitted by António João Cruz.

Historical context

Professional conservation and restoration activities in Portugal started to emerge in the mid of the nineteenth century promoted mainly by the Academy of Fine Arts, in Lisbon. Later these activities were transferred to the supervision of the National Museum of Ancient Art (MNAA).

Until the 1930s, conservation and restoration practitioners were mainly painters who, in general, were only marginally interested in restoration and did not possess any formal training. The exceptions were rare and occurred mainly in the MNAA, where some painters like Luciano Freire established their restoration practices. In the 1930s, by initiative of some museum curators, collaborations with scientists were established (above all João Couto) and works of art began to be studied using laboratory resources, especially radiography. This encouraged some established publications to start dealing with conservation issues.

Before the 1990s, conservation and restoration articles in Portuguese were included in national museology or history journals and, later, in exhibition catalogues, and were not authored by conservators-restorers, but only by scientists or art historians. In the 1980s, the training of conservators-restorers, previously based on a master/apprentice system, began to be imparted through a formal system of education. The first available form of training developed within an institution (José de Figueiredo Institute, IJF) specifically from the restoration workshop of MNAA and was outside the regular national education system. Later, several other institutions established their conservation training courses that were included within the national higher education network. Some of these schools were: the Higher School of Conservation and Restoration, which was shut in 1999, the Tomar Polytechnic Institute, the New University of Lisbon and the Catholic University in Oporto. Only then the conservator-restorers did begin to publish their work. At first they published exclusively in Portugal and only when they started postgraduate studies they began also to publish in international journals (mainly in areas such as physics, chemistry or material science), usually having conservation scientists as co-authors.

While until the 1940s conservation publications focused primarily on paintings, the establishment of the MNAA's workshops encouraged the focus to shift to different types of works.

More recently, some studies have been published addressing general issues rather than case studies. However, even to this day, conservator-restorers seem to show some inertia and in most cases their publications are only related to academic activities.

Studies and publications in the area of architectural heritage have, however, followed a different path. The first publications on the subject, with a political and philosophical perspective, appeared in the first half of the nineteenth century and were signed by intellectuals concerned with the identity of the nation. Restoration interventions, developed with institutional support, started to be carried out from the end of the century by initiative of the national government through a department where engineers prevailed — a situation that essentially continues today with the difference that, the engineers have been replaced by architects.



Until the 1930s, however, publications that dealt with practical cases were still rare. They began to gain significance only in 1935 thanks to a journal with monographic issues, published until 1966 by one of the national services (the General Directorate of National Buildings and Monuments, or DGEMN). The tradition of presenting major interventions publicly through national publications persists to this day in other national journals. Furthermore, the presentation of studies related to materials and intervention techniques developed in academic contexts or other national institutions are presented mainly in national and international congresses.

Journals in Portugal

Today, the main Portuguese journal devoted solely to conservation is *Conservar Património* (<http://revista.arp.org.pt/>), published by the Professional Association of Conservators-Restorers of Portugal, which is indexed in several international databases including AATA (<http://aata.getty.edu/Home>). This journal has a broad scope and publishes peer-reviewed papers in Portuguese and other languages. Many papers are on Portuguese subjects, but a significant number of authors are from different countries. Among the Portuguese authors, conservation scientists seem to be in the majority. Some issues are dedicated to papers presented at specific scientific meetings.

Another journal focusing exclusively on conservation is *ECR – Estudos de Conservação e Restauro* (<http://citar.ucp.pt/ecr/>). This journal is published by a research centre based in a faculty with conservation-restoration courses at the Universidade Católica Portuguesa; many papers, mainly case studies, are related to studies developed within this institution. The papers are reviewed by members of the scientific committee.

Cadernos de Conservação e Restauro is another journal in the field of conservation, published very irregularly by the National Institute of Conservation. The majority of papers relate to the institute's activity and do not appear to be peer-reviewed. The authors are mainly conservators. The latest issues were monographic and dedicated to some important paintings housed in Portugal, although of Flemish origin. The last issue dates from 2010 and it is unclear whether the journal is still in publication – a doubt that also arises about other Portuguese journals with irregular periodicity and reduced frequency.

The digital journal *e-conservation* (<http://www.e-conservationline.com/>) is based in Portugal, although it does not specialize in Portuguese subjects. Moreover, it publishes only in English and the number of full papers written by Portuguese authors is very limited.

