Capturing our history
The Oral History Project is recording the experiences of conservators worldwide – see page 3

Worldwide protection of underwater heritage comes into effect
The UNESCO Convention on the Protection of the Underwater Cultural Heritage has now been ratified by twenty states worldwide and will come into effect on 2 January 2009.

Many important sites lie underwater, including parts of Carthage in Tunisia, Jamaica’s Port Royal, destroyed by an earthquake in 1692, as well as some of the ruins of ancient Alexandria, Egypt. Estimates suggest that more than 3 million shipwrecks lie on the ocean floors worldwide. Improvements in diving technology have increased looting of underwater cultural heritage and while many countries have legislation to protect land-based heritage, most of their underwater sites have until now remained unprotected.

“This is a very important step in the history of the safeguarding of cultural heritage,” declared Koïchiro Matsuura, UNESCO Director-General. “From now on, it will be possible to offer legal protection to the historical memory that is in underwater cultural heritage, thus curtailing the growing illicit trade by looters.”

The main principles which underpin the 2001 convention are the obligation to preserve cultural underwater heritage, a preference for in situ preservation where possible, a commitment against the commercial exploitation of underwater heritage and cooperation among States to protect this important legacy, to promote training in underwater archeology, and to raise public awareness of the importance of sunken cultural property.

In a separate development, plans for the world’s first combined underwater/land-based museum have been proposed, sited near the New Library of Alexandria in Egypt. The museum would exhibit artefacts found in the Bay of Alexandria as well as allow visitors to witness the site underwater.

In September 2008, UNESCO announced that it is assisting in the feasibility study for the museum, which presents exciting practical and ethical challenges.

Victorian treasure house
Innovative sponsorship supports major conservation project at Kew Gardens – pages 4 and 5

IIC AGM – Jan 30th
Read the candidates’ manifestos ahead of voting in the IIC AGM – see pages 6 and 7

No. 9, December 2008
Editorial
This is the last issue of News in Conservation for 2008. We look forward to the New Year and the Annual General Meeting in January, reflecting on a busy year. This has been both a successful Congress and the inaugural discussion in the series Dialogues for the New Century on the subject of climate change and museum collections.

This issue’s articles also look both forward and back: Joyce Hillhill’s piece on the conservation oral history interview project is a reminder of the importance in recording the history of our relatively young profession for the benefit of conservators and those who study the history of conservation, now and into the future. I have personally been inspired by the project and have volunteered to interview some of my colleagues. I hope you will be inspired too!

I have personally been inspired by the project and have volunteered to interview some of my colleagues. I hope you will be inspired too!

An innovative approach to funding conservation work is explored in this issue’s feature on the Marianne North project. Marianne North is an inspirational character who captures the public imagination. Her intricate paintings of flowers display her skill as both botanist and painter, and her global subject matter shows the extent of her travels: awe inspiring for a woman of her era. Marianne North’s personality is stamped on the building which she had designed to show her work and where she personally arranged the display. We have taken the opportunity to talk to the conservators there about the restoration of both the gallery and the works it was built to house.

The AGM will be taking place on the 30th January 2009. As you will see from the ‘IIC News’ section, the meeting will involve the election of the Secretary-General, Director of Publications and six members for the IIC Council. Please take the opportunity to read the candidates’ manifestos and use your vote. I am sure you will agree that the candidates possess an exceptional range of expertise.

Lastly, a reminder please to get in touch with articles, updates, letters and photographs so that News in Conservation continues to reflect all the activities of its readership.

Lucy Wrapsopn, Editor

News in brief...
Developing a UK National Heritage Science Strategy: a call for international contribution
In 2006, the United Kingdom’s House of Lords’ Science and Technology Committee held an inquiry into Science and Heritage. Among its recommendations was that “the heritage sector should come together in developing a broad-based national strategy for heritage science.” They called for it to be developed as a “bottom up” strategy: input from the “users and owners of heritage science, so that the many institutions that play a part in the sector can share a sense of ownership.”

