

Göbekli Tepe, an early Neolithic wonder in Turkey



Recent finds from excavation season 2012/2013

TURKEY - Göbekli Tepe in south-eastern Turkey, is one of the most exciting and historically significant archaeological sites currently being excavated anywhere in the world. Dating to the earliest Neolithic period, its significance is demonstrated by its construction implying organisation of an advanced order not previously associated with early societies. Göbekli Tepe has been interpreted as the oldest human-made place of worship yet discovered. The Global Heritage Fund (GHF), the non-profit organisation working to protect, preserve and sustain the most significant and endangered cultural heritage sites in the developing world, has been working at the site to support the preparation of a site management plan and conservation plan, the construction of a shelter over the exposed archaeological features, training local community members in guiding and conservation and aiding Turkish authorities in securing World Heritage Site inscription. Here is a summary of the activities taking place at the site that GHF has shared with *NiC*.

IIC 2014 Hong Kong Congress -

Updated info on venues, social programme and accommodation from page 16

Göbekli Tepe uncovered -

Discover an early Neolithic site and the preservation programme currently taking place on page 1-3

Deterioration of the Quinta Nova Torres Vedras wall tile panel -

Analytical approach and treatment details. Full feature on page 7

The San Gemini Conservation and History of Book Structures Course –

Flavio Marzo on teaching conservation. Read the feature on page 12

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Today, Göbekli Tepe has become a major factor in the development of the Urfa region. The rising public interest is reflected in a growing stream of visitors on-site. For this reason, it has become essential that adequate facilities are provided for the visiting public and sufficient measures are taken to ensure the protection and preservation of the ancient structures. Plans have been made to cover large parts of Göbekli Tepe with protective shelters, which will also feature so-called walking floors that will provide visitors with contact-free access to the archaeological site.



Canopy planned at the main excavation site at Gobekli Tepe

Work carried out throughout 2012-13 focused on building the proposed shelter structures.

In 2010, the architectural committee working for the site (DAI) decided to erect a shelter designed by the architects Koblitz-Kleyer and Freivogel from Berlin. As the necessary planning and building process was expected to take several years, it was also decided that a temporary shelter should be installed comprising a wooden superstructure supporting a wooden roof covered with roofing felt. The upper (external) surface of the roofing felt was reinforced by a layer of green sand and to make it completely waterproof. Finally, a V-shape gutter was installed to ensure sufficient drainage. As the architectural structures exposed in the southern areas are extremely unstable and fragile it was decided that construction work should only be undertaken by the trained and experienced workmen from the excavation. These workmen are accustomed to moving around the prehistoric



Members of the excavation team at Göbekli Tepe

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Editorial

Is it just our impression or has heritage been featured prominently within mainstream media in the past two months?

This is obviously a good thing as heritage issues receive attention and are exposed to a wider audience; the flip side of the coin is that the focus tends to lie on bad news rather than highlighting the positives. So we've heard about more collapses in Pompeii, more destruction to cultural heritage in Syria and more looting in war-affected countries.

Far from shunning away from the harsh reality of cultural heritage in the world, here at *NiC* we like to bring you a balanced collection of news, articles and features, focussing on the bad, the good and the outstanding - so welcome to the April edition of *NiC*.

In this issue we travel to Turkey to learn about Göbekli Tepe, an early Neolithic archaeological site that is undergoing an impressive preservation campaign under the watchful eye of the Global Heritage Fund.

Following on we move to Portugal with the first of our long features: here we explore the conservation approach of the team from the Instituto Politecnico de Tomar and Geobiotec that carried out an intervention on an 18th Century wall tile panel.

The second feature is the interesting chronicle of a conservation course that took place in San Gemini, Italy told by one of the course's tutor.

Lastly, do not miss the IIC News section with important information about the Hong Kong Congress!

If you are thinking of submitting an article for *NiC*, make a note of the next deadline, May 1st and send your proposal to news@iiconservation.org

Barbara Borghese
Editor

enclosures without causing damage. No one else was permitted to enter the excavation area during the construction.

Fire resistant paint will be applied to the wooden parts of the shelter in spring 2014. The final shelter will be a steel construction; the membrane itself will be fire resistant. After the erection of the permanent shelter the wooden temporary structure will be removed completely.

A new Visitor Centre was erected by the government in 2013 and is situated at the entrance to the archaeological area. Its doors are expected to open officially in spring 2014. The visitors' centre includes a cafeteria, several shops and rest rooms. A shuttle service will also be installed to reach the excavation area.

Clearing the site from vegetation is an important part of every excavation season as every spring the site is covered with scrub and grass. This is important because it reduces the risk of fire when the plants are getting dry in late spring.

Community Development



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Members from local communities involved in the conservation of archaeological finds

Since the beginning of the Göbekli Tepe project, the local community has been a key resource and have been very much involved. Following from previous years, in 2013, some 40 workmen from the village of Örencik, were employed at the excavation site. Similarly in 2013, four guards were employed for the entire year at the site. Three guards from Örencik village work at the site permanently and one guard from Urfa resides at the excavation house in the Camii Kebir Mahalle in the old town of Urfa, where the project depots are located. During the working seasons, a driver and a cook, together with two women assisting him are employed in the excavation house. All are local people from Urfa. For more information about the progress of this project visit: <http://globalheritagefund.org>



News in Brief...

Krak des Chevaliers shows years of damage from Syrian conflict



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Krak de Chevaliers before the start of the Syrian conflict

AL-HOSN - Krak des Chevaliers, a Crusader castle and UNESCO World Heritage Site located at the border of Syria and Lebanon, was recently recaptured by Syrian army forces after having been taken by rebels in July 2011.