Besides these journals, two magazines both under the name of *Boletim*, were published very irregularly in the past. These magazines were created by a public conservation centre and an association for the development of conservation. In general, the issues had a very small number of pages, which were largely devoted to news. In the specific area of architectural heritage, three periodicals must be mentioned because of their interest for conservators, although none of them is devoted exclusively to conservation. All of them are dedicated exclusively to Portuguese case studies.

The *journal Monumento* (<http://www.monumentos.pt>) is presently owned by a national agency active in the area of urban rehabilitation and, in part, it represents a continuation of the journal of DGEMN, published between 1935 and 1966. Each issue is dedicated to one monument or one urban area and the papers are commissioned, with the authors being predominantly architects or historians. Conservation issues, in a restricted sense, appear occasionally.

Património – Estudos (<http://www.igespar.pt/pt/publications/category/35/assets/>) is a journal published by the national institute responsible for the architectural heritage (IGESPAR). The issues are thematic and the papers are also commissioned. The authors' backgrounds are quite diverse.

The magazine *Pedra & Cal* (http://www.gecorpa.pt/revista_edicao.aspx?idr=56) is property of an association of companies specialising in urban and heritage rehabilitation (Gecopra). It mainly publishes news and short notes related to interventions done by the associates.

Recently a new journal has started publication, the *Anuário do Património* (<http://www.anuariodopatrimonio.com/>), which, along with a directory of companies and professionals working in the field of urban and heritage rehabilitation, intends to present news and small notes about some restoration interventions.

Some Portuguese journals or magazines active in different fields have also shown interest in conservation issues or have published studies written by conservators. Among the academic or technical journals, the more relevant are: *Azulejo* (about tiles), *Artis and Revista de História da Arte* (both focused on art history), *Revista da Faculdade de*

>>

Letras - Ciências e Técnicas do Património (dedicated to cultural heritage) and *Museologia.pt* (concerned with museology).

Among the specialized magazines, *Invenire*, devoted to the cultural patrimony of the Catholic Church is also of interest to conservators and conservation. Besides national publication, there are a number of local journals, magazines and newsletters that deal with conservation and related topics, published by local institutions, such as museums and other associations.

<https://www.iiconservation.org/node/3707>



António João Cruz holds a degree in Chemistry (1986) and PhD in Analytical Chemistry (1993) from the Faculty of Sciences of the University of Lisbon. Currently, he is Adjunct Professor at the School of Technology, Polytechnic Institute of Tomar, Portugal. Over the past 20 years has been involved in the study of works of art, especially Portuguese paintings and polychromed sculptures. He has also been interested in the relationship between science and conservation, the study of pigments history through documentary sources and the history of conservation and restoration in Portugal. He maintains a personal website (<http://ciarte.no.sapo.pt>, since 1999) and

a blog on laboratory studies, the material aspects and the conservation and restoration of works of art (<http://ciarteblog.blogspot.com>, since 2006). He is the editor of the journal *Conservar Património*. Mail: ajccruz@gmail.com.



IIC News

IIC Annual General Meeting

The sixty-third Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works took place at 6:45 pm on Friday 18th January 2013 at the Institute of Materials, Minerals and Mining, at 1, Carlton House Terrace, London SW1

Present:

Jerry Podany, President, in the Chair

Jo Kirby Atkinson, Secretary-General

Velson Horie, Treasurer

Joyce Townsend, Director of Publications

Shing-wai Chan, Mikkel Scharff, Valentine Walsh, Cornelia Weyer (*members of IIC Council*)

Barbara Borghese, Robert Child, Dinah Eastop, Austin Nevin, David Saunders, Sarah Staniforth (*Fellows*)

Antonio Alves Cardoso, Renate Poggendorf, Athanasios Velios (*Individual Members*)

Graham Voce, Executive Secretary

Helen Griffiths (Slaughter and May)

Laura Bradford (W. S. Maney & Son Ltd)

Michael Gallico (W. S. Maney & Son Ltd)

Jerry Podany, President in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances and in the inclement weather. Jerry Podany thanked Laura Bradford of W.S. Maney & Sons Ltd, publishers, for reporting on recent developments in *SiC*. He went on to report on IIC's recent publishing and communication activities, including developments in *News in Conservation* and the re-design of the IIC website, and passed on to the meeting the regrets from Stephen Axcell, Andrew Hazeal and Richard Haffenden of Messrs Jacob Cavenagh and Skeet, IIC's auditors, that the inclement weather had prevented them from attending.

