The iconic Namdaemun gate in Seoul, South Korea, was badly damaged by fire following an arson attack in February. A fire broke out in the evening of 10 February 2008, destroying the wooden parts of the upper gate, but leaving the lower stone parts intact. Two disposable lighters were found at the scene, and 69-year-old Chae Jong-gi was arrested shortly afterwards, having admitted pouring paint thinner over the gate and setting it alight. Chae, who had received an earlier conviction for setting fire to Seoul’s Changgyeong Palace in 2006, claimed that he had caused the blaze in protest about a private property dispute.

The Namdaemun gate was the oldest wooden structure in Seoul, originally completed in 1398 and rebuilt 50 years later. It has been restored several times over the centuries, most recently in 2005. In 2006, a plaza was built around the gate and the area was reopened to the public after having been closed for nearly a century. Chae said that easy access to the gate was one of the reasons why he had chosen this particular landmark for his arson attack.

According to South Korea’s Cultural Heritage Administration, rebuilding the gate will cost 20 billion won (£10.8 million) and will take three years. However, they said that detailed measurements and records made during the 2005 conservation project would allow an exact replica of the gate to be made.

The Namdaemun gate before the fire that damaged it in February

Seoul landmark to be rebuilt after fire

Recovered Munch paintings back on display after conservation

The Munch Museum in Oslo has announced that two of its most famous paintings are to go back on display after a lengthy conservation project to repair damaged caused following their theft in 2004. Edvard Munch’s Scream and Madonna were stolen from the museum by armed robbers in August 2004, and were not recovered until September 2006. Detailed examination of the paintings was subsequently carried out, including X-radiography, ultraviolet and infrared reflectography and analysis of the pigments and binding media. This enabled the museum’s conservators to establish and document the damage caused by the theft, and in particular to investigate how the bottom left-hand corner of the Scream had become badly stained and faded. The two conserved paintings will be on display to the public from May 2008, in a special exhibition that presents the investigation and conservation project. The conservation work will also be covered in a Norwegian television documentary about the theft and return of the paintings.

Conservator Gry Landro consolidates the edges of The Scream before it goes back on display

Munch Museum, Oslo
Editorial

This issue of *News in Conservation* introduces two new features. The first, on this page, is a section devoted to news from IIC members. My request in the last issue for volunteering regional contacts was kindly answered by IIC members in several countries, including Spain, Finland, Taiwan, Poland and the USA. I have been delighted to hear their news, some of which can be found opposite this column. However, there must be many other members working on interesting projects, so I would like to renew my plea to you all please consider sending in a short paragraph about your current project(s), or even just sharing a photograph. We really do want to hear your news!

The other innovation is a section for news from the IIC Regional Groups (on page 7 of this issue). There are eight regional groups that are affiliated to IIC worldwide, including organisations in Greece, Japan, the Netherlands and Scandinavia. Future issues of *News in Conservation* will carry news from some of those groups, so that IIC members can stay in touch with their sister organisations.

“This issue introduces more news from members and from the Regional Groups”

Christina Rozek
Editor

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Members’ news

Bookbindings on Incunables Lecture

The New England Chapter of the Guild of Book Workers recently presented a lecture by Scott Husby, the recently retired Rare Book Conservator at Princeton University. Husby spoke about his project on the identification of incunables with original bindings. He discussed where texts were bound, the manner in which they were bound, and how the bindings were decorated. Additionally, he talked about some of his conclusions concerning text distribution in the early days of printing. This ongoing project began at Princeton University, and has since expanded to include information about the collections of the Huntington Library, Morgan Library, and the Grolier Club, among others. The lecture was attended by members of the Guild of Book Workers, as well as conservators from American institutions including: Harvard University, Dartmouth College, Princeton College, Tufts University, Boston College, North East Document Conservation Center, and the Boston Athenaeum. The lecture took place at the Schlesinger Library, 3 James Street, Cambridge, MA, on Thursday, February 28th and was arranged by Amanda Hegarty, Collections Conservator.

For more information about this project, please visit the website: www.hbsicamer.org/Bibliothèque/.