Journalists allowed to visit the fortress found signs of a hasty retreat; the walls of the hilltop castle showed signs of

damage from bombardment. It is unclear how much of this was caused by the government operation and what was caused by the fierce battle that took place two years ago that included bombings of the walls.

The castle is just one of many historic sites in Syria threatened by the three-year civil war. A first assessment of the damage includes the collapsing of some of the archways and vaults together with the loss of some pillars and scattered bullet holes on walls.

According to UNESCO, the Crusader's castle is considered one of the best-preserved examples of medieval fortress and, like other similar castles in the Middle East, it was built on a hill to afford the best possible view of the surrounding landscape. Although the earliest part of the building was erected by Abbasid Muslims, the majority of the structure was added by the Hospitaller Order of Saint John of Jerusalem which held the castle from 1142.

The Krak was inscribed on the UNESCO World Heritage Site list in 2006, together with other five sites in Syria. In 2013 it was added to the World Heritage in Danger List. In 2013, together with the Old Cities of Damascus and Aleppo, Palmyra and Qalat Salaheddin fortress.

Restored statues of Amenhotep III returned to the king's temple in Luxor

LUXOR – Earlier this month, Egypt's Authorities unveiled two colossal statues of Pharaoh Amenhotep III that underwent restoration work and were re-installed in their original location in Luxor.

The pair will be placed at the same site where the world's famous 3,400-year-old Menmon colossi already reside. According to archaeologists, the statues were originally located in the funerary temple of the king, on the west bank of the Nile.

The newly restored sculptures, made of quartzite, were extremely damaged as explained by German-Armenian archaeologist Hourig Sourouzian, who heads the project to conserve the Amenhotep III temple. Sourouzian added: "The statues had lain in pieces for centuries in the fields, damaged by destructive forces of nature like earthquakes, and later by irrigation water, salt, encroachment and vandalism; this beautiful temple still has enough for us to study and conserve."



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The Menmon Colossi in Luxor

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The pair, discovered during excavations at the site, were originally in pieces before being restored and raised to their current standing position at the temple.

Once reassembled from fragments, the first of the two statues measures 11.5 metres (38 feet) in height but as it is missing his double crown the real dimension would have been closer to 13 metres (42 feet). The second statue, of Amenhotep III standing, has been installed at the north gate of the temple.

According to Sourouzian, the on-going work carried out at the site is entirely funded by private and international donations and more international efforts are required to ensure the preservation of the temple of Amenhotep when erected between 1390 and 1353 B.C. for the pharaoh. It was 100 meters wide and 600 meters long, but only the lower sections of the structure now remain.

Israel building National Centre for Ancient Artefacts

JERUSALEM — Israel is building a national archaeological centre to store and showcase its rich collection of some two million ancient artefacts, including the world's largest collection of Dead Sea Scrolls, Israel's Antiquities Authority announced in a news conference last month.

Most of Israel's state antiquities collection, currently stored in large warehouses not open to visitors, will be moved to a new 377,000 square foot centre that will house and display a hoard of treasures that date back as far as 5,000 years and that will be partly open to the public.

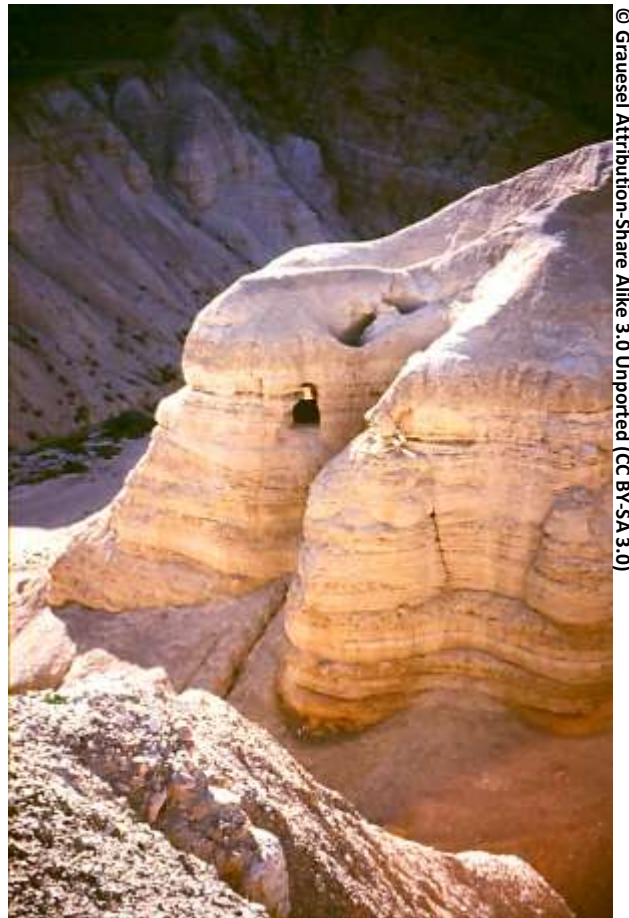
It is estimated that this new facility will be the largest of its kind in the Middle East.

Jacob Fisch, director of the Friends of the Antiquities Authority, a fundraising group involved in the project said: "You will be able to walk through actual national treasures and look into the wealth of the archaeological heritage of the land of Israel."

The building, currently under construction in Jerusalem and scheduled to be inaugurated in 2016, will serve as a research centre for Israeli archaeology and history. It will house a library of some 150,000 books, including 500 rare books, archives of maps, permits and plans of local excavations from the past century, and restoration labs with observation windows for the public to take a peek at conservation work.