Jerry Podany proposed that the meeting be adjourned to a date not later than the end of February 2013 as the weather conditions had prevented some members attending this General Meeting; this was seconded by Jo Kirby Atkinson. A majority of those present at the meeting voted by hand to continue with the meeting and not adjourn.

The Minutes of the last Meeting, having been published in *News in Conservation* number 29 of April 2012 and posted on the IIC web-site, were taken as read and signed by the Chairman.

The Notice calling the present Meeting, having been published in *News in Conservation* number 33 of December 2012 as well as being posted to members and published on the IIC web-site, was taken as read.

The Chairman noted that voting on the Resolutions by members present who had not voted by post or appointed a proxy would be by show of hands for the Ordinary and Special Resolutions and would be by ballot paper for the elections to positions on Council.

Resolution 1: *To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2012*

The Reports and Financial Statements, having been sent to members in December 2012 by post and having been placed on the IIC web-site, were taken as read and the Chairman invited the Secretary-General, the Treasurer and the Director of Publications to make their comments (see separate reports).

On the completion of the report of the Director of Publications, Robert Child asked why *Studies in Conservation* was a vehicle for analytical research and not conservation; as it was, the publication had no relation to the work conservators do. Jerry Podany replied that this point had perhaps been arguable in the past, but that *Studies in Conservation* had increasingly reflected collaboration between research scientists and *bench* conservators. The balance of content in *Studies in Conservation* was continuously being addressed and there was always room for improvement. Robert Child argued that the move of the profession was towards preventive conservation and that *Studies in Conservation* was not reflecting this. Joyce Townsend explained that there was a growing number of papers being submitted to *Studies in Conservation* that dealt with collection care and, additionally, that *Studies in Conservation* could only publish the papers that were submitted to it.

>>

Now that IIC Congress papers were Special Editions of *Studies in Conservation* there was a broadening of approach. Jerry Podany added that IIC's Council was looking to discuss museum environments in collaboration with ICOM-CC; if there were papers to be published on this topic they could be sent to *Studies in Conservation*. Robert Child explained that there was a growing divergence between conservation professionals working within institutions and those working on their own commercially, the former moving towards preventive conservation and the latter to bench conservation work. Joyce Townsend replied that this may be the case in the United Kingdom, but that this may not be the case in other countries. Austin Nevin noted that IIC was indeed becoming more international through its various communication media. Velson Horie added that one of the reasons for bringing the congress papers and posters into *Studies in Conservation* was to add treatment papers to the publication and that it had successfully achieved this with the preprints of the 2012 Vienna Congress. Austin Nevin suggested that the case studies found in the *Journal of Cultural Heritage* would be a good model for *Studies in Conservation*; Jo Kirby Atkinson replied that that was indeed the case, but that the papers still had to be submitted to *Studies in Conservation* for consideration in the first place. Barbara Borghese noted that people come to IIC from all sides and that IIC's newspaper, *News in Conservation*, had taken some treatment-related articles of late and that it was important to look at *Studies in Conservation* in relation to this.

Austin Nevin asked how many of IIC's social networking Internet site followers additionally were IIC members. Velson Horie replied that this was impossible to tell at present, but that, as with the United Kingdom's National Trust, the role of IIC is that of promotion of awareness as well as gaining members.

On completion of this discussion the resolution was duly adopted.

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

The resolution was duly adopted.

Resolution 3: *To elect a President*

Jerry Podany was standing down having served two three-year terms as President and previously as an Ordinary Member of Council, having first been elected in 2005. Jo Kirby Atkinson thanked Jerry Podany for his energy and innovation that had helped take IIC ahead with exciting and promising new activities such as the *Dialogues for the New Century* series of round table debates, and wished him a happy retirement from IIC, though it would not be an inactive time for him. There was one candidate standing for election to this post, Sarah Staniforth.

On the basis of the total vote, Sarah Staniforth was duly elected as President. Jerry Podany congratulated Sarah Staniforth and welcomed her back onto Council after a break of some seven years.

Resolution 4: *To elect a Secretary-General*

Jo Kirby Atkinson was standing for re-election for a second term of three years. On the basis of the total vote Jo Kirby Atkinson was duly re-elected as Secretary-General.