The development of the strategy has now begun with the appointment of a steering group drawn from across the sector, and of a strategy coordinator who will assist through the collation of the initial reports. The strategy will assess the sector’s use of science in understanding and preserving the UK’s heritage. It will seek to identify gaps where existing techniques are underused, as well as opportunities for the exploitation of new and innovative scientific methods, and suggest ways to transfer gains in scientific knowledge into widespread practice.

The steering group are keen that as many people as possible participate in the development of the strategy; the initial reports and the final strategy will be made available through the project website for comment, www.heritagesciencestrategy.org.uk. At this early stage we are also looking for information about existing heritage and heritage science strategies, particularly from other countries, for comparison. Please contact our strategy coordinator, Jim Williams (NHHSfrenchish-heritage.org.uk) with the details of any strategy of which you feel we should be aware.

For more information and a copy of the Science and Heritage report see: www.parliament.uk/parliamentary_committees/lords_s_s_1_select/heritage.cfm.

Jim Williams

Church of the Holy Sepulchre declared dangerous
The Deir al-Sultan monastery on the roof of the Church of the Holy Sepulchre in Jerusalem has been declared a “danger to human life” by engineer Yigal Bergman following a recent investigation. Atop one of Christianty’s holiest locations, traditionally considered the site of Golgotha and of Christ’s tomb, the monastery is at risk of collapse, endangering its residents, the church and visitors. The emergency situation has been worsened through dispute between a number of churches who have claims to the site. The Israeli Interior Ministry insists that the renovations, which it will fund, cannot proceed until the dispute is settled. Israeli police recently made several arrests after a brawl broke out between Armenian and Greek Orthodox monks during a religious ceremony.

UK think tank launches wide-ranging report on conservation
In response to the University of Southampton’s decision to close the Textile Conservation Centre (News in Conservation issue 8), its staff and supporting Trust, the TCC Foundation, commissioned leading independent think tank Demos to examine the role of conservation and conservation education in the wider social and political context and in the context of a changing world.

As a result, Demos launched the pamphlet It’s a Material World: Caring for the Public Realm, by Samuel Jones and John Holden on 29 November 2008. The pamphlet demonstrates the critical value of caring for the material world, highlighting the importance of conservation as being integral not only to the culture and heritage sector but also social well being. As the authors describe, in choosing what things to care for, and how to conserve them, we reflect and create social value. Conservation therefore not only sustains and refreshes the values of the past – giving us an understanding of where we have come from – but also reflects values for the present and the future. We need to sustain the conservation professions so that they can play a central role in a new agenda – caring for the material world.

In addition to providing recommendations for conservators the pamphlet calls for action from policy-makers, cultural professionals and the public at large. All of these groups have an interest in caring for the material world, and they all have a part to play in connecting conservation to some of the major challenges we face as a society, both in the UK and internationally.

For more information about the pamphlet see the Demos website: http://www.demos.co.uk/events/itsamaterialworld

Sir Bernard Feilden 1919 – 2008
Sir Bernard Feilden, probably the world’s leading authority on the conservation of buildings, died on Friday 14th November aged 89. He worked on many internationally important cultural sites including the Taj Mahal, the Sun Temple at Konarak, the dome of the Al-Aqsa mosque in Jerusalem, the Forbidden City, Norwich Cathedral and York Minister, among many others. In 1994 he and David Mawson set up what became a multiple award winning architectural practice in Norfolk. Feilden published several books including Conservation of Historic Buildings, which remains the standard textbook on architectural conservation. He lectured on architectural conservation at the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM) in Rome, and served as its distinguished Director-General from 1977 to 1981. He worked on many UNESCO projects, advising governments on the protection of their World Heritage sites. He was president of the International Council on Monuments and Sites (UK) from 1981 to 1987, was appointed CBE in 1976 and knighted in 1985.

Members’ news
Ancient Olympia hosts natural disaster workshop
On 6th November, the Greek Minister of Culture, Michalis Lapias, opened the first International Workshop on the prevention and management of risks from natural disasters in World Heritage Protected Areas. The two day workshop, entitled “Disaster Risk Management at World Heritage Properties”, was held in Ancient Olympia, at the SPAP Conference Centre.