The government's collection of some 15,000 Dead Sea Scroll fragments — the largest collection in the world — will also move from a small, secure government-operated facility on the Israel Museum campus to a new, state-of-the-art conservation laboratory at the centre. A gallery is also being built to exhibit newly restored scrolls as they are finished being treated.

The building, designed by architect Moshe Safdie, is being built next to the Israel Museum and will eventually serve as the Antiquity Authority's headquarters. Some US\$80 million (£50 million) in mostly private funding has been earmarked for the project, provided by some 30 donors from the U.S., Europe and Israel.



Qumran caves, where the Dead Sea Scrolls were first discovered

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Thieves steal depiction of the goddess Artemis from Pompeii



The portion of the image that was recently stolen from the House of Neptune, Pompeii

ROME - Part of an ancient fresco from Pompeii has been damaged by thieves who broke into a closed area to steal a depiction of the goddess Artemis from a fresco.

The discovery was made by one of the custodian during a routine inspection of the site in the House of Neptune.

Police have launched an investigation into the theft of the 20-centimetre (eight-inch) wide fragment, which left a large damaged area in the fresco.

The new superintendent for the site, the recently appointed Massimo Osanna, told the Italian media that "everything is being done" to recover the stolen section of the painting of Artemis and insisted that reinforcing security at the site was one of his top priorities.

In a statement to ANSA, the Italian news agency, The European Union's Culture Commissioner Androulla Vassiliou said she was "truly saddened" by the theft, and that robbers "have stolen a priceless patrimony which belongs to all citizens, Italian and European, and future generations".

It has been speculated that the crime perpetrators could be inexperienced thieves as Pompeii is one of the best documented archaeological site in the world and selling off such a fragment would be extremely difficult on the open market. The site has been recently plagued with collapses, which have drawn international concern. The Temple of Venus and walls of a tomb were damaged earlier this month after heavy rains fell for an unusually long period of time.

A "selfie" too far - student damage cast of Drunken Satyr in Milan



The original Drunken Satyr, Gliptothek Museum, Munich

MILAN – A student visiting the Accademia di Brera, in Milan has damaged a cast sculpture of the statue of the 'Drunken Satyr' also known as the Barberini Faun.

The statue depicts the "Drunken Satyr," an ancient Greek sculpture of the Hellenistic era showing a human-like figure with animal features drunkenly sleeping.

While attempting to snap a picture of himself with a mobile phone – known as a "selfie" – the student accidentally broke the statue's leg. Fortunately the statue is a 19th century copy of the Hellenistic original, which dates back to around the second century and is housed at the Gliptothek Museum in Munich, Germany.

There is no footage recording the accident and no one has been charged with the offence as according to eyes witnesses, the student fled the scene after the event.

The statue will be restored for Expo 2015, the world fair to be held in Milan next year.



Deterioration of the “Quinta Nova Torres Vedras” wall tile panel – an analytical approach

by Ricardo Triães + Luís Santos + João Coroado
+ Fernando Rocha



Wall tile panels were commonly used in recreational open outdoors spaces in 18th Century noble houses / Portugal. The nature of their location and the lack of maintenance of such spaces, which lost their purpose during the 20th century, contributed to their natural deterioration. In order to preserve one such panel and facilitate the conservation treatment, it was removed from its location and transported to the facilities of the Polytechnic Institute of Tomar, Portugal.



Tile panel before the intervention

The interest in studying this particular panel was prompted by the advanced stages of deterioration observed in some tiles, where natural succession of biological colonisation and weathering were registered as some of the main deterioration causes. Furthermore, the advanced deterioration stages indicate that removal was a necessary action, as natural weathering would lead to its destruction.

The study involved a thorough analysis of the environmental characteristics of the wall placement, the wall materials themselves, the mortar, the ceramic body and the glaze. The methodologies used involved microscopic and laboratory testing to evaluate the extent of lichen colonisation and its influence in the loss of glaze and posterior deterioration of the ceramic body.

Results indicate that natural and environmental characteristics, combined with substrate typology and micro-organisms, contribute to accelerate the deterioration process, though appropriate techniques of preventive conservation can be used in specific panels or broader situations. This study will enable the development of innovative methodological and technical approach to the conservation problem here portrayed.

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1. Introduction

Ceramic tiles have a traditional use that dates back to ancient civilisations; they can be found in a variety of settings in diverse cultures and structures, ranging from residential buildings to religious ones. The availability of the natural material (clay) that through a simple manufacturing process converts into a very durable, long-lasting, attractive and easy to maintain product, made tiles a particularly



Loss of glaze and evidence of biological colonisation

appreciated building element. However, each type of clay possesses a fingerprint of special properties including plasticity, hardness, colour and texture, which will affect the quality and durability of the end product.

The panel used in the current study was located in a central coastal area of Portugal, specifically in Casa da Quinta Nova, locality of Matacães in the municipality of Torres Vedras. The panel dates back to the 18th Century and was located in a recreational area, framed within a garden setting. The panel was the object of a conservation intervention which included mapping all the damage.

The panel set of tiles represents three mythological scenes, painted in blue over a white glazed surface and framed using a double bar. The first two scenes are the myth of Perseus and Andromeda and Apollo and Daphne, while the third scene represents the myth of Piramo and Tisbe.

The farmhouse Quinta Nova is currently classified as a building of municipal interest, and is part of an architectural set built or rebuilt in the late 18th century. The simplicity of the facades creates difficulties in dating it precisely, however the tile work of its interiors, clearly represents the late 18th Century.