Resolution 5: *To elect a Treasurer*

Velson Horie was standing for re-election for a second term of three years. On the basis of the total vote Velson Horie was duly re-elected as Treasurer.

Resolution 6: *to elect Vice-Presidents*

Gabriela Krist and Sharon Cather were standing down as Vice-Presidents and Julian Bickersteth was standing for re-election to his post as a Vice-President. Mikkel Scharff and David Saunders were both standing for election to the post of Vice-President for the first time and both had previously served as Ordinary Members of Council; David Saunders had additionally previously served as Director of Publications. One position of Vice-President would still be left vacant. Jerry Podany thanked Gabriela Krist and Sharon Cather for their valuable contributions to Council and in particular the efforts both had made towards the success of the 2012 Vienna Congress.

On the basis of the total vote Julian Bickersteth was re-elected as a Vice-President and Mikkel Scharff and David Saunders elected as Vice-Presidents. Jerry Podany congratulated them and welcomed them to their roles on Council.

>>

Resolution 7: *To elect Ordinary Members of the Council*

A total of nine places as Ordinary members of Council were available for ballot. Tuulikki Kilpinen, Anne Rinuy, Mikkel Scharff and Naoko Sonoda were retiring from their posts as Ordinary Members of Council; Valentine Walsh and Cornelia Weyer were standing for re-election and Shing-wai Chan was standing for election to confirm his co-option by Council in May 2012. Additionally two Ordinary member places on Council had not been filled during the year. Diane Gwilt Velayudhan Nair and Austin Nevin were standing for election as Ordinary members of Council for the first time.

Jerry Podany thanked Tuulikki Kilpinen, Anne Rinuy and Naoko Sonoda for their valuable contributions to Council. On the basis of the total vote Shing-wai Chan's co-option as an Ordinary Member of Council was confirmed by election and Diane Gwilt, Velayudhan Nair and Austin Nevin were elected as Ordinary Members of Council. Jerry Podany congratulated them and welcomed them back to, or onto, Council.

Resolution 8: *To transact any ordinary business of The Institute*

There being no ordinary business, Jerry Podany in the chair then thanked Helen Griffiths of IIC's legal advisors, Messrs Slaughter and May, and Laura Bradford and Michael Gallico of W. S. Maney & Son Ltd for attending and declared the meeting closed at 7.25 pm.

Report by the Secretary-General 2013

The full report by the Secretary-General can be viewed and downloaded at:

Report by the Director of Publications 2013

The full report by the Director of Publications can be viewed and downloaded at:

Report by the Treasurer 2013

The full report by the Treasurer can be viewed and downloaded at:

Studies in Conservation – an update from Joyce Townsend

The forthcoming volume of *Studies in Conservation (SiC)*, 58-2, will be the first to have themed content: preventive conservation. Future themed issues will very likely follow this trend with the 2013 58-4 volume being dedicated to archaeological and ethnographic conservation. However, regular issues of *SiC* will always include a broad range of subjects included under the umbrella of conservation of cultural heritage. *SiC* remains the only fully cited, peer-reviewed, international cultural heritage conservation journal available to the professional community.

Since *SiC* has been produced by IIC's publishing partner Maney Ltd, the biennial IIC congress preprints are being produced as an online-only supplement to *Studies*, the preprints of the Vienna congress in September 2012 on *The Decorative: Conservation and the Applied Arts* being the first example. Surplus print copies distributed during the Congress can now be purchased from Archetype Publications (www.archetype.co.uk), now the sole seller for printed IIC Congress preprints and back issues of *Reviews in Conservation*.

On the subject of access, IIC Congress preprints and back issues of *SiC* to 1980 are available online through the Maney IngentaConnect website in addition to being available to IIC members through the IIC website. In 2014, the remaining congress preprints back to 1967, and *SiC* back to volume 1 in the early 1950s, will be also available online.

There is also a growing number of 'Fast Track' papers, papers which have been accepted for publication but which have not yet appeared in print in an issue of *SiC*. We cannot resist pointing out that this access, free to members, is a reason of growing importance for joining IIC. Networking is also on offer at IIC, on www.iiconservation.org.

For an in-depth look at the exciting and stimulating future of *Studies in Conservation*, including the plan to increase the number of issues per year from the current four to six in 2014, don't miss the full editorial included in the forthcoming issue of *SiC*.

>>

Time to renew your IIC membership!

