Cologne archive collapses

The building housing Cologne’s historical archive collapsed on Tuesday 3rd March. While people working in the archive were evacuated, two people who were nearby at the time have been confirmed dead. The cause of the collapse, currently under investigation, is thought to be linked to the construction of underground railway lines in the area.

Cologne’s historical archive, one of Europe’s most important collections of records, included half a million photographs and more than 65,000 documents relating to the history of the city dating back to 922. The six-storey building, now completely flattened, was also said to hold 780 bequests, 104,000 historical maps and plans, 50,000 posters and 26 kilometres of files, with its contents estimated to be worth €400 million (£375 million; $545 million). It is feared that more than a third of its contents will have been destroyed in the collapse, making it one of Germany’s worst heritage losses since World War II.

The archive housed a wealth of medieval documents and manuscripts, including a rare commentary on St Matthew’s Gospel by the leading German theologian, Albertus Magnus, thousands of documents relating to the city, including lists of medieval residents, receipts issued by the city government, and 700 years worth of minutes passed by Cologne City Council. The archives also contained the personal papers and bequests of almost 800 prominent German authors, politicians and composers.

Now that rescue workers have recovered both bodies of the missing people, the operation has moved onto securing the area and recovering the archive’s valuable contents. The recovery effort was hampered by the fact that it started raining shortly after the disaster, further damaging vulnerable remains. An emergency tarpaulin initially covered the site, before a lightweight roof construction could be installed, but as a result, most recovered items have had to be either air dried, or in cases of extreme moisture, shock frozen followed by freeze drying.

Articles uncovered by the fire service at the site of the collapse are being sorted into boxes by volunteers. These were initially delivered to the site of the huge restoration programme, a large warehouse in the city’s suburbs. Here, in dusty and environmentally uncontrolled conditions, volunteers picked through the mountains of rubble to sort items by their level of damage for emergency treatment. The operation has since moved to a more permanent location with better environmental controls and working conditions.

The restoration project is being managed by professionals from the archive with the help of a private security and many trained volunteer conservators, including conservation students from the University of Applied Sciences, Cologne. All are working long hours in difficult conditions to try and save the city’s history. Many articles, including a few dozen medieval manuscripts from the upper storeys, were preserved in relatively good condition, but as the fire service dug deeper, fears increase that stores held in lower parts of the building have been irretrievably damaged by the weight of rubble, flooding from broken sewage pipes and groundwater infiltration.

Thomas Klinkke, a paper conservator and consultant at Cologne’s Wallraf-Richartz-Museum and Fondation Corboud, said of the scene: “to give an impression of the scene here, both at the site of the catastrophe, and the warehouse where the objects and debris is being sorted, I would describe it as ghostly.” He went on to say, “The whole thing is such a tragedy and it haunts me in my sleep. One small consolation is that at least Cologne has a lot of paper with conservation training to hand, thanks to the University. I hope this can be maximised for the benefit of the archive. Some of the newspapers here have referred to the ‘Lost memory of the City of Cologne’. This is at least in part, a sad reality.”

Right: The scene shortly after the building collapse
Below: Salvaging the archives from the rubble

Unique signature for works of art

An audience of conservation scientists, conservators and other museum professionals met at Tate Britain in London on 25 February to witness the results of the EU-funded MultiEncode project. As well as hearing presentations from the project’s collaborating institutions from throughout Europe, the participants saw a demonstration of the prototype instrument imaging a number of paintings.

MultiEncode uses optical methods to identify characteristic features such as cracks, voids and delaminations on works of art. Three complementary detection systems use a common laser source, share optical components, and are operated using a single software package. The systems consist of photo refractive dynamic holography, developed by Centre Spatial de Liège (CSL), digital speckle holographic interferometry, developed by Institute of Electronic Structure and Laser (IESL-FORTH), Crete, and shearography, developed by Institut für Technische Optik (ITO), Stuttgart.

The remaining members of the MultiEncode consortium are Optron S. A. based in Liège, which has been responsible for prototype development, and two museum end-users, the National Gallery of Athens and Tate. For more information see: http://www.iesl.forth.gr/projects/multicod e/index.html
**Editorial**

This issue can only begin with comment on the news from Cologne where the city’s archive collapsed in early March. Not only were two lives lost in the terrible accident, but a dreadful amount of damage has been caused to this unique collection. I am very grateful to the conservators who took their time in communicating what has happened in Cologne and gave their insights into the rescue operation there. The booklets have been working around the clock. I will be keeping in touch with the progress of the rescue work in future issues of *News in Conservation*.