The workshop, attended by an international group of scientists and experts, was organised by the Hellenic Ministry of Culture and the World Heritage Centre of UNESCO, with the support of the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM). Ancient Olympia, a site of exceptional World Cultural Heritage and venue for the workshop, narrowly escaped destruction in the serious forest fires that swept through Greece in August 2007. It has since been completely restored, offering workshop participants a successful example of risk management in the face of natural disaster.

This was the first in a series of workshops initiated by the UNESCO World Heritage Centre aimed at seeking the appropriate protection of World Heritage Monuments, management of potential risks, and promoting sustainable development.

Eleni Oononouopoulou

News in Conservation No. 9, December 2008

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The Oral History Project: a third-of-a-century old

In 1974, Rutherford John Gettens, one of America’s pioneer conservators who worked at the original technical laboratory of the Fogg Art Museum, spoke at the American Institute for Conservation meeting in Cooperstown, New York: “To come to the point quickly, I think we should begin to think about collecting material for a history of the conservation of cultural property.”

He went on to remark: “Knowledge of the beginnings and growth of our profession is a necessary background for training programs in art conservation... We wouldn’t really be a profession without a stepwise history of growth.” Gettens emphasized the necessity of recording personal recollections, anecdotes, and informal dialogues that would tie together “serious events.” After the meeting, he went to his summer home and began to make handwritten notes about his early experiences at the Fogg, but ten days later he died. During a seminar held at the Freret Gallery of Art in March 1975 in honor of John Gettens, his wife Katherine, George L. Stout, Richard D. Buck, W Thomas Chase, and Joyce Hill Stoner met to discuss the possibility of beginning an oral history project and establishing an archive to safeguard early records associated with the conservation profession after researching other existing oral history projects. As of 2008, the Conservation Oral History interview project is 33 years old, or a third of a century.

“I think we should begin to think about collecting material for a history of the conservation of cultural property.”

Rutherford John Gettens

The first interview took place on 4 September 1975 at the Camino Real hotel in Mexico City during the joint AIC/CBC-Mexican Group meeting. The same planning group reconvened at that time and discussed the early days of the Fogg Art Museum conservation department, the origins of Technical Studies in the Field of the Fine Arts, the Forbes pigment collection, conservation efforts during World War II, and the founding of IIC (Richard Buck called it ‘double-T’). Also in September 1975, the board of directors of the Foundation of the American Institute for Conservation (FAIC) approved the project under the leadership of Joyce Hill Stoner, and in 1976 Winterthur Museum consented to informally house the oral histories and archives. In 2004, after meetings with the AIC, the files were officially transferred to the Winterthur Archives for professional management, with some support funding provided by Debra Hess Norris, Chair of the University of Delaware Art Conservation Department.

Over the last third of a century, more than 95 conservators and students from the US, UK, Italy, Germany, Denmark, and The Netherlands have conducted interviews on a volunteer basis, and the FAIC/AIC office in Washington, DC, has provided funds for transcriptions. There are currently more than 200 transcripts on file, most with signed releases and open to researchers. Recent users have investigated the history of preventive conservation, the history of paper conservation, conservation in New York City, conservation at the Fogg Art Museum, and the history of textile conservation. A database has been created recording the names of people who have been interviewed, their conservation specialties, life dates, publications, and other information. We hope this database can eventually be made available on the Internet.

There are currently more than 200 transcripts on file, most with signed releases and open to researchers.

Previous IIC Bulletins (in 1998 and 2005) have contained descriptions of the project, lists of interviewees, and a few excerpts from released interviews. Since 2005, at least nineteen regular interviews have been added to the file, and another fifteen were carried out during the November 2006 symposium sponsored by The Conservation Center of the Institute of Fine Arts and the Villa la Pietra, New York University, in collaboration with the Opificio delle Pietre Dure Laborati di Restauro Opere d’Arte. This symposium brought together many of the surviving participants in the rescue effort to consider the 1966 flood and its legacy for the discipline of art conservation and international emergency response. The Florence Flood interview project was coordinated by Rebecca Rushfield who has carried out almost thirty history interviews and has been transcribing them herself. Joyce Hill Stoner and four of her Winterthur/University of Delaware Program in Art Conservation (WUDPAC) graduate students joined Rebecca’s team to interview an international roster of participants: Nicolette Bingham, Mette Bjarnhof, Henrik Bjorne, Natalie Brooke, Anthony Caines, Alan Faranaczi, Marco Grassi, Lucilla Kingsbury, Peter Mallory, Patrick Matthiesen, Joe Nkrumah, Anne Pelikan, Kirsten Aschengreen Piacenti, Andrea Rothe, and Erling Skag.