Barbara Adams Hebard

International Metals Conservation Conference

Taiwan, Taiwan

October 24 and 25, 2007

An international conference on metals conservation was held 23–26 October 2007 in Taissin City, the old capital of Taiwan, B.O.O.C., as a follow-up to a 2006 assessment on the preservation of metal cultural heritage in Taiwan. Dr. Gordon Turner-Walker, Associate Professor at the Graduate School of Cultural Heritage Conservation, NYU-ST, invited conservators from the U.K., Australia, and U.S. to join colleagues in Taiwan to speak on a broad range of metals conservation issues, policies, and procedures. The conference was attended by over fifty professionals from various institutions throughout Taiwan.

The first papers presented an overview of various collections and major metals conservation challenges facing the country. For a relatively small island nation, where average ambient conditions are 23%, 79% RH, and 2033 mm annual rainfall, with serious industrial and vehicular pollution, the challenges for metals preservation are not trivial. Yet several large museums have been built and renovated that boast filtered, climate-controlled interior environments with RH at 36% for metal objects. In dramatic contrast, northeast of Taipei in Jinguashii, the Gold Ecological Park displays in situ metal artifacts in an old gold mine with an RH exceeding 95% and an environment so hostile that the environmental monitoring equipment itself is under constant attack.

That Taiwan separated from the United Nations in 1971 may partially explain its isolation and exclusion from many world heritage organisations such as UNESCO, ICOM, ICOMROM, and ICOMOS. Politics combined with a government focus on economic and technological development have largely not supported preservation policies, a trend that fortunately has been reversed with the formation of the National Centre for Research and Preservation of Cultural Property. Regardless of apparent obstacles, this early stage of professional development is an exciting one as Taiwan looks to the east and the west for general policies, specific approaches, and training at all levels for conservation of metal artifacts.

The tenor of the conference then shifted to conservation perspectives from outside of Taiwan, including papers on the management of scientific collections, the mechanical operation of museum objects, outdoor sculpture, conservation in private practice, analytical techniques and archaeological science.

The two-day conference was complemented with two days of museum visits that provided continuing dialogue between the invited speakers and Taiwanese colleagues. Visits were organized to the Museum of Science and Technology in Kaohsiung, and to the National Palace Museum in Taiwan. A scenic trip to the Gold Ecological Park provided the opportunity to see first-hand the extreme conditions and challenges of preserving mining equipment in situ and where damage and eventual loss may be inevitable, necessitating replacement of original equipment with fiberglass replicas. All agreed that the museum and site visits greatly enhanced the collective experience by sharing more information than could ever be accomplished in one-hour presentations. By examining objects together and discussing options for metals conservation, we could exchange more in-depth ideas on both practical and theoretical levels. We hope to have more opportunities for further exchange in the future.

The presentations and museum visits highlighted the common challenges we all face and the uncomfortable reality that there are no quick fixes, no easy answers, no one text book, and no general, cure-all treatment. Professional training and experience only begin to address the in depth problems caused by awkward junctions between the Hall and other College buildings. There have been several treatment campaigns in past centuries to address not only the resulting issues of stability (delamination, flaking and re-plastering), but also aesthetic concerns (discoloured varnish). The armorial is actively deteriorating at present, and although moisture problems within the building have been addressed, the painting itself remains vulnerable to further loss. Tobit Curtes Associates (run by IIC Fellow Tobit Curtes) have begun a four week project in situ focused on stabilizing the object by repairing the plaster substrate, rehauling the plaster and paint layers, cleaning the surface of the painting, and integrating losses so as to minimize their visual impact. As well as being an interesting project in the treatment of an object impressive in its own right, the preservation of the armorial is a visual representation of the community’s continuing connection with those responsible for the physical form and early history of the College.