Leslie Carlyle and Ella Hendriks describe a fascinating visit they took to the Belgian artists’ canvas manufacturers Claesens. Claesens have been making canvas for paintings since 1905 and their techniques, especially of hand priming, offer an insight into the methods of manufacture for the sort of canvases used by painters like van Gogh and Magritte.

This NIC, there is a response to Hans-Christoph von Imhoff’s article last issue: an update from IIC president Jerry Podany and his counterpart the Chair of ICOM-CC Marie-Claude Corbed. They describe the conversations already going on between organisations and invite comment and contributions on the subject from IIC members. Do please get in touch with them, directly or via *News in Conservation*.

I am very grateful to the conservators who took their time in communicating what has happened in Cologne and gave their insights into the rescue operation.

The IIC Annual General Meeting took place on 30 January 2009. A full report of the meeting can be found on page 6 of this issue. A lot has happened and there has been a change around of personnel in several areas, especially IIC publications.

Finally as you look at the listings on page 9 do re-read the Call for Papers for the 2010 Congress on Conservation and the Eastern Mediterranean. I hope that many of you are in the process of submitting proposals so that we can count on Istanbul 2010 to match or even surpass the success of the last Congress!

Remember to get in touch with your contributions and opinions. Please email me at news@iiconservation.org with your ideas, articles and suggestions. I am keenly at heart to hear about exciting projects and new developments in conservation.

Lucy Wrappson
Editor

---

**News in brief...**

### No reprieve for Textile Conservation Centre

**Hopes for the transfer of elements of the Textile Conservation Centre’s work to Oxford University have been dashed and the Centre will close as planned in October 2009.**

Until 31st October 2009 all the Centre’s activities will continue as normal: the two MA programmes (MA Textile Conservation and MA Museums & Galleries), commercial work and research by staff and PhD students. A celebration of the considerable achievements of the Centre will take the form of two open days (18th & 19th June) for supporters, former clients, graduates and the Centre’s friends to see the work of the current staff and students for a final time. A major reception will also be held in London for those who have funded and supported the TCC over the past 34 years.

Peter Longman, the TCC Foundation’s Deputy Chairman, thanked those responsible at the TCC and the Universities of Oxford and Southampton who had worked hard to explore the possibility of transfer. Longman also stated, “this closure will have serious implications for the conservation and museum sector in terms of career-entry education, CPD and research.” The TCC Foundation trustees will meet shortly to review options.

The Textile Conservation Centre, purpose built in 1999

### ICOM-CC’s new conservation terminology

At its recent conference in New Delhi, ICOM Conservation Committee voted in favour of a new terminology to characterise the conservation of tangible cultural property. The need for this was laid out in the Forbes Prize lecture given at the IIC Munich Congress in 2006 by Gáld de Guichem (See Studies in Conservation (2007) No. 52, pp 69–73). ICOM-CC established a Task Force to attempt to bring greater clarity and consistency to the profusion of terms used in conservation. The result is a set of definitions of the four most commonly used terms in English, also translated into French. The first, conservation, is the “umbrella” term for the other three.

- **Conservation** – all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item.
- **Preventive conservation** – all measures and actions aimed at avoiding and controlling future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age and condition. These measures and actions are indirect – they work in harmony with the materials and structures of the items. They do not modify their appearance.
- **Remedial conservation** – all actions directly applied to a item or a group of items aimed at arresting current damaging processes or reinforcing their structure. These actions are only carried out when the items are in such a fragile condition or deteriorating at such a rate, that they could be lost in a relatively short time. These actions sometimes modify the appearance of the items.

**Restoration** – all actions directly applied to a single and stable item aimed at facilitating its appreciation, understanding and use. These actions are carried out when the item has lost part of its function or significance through past alteration or deterioration. They are based on respect for the original material. Most often such actions modify the appearance of the items.

The full text, including examples and a commentary, can be found on the ICOM-CC website: www.icom-cc.org.

David Leigh

---

### Auschwitz-Birkenau seeks funding in perpetuity

The Auschwitz-Birkenau Memorial State Museum is seeking to establish an endowment of around $150 million ($116 million, £107 million) to safeguard the long-term preservation of the sites, archives and artefacts at Oświęcim in Poland.