Alison Richmond, a new volunteer on the project, described her first interview in the July 2008 Icon News: “I purchased a digital voice recorder, read the guidance notes sent to me by Dr. Joyce Hill Stoner, and set up an appointment with my interviewee. Joyce’s list of questions was helpful in getting me started in planning the interview. My first victim was Dr. Vincent Daniels, formerly of the British Museum Scientific Department, and currently a colleague of mine on the Royal College of Art/Victoria and Albert Museum Conservation Programme. My task was made easier by the fact that I had worked with Vincent and knew him fairly well. This helped me draft my own questions in addition to those suggested by Joyce. When it came to the day, I was nervous. I think he was too. It is true that the presence of a voice recorder makes everyone a little shy. However, after a while we both got used to it and after a slightly awkward start, got into the swing of it. The interview lasted between two and three hours. It took me a while to get the hang of listening without commenting, and to stop from my script when something interesting came up. With a bit more practice, these techniques should come naturally, I hope.” Alison’s interview with Dr. Daniels has been transcribed and is now housed in the Oral History archive. At least 43 of our 200+ interviewees are now deceased. Unfortunately, ten of the senior conservators who died and were memorialized in conservation newsletters since 2005 had not been interviewed, this reminds us all of the importance of arranging interviews whenever possible. In the best of scenarios, articles such as this one will inspire even more international readers to interview or be interviewed as our history continues.

Those interested in conducting an interview or being interviewed are asked to e-mail jhstoner@udel.edu. Some conservators in hard-to-reach locations have typed their own answers to the suggested questions; such contributions are welcome for the file. A packet of information is ready to be sent out by e-mail.

Author Biography
Joyce Hill Stoner has taught for the Winterthur/University of Delaware Program in Art Conservation for 32 years and served as its director for 15 years (1982–1997). She is currently the Director of the Preservation Studies Doctoral Program for the UD. She was Managing Editor of Art and Archaeology Technical Abstracts for 17 years.
News in Conservation spoke to Jonathan Farley, Senior Conservator for the Library, Art and Archives at Kew and to Eleanor Hasler, the Marianne North Gallery Supervising Conservator to ask them about the progress of the project.

Adopt a painting from a Victorian treasure house

The Royal Botanic Gardens at Kew near London is home to the Marianne North Gallery, which was purpose-built to house the artist’s botanical paintings. Marianne North was a Victorian painter who travelled the world, recording more than 900 species of plants during her travels. North conceived of the idea of presenting her works to the Royal Botanic Gardens after a successful exhibition in 1879, and she then provided the building in which to display them. The 120 year old purpose-built gallery was designed by her architect friend James Fergusson who based the eclectic building on Greek and Indian models. The artist herself arranged the pictures in geographical order, closely packed around the walls with a dado made from 246 strips of different timbers. Her involvement with the building even went so far as her painting on its doors and door surrounds.

However, until the present project, the gallery had no environmental controls in place to protect the works of art and, over time, had become in need of restoration and improved accessibility. The Marianne North Gallery Project was begun in July 2008 in order to restore both the fabric of the gallery and the important collection which it houses. Half of the £3.7 million ($5.5 million, €4.4 million) project has been funded by the Heritage Lottery Fund while the Royal Botanic Gardens have been raising money for the project in a number of ways including an innovative Adopt a Painting scheme. The Gallery is scheduled to be reopened in October 2009 at which stage the public will be able to see the first touches of the conservation in progress.

The Adopt a Painting scheme is very exciting, especially since the scheme is aimed as much at the individual as at corporate sponsorship.