Membership year 2013–2014

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 2013–2014 membership year fees have to be increased to meet the costs of providing an extensive range of benefits to members.

The figures for the membership year 2013–2014 have been agreed by IIC Council as follows:

Individual £60

Fellow £80

Student £22

Institutional £239

Membership brings many advantages; access to first class scholarship and updated news from the world of conservation through IIC publications, a network of like-minded professionals, access to a website that, used to its full potential, is a treasure trove of information and tools. In addition, IIC offers its members many opportunities to develop, advance and consolidate their careers including first-class conferences, volunteer opportunities, access to job listings, and in general the advantages of being part of an international network.

With a renewed website, an ever-popular Facebook page, a LinkedIn presence and a forum soon to be implemented, you can be sure that IIC is as connected as ever and that we are using all available avenues to raise our voice in the world of heritage preservation.

If you haven't already done so, what are you waiting for?

Join IIC, visit <https://www.iiconservation.org/membership>

Share your expertise; indulge your curiosity; come to Hong Kong!

The call for papers for the twenty-fifth IIC Congress is still open and there is still time to share your research, discoveries and knowledge with your international colleagues gathered in Hong Kong.

An Unbroken History: Conserving East Asian Works of Art and Heritage will focus on a topic that is uniquely suited to Hong Kong's wealth of cultural heritage, as well as to its role as a point of exchange between Chinese heritage and the cultures of the rest of the world. The Congress will focus on how conservation helps to retain or recover and then communicate the messages that East Asian art and heritage carry, and will address how the history or meaning of this art and heritage affects the decision-making processes and course of conservation treatments. Different conservation approaches, and hence methodologies, will be discussed and examined, and will link in to the unveiling of traditional craftsmanship, manufacturing materials and patterns of use or previous restorations.

These different approaches to conservation may be applied to the treatment of a wide range of objects and materials pertinent to the region: scroll paintings and calligraphy; prints; textiles and costumes; wall paintings; sculpture; furniture and lacquer wares; jewellery, ceramics and metalwork of all varieties. The conservation of the built heritage, including historical and archaeological sites, monuments and historic buildings with distinctive oriental features is an important aspect of conservation in the region. The intangible cultural heritage of performance, traditions and customs will also be covered as well as the conservation of other heritage where the influence of East Asia is very evident, for example in such styles as Chinoiserie.

Full details of the Call for Papers and its requirements (including guidance on geographical focus of the topic) can be found here: <https://www.iiconservation.org/congress/2014hongkong>

It's easy to submit your proposal: go to <https://www.iiconservation.org/node/3485> Share your expertise and learn first-hand what your colleagues around the world are doing!

The deadline for submission of proposals is 17 May 2013 and you will receive a response from the Technical Committee by mid-July 2013. A call for posters will be made in May 2013. Please contact us at iic@iiconservation.org or conservation@lcsd.gov.hk if you have any questions or wish to receive further information on the Congress



More News

Opéra Comique regains its original splendour



PARIS - The Grand Foyer of the Opéra Comique, a remarkable testimony to French 19th Century art and architecture has recovered its original radiance and beauty thanks to a conservation project that has last over a year.

The project, sponsored by the World Monument Fund, was conducted under the direction of National Heritage Sites of France.

Designed by architect Louis Bernier (1845–1919), the current Salle Favart, was inaugurated in 1898. While the building retains its original proportions and historic location from its previous incarnation of 1783, the Opéra Comique became the first European theatre to be fully equipped with electricity, and the most modern safety standards.

During the twentieth century, the Grand Foyer was restored several times and although the building was in stable condition, the interior decorations had suffered damage and tarnishing due to its continue use and from cigarette smoke.

Following a call for bids, the work was carried out under the authority of the Chief Architect of National Heritage Sites in close liaison with the management of the Opéra Comique. Each decorative element was carefully recorded and analysed in order to establish a restoration protocol that would be respectful of the original elements. Painted decorations as well as sculptures were carefully cleaned and important discoveries were made during the

conservation operations especially with regard to painting composition. The marble door frames were also cleaned and the gilded decorations temporarily taken down to allow their conservation. Two chandeliers were taken down to be transported to a specialised facility where they were conserved and the electrical elements updated to conform to modern regulations.