The sites consist of more than 150 buildings, 300 rains over 200 hectares of land, as well as archival documents, photographs, shoes, eyeglasses and camp uniforms. The Museum says that even the most urgent tasks require a funding in order of $78 million ($60 million, £55 million). It is hoped that establishing a permanent endowment will remove the need for future fundraising, preserving the sites in perpetuity in memory of those who perished there.

### Fire ravages Royal Palaces in Abomey, Benin

Fire swept through buildings at the complex of Royal Palaces in Abomey, Benin on the 21st of January 2009. The fire consumed six buildings surrounding two temples to Agasu, as well as the tombs of two kings and their respective forty-one wives.

Despite a swift response from the authorities, it is thought the buildings and their bas-reliefs have been largely destroyed. An emergency restoration plan has been put into place to safeguard the remaining earthen structures before the start of the spring rainy season. UNESCO’s World Heritage Centre is also encouraging the Benin authorities to submit a request for international emergency assistance to support the works.

The kingdom of Abomey was ruled by twelve successive monarchs from 1625 to 1900 and their palaces are a remarkable complex built within the same walled area. The site was inscribed onto UNESCO’s World Heritage List in 1985. Recently the subject of an extensive restoration campaign, the Royal Palaces of Abomey were removed from the List of World Heritage in Danger in 2007.

### AIC voters say no to certification

The American Institute of Conservation (AIC) Board of Directors has announced the result of its member vote regarding a certification program for conservators.

73% of eligible voters cast a vote and of these, 58.6% were opposed to a certification program while 41.4% were in favour. The move towards developing a certification system for conservators had been in place since the formation of a task force in 1997. The AIC has recently announced that it will now cease work on developing a certification program for the foreseeable future in response to the outcome.

### Looking forward to 2014

In the last issue of *News in Conservation* (No. 10, Feb 2009) Hans-Christoph von Imhoff reviewed some of the structural complexities, differences and similarities of the three international conservation membership organizations, IICC, ICOM-CC and ICOMOS. He noted that every six years the large conferences organized by these organizations coincide, which is an ed theme and serving a large number of professionals simultaneously. It is in fact a topic that IIC and ICOM-CC established a Task Force to attempt to bring greater clarity and consistency to the profusion of terms used in conservation. The result is a set of definitions of the four most commonly used terms in English, also translated into French. The first, conservation, is the “umbrella” term for the other three.

In our next issue of *News in Conservation* we will be looking at the future of conservation in 2014. This is a particularly important year as it is the year of the IIC congress. The meeting will now cease work on developing a certification program for the foreseeable future in response to the outcome.
**Members’ news**

**Conservation of rare medieval screen**

A final season of work begins this spring at St Mary’s Church, Holne, Devon, UK. The work on the 16th century screen has been taking place over the past three summers. The richly carved oak screen, which is painted with the colourful figures of saints, is a rare survivor in a country which lost most of its medieval painting to iconoclasm during the Reformation and Civil War. This screen is all the more unusual as many of the polychrome screens that have survived have suffered from overpainting and unsympathetic historical restorations.

It is unusual these days for cleaning and varnish removal of this scale to be carried out on medieval objects in churches, as sourcing funding for such projects is difficult. It was initially through a generous bequest by a parishioner that the work was begun. Further conservation has been enabled through the hard work of a church warden who has sought support from a variety of grant-giving bodies over a number of years. The startling results of the work have been instrumental in finding funding.

Cleaning reveals a palette dominated by gold and vermillion and it is remarkable how bright most of the colours remain, though the azurite has not survived well in the environment of an English church. However, nearly every surface of the west face of Holne screen still retains its paint. The colourful figures along the dado are set against alternate black and white backgrounds whilst along the top of the screen the cornice glows with crimson and copper resinate black and white backgrounds whilst along the top of the screen the cornice glows with crimson and copper resinate.

Of the forty figure panels, only two were fully defaced, though they remain identifiable, as are many of the other figures, by the attributes that accompany them. The hands of at least three different artists can be seen, as cleaning makes each figure legible again. The scene depicting the Coronation of the Virgin, which spans the central doors, is painted by the most accomplished artist.

The cleaning of the screen itself is due to be completed by October. The church is also hoping to raise the funds to have its pulpit conserved, which is part of the same scheme as the screen and is also richly carved and painted.

**Eddie Sinclair**

---

**Reorganising storage in small museums**

In 2007, UNESCO and ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Heritage) developed a 3-year partnership for the preservation of endangered collections. The project focused on small museums with limited resources and aimed to develop, test and disseminate methodologies and tools to help them improve the overall condition of their collections. Stored collections are one of the project’s main priorities.