NiC: There are many facets to the restoration project given that both the gallery building and works of art it houses are undergoing renovation. How many conservators do you have working on the project?
EH: The Marianne North gallery was specifically designed to house, not only the 833 oil paintings on paper, but also 16 oil paintings on canvas, 4 painted door panels, 3 painted and gilded door surrounds, a stencilled gallery cove and 246 exotic wood panels. A marble bust of Marianne North by Conrad Dressler is also usually displayed in the gallery. All of these artworks need to be conserved to some degree and so conservators from many specialist areas are working on this exciting and diverse project. The 833 oil paintings on paper are being treated over two years by paper conservators in the specially designed Marianne North Conservation Studio which is based at The Royal Botanic Gardens in Kew. There are four of us altogether in this team – I am the supervising conservator and oversee the project as well as carry out practical work, Helen Cowdy and Emma Le Cornu are full time paper conservators and...
conservators and Eleanor King is our conservation technician. Expert conservators from the London based conservation and restoration company ‘Plowden and Smith Ltd’ are working on the other artworks which were housed in the gallery. These include easel painting, furniture, sculpture and decorative objects. In addition the gallery itself is undergoing a dramatic renovation which will provide a more environmentally controlled and monitored space for the artworks.

NiC: This is an ambitious project, given that 833 paintings are to be conserved before the gallery reopens in 2009. What sort of conservation problems are typically presented by the works?

EH: The project will run for two years by which time we need to have conserved all of the artworks that were housed in the Marianne North Gallery. Last summer I carried out a conservation art survey and assessed the condition of all of the paintings in the gallery – a process which allowed me to group the paintings into five treatment requirements. All of the paintings consisting of oil paint on paper were adhered to board by Marianne North to give the artworks more rigidity however, as is the case with so many mounted works on paper, the board has become very acidic and poses risks to the paintings. All of these boards need to be removed from the verso of the paintings and then the paintings need to be tabbed onto new conservation-grade museum board. As well as this problem with the backing boards there are also other issues to contend with. Around 100 of the paintings have been painted on more than one support, so treatment in these cases is likely to include facing the painting, so that the board can be removed from the verso, and then the application of a lining. In other cases Marianne North has painted onto the backing board where it is visible on the verso.

NiC: Have you had to draw on the expertise of conservators from more than one background during their treatments?

EH: The majority of conservation issues concerning these paintings are, for the most part, related to the primary or secondary supports which we, as paper conservators, can treat. However as the paintings are composed of varnished oil paint on a ground, we are also dealing with issues related to the backing boards. The issue with blanching for example, is something that we, as paper conservators, do not see that often so advice was taken on how best to treat it in this situation.

The Marianne North gallery was specifically designed to house, not only the 833 oil paintings on paper, but also 16 oil paintings on canvas, 4 painted door panels, 3 painted and gilded door surrounds, a stencilled gallery cove and 246 exotic wood panels.

NiC: That the gallery was purpose built for the collection and has many details, including its layout and decoration, uniquely linked to the artist, is unusual. Has it been easy to adapt the gallery to meet the needs both of its visitors and the collection in houses whilst maintaining its authenticity as a space purpose built for its collection?

JF: It has been fairly easy to make the necessary adaptations to accommodate the requirements of the collections. In some cases this is still an on-going process as we continue to discover new elements in the gallery’s makeup that require us to vary our plans. Thankfully, the expertise we have to hand, covering all manner of skills and knowledge, from the art to the architecture, has ensured that the solutions we have arrived at are practical and effective. The Gallery’s architect, James Fergusson, was quite innovative for his time and because of this, we have found that the adaptations to cater for the needs of the collection and today’s visitors have been quite minimal in their impact on the gallery. Indeed, some of the alterations necessary for the welfare of the collections have been organised in such a way as to restore the Gallery’s authenticity rather than detract from it.

The principal alteration has involved a slight adjustment to the handrails around the gallery in order to allow for disabled access through the connecting doors by marginally widening the space to them. This does not significantly alter the authenticity of the gallery but allows better access via the new disabled entrance, located behind the Interpretation Room (in a redundant kitchenette) and via the Link Gallery to the Shirley Sherwood Gallery of Botanical Art next door.