For more information about this project visit: <http://www.wmf.org/project/op%C3%A9ra-comique>
<https://www.iiconservation.org/node/3708>

World Monument Fund announces grant to support restoration of cultural heritage in Japan

NEW YORK - On the second anniversary of the earthquake of March 11, 2011, that caused so much distraction to eastern Japan, the World Monuments Fund (WMF) has announced a grant of \$250,000 (£165,000) to help recovery efforts in some of the areas most affected by the terrible event. In particular, the funding will target the community in Kesennuma, Miyagi Prefecture, that will be able to restore and preserve its historic cityscape that was heavily damaged in 2011.

The grant was presented at a ceremony held at Kesennuma City Hall on March 10, 2013. The funds will be used to undertake the restoration of seven buildings; six of which are designated as Registered Cultural Property by the Japanese Government agency Bunkacho (Agency for Cultural Affairs).

The funds provided by WMF with support by the Freeman Foundation will be boosting local funds provided by The Foundation for Cultural Heritage and Art Research with support from Hermés Japon Co., Ltd.

WMF has already provided funds in 2012 to restore seven *machiya* buildings in the historic town of Sawara, Chiba Prefecture. This second grant is intended to raise awareness among the public of the need for continue urgent support for those small communities that do not receive a great deal of attention.

For more information about this grant and the work of the World Monuments Fund, please visit: <http://www.wmf.org/news>
<https://www.iiconservation.org/node/3709>

>>

Fire destroys Naples' "Città della Scienza"

NAPLES – Citta' Della Scienza (City of Science), an interactive science museum in the city of Naples, Italy, has reported extensive damage due to a fire that raged through the night of March 5th 2013.

The fire, which did not cause any human casualties, swept four of the six pavilions of the coastal museum leaving only the theatre intact.

The area has been placed under judicial seizure by investigators. The enormous amount of damage is due in

part to the nature of the site and the collections held in the exhibition spaces; many structures and items in the collections are wood-based and highly flammable.

Eyewitnesses reported that the flames spread very quickly in at least four separate areas, advancing the hypothesis of a criminal act behind the disaster. Mayor Luigi de Magistris, a former magistrate with a vast experience in dealing with organized criminal organizations in the area said: "In my experience, given the rapidity at which the flames spread, I would conclude that foul play is involved". He later added, in a message on social network site Twitter: "This city is under siege".

Before the fire, the museum complex included a planetarium, an interactive museum with educational facilities, a conference centre, an advanced training centre and an art exhibition space. Citta' della Scienza attracted over 350,000 visitors per year and was unique in the south of Italy.

Built in a former industrial area previously occupied by the controversial Italsider foundry in the area of Bagnoli, the museum represented the reclamation of the city's industrial area and was a symbol of cultural renaissance. Over the past decade, Città della Scienza had gained widespread credibility as a centre for science education, and as an 'incubator' for young enterprises. The complex directly employs 160 members and contributes to the local economy using local supply chains. Aside from the cultural loss there is going to be also an economic loss in an area that is already struggling with rising unemployment and lack of prospects.

Comments started to appear almost immediately on social networks with dedicated pages being created on Facebook (FB). One FB user based in the city said: "We might understand, perhaps, the origins and the criminal reasons for the arson. But something will always remain unexplainable, especially for the Neapolitans: how can we live in a city where science doesn't produce conscience".

Shortly after the fire, the Italian minister of Education announced that the complex would be open again in 18 months, a deadline that many believe to be far too optimistic. Fundraising has already started and many initiatives have been publicised for donations including one led by The Città della Scienza. Volunteers are also sought to offer their expertise and skills in rebuilding the museum.

For further information on how to help please visit: <http://www.cittadellascienza.it/news/rebuilding-citta-della-scienza-lets-join-our-efforts/?lang=en>
<https://www.iiconservation.org/node/3710>



Citta' della Scienza before the fire

What's on + NiC's List

Call for papers

ISA 2014 International Symposium on Archaeometry

Hosted by the Getty Conservation Institute and UCLA

19-23 May, 2014

Los Angeles, USA

Deadline for abstracts 16 December 2013

For further information about this event please visit: <http://www.archaeometry2014.com/>

International Symposium 'If only I had known—looking back, moving forward'

Organised by: IADA, the Rijksdienst voor het Cultureel Erfgoed (RCE/ICN), Restauratoren Nederland, the University of Amsterdam, the Rijksmuseum, the National Archives and the National Library of the Netherlands

Deadline for abstracts 1 May 2013

Abstracts should be sent electronically to: symposium@iada-home.org

"Lost Luster. Innovative interdisciplinary research on archaeological window glass in North Western Europe (10th - 18th c.)"