The 2005 Heritage Health Index reports that only 11% of institutions surveyed in the US have adequate storage facilities for their collections. Further, 58% of institutions believe that some damage has been caused by improper storage and 7%, significant damage. The 2007 Spotlight on Museums reveals that 67% of stores in Welsh museums are already full, or will be within 5 years. The 2008 University College London research Collections for People shows that overcrowded stores are believed by most to be the biggest limiting factor in opening storage to the public. ICCROM’s own extensive experience worldwide suggests that approximately 60% of museum stores need either partial or complete reorganisation.

While the subject of storage organisation is treated in conservation literature, comparatively little has been done about the problem that most museums are likely to face: having to carry out storage re-organisation. The ICCROM and UNESCO project focuses on museums with collections varying in size from 1,000 to 10,000 objects and its goal is to create a user-friendly tool useful to both conservation instructors and museum professionals.

In order to achieve this, ICCROM worked with Gaël de Guichen and a Task Force of twelve conservation professionals from various cultural backgrounds and heritage contexts (Angola, Argentina, Austria, Czech Republic, India, Iran, Kenya, the Netherlands, Peru, the Philippines, Serbia and Venezuela, and recently Columbia). During my time as an intern at ICCROM for an intense three months, I was also able to participate in the Task Force work, contributing to the development of the methodology and related tools.

The Task Force has now met twice. The first meeting was held in 2008 at ICCROM in Rome and focused on reaching an agreement on the methodology itself. The second meeting was held last month in Caracas, Venezuela during the Fourth International Forum on Preventive Conservation. This was an opportunity to review the progression of the project and focus on its outcomes.

The end result of the project will be a 3-page methodology: the initial assessment survey and condition report, the preparation of a reorganisation project, and finally, its implementation. Each phase is sub-divided into 4 sectors: Management, Building & Environment, Collections, Furniture & Small Equipment. Each sector is made up of a sequence of easily manageable steps. To make things clearer, each step has its own information card that explains what that step is about, how to carry it out and what its final product should be. To provide additional guidance each card is accompanied by supporting materials: exercises, work sheets, bibliographies, examples and an online photo database to be used for teaching or learning.

Later this year, the members of the Task Force will put the methodology to the test in two pilot projects in Argentina and Iran. In 2010, ICCROM and UNESCO will make the final product, including the methodology, tools and case studies, available to the wider professional community.

For further information email: collections@iccrom.org

**Simon Lambert**

---

**Artfacts from ancient Macedonan observatory undergo conservation**

In 2001, archaeologist Jovica Stanikovski from the National Museum of Kumanovo, Macedonia discovered a large site of pottery dating from the Bronze Age in the nearby village of Kokino. The archaeological site was excavated and found to have two observation platforms with thrones from which a person could sit and watch the sun rise on the days of the summer and winter solstices. For this reason in 2002 physicist Gore Cenev from the Planetarium in Skopje made a full archaeoastronomical analysis of the site.

Currently, conservation and archaeological work is still in progress. Artfacts excavated from between 2001 until 2007 have been preserved and are on display in the Museum of Kumanovo. Newly discovered artefacts from 2008 and 2009 are in the process of being conserved and will be displayed in due course.

Scientists have concluded that the archaeological site of Kokino is an ancient megalithic observatory with cut-marks in the stone indicating the position of the rising sun and moon. It is clear from what remains that prehistoric inhabitants had a sophisticated and ordered way of life and spiritual culture.

Conservation of the site itself is scheduled to take place once the archaeological site is excavated. For now, visitors are recommended to contact the Museum of Kumanovo to be guided around the observatory.

**Gjurgica Lekovska**

Conservator Oliver Mladenovski from the Museum of Kumanovo working on pottery from Kokino.

---

**News in Conservation No. 11, April 2009**

---

© Museum of Kumanovo

---

© Museum of Kumanovo

---

© Museum of Kumanovo
The De Mayerne programme aims to increase knowledge of ageing processes in coats of paint and varnish of paintings from between the early 15th and the late 19th century. Leslie Carlyle, Ella Hendriks and other conservators working with the programme in the Netherlands, visited the Claessens artists’ canvas manufacturing plant in Belgium to gain insight into how priming of canvases would have been done in the past.

Visiting Claessens, Artists’ Canvas Manufacturers

Claessens was started in 1905 and has been passed down through several generations to its present owner, Philippe Huyvaert whose grandfather received the business from the original Claessens family. Located in the small village of Waregem, Belgium, the original premises remain essentially unchanged.