The panel exhibits a style attributed to the first quarter of the 18th century, and when confronted with a study of the original markings on the back of the tile referring to positioning within the set, it becomes evident that this particular set is not chronologically contemporary with the house: it is most likely that the panel was not designed for this particular site, and that it was a later addition.

The damage observed in the panel may be partly attributed to the neglect of the garden and exposure to the elements.

2. Conservation assessment

The process of conservation and restoration of the panel implied careful removal from its location after recording its condition. The methodology used dictated the removal of local vegetation that covered part of the panel, the labelling of every tile, the identification of the position within the set and the application of facing on the tiles. All work documentation was finalised in the laboratories of the Polytechnic Institute of Tomar. This type of procedure allows an overview of deterioration, extent and furthermore interpretation of possible causes.

2.1. Production flaws

Crazing, pitting, pin-holes, crawling, structural fissures and temperature fissures, were identified as production flaws. Crazing or dunting (as it is called when it occurs immediately after the firing process caused by rapid cooling due to the difference of dilation coefficients between the ceramic body and the glazing), is characterised by the

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formation of a pattern of tiny cracks or crackles in the glaze. This may also be caused by humidity (sometimes called moisture crazing), when after firing, the ceramic material dries to its smallest possible size, and subsequently expands as it absorbs moisture from the air. This causes the glaze to go into tension because of its lesser capacity for expansion than the porous tile body. Unless the cracks visibly extend into the porous tile body beneath the glaze, crazing should not be regarded as serious material flaw. It does however tend to increase the water absorption capability of the tile unit.

The surface of the glazing presented some concentration of small orifices identified as pitting: this flaw is usually caused by the high surface tension and viscosity of the glass that after cooling retains gas bubbles. Pin-holes are similar but characterised by their larger dimension.

Crawling was a less significant flaw on this panel, and was identified as areas of irregular shape, associated to the thickening of the borders, allowing the ceramic body to be left exposed. This flaw may occur as a result of fat matter on the surface of the ceramic body, excessive thickness of the glaze or of the area around a firing spot.

2.2. Degradation of tiles

Damage of the tiles included general losses, fractures, fissures, loss of glaze, glaze spalling, superficial deposits and stains, and finally biological colonisation.

The latter was extensive and occurred where the glazing was absent, which contributed significantly to the spread of the problem.

Pre-existing fractures and posterior detachment of the support mortar caused the total loss of tiles. Fissures were identified and attributed to the structural movements of the support. Some fissures were only identified during the removal work, resulting in the fracture of the tile.

Glaze spalling is present at the edges of the tiles exhibiting partial glaze loss. The development of micro-organisms is also associated with pores and loss of glaze.

In both forms of degradation the glaze is not lost, just detached from the ceramic body.

Anthropic damage was identified sparsely throughout the panel, mainly impact damage attributed to previous interventions.



Biological colonisation under the glaze

2.3. Damage to the panel

Problems caused by past conservation treatments are associated with material and support degradation. These types of damage extended to significant areas of the panel and compromise the understanding of deterioration causes, possibly leading to inadequate or unnecessary conservation interventions.

The most significant damage observed on the panel structure is the loss, misplacement or detachment of tiles, due to loss of mortar adherence, incorrect laying and vegetation.

The panel was set on a lime mortared rock masonry wall, exhibiting advanced deterioration features with loss of mortar due to poor adhesion to the rock support.

Also significant damage to the panel is the loss of tiles, with severe implications for the conservation process. Mortar deterioration is the direct cause of the detachment of the tiles. This factor did however allow the identification of their positioning and dismissed any suspicions of vandalism.

Misplacement of tiles is localised and limited to the area bordering the panel with tiles belonging to the same panel. However some tiles in other areas were identified as not belonging to the set. Both situations are common in repair works, reflecting lack of care and knowledge in the setting of tiles.

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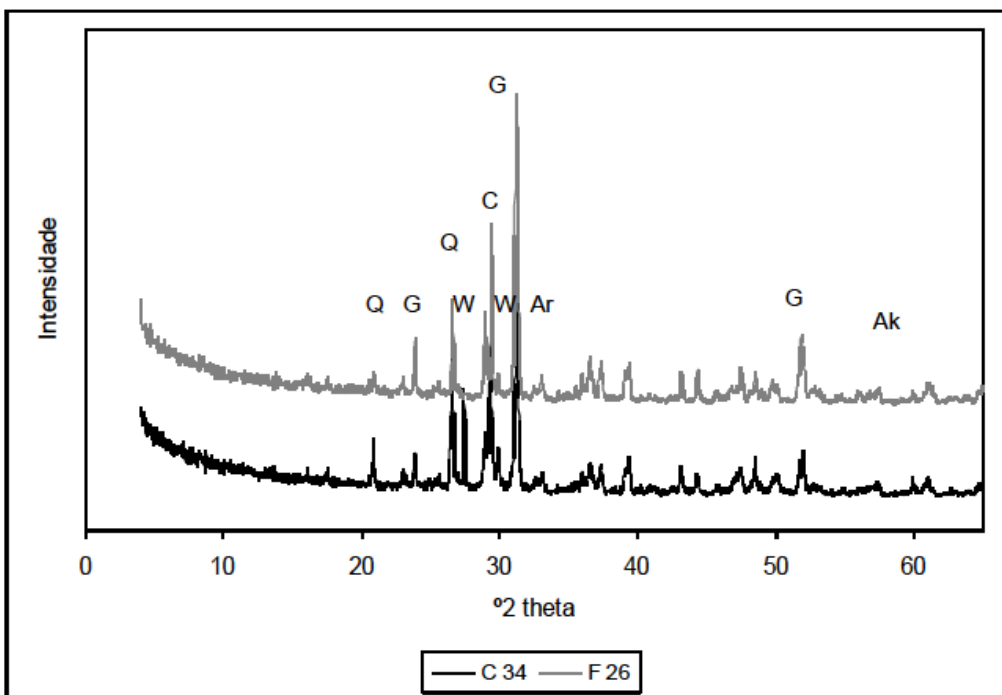
The thick vegetation covering the set contributed to the increased humidity of the whole panel wall and, specifically at ground level, caused the build-up of organic matter. The condition of the panel was considerably affected by the neglected state of the garden.