NiC: Do Marianne North’s paintings vary substantially in terms of their materials and techniques?

EH: The medium of all the paintings that we are treating is oil based and generally tends to be in a good overall condition. Marianne North, for the most part, painted on a paper of medium thickness which had been prepared with a ground, thereby preventing the oil from leaching into the paper support. She did however experiment with different supports and I noticed that one painting in the gallery appears to have been painted on tarpaulin. There are also 2 paintings in the gallery that are each composed of multiple paper supports which have been lined with a fairly poor quality machine made paper which has in turn been adhered to canvas on a stretcher.
Notice is hereby given that the fifty-fourth Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works will be held in the Clore Auditorium at Tate Britain, Millbank, London SW1, on Friday 30th January 2009 at 5.30 pm for the following purposes:

1 To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2008 (copies of which are being circulated with this News in Conservation)
2 To re-appoint Jacob, Cavenagh & Skeet as Auditors to the Institute and to authorise the Council to fix their remuneration for the ensuing year
3 To elect a Secretary-General
4 To elect a Director of Publications
5 To elect six Ordinary Members of the Council
6 To approve a Special Resolution that the Articles of Association produced to the Directors of the Institute in order to clarify the procedures for and also to amend existing provisions in the existing Articles of Association
7 To transact any ordinary business of the Institute

Explanatory Note to Resolution 6: The Council proposes to add to the IIC's Articles of Association provisions which permit members to appoint proxies to attend and speak on their behalf at a meeting of the Institute in order to take account of changes in United Kingdom company law brought about by the Companies Act 2006.

The Council proposes to add to the Articles of Association provisions which permit the passing of written resolutions, and also to amend existing provisions in order to clarify the procedures for appointing officers of the Council. A draft copy of the IIC's amended Articles of Association will be available for inspection on the Institute's website at any time and at any other time during normal business hours on any weekday at the Company's Registered Office at 6 Buckingham Street, London WC2N 6BA, from the date of dispatch of the notice convening the meeting until the close of the meeting. They will also be available for inspection at the AGM from at least 15 minutes prior to the meeting until its close.

1 December 2008
By Order of the Council
David Leigh
Secretary-General

Lecture
After the formal business is concluded, Dr Joris Dik, material scientist and art historian at the Technical University of Delft in the Netherlands, will speak on a Van Gogh image he has uncovered, through x-ray imaging, which the artist had painted over. We think you will agree that this will make for a most interesting talk.

Voting at the AGM
Fellows, Honorary Fellows and Individual Members are able to vote using the forms produced to the Council. The forms can be returned by post to IIC, 6 Millbank, London SW1, or fax to +44 20 7976 1564 (020 7976 1564). You could notify the office in advance if you are entitled to attend but it would be helpful if you could notify us in writing once this has been arranged. If the forms are not returned before the meeting, that is, by 4.00 pm on Wednesday 28th January 2009 at the latest, they will not be accepted. We recommend that you also make use of the postal or proxy voting form.

Please use your vote. Below you will find statements from the candidates.

Candidates for Election
David Leigh is standing for re-election to the position of Secretary-General. Joyce Townsend is standing for election as Director of Publications. Both are current members. David Saunders has retired from this post.

As Sharon Cathe, Alice Paterekis, Barbara Ramsay and Paul Schwartzbaum are standing down from the Council, Hans-Christian von Imholz is standing for re-election and there is one additional vacancy for an Ordinary Member of Council; there are six positions vacant. The following are standing for election: Hans-Christian von Imholz (re-election), Richard Korschner, Michal Łukomski, David Saunders, Michael van der Goltz and David Watkinson.

'Their manifestos are printed below:

Standing for Secretary-General
David Leigh
I have agreed to stand again for the position of Secretary-General. The Council has recently decided to review the constitution of a reliable, continuously updated list of IIC members, willing, experienced and actually available to help with man-made and natural disasters. This is not considered to be an IIC-only effort, but a collaborative one together with ICOM, ICOMOS, ECO and certainly Blue Shield. Last time I wrote that “the IIC Council supposedly does periodically do brainstorming and then aims to translate some results into action”. I can now tell you that this actually happens and more than once a year, and that there are results – I would love to continue to participate and contribute to this, helping preservation by doing.