The company only sell wholesale, and provide to all the main artists’ suppliers in Holland, as well as many others worldwide. These retail trade companies cut and stretch Claessens’ canvases onto their own stretchers, and may eventually mark the canvas with their own trade stamp. Claessens never stamp their cloth themselves, however their oil based grounds can be recognised by their distinctive orange peel texture. Unique to Claessens, it is created by rolling on the final layer with a specially made velvet-plush roller.

Approximately 50% of Claessens’ product is their “universal” artist’s canvas with two layers of titanium white in a water-based binder meant for painting with acrylic, oil and tempera. The rest of their business is devoted to producing an oil ground with a bottom layer of zinc white followed by titanium white, and an absorbent ground composed of two layers of chalk with a water-based binder. Modern machinery is used to coat the majority of their canvases, but they still prepare some with traditional hand priming. Their canvas is very popular worldwide due to their reputation for producing a high quality product on fine Belgium linen. In the 1960s Claessens wove their own fabric, now they obtain their linen from a weaving company in Belgium that can ensure them constant specifications. Claessens offers a wide range of choice in fabrics, however Mr Huyvaert observed that artists have a tendency to stick to a specific cloth even though the difference between types is too slight to make a real difference in the working properties of the fabric. Magritte always bought Claessens’ number 13 canvas, which was purchased through his sister-in-law.

In the past, the cloth was first shaved by passing it through a machine with rotating diagonal blades that removed protruding fluff (nap) and irregularities (fabric slubs). This machine is no longer used however, since modern cloth is much more even and the cloth is inspected for irregularities and shaved by the weavers prior to delivery.

The cloth is not washed before further preparation. Because of the greater tension of modern machine woven cloth, washing and re-stretching is not necessary to achieve dimensional stability and a straight grain. Mr Huyvaert explained that in the early days of the company, the fabric was always wetted prior to pumicing. Wetting the fabric serves to swell the fibres and encourage the removal of the nap. Wet pumicing is now done when the fabric is hand-primed, but not for machine priming. Pumicing is carried out by hand with different grades of manufactured pumice blocks. These are a granular material evenly dispersed in a plaster-like matrix. These pumice “stones” are all the same size and shape and are handy for holding. Unlike real pumice stone, these manufactured blocks present a very uniform surface, and come in various degrees of coarseness.

After smoothing, sizing is done. Mr Huyvaert explained that the three main functions of the size are: 1. economic to...
The hand priming facility with a platform where the ground is applied prevents ground materials from sinking into the fabric (therefore less ground material is necessary). 2. Protection to isolate the canvas threads from oil, and 3. fabric tension to keep the fabric stretched taught on the frame during ground application.

Before 1985 Claessens used rabbit skin glue for sizing. However, the Japanese complained that the canvas moved too much in response to their damp climate, prompting a switch to the synthetic glue, polyvinyl alcohol (PVOH), which is now used in both machine and hand priming.

Once sized, the canvas is inspected against the light to check for pin holes where the size has not properly covered the fabric. Pin holes allow the priming layers to penetrate to the back of the canvas, which once hardened, can create a relief that will disrupt the flat surface of the final priming when the canvas is rolled. Furthermore, sanded nodules of ground on the back may increase the absorbency of the canvas, potentially resulting in matt spots on the painting.

“Although much has changed in the last 20 to 30 years with respect to canvas manufacture and the materials used in priming, this tour of Claessens made it much easier for us to imagine how priming was carried out in the past.”

Mr. Huyvaert described two applications for the ground: the priming layer (instrijken), and the final coating (schijfdeuren). For oil grounds, their first coat, or priming layer, is zinc white in oil. Before the 1990s, the final coating was lead white in oil, but now the pigment is titanium white. In some cases the priming layer is composed of chalk and linseed oil. For their “Universal” canvas both layers are titanium white with a water based binder. Claessens also prepare a chalk ground for water colour painting.

During hand priming, both size and ground materials are applied with a specially adapted trowel. For canvases primed up until the 1980s. Here the rooms are only 15 metres wide, and the wooden stretching frames are standard dimensions: 2.2 metres high by 10 metres long. Windows on either side admit fresh air immediately after the traditional glue-size had been applied. The fresh air causes the glue to gel at the surface, forming a resistant layer which does not admit priming through to later applications. The sensitivity of this step is fascinating – although sizing could be successfully carried out on a rainy day, the size layer would not gel properly in a thunderstorm.