3. Material Characterisation

A mineralogical study was carried out using X-Ray Diffraction (XRD). The chemical data was obtained by wavelength dispersive X-ray fluorescence (WDXRF). Lost on ignition values (LOI) were obtained by heating samples at 1000 °C for 3 hours. The preparation of samples is the same one used for the XRD.

From the macroscopic observation of the ceramic body of the tiles it was possible to assume that the clay was roll-stretched over a wooden shape. Excess clay was removed possibly using a wire or a wooden tool. From the sand markings on the back of the ceramic body we established that the tile was placed onto a sanded board to dry.

Results obtained by DRX and FRX point to a faience of calcite composition, though the presence of high levels of Mg, corresponding to the crystalline phase akermanite in sample F26 when compared with sample C34 may indicate distinct productions. The presence of crystalline phases resulting from the firing process, gehlenite, wollastonite and akermanite, which are observed in both samples, indicates firing temperature of around 1000°C. Crystalline phases result from high temperature transformations, essentially controlled by the elevated content of Silicon, Aluminium, Calcium and Magnesium (Si, Al, Ca, Mg).



X-Ray Diffraction of the samples C34 and F26, from the bar and panel respectively. Q – Quartz; G – gehlenite; W – wollastonite; Ar – aragonite; Ak - akermanite

The presence of aragonite and calcite, corroborates the thesis of free Calcium Oxide (CaO) deriving from the firing process or from lime mortar composition which in both cases suffers posterior re-crystallisation. Aragonite is a metastable crystalline phase, as a result of situations associated with deterioration of these materials.

The glaze resulted decorated exclusively with blue cobalt colour.

4. Biological decay and deterioration

Biological deterioration of materials depends on the complex interplay between climate, chemical processes and biological processes, which in turn may be further complicated by new chemical elements arising from the combination of the chemical substrate characteristics, the biological colonisation and pollution factors.

Biological agents that contribute to tile deterioration include moisture, temperature, solar radiation, air movement, pressure, precipitation, chemical and biochemical attack and the intrusion of micro and macro-organisms. Deterioration caused by environmental factors is characterised by erosion, dissolution of material, chemical changes, volume change, porosity change and biological processes. Environmental deterioration was evident on the panel with biological damage identified as biofilms, lichens and plants.

Biological deterioration of materials depends on the

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Biofilm formation follows sequential stages in which the initial attachment of planktonic bacteria to a solid surface is followed by their proliferation and accumulation as multilayer cell clusters. In the final stages of formation the bacterial community is enclosed in a self-produced polymeric matrix. Once the structure has developed, some bacteria are released into the liquid medium, enabling the biofilm to spread over the surface.

However, for the purpose of this study lichens were the main focus of the investigation. Following a preliminary observation of the whole panel it was decided to choose two tiles that were fully representative of the species abundance and diversity, labelled F1 and H3. The F1 tile exhibited near total loss of glaze, while tile H3 exhibited partial loss of glaze.

The procedure involved mapping of both tiles using a Geographic Resources Analysis Support System (GRASS GIS), which allowed calculation of the areas occupied by different elements. Lichen identification involved optical and stereoscope microscopic observation was confirmed with chemical spot tests.

5. Conclusion

It became evident that biological processes played a major role in the deterioration of the tiles. Lack of maintenance, exposure to the elements and overgrowth of vegetation, created the perfect conditions for the initial development of biofilms and consequent colonisation of lichens and vascular plants.

Obvious alteration of the mechanical properties led to permeability to water, which in turn led to the detachment of the glaze, exposing a perfect porous surface for further colonisation.

Naturally tiles exhibit flaws, deriving from several processes inherent to their production and final laying. These, together with the joints of any panel, represent entry points of contamination and the highway for deterioration of each tile, starting from the glaze to the ceramic body and even the mortar.

6. Acknowledgements

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Biological degradation on tile H3

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The San Gemini Conservation and History of Book Structures Course – a teacher's view

by Flavio Marzo

San Gemini Preservation Studies is a summer field school that organises lectures, research, fieldwork, workshops and fieldtrips in the disciplines of historic preservation, restoration and conservation. It is located in central Italy, in the city of San Gemini in Umbria. Flavio Marzo, tutor of one of the courses, talks about his teaching experience

The programme is the result of the collaboration between scholars from various international universities, institutions and local preservation groups, fostering a multidisciplinary approach to historic preservation. All the academic activities are run in English.

In 2013, a new course on the history of book structures and their conservation was added to the curriculum in order to complement the one already existing focusing on the conservation of art on paper.

I was the tutor of the course - I am a book conservation manager at the British Library and have been working in London since 2005 having moved from Italy where I graduated in book and paper conservation.