02-04 October, 2013

Abbey Museum Ten Duinen

Deadline 1 August 2013, for info visit:

<http://en.tenduinen.be/activiteitendetail.aspx?id=5666>

"Innovation and Invention: Developments in Conservation Materials and Techniques"

07 June, 2013

The Royal Armouries, Leeds, UK

Friday, 7 June 2013

The deadline for submissions of papers is Friday 10 May 2013

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

AICCM National Conference "Contexts for Conservation"

23-25 October 2013

The Science Exchange, Adelaide, SA

Poster abstracts of approximately 300 words should be submitted no later than Friday 10 May 2013

Further information about this event can be found at:

<http://www.aiccm.org.au>

Conferences/Seminars

Jacob Jordaens : Origin - Transformation - Conservation : international symposium

06-07 May, 2013

Kassel, Germany

For more information about this event please visit: www.restauratoren.de

or send an email to: a.harmssen@museum-kassel.de

Conservation in the Nineteenth Century (CiNC)

13- 16 May, 2013

Copenhagen, Denmark

For more information about this event please visit: <http://www.natmus.dk/CiNC>

Or write to: CiNC@natmus.dk

Theory and History Working group ICOM-CC Interim meeting : The Impact of Culture on Conservation Theory and Practice

16-17 May, 2013

Copenhagen, Denmark

For Further information about this event please contact Isabelle Brajer at:

Isabelle.Brajer@natmus.dk

>>

International Workshop PARNASSUS: Ensuring Integrity, Preserving Significance

17th May, 2013

Senate House, University of London
London, UK

For more information about this event please visit:

<http://www.ucl.ac.uk/parnassus/workshop>**Conservazione e Restauro di oggetti unici, Conservazione e Restauro di procedimenti negativi : Restauro digitale**

20-24 May, 2013

Firenze, Italy

For more information about this event please visit: www.alinarifondazione.it**First Vatican Coffin Conference**

19-22 June, 2013

Vatican Museum, Vatican City

To see the full programme and to download the registration for please visit:

http://mv.vatican.va/2_IT/pages/z-Info/Convegno/MV_Info_19-23giugno2013.html**BAPCR Conference "The Picture So Far: 50 Years of Painting Conservation"**

12 July, 2013

Faraday Theatre, Royal Institution
London, UK

For more information and tickets sales please see:

<http://www.thepicturesofar.eventbrite.co.uk>**Canadian Bookbinders Book Artists Guild (CBBAG) "The Art of the Book 2013" 30th Anniversary Exhibition, Conference and Workshops**

11-13 July, 2013

University of Calgary, Calgary, Canada

More information can be found online at:

<http://www.cbbag.ca/conf2013.html>**Courses/Workshops****Workshop and Masterclass - "Principles and practice of handmade papermaking and limp paper covered bookbinding"**

16-20 September 2013

Moulin du Verger Paper Mill, Puymoyen, France.

To book a place contact:

Jacques Brejoux on +33 545 611 038

Creating and Funding Preservation Projects To Enhance Collection Care

03 May, 2013

Oregon State Library
Salem, Oregon, USAFor further information and online registration please visit: <http://tiny.cc/ZePOL>**Harvesting Traditional Knowledge: Fostering Two Way Learning in Material Science between Indigenous Australians and Conservation Professionals**

14-16 May 2013

Frog Hollow Centre for the Arts, Darwin GPO Box 2152

Darwin NT

For further information see:

www.ankaaa.org.au/index.html**Care and Identification of Photographs (from daguerreotypes to digital)**

03-06 June, 2013

University of Louisville Ekstrom Library,
Louisville, KY, USA

Future dates are also available at different locations; for further information please visit:

<http://gawainweaver.com/workshops/>**Digital Documentation Principles for Bookbinding History**

3-7 June, 2013

John Hopkins University, Baltimore, USA
Instructor: Atanasios Velios

For further information please visit:

<http://old.library.jhu.edu/departments/preservation/currentevents>**Eastern Mediterranean Bookbinding Structures**

10-14 June 2013

John Hopkins University, Baltimore, USA
Instructor: George Boudalis

For further information please visit:

<http://old.library.jhu.edu/departments/preservation/currentevents>**For more information about these conferences and courses see the IIC website: www.iiconservation.org**