Carol Snow

Conservation of Magdalene College’s Monumental Armorial

The Hall of Magdalene College, Cambridge, UK was built by Edward Stanford, the 3rd Duke of Buckingham, in 1519. Above the High Table is a monumental armorial, painted sometime between 1707 and 1714. The focus of the composition, set off by a substantial tronnoir lozenge gold frame, depicts the Royal Arms of Queen Anne supported by a lion and unicorn. To the right are the arms of the College and the arms of Sir Christopher Wray, while to the left are the arms of the Duke of Buckingham and the Earl of Suffolk. In addition to its independent significance for the College as the most central and grandest decoration in its Hall, the wall painting is an interesting and important example of its type and is impressively preserved in its original context. The north wall, where the armorial is located, has a history of moisture problems caused by awkward junctions between the Hall and other College buildings. There have been several treatment campaigns in past centuries to address not only the resulting issues of stability (delamination, flaking and re-plastering), but also aesthetic concerns (discoloured varnish). The armorial is actively deteriorating at present, and although moisture problems within the building have been addressed, the painting itself remains vulnerable to further loss. Tobit Curtes Associates (run by IIC Fellow Tobit Curtes) have begun a four week project in situ focused on stabilizing the object by repairing the plaster substrate, rehauling the plaster and paint layers, cleaning the surface of the painting, and integrating losses so as to minimize their visual impact. As well as being an interesting project in the treatment of an object impressive in its own right, the preservation of the armorial is a visual representation of the community’s continuing connection with those responsible for the physical form and early history of the College.

Lauren Fly

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The NiC interview

IIC’sNews In Conservation recently caught up with Catarina Gersão de Alarcão, one of the two winners of the Gabo Trust Travelling Scholarship in sculpture conservation.

Catarina is planning to visit a number of major museums to learn, first hand, their approaches to the stabilisation of polychrome stone sculpture. She knows well the challenges this material can present since she has been involved for over four years in the treatment of some very large stone polychrome altar pieces by the 16th-century artist Jean de Rouen in the collection of the Museu Nacional Machado de Castro, in Coimbra, Portugal.

NiC: What do you expect to find on your research trip regarding the techniques and/or treatments of polychrome sculpture that will help you better understand the sculptures in Museu Nacional Machado de Castro?

CdA: Stone sculpture and stone sculpture incorporated into altarpieces make up the main collection of the Museu Nacional Machado de Castro, though archaeological and architectural elements are also present. A great number of these sculptures have been richly decorated with polychromy and gold. The techniques of carving and decorating these sculptures, as well as the past treatments to them, are not properly studied in Portugal. Understanding the sculptures in detail will help conservators like me decide which treatments should be done. Such studies will also help art historians understand how the artists made the sculptures and perhaps clarify workshop techniques.

NiC: You talk about sharing your experience with other conservators. Is there one aspect of your work, one detail unique to your work, that you think will be of particular interest to your international colleagues? What about the treatment project you are undertaking of the altarpieces by the French sculptor Jean de Rouen?

CdA: Conservation and restoration of polychrome limestone altarpieces has been an ongoing challenge for all museums. At the Museu Nacional Machado de Castro all the altarpieces were at one time fixed to the interior and exterior walls of the museum. Some of them reach dimensions as large as 4 x 13 m and 0.54 meters. Very large! De-installing them for treatment was a big task. The first step of our treatment was dismantling the polychromy, which can present irreversible operation, and the museum does not have a scientific laboratory, it will be very important for me to gain experience in that field and the opinions of my colleagues internationally.

NiC: What has been the most successful and most interesting project you have undertaken at the Museu Nacional Machado de Castro? Why?

Cata: Considering all my experience in the museum, I think the present treatment of these altarpieces is the most successful project. Nevertheless, all the projects I have been involved at the museum have been very interesting and challenging. For example, everything related to the closing of the museum, dismantling of all the collections, transporting them to other temporary spaces, all of this was so complex, took so much planning and coordination and teamwork, and such a variety of people. It has been a real challenge. Imagine what is involved in just changing a residence… it is interesting, but very hard and laborious… now try to imagine changing an entire museum and its collections… it took us one year just to pack and move all the collections. Another very interesting project to me, by now taking three years of work, has been the conservation and restoration of 12 terracotta figures from the 16th century representing the ‘Ultima Cena’ (Last Supper) by Filipe Hodart. You will be able to see them in a special place when the museum opens. You just can’t miss it!

NiC: What do you think is the biggest challenge you face with polychrome stone sculpture? What is the biggest challenge to the field of polychrome sculpture conservation?