I have been teaching book conservation and running workshops since 2006, and in 2011 I was approached by Max Cardillo, Director of the San Gemini Preservation Studies Programme, who offered me the opportunity to start a new course on history of book structures and their conservation/restoration.

It was obviously an extremely interesting and flattering offer but also a very challenging one. Teaching is complex, especially without a 'proper' academic background; teaching conservation is even more complicated because you have to be able to create a successful and appropriate balance between theory and practical exercises most of all make it reach a professional standard.



Palazzo Vecchio, one of the historical buildings where the San Gemini School preservation sessions are held

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Practical sessions - working on sewing structures

My past teaching experiences focussed on organising short workshops customised for professionals interested in practising specific historical bookbinding techniques; the course I was asked to prepare for the San Gemini School was a month-long introduction to the conservation and history of book structures, a very different proposition altogether!

The first year being now over, I can say that, after receiving feedback from my students that the challenge was quite successfully overtaken.

The aim of the course is to offer people from different backgrounds an exhaustive overview of what book conservation and book history.

One month can be a very short time when you're trying to condense information that could easily fill a three year course with, so what I decided to do was to collect as much material as possible from my past professional experiences and to organise it in a way that was meaningful to and understandable by students with different level of expertise and backgrounds.

I believe that a good balance between theory and practice is essential if you want to gain a real understanding of book structures. The

physicality of books is still perceived as a secondary feature; for many institutions it is not yet a priority to provide training on conservation and preservation issues.

Therefore I organised the classes in the mornings of presentations about the history of the book and the theory of restoration/conservation and afternoons of practical workshops.

Morning theoretical sessions were supported by video and audio material specifically prepared for the course

Luckily in 20 my year's career I have been able to collect a vast amount of material and documentation comprising of interesting case studies from the various collections I have been working on (Italy, UK, Greece, and Egypt). This has been the source from where I collected and organised the material that I have decided to share with my students. There is a lot that can be taught from literature but many of the things I talk about come from my personal working experience.

The course has been structured to cover the history of the codex from its appearance in the western world up to modern times. The majority of the material used has western roots but I also included material on eastern and Islamic traditions.

The first weeks were spent mostly on the history of western book structures and the production of facsimiles of historical sewing structures.

The use of different materials and techniques and their impact on the final result were examined and discussed along the way, including the making of dummies and the comparison with known available literature sources.

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In this first year we were able to create four different facsimiles of historical sewing structures up to their full coverings and decoration.

It was a real challenge and I have to admit that I was pleasantly surprised by the amazing commitment of my students and the quality of the final results. On top of the practical sessions that included the making of the



facsimiles, the course gave us the opportunity to work in the local historical archive, where an absolutely amazing historical collection of manuscripts and printed books is kept and preserved.

Working on originals consisted of preparing detailed condition and structural assessments of some of the most interesting pieces housed in the archive. Those items were analysed and possible conservation treatments proposals were drawn up.

This exercise proved extremely useful because it gave the students the opportunity to work along with professional conservators while also providing the chance to observe and study original material and their physical features, practiced previously on the facsimiles (some of the manuscripts in the collection date back to the XIV century).



One of the morning sessions

After the assessment different kind of protective enclosures for library and archive material were created by the students, some to be kept with their own facsimiles and other, prepared with archival material, to be used for the housing of the original manuscripts previously analysed.

Along with the visits to the local archive, all the different aspects of preventive and non-invasive conservation techniques were presented to the students through presentations and discussions. Environmental control practices, minimal and in-situ interventive techniques, re-housing solutions and pest control monitoring exercises were described and discussed with the students during the morning sessions.

Preventive conservation trainings, focussing on handling techniques, together with the theory of workflows optimisation in libraries, were also topics covered during the last two weeks.

An on-going digitisation project involving the local archive collection has also provided the opportunity for the students to develop and apply some tools on how to mitigate possible risks associated with digitisation processes.

Together with my own month-long contribution to the course, other colleagues from British and Italian institutions were brought in to share their experiences and to teach specific topics like parchment conservation and box-making techniques.

At the end of the month, a visit to the Vatican Library conservation studio was organised. This trip gave the students the opportunity to speak to other book conservators in their working environment and to visit a fully equipped professional book, paper and parchment conservation studio.

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I am obviously very happy about my experience but I am even more satisfied as a result of the feedback I received from my students.

The heterogeneous background of the students from emerging professionals to seasoned practitioners created an atmosphere filled with very different expectations.

Regardless of backgrounds and expectations, everyone was able to gain a new perspective on library and archival material and gained new knowledge that was relevant for their own specific needs.



Housing an original manuscript in a four-flap folder (phase box)

Some of the students will decide to join the conservation profession, other will use what they have learned to care for the collections they are responsible for, and some will simply add a new skill to their academic curricula.

However the aim of the course was not to form fully trained book conservators but simply to change the perception of books and their physicality and give an understanding of what it's involved in caring for them. I hope and believe that we achieved that aim.

For more information about the courses and how to book for future sessions go to <http://sangeministudies.info>

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IIC News

IIC 2014 Hong Kong Congress – a few things to remember

Accommodation

Have you already book your space to attend the IIC 2014 Hong Kong Congress? So now it's time to book yourself a comfortable bed for the nights of the event.

Delegates of the Congress will be able to enjoy preferential rates at a selection of hotels during the Congress period. Please make your booking through the address provided on the IIC website or following the link:

<https://www.iic2014hkcongress.org/en/hotel.php>

Reservations will be accepted on a first-come-first-served basis. As the Congress talks take place during the peak period of Hong Kong's busy tourist season, delegates and participants are recommended to make their reservations as early as possible.