So dare I ask for your vote?

Richard Korschner

As a member since 1982, I am very familiar with IIC goals and accomplishments. I am excited by the revitalized IIC and welcome its new face reflected in its recent publications as David Saunders has retired from this post.

I have agreed to stand again for the position of Secretary-General. IIC needs to retain existing contacts and studies to related professional organisations and professions to synchronise efforts, know-how, research and aiming at a better preservation of cultural heritage in the public domain – I’ll do my very best to assist.

I will not repeat my election ‘platform’ from 2005 but I think I can summarise it: the constitution of a reliable, continuously updated list of IIC members, willing, experienced and actually available to help with man-made and natural disasters. This is not considered to be an IIC-only effort, but a collaborative one together with ICOM, ICOMOS, ECO and certainly Blue Shield. Last time I wrote that “the IIC Council supposedly does periodically do brainstorming and then aims to translate some results into action”. I can now tell you that this actually happens and more than once a year, and that there are results – I would love to continue to participate and contribute to this, helping preservation by doing.

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Secretary-General

standing at the AGM
David Leigh, after the formal business is concluded, will speak on a Van Gogh image he has uncovered, through x-ray imaging, which the artist had painted over. We think you will agree that this will make for a most interesting talk.
Conservation, have served as Treasurer for the past six years, and was a member of the team that drafted and contributed to the AIC Guidelines for Practice. I served on the board of the Vermont Museum and Gallery Alliance and helped establish their nationally recognized Collections Care Program. I have learned much about how museum and conservation service organizations operate and look forward to using my knowledge and experience to further IIC’s efforts to promote the knowledge, methods and working standards needed to protect and preserve historic and artistic works throughout the world.

Michał Łukomski

I am an interested in practical conservation and justify its ongoing carbon footprint. The recent IIC London Congress identified themes and ideas that will challenge conservation and drive its agenda in the years ahead. These topics include the energy crisis, carbon footprint, climate change and the lifespan of cultural objects as a function of their role. It is important to expand our activity to encompass and address these difficult subjects and global issues, if conservation is to influence attitudes in the changing world that lies ahead. These future challenges can be seen as positive opportunities for conservation to develop a bigger role on the international stage. By presenting a pragmatic and flexible profile to authority and the public, IIC is in a position to promote the image of a pedant free profession that is prepared to embrace change and seek working solutions to problems. I would like to contribute, developing such an image using experience from my service on professional committees, my academic skills and lessons from project work such as the preservation of Brunel’s iron ship SS Great Britain, where research-led evidence was used to design conservation and justify its ongoing carbon footprint.

I am also very interested in the workings of the IIC as I am looking into the idea of setting up a Regional group of the IIC in Poland; there are currently few members of the IIC in Poland, probably not sufficient to form such a group. This low take-up of membership to be addressed; the issue would require a systematic information campaign reflecting the fact that the Polish conservation community needs to cooperate and share its ideas and experience with partners from other countries, and the IIC is the ideal platform for such cooperation.

I hope you will give me the opportunity to contribute to the future of the IIC.

David Saunders

After completing a term of six years as Director of Publications I am standing for election as a newly elected member of the Council as I wish to continue to serve the IIC in a broader role, while offering whatever assistance I can to the new Director of Publications in the initial handover period. In particular, I would like to be a part of discussions with organisations on the Board of Directors of ICOM-CC to help the two organisations work more closely together and to try to ensure that in 2014, the next time the IIC congress and ICOM-CC conference fall in the same year, our efforts are co-ordinated, if not combined. In addition, I am committed to extending our membership base beyond Europe and North America, to ensure that IIC can claim to be a truly international independent representative of the conservation profession. I bring experience from previous service on the IIC Council and of 18 years of close association with the IIC and its working practices as an editor of Studies in Conservation. My role at the British Museum gives me access to members of the conservation profession worldwide, including those areas where IIC is represented or currently under-represented and I would be pleased to use this also to benefit the IIC.