Cata: Doubtless, the biggest frustration is the small budget the museum has and the large amount of work that has to be completed. It makes it terribly difficult, even impossible, to do all the necessary scientific research that we all know is indispensable to our work. Another frustration for me is the lack of professional conservators/restorers in Portuguese museums. In my museum, I am the only conservator and as you may understand I am too young to have all the right answers to all the problems I face everyday. So, what I am trying to do is to deal with this reality, to gain more knowledge through my colleagues around the world, so that I can find and use “the best solutions”.

NiC: What do you think is the biggest advantage of international collaborations among conservators?

CdA: For me, the biggest advantage is, without a shadow of doubt, the sharing of experience. Of course, we can read and consult bibliographies, but working daily with the objects, and observing what they tell us, is a treasure that we must learn to share. Especially when this sharing implies that you may not have all the answers but are willing to work together to find them.

NiC: Do you think there is a particular subject in your area of expertise that needs immediate development and advancement?

CdA: I think the most interesting project I have undertaken is the present treatment of these altarpieces. Nevertheless, all the projects I have been involved at the museum have been very interesting and challenging. For example, everything related to the closing of the museum, dismantling of all the collections, transporting them to other temporary spaces, all of this was so complex, took so much planning and coordination and teamwork, and such a variety of people. It has been a real challenge. Imagine what is involved in just changing a residence… it is interesting, but very hard and laborious… now try to imagine changing an entire museum and its collections… it took us one year just to pack and move all the collections. Another very interesting project to me, by now taking three years of work, has been the conservation and restoration of 12 terracotta figures from the 16th century representing the ‘Ultima Cena’ (Last Supper) by Filipe Hodart. You will be able to see them in a special place when the museum opens. You just can’t miss it!

NiC: What do you think is the biggest challenge you face with polychrome stone sculpture? What is the biggest challenge to the field of polychrome sculpture conservation?

Cata: For me there is no doubt that the biggest challenge is consolidation. We are not able to see what really happens in the interior of the stone and the treatment is always irreversible. In Portugal, stone sculpture is often found in really bad condition, which means that frequently consolidation is a pressing and unavoidable need.

NiC: What was the biggest frustration? Why?

Cata: Doubtless, the biggest frustration is the small budget the museum has and the large amount of work that has to be completed. It makes it terribly difficult, even impossible, to do all the necessary scientific research that we all know is indispensable to our work. Another frustration for me is the lack of professional conservators/restorers in Portuguese museums. In my museum, I am the only conservator and as you may understand I am too young to have all the right answers to all the problems I face everyday. So, what I am trying to do is to deal with this reality, to gain more knowledge through my colleagues around the world, so that I can find and use “the best solutions”.

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Maria Gruber describes conservation and preservation work carried out by a multinational team at the Nako Temple complex in India

Problems and possibilities

‘Problems and Possibilities’ was the title of an international seminar on Western Himalayan Buddhist culture organised by the Hangrang Foundation during the stay of His Holiness, the Dalai Lama, at Nako village, Himachal Pradesh, North India, in summer 2007. The seminar title also serves well as a description for the work the Conservation Department of the University of Applied Arts Vienna has been undertaking in Nako for several years to preserve unique interior decoration of the Tibeto-Buddhist Temple complex inside the small mountain village in the Himalayas.

Nako – with its about 400 mostly Tibetan inhabitants – is situated at 3700 m above sea level in the Higher Himalayas, in Indian territory just 7 km away from the Chinese Tibetan border. Here, in the remoteness of the mountains and spared from the Cultural Revolution that destroyed most of the Tibetan spiritual and cultural heritage in Chinese Tibet, an early example of Tibeto-Buddhist earthen architecture dating back to the 12th –16th centuries has survived into the present. The Nako Temple complex is said to have been founded by the famous Tibetan translator Rinchen Zangpo, a key figure in the spread of Buddhism from its origins on the Indian subcontinent through Tibet and into the very east of Asia. Connected to many other Buddhist centres on Tibetan land, the Nako Temples used to be a monastery. However, the Chökhor, the holy compound, was soon abandoned by the monastic community and has since been taken care of by the villagers. This is also why the four Temples have kept most of their originality and authenticity: they did not undergo any of the major changes that are inevitable during an active and ongoing monastic occupation.