Please note that accommodation arrangements are not made via IIC but through MCI via the link provided. All enquiries regarding accommodation should be directed to MCI as IIC is not party to such arrangements.



Cultural Tours and post-Congress excursions



A fantastic array of excursions and activities has been organised to make the event a memorable one and to combine Congress activities with the chance to visit Hong Kong most famous and interesting landmarks.

The post Congress tours, to be booked and paid for

separately, will also provide the opportunity to visit the UNESCO World Heritage Sites of Macao and Guangdong – not to be missed!

For a full list of tours and a detailed programme please visit:

<https://www.iiconservation.org/congress/2014hongkong/excursions>

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Receptions and Grand Congress Dinner



Do conservators know how to let their hair down and have a good time? We shall see, the occasion will be provided by the social programme offered alongside the Congress and tours.

The first event will be a welcome reception organised on Monday 22nd to be held at the Hong Kong Museum of Coastal Defence. Free transport will be provided to and from this reception venue.

The following day, Tuesday 23rd, another reception will take place at the Bruce Lee Exhibition at the Hong Kong Heritage Museum followed by the Grand Congress Dinner at the 'Jumbo' floating restaurant in Aberdeen Harbour on Thursday 25th and finally on Friday

26th a reception at the Asia Society hosted by The Robert H. N. Ho Family Foundation Centre for Buddhist Art and Conservation at The Courtauld.

For a detailed description of the venues hosting the social programme and further information on the evenings please visit:

<https://www.iiconservation.org/congress/2014hongkong/receptions>

Grants for attendance – IIC Congress Hong Kong 2014

As with previous IIC events, there are a number of funding opportunities available to prospective participants with details on eligibility and deadlines for application available from the IIC website at:

<https://www.iiconservation.org/congress/2014hongkong/grants>

The Brommelle Memorial fund: Help for Student Members of IIC

Students Members of IIC can apply for financial help towards the cost of attending the Congress. To qualify, students must be enrolled in a full-time conservation training course leading to a recognised academic qualification. Application form must be received by the IIC office by the **2nd May 2014**. To download an application for please visit: <https://www.iiconservation.org/congress/2014hongkong/grants>

The Getty Foundation

Thanks to the generosity of the Getty Foundation IIC is able to offer a limited number of grants to enable practicing conservators from countries in less developed parts of the world to attend the Congress. These grants are not available to students.

Requests should be sent to IIC by 30 April 2014, for further information on eligibility criteria refer to the guidelines at:

<https://www.iiconservation.org/congress/2014hongkong/grants>

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The Gabo Trust

We welcome the participation of the Gabo Trust in the 2014 Congress. IIC and the Gabo Trust already work together on the Travelling Scholarships Scheme. In the case of the 2014 IIC Congress, the details of the Gabo Trust's funding can be found on the IIC website at: <https://www.iiconservation.org/congress/2014hongkong/grants>
The closing date for application is 7th July 2014

Bei Shan Tang Foundation (for Chinese delegates)

The Bei Shan Tang Foundation Grant is established with the generous funding support from the Bei Shan Tang Foundation. It aims to provide financial assistance for Chinese conservation professionals, researchers and students to attend the IIC 2014 Hong Kong Congress to share experience with other Congress delegates and to keep abreast of the latest advances in the conservation field.

Applications for Bei Shan Tang Foundation grants closed on 28 February 2014.

Want to
share
something
with your
colleagues?

Join the

group
on **LinkedIn!***

* Now open to all professionals in the conservation community.





Call for Papers – News in Conservation

News in Conservation (*NiC*), the e-paper from the International Institute for Conservation of Historic and Artistic Works, is looking for contributions in the form of articles, long features, news, and reviews to be published in one of the future issues. Topics of interest can be discussed with the editor and can range from treatment papers to opinion pieces.

NiC enjoys a wider international audience from very diverse backgrounds. Published six times per year in digital format, it is delivered via an email alert to members and freely downloadable from the IIC website in open access.

NiC is an evolving project, one that exists thanks to the support of authors and writers that contribute articles and other informative material guaranteeing a steady flow of relevant content. IIC aims to mould our e- paper to fit our community's evolving interests and preferences; for this reason we invite comments and feedback and we maintain a continuous link with our social media activities.

Since being launched as an electronic publication, *NiC* has been growing steadily and in the past year has increased its readership and its overall reach. *NiC* has been praised on various social media networks by comments left by users and often cited as a good example of successful conservation outreach effort.

With continuous help and support, *NiC* will continue to deliver conservation news to the world of conservation, aiming to grow and reach further afield.

If you want to contribute please contact Barbara Borghese
news@iiconservation.org

To download a free issue visit: <https://www.iiconservation.org/publications/nic>

More News

Byzantine Monastery mosaic floor discovered in Hura

ISRAEL - An Impressive Byzantine Period Monastery with a Spectacular Mosaic Floor was discovered near the village of Hura in the Northern Negev area in Israel.

The discovery happened during excavations conducted by the Israel Antiquities Authority during an archaeological salvage campaign prior to the construction of a road, an interchange on Highway 31.

The structure of the monastery measures 20 × 35 metres and is divided into halls built along an east–west axis, the most outstanding of which are the prayer hall and dining room.