Michael von der Goltz

I have been a Member of the IIC for about ten years and have been an IIC Fellow since 2005. I was at first surprised that I was nominated to stand for election as an ordinary Council member of IIC. After a short reflection I knew that I would be pleased to support the IIC in that position. I have an MA in History, in History of Art and a PhD in History and have worked in the conservation field for 32 years. After 26 years in museums, since 2002 I have been a full Professor at the University of Applied Science and Art in Hildesheim, in the Faculty for Brands and Cultural Heritage. In recent years I have served as the Dean of the Preservation Faculty. I teach conservation of paintings and polymers on wooden objects. I am deeply interested in interdisciplinary and international exchange in the conservation field. I have collaborated with colleagues from other countries for several publications. I try to urge my students to participate in open-minded international cooperation, convinced that this will be one of their main future tasks. In this context I have engaged in multilateral projects together with teachers and students from universities of different nations for example in eastern Europe. The IIC is one of the most important international organisations in our field. Here I meet colleagues and friends who have the same interests in worldwide cooperation on high quality standards. However, I have the feeling that this internationality still could and should be improved, especially with regard to non-English-speaking countries. Therefore I have decided to stand for the election and, in the event I would be elected, support the IIC as a Council member.

David Watkinson

I studied conservation at University College London and following work in museums I moved into conservation teaching and research at Cardiff University, where I am now a Reader in Conservation. At Cardiff we ensure our conservation graduates link conservation practice to academic ability commensurate with an investigative science. I act as course leader for an Undergraduate Degree in the conservation of objects and two Masters Degrees in heritage conservation. While my main area of research is metal, I also have a broad interest in glass, ethics, training and practical conservation. Recent projects have included laboratory modelling desiccation of chloride infested iron, investigation of washing methods for chloride removal and corrosion of buried glass. I have authored over 50 publications, including co-authorship of ‘First Aid for Finds’. I would welcome an opportunity to use knowledge and experience gained during my 30 year involvement in conservation teaching and research to further the goals of IIC.
Job Vacancies

Kimball Harrington Institute Fitzwilliam Museum University of Cambridge

Internships in the Conservation of easel paintings

One or more internships will be offered from September 2009. Tenable for one year, interns may be invited to extend the internship for a further year. Applicants should be recent graduates from a recognised training programme. Emphasis will be on practical study work, although the intern may undertake a written research project. One internship will be funded, with a maintenance grant of £700 p/m and the tuition fees waived. There will be limited funding available for other internships, but candidates will be required to find the balance of funding required (maintenance and tuition fees). Applications with the name and address of two referees should be e-mailed or addressed to: The Administrator, the Kimball Harrington Institute, Mill Lane, Whittlesford, Cambridge CB22 4NE, UK Tel: 44(0)1223 823040, Fax: 44(0)1223 837595 e-mail: kha-admin@lis.cam.ac.uk website: www.kha.fitwilliam.museum.cam.ac.uk Closing date for all applications: 31 January 2009

Worcester Art Museum, Worcester, Massachusetts

Paper Conservator

The Worcester Art Museum seeks a Paper Conservator to examine, treat and monitor works on paper, supervise the work of the paper conservation laboratory and curators to assess works on paper for acquisition, exhibition and loan. He/she will be encouraged to collaborate with the scientist on technical studies and pursue research that leads to professional presentations and publications. The paper conservator will also interact with other Museum staff, as well as collectors, donors, educators and the public.

The successful candidate should demonstrate superior hand skills and have mastered a wide variety of treatment options that conform to museum standards and practices. Excellent oral and written communication skills are essential. A master's degree from a recognized conservation graduate training program, or equivalent apprenticeship/training is required as a minimum of four years of postgraduate experience.

The Museum has a four-day workweek and offers full benefits. Salary is commensurate with qualifications and experience. Professional development funds are available for attending conferences, workshops and symposia.

For consideration, please submit a cover letter and resume to the Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA, 01609.

Meetings and Conferences

Material Worlds 15–17 December 2008 Leicester, UK


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