The earthen Temples have been badly damaged by natural disasters, mainly earthquakes, in the recent decades, and the beautiful and mostly original interior decoration suffered severe losses. In 2002 the Nako Chökhor was put on the World Monuments Watch list of the 100 most endangered sites in the world. The Nako Research and Preservation Project (NRPP), an international and interdisciplinary collaboration of professionals initiated by Deborah Klimburg-Salter at the University of Vienna, was established with the aim of saving the Nako Temple complex.

Within the NRPP the Conservation Department of the University of Applied Arts Vienna has been concerned with the preservation and conservation of the Temple interiors, e.g., the highly elaborate wall paintings, the painted wooden ceilings and the life-sized polychrome clay sculptures. Ernst Bacher was responsible for the preservation master plan: the existing four Temples of the complex were to be treated and preserved as a whole ensemble, and a general conservation concept stood above all single conservation measures. The primary aim for the Nako Chökhor interiors preservation programme was to achieve stabilised Temple interiors with a well-kept, aesthetically homogenous look.

Every summer since 2004, a team under the leadership of Gabriela Krist and consisting of conservation professionals, alumni and students from the Conservation Department of the University, as well as Indian colleagues from the National Research Laboratory for the Conservation of Cultural Property (NRLC), has been working at Nako. They have been preserving the Nako Temple interiors by consolidating and
cleaning measures. Moreover, this team is trying to turn all the problems they face in this project into sustainable possibilities for the region.

The many problems arise not just from the social, cultural and religious differences between those from Himalayan and European backgrounds, but also from the economical situation in the Nako region and more global changes. For the villagers of Nako, the Temples are mainly a spiritual place, where religious values count much more than historical ones. Tibet-Buddhist philosophy sees everything as flowing and changing, imbuing the past with a different meaning from that which it has in the more linear European way of thinking. In the Himalayan region everything is rare, life is hard and full of privations and many of the young are leaving to live in the cities. But right now, with the building of new roads, and the introduction of new technologies, remote villages like Nako are starting to become connected to the global world. The number of visitors and tourists is increasing enormously, a lot of new products and materials become available, and modern desires are evoked.

Regarding these problems as a challenge and giving sustained impulses to new possibilities has been behind all the preservation work of the Austrian-Indian team in the Himalayas. The most important task was, and still is, to raise awareness in the Nako villagers of the need to care for and preserve their spiritual and cultural heritage and traditions for the future. As a result, maintenance practices for the Temples were introduced to the villagers and they became involved in caring for the Temples themselves. Local craftsmen who still know traditional earthen materials and skills worked together with the Conservation team in replastering the interior Temple walls. During last year’s summer campaign the setting up of the village museum with the village community was another big challenge for the Austrian-Indian team. A museum collection had to be established first, locals were taught in the treatment and care of museum objects and supported in the display of the objects in museum showcases. The building of the Nako Museum was part of the villagers’ extensive preparations for the visit of the Dalai Lama to their village, and the opening of the museum was a moving event.

His Holiness, the 14th Dalai Lama of Tibet, had been expected in Nako and the neighbouring villages in the Hangrang Valley for many years. Then, in August 2007, thousands of Buddhist pilgrims were able to follow their living God and spiritual master to listen to his teachings and interpretations of Buddhist texts and his holy blessings. The visit by the Conservation Department in July 2007 was the biggest campaign to date and the preservation work carried out so far is to be continued in forthcoming years. As time is short and valuable in the Nako summer campaigns, detailed organisation and summary work in Vienna has to precede and follow all the preservation activity on site. The campaigns are supported by the Eurasia-Pacific Uninet and the Austrian Development Agency (ADA). A comprehensive three-year scientific study of the artwork at Nako, the results of which are being worked out in two dissertations by Tanja Bayerova and Maria Gruber, is being financed by the Austrian Science Fund (FWF). All preservation measures and activities on site, as well as the scientific work in Vienna, finally aim at understanding and fostering, caring for and keeping alive the spiritual and cultural Tibetan heritage and traditions for the village people of Nako and the Hangrang region.