© Assaf Peretz, courtesy of the Israel Antiquities Authority

One of the mosaics discovered at Hura

The mosaics discovered included the prayer hall paved with a mosaic on which a pattern of leaves is vibrantly portrayed in blue, red, yellow and green colours. The dining room has a colourful mosaic pavement depicting floral motifs, geometric decorations, amphorae, baskets and a pair of birds.

The mosaics are well preserved and according to the excavation Director Daniel Varga “It seems that this monastery, located near the Byzantine settlement of Horbat Hur, is one in a series of monasteries situated alongside a road that linked Transjordan with the Be’er Sheva’ Valley”.

The Israel Antiquities Authority, together with the Netivei Israel Company, the Hura municipality and the Wadi ‘Attir Association, plan on relocating the monastery, including its mosaics, to the Wadi ‘Attir agricultural/tourism project adjacent to Hura.

For more information about this project please visit: http://www.antiquities.org.il/home_eng.asp



What's on + NiC's List

Call for papers

Western Association for Art Conservation (WAAC)

Annual Meeting

8-11 September, 2014

Asian Art Museum, San Francisco, California

Please submit an abstract no later than July 1, 2014.

<http://cool.conservation-us.org/waac/meeting/>

Symposium : Technical Drawings and their Reproductions

6-7 October 2014,

The Hague, Netherlands

Deadline: Saturday, 31 May, 2014

For more information about this event please see:

<https://www.iiconservation.org/node/4674>

12th International Symposium on Wood and Furniture Conservation

November 2014

Amsterdam, The Netherlands

Deadline for abstract submission: Thursday, 1 May, 2014

For more information about this event please see:

<https://www.iiconservation.org/node/4646>

5th EuroMed 2014 "Cultural Heritage Documentation, Preservation and Protection"

3-8 November, 2014

Limassol, Cyprus

Submission of abstracts / deadline: 30 May 2014

For more information about this event see:

<http://www.culturalheritage2014.eu/>

The IIC Nordic Association of Conservators Finnish Section XX Congress - Monumental Treasures - Preservation and Conservation

21-23 October 2015

Helsinki, Finland

Deadline for abstract submission: 10/10/2014

<https://www.iiconservation.org/node/4720>

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

Write to

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

Conferences/Seminars

The Illuminated Word: Codicology, Technology and Conservation of the Qur'an

22-23 April, 2014

Doha, Qatar

For more information about this event see:

<https://www.iiconservation.org/node/4647>

SPNHC Annual Meeting

22-27 June, 2014

Cardiff, UK

For more information about this event see:

<https://www.iiconservation.org/node/4671>

UNESCO Second Asia Pacific Regional Conference on Underwater Cultural Heritage

12-16 May, 2014

Honolulu, USA

For more information about this event see:

<https://www.iiconservation.org/node/4668>

Seminars on Conservation of Modern and Contemporary Art : "Modern Oils: Conservation Issues"

9 May 2014

Valencia, Spain

For more information about this event see:

<https://www.iiconservation.org/node/4665>

X-ray and other Techniques in Investigations of the Objects of Cultural Heritage

14-17 May, 2014

Krakow, Poland

For more information see:

<https://www.iiconservation.org/node/4651>

LACONA X: Lasers in the Conservation of Artworks

9-13 June 2014

Sharjah, United Arab Emirates

Registration deadline: 09 June 2014

For more information see:

<http://www.lacona10.org/>**6th International Conference on Qualitative and Quantitative Methods in Libraries (QQML2014)**

27-30 May, 2014

Kadir Has University, Istanbul Turkey

For more information go

to: <http://www.isast.org/>**Technologies for Cultural Heritage Conference**

4-5 June, 2014

Rome

For more information go

to: <http://www.mediageo.it/#All>**Wood and Canvas (and rabbit glue) in the Modern World**

13-14 June, 2014

Antwerp

For further information, please

visit <http://www.theatreurope.eu/WoodAndCanvas> or contact secretariat@theatreurope.eu**Hydrophobe VII : Water Repellent Treatment and Protective Surface Technology for Building Materials**

11-12 September

Lisbon, Portugal

For more information visit http://www-ext.Inec.pt/hydrophobe_vii/

Registration deadline: 15 July 2014

Hydrophobe VII : Water Repellent Treatment and Protective Surface Technology for Building Materials

11-12 September

Lisbon, Portugal

For more information visit: http://www-ext.Inec.pt/hydrophobe_vii/

Registration deadline: 15 July 2014

9th International Masonry Conference

7-9 July, 2014

Guimarães, Portugal

For more information visit:

<http://www.9imc.civil.uminho.pt>**Courses/Workshops****CAPS 2014: Workshop on the Cleaning of Acrylic Painted Surfaces**

12-15 August, 2014

Ottawa, Canada

Deadline for registration: Friday, 25 April, 2014

For more information about this event see:

<https://www.iiconservation.org/node/4673>**Workshop: Identification and Care of Architectural Drawings and Photo-reproductions**

18-20 June, 2014

Stanford University Libraries, Stanford, USA

For more information about this event see:

<https://www.iiconservation.org/node/4667>**Media Consolidation for Ancient and Medieval Manuscripts on Parchment: Materials, methods and conservation of ancient and medieval manuscripts: approaches to consolidation of flaking and friable media on parchment**

15-19 September, 2014

New York City, USA

Deadline for registration: Wednesday, 30 April, 2014

For more information about this event see:

<https://www.iiconservation.org/node/4672>**Surface Cleaning Science for Painting Conservators**

8 May, 2014

Tate Britain, London, United Kingdom

For more information and to register visit:

<http://www.academicprojects.co.uk/>

For more information about conferences and courses see the IIC website:

www.iiconservation.org