**Author Biography**

Maria Gruber gained an MA in Conservation from the Conservation Department at the University of Applied Arts Vienna in 2007. She has volunteered and worked as a conservator for several museums and institutions. She is currently working on a three-year research programme on “The Scientific Study of the Artwork at Nako, India”, funded by the Austrian Science Fund at the Conservation Department of the University of Applied Arts. In her concurrent PhD, begun in 2005, she is studying earthen materials in the Himalayan village of Nako and trying to establish a sustainable preservation strategy for the Tibeto-Buddhist earthen Nako temple complex.
Jerry Podany, President in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. He also welcomed Kazuko Hikosi, Conservation Librarian at the University of Kentucky Libraries in America, who would be giving a talk entitled ‘Japanese Tradition: Is Kura a Model for a Sustainable Conservation Librarian at the University of Russell Street, London WC2, UK.

The fifty-eighth Annual General Meeting of IIC was being held in the BP Lecture Theatre, British Museum, Great Russell Street, London WC2, UK. The Notice calling the present Meeting, published in News in Conservation, was taken as read, and the Chairman invited the other conservation groups.

The Reports and Financial Statements were published in the IIC Bulletin of April 2007, were taken as read and signed by the Presidents of the Council when it was formed in 2000.

The Notice calling the present Meeting, published in News in Conservation, was taken as read, and the Chairman noted that this meeting was being held in the BP Lecture Theatre at the British Museum, rather than the British Museum’s adjoining Sackler Meeting was being held in the BP Lecture Theatre, British Museum, Great Russell Street, London WC2, UK.

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Conservation available online from the members’ side of the IIC web-site is complete, and recently the pdf files for the membership year 2006–2007 were added to the site, so that all articles in Studies in Conservation up to and including volume 52, No. 2 are now available for free download. To complement this resource, the proceedings of all previous IIC congresses have now also been digitised. During 2008, the scanned pages will be assembled into pdf files for each article, so that these can be transferred to the IIC server for free download by members. Non-members will be able to pay for download the files and a charging model is being discussed.

David Saunders, Director of Publications

IIC Council
Following February’s AGM, the new IIC Council members and officers are as follows:

President
Jorry Podany (J. Getty Museum, USA)

Vice- Presidents
Joyce Hill Stoner (Winterthur Museum/University of Delaware, USA)
Gabriela Krast (University of Applied Arts, Vienna, Austria)
Eleanor McLellan (USA)
Ashok Roy (National Gallery, UK)

Secretary-General
David Leigh (UK)

Treasurer
Sandra Smith (Victoria & Albert Museum, UK)

Director of Publications
David Saunders (British Museum, UK)

Members
Sharon Cather (Courtauld Institute of Art, UK)
Paul Schwartzbain (Solomon R. Guggenheim Foundation, USA)
Alice Paterakis (Independent conservator, USA)
Hans Christoph von Imhoff (Ecole des Beaux-Arts, Switzerland)
Mikkel Scharff (Konservatorskolen, Denmark)
Naoko Sonoda (National Museum of Ethnology, Japan)

The new fees will be:

Students £19
Individuals £47
Fellows £68
Institutions £160

Eliezer Butterworth-Heinemann: discount for IIC members
Eliezer Butterworth-Heinemann, the leading conservation publisher, is offering IIC members a 20% discount on any conservation book order. If ordering from the US – use offer code 88616. If ordering from outside the US – use offer code AGW5. To order securely online go to books.elsevier.com/conservation and input the offer code into the shopping basket. To order by phone: Members in North America should phone: 1-800-545-2522. Members in the UK should phone: 01865 474010. Members in all other countries should phone: +44 1865 474010.

Postage and packaging rates will apply. All prices and details are correct at time of going to press but may be subject to change at any time without further notice. All books currently available are listed on the IIC website, priced in US Dollars, Euros and Pounds sterling. To check current availability and price and to see the full details of the book, including sample chapters, visit books.elsevier.com/conservation

IIC Regions

IIC Austrian Group/ Österreichische Sektion

Last year’s work continued with the normal programmes under more straitened circumstances. Shared premises with the Austrian Bundesdenkmalamt had to be adapted to new personal and spatial situations. Many longstanding members are due to retire, so the transition to a younger generation has been promoted if membership is to stay constant at 400–450. This is the only way to ensure the financial future for publications and programmes. We are offering half price back issues of Restauratorenblätter; and promoting contact between professional conservators and conservation students in an effort to attract younger members. Co-operation between the IIC-Austria Council and the conservation schools at universities in Austria and the association of Austrian conservator-restorers has been helpful too. The annual members’ meeting was held in March at the Imperial palace in Vienna, with special visits to the storage areas and workshops for the care of silver and textiles from the former imperial household. This was followed by a visit to the collection of gypsy models of monuments on the Vienna Ringstrasse, where students from the University of Applied Arts in Vienna are running a preventive conservation project under Professor Gabriela Krast. Finally, we visited the workshops at the University, focussing on textile conservation as it was the main subject of volume 27 of Restauratorenblätter.

During spring and autumn, lectures were held on topics including the examination of a 17th-century glass chandelier, the metal parts of Mies van der Rohe’s Town Hall in Brno, conservation in East Europe, the history of conservation in 20th century Austria, and polychrome stone sculptures in St Stephen’s Cathedral in Vienna. Finally, Chief Restorer Elke Oberthaler offered a guided tour of the exhibition of Titian’s late paintings in the Kunsthistorisches Museum. Volume 26 of our journal Restauratorenblätter, with the theme “Medieval Polychrome Sculptures II”, was sent out at the end of the year to members. It contains a large amount of information of national and international concern and 14 illustrated contributions by authors from Austria and Germany. These contributions cover general topics about Medieval polychromy and methods for conservation-restoration. There are also six case studies, including a life-sized maquette of Christ for sacred plays in Tyrol from around 1500, and the re-examination of a Madonna by Michael Erhard.

Volume 27 of Restauratorenblätter, on the conservation and presentation of historical textiles in Austria, was prepared for publication (expected Spring 2008), and volume 28, on documentation in the conservation of monuments, is currently being planned.

For more information about IIC-Austria’s publications and events, see our website (go to the offer code into the shopping basket. To order by phone: Members in North America should phone: 1-800-545-2522. Members in the UK should phone: 01865 474010. Members in all other countries should phone: +44 1865 474010.

Postage and packaging rates will apply. All prices and details are correct at time of going to press but may be subject to change at any time without further notice. All books currently available are listed on the IIC website, priced in US Dollars, Euros and Pounds sterling. To check current availability and price and to see the full details of the book, including sample chapters, visit books.elsevier.com/conservation

For more information about IIC-Austria’s publications and events, see our website (go to www.bda.at and follow the links to national organisations), or e-mail iic.austria@bda.at.

Manfred Koller

IIC French Group/Section Française

First announcement and call for papers

13th IIC French Group (SFIC) conference
24–26 June 2009

The next SFIC conference will be held in Paris, at the Institut national du patrimoine (INP). The title of the conference is Today’s art, tomorrow’s heritage: the conservation and restoration of contemporary artworks. Themes will include: ethics, materials and the creative process, scientific study, recycled or reused materials and artworks, intangible art, the artwork and its environment, and conservation treatments and case studies.

Please send abstracts (maximum 1500 characters) to the SFIC office before 30 June 2008 and titles/abstracts for posters before the end of 2008. The official conference languages will be French and English, with simultaneous translation. As usual, the papers will be published in a book that will be distributed to delegates during the conference. For more information, please go to the SFIC website: www.sfic.fr. The full version of this abstract (in French) can be found on page 8 of this issue of News in Conservation.

Colo

Issue 19 of Colo (Conservation et restauration du patrimoine culturel, the journal of the SFIC) was published in February. Issues of Colo are available from the SFIC office (dico@lrm.fr) at a cost of €12 each.

Marcel Stefanaggi

Obituary

Captain Hamish H. A. Stewart-Treviranus, easel painting and mural conservator in private practice in the Washington, DC area, died on February 28 2008 at the age of 90, Scottish and German by birth, Stewart-Treviranus emigrated to Canada and then to the US. He received his B.A. in 1950 from the University of Manchester, UK and studied art history and painting materials at Edinburgh University where he met his wife and lifelong friend Harold Plenderleith. After studying in Versailles, and at NYU with Sheldon Keck, he set up his own studio in 1961 in Georgetown and practised in two other studios in Northern Virginia before retiring in 2006. He was an instructor at George Washington University Graduate School and was a member of a UNESCO Cultural Triangle project in Sri Lanka, consulting on the conservation of temple murals, among his many professional activities, including his conservation career he taught many trainees and assistants. He was a founding member and past president of the Washington Conservation Guild, and was also a long time member of AIC and IIC.

His non-conservation activities were also impressive. He was a captain in the Royal Scots Greys in WWII and represented Canada in the Three Day Equestrian Event in the Olympic Games in 1952 taking a bronze medal. He was also known for his love of Scottish dancing.

He is fondly remembered by former trainees and colleagues for his courteous manner, upright bearing, charming sense of humor, his disciplined craftsmanship and insistence on working “until you get it right”. His papers and records have been donated by his family to the H.F. Dupont Winterthur Museum Library.

News in Conservation No. 5 April 2008
Les principaux thèmes abordés seront:

- Éthique et déontologie
- problèmes de vieillissement, phénomènes
cas exemplaires
- dégradations anthropiques, vandalisme
- manipulations et usage, stockage,
- œuvres en mouvement, animées,
- vidéo, image et son, informatique
- multiplicité et interactions des matériaux
- maintenance
- matériau
- produits industriels,
- climat, pollution, éclairement, poussière

Conservation, traitement,
- les problèmes d’authenticité  et de substitution
- nouvelles solutions, cas exemplaires
- art contemporain, en essayant d’aborder tous
- liens entre nombre de ces œuvres et la
- techniques ou d’objets particuliers (vidéos,

- d’un colloque international sur le sujet. Ce
- organisation
- contraintes très particulières qui, nous a-
- cas le fait que l’artiste soit encore en vie – et
- société contemporaine, enfin dans bien des
- le fait que l’artiste soit encore en vie – et
- puise donc donner son avis ou intervenir dans une éventuelle restauration, – tous ces
- enfin dans bien des cas le fait que l’artiste soit encore en vie – et
- matériel
- interventions de conservation et restauration des œuvres contemporaines, en essayant d’aborder tous
- aspects que peut présenter ce sujet. En ce
- la définition des dates auxquelles on peut parler d’œuvres contemporaines, définition toujours plus ou
- mesure que sans doute un tournant dans ce domaine.
- Les principaux thèmes abordés seront:
- Éthique et déontologie
- problèmes d’authenticité et de substitution
- problèmes de « lecture »
- Matériaux et mise en œuvre: études scientifiques,
- connaissance et identification des matériaux et des techniques
- problèmes de vieillissement, phénomènes de dégradation
- multiplicité et interactions des matériaux
- techniques de mise en œuvre: fragilité, complexité, expérimentations
- œuvres en mouvement, animées, « interactives »
- matériaux, objets
- produits industriels, le ready made
- œuvres « dématérialisées »:
- vidéo, image et son, informatique
- œuvres conceptuelles
- œuvres événementielles, épiphéries
- L’œuvre et son environnement:
- climat, pollution, éclairage, poussière
- œuvres en extérieur, dans les parcs et jardins, art en milieu urbain, dans le cadre de vie (décors architecturaux hors mobilier et design),
- dégradations anthropiques, vandalisme
- manipulations et usage, stockage,
- conditionnement, exposition, diffusion, transport

- Conservation, traitement, conditionnement:
- nouvelles solutions, cas exemplaires
- étude de cas
- cas exemplaires
- le rapport avec l’artiste, position du restaurateur, du scientifique
- maintenance
- Ne seront pas abordés: l’architecture proprement dite (bâtiments, structures, etc.), seul le décor, intérieur ou extérieur, pourra être traité.


Comme à l’habitude, les communications feront l’objet d’une publication qui sera remise aux participants lors de leur arrivée au colloque.

Pour toute information, vous pouvez consulter le site de la SFIC: www.sfic.fr, qui sera mis à jour au fur et à mesure du déroulement des événements. Vous pourrez également vous inscrire à une lettre de diffusion qui vous sera adressée à chaque nouvelle importante (programme, inscriptions, etc.).