In order to be prepared, canvases for hand priming are now mounted vertically on a huge stretching frame 40 m long and 2.5 to 5 m high. The canvas is attached along the top by pushing it onto nail spikes at fixed intervals. At the same time, a second person inserts hooks through the bottom edge of the canvas at roughly regular intervals. The hooks are used to lace the canvas to the bottom stretcher bar. In order to be prepared, canvases for hand priming are stretched Claessen’s products and putting their own logos or stamps on the stretched canvas was most instructive, since it suggests that this relationship between wholesalers and distributors/retailers may well have been common in the past. This practice highlights the difficulty of identifying the original primer in this chain of suppliers.

Changes in materials are also interesting to track in relation to modern paintings. The replacement of natural source rabbit skin glue with a synthetic sizing agent in the mid 1980s, and lead white with titanium white for the final coating at the end of that decade are significant developments.

Acknowledgements

The original party consisted of Maartje Witlox and Kathrin Pütz as well as the authors. Thanks are due to both for their active involvement throughout. We owe Mr. Huyvaert a debt of gratitude for his generosity. The De Mayerne Programme is funded by the Netherlands Institute for Scientific Research (NWO).

Authors’ biographies

Leslie Cariley trained as a paintings conservator at Queen’s University, Canada and worked with Parks Canada Conservation division until she joined the Canadian Conservation Institute (CCI) in 1980. She did a PhD at the Courtauld Institute of Art, London, before returning to CCI where she became a materials historian until taking up her current position as Head of Conservation at Tate. From 2002 to 2005 she was on secondment to the Netherlands funded by the Netherlands Institute for Scientific Research (NWO) and hosted by the Netherlands Institute of Cultural Heritage (ICN) with the support of the Netherlands Institute for Atomic and Molecular Physics (FOM-AMOLF).

Ella Hendriks trained as a conservator of easel paintings at the Hamilton Kerr Institute, Cambridge. She took up an Advanced Fellowship in Conservation at the Interuniversity Laboratory in Oberlin, Ohio, before moving to Holland to work in a private conservation studio in Amsterdam. From 1998 to 1999 she was Head Conservator at the Frans Hals museum and since 1999, Head of Conservation of the Van Gogh Museum in Amsterdam. In 2006 she gained a PhD at the Faculty of Art History, Amsterdam. She led a project on the Materials and Techniques of Van Gogh within the De Mayerne Research Programme funded by the NWO and, most recently, has collaborated with Image processers to develop new tools to support art historical and technical investigation of paintings.
IIC News

2009 Annual General Meeting

The fifty-ninth Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works took place on 5:30 pm on Friday 30th January 2009 at the Clore Auditorium, Tate Britain, Millbank, London SW1, UK.

Present: Jerry Podany, President, in the Chair
Ashok Roy, Vice-President
Eleanor McMillan, Vice-President
David Leigh, Secretary-General
Sandra Smith, Treasurer
Leslie Carlyle, Sharon Cather, Tuulikki Kilpinen and Mikkel Scharrf (members of IIC Council)

JONATHAN ASHLEY-SMITH, AVIVA BURNSTOCK, VELSON HORIE, BARRY KNIGHT, JOHN MILLS, HELD NEWY, ANDREW ODLY, JOY TOWNSEND (Fellows)

MARAM NAES, DON SALE, MARISA SPRING (Individual Members)

JERRY GODSELL, NIKANE SCHELLMANN, ALISON STOCK (Student members)

In attendance:
Graham Voice, IIC Executive Secretary
Valerie Compton Taylor, IIC Membership Secretary
Helen Griffiths (Secretary and Treasurer)
David Saunders (Secretary-General), Michael von der Goltz and David Atkinson were also warmly welcomed by the IIC Council.

The Notice calling the present Meeting, having been published in News in Conservation number 4 of April 2008 and circulated to members, as well as being posted on the IIC web-site, were taken as read and signed by the Chairman.

The Chairman noted that voting on the Resolutions by members present at the Annual General Meeting who had not voted by post or appointed a proxy would be by show of hands for resolutions 1, 2, 6, 7, 8, voting on resolutions 3, 4, and 5, being the election of a Secretary-General, a Director of Publications and six Ordinary Members of Council, would be by ballot rather than by show of hands, ballots being distributed to those who had not already registered their vote. John Mills and Valerie Compton-Taylor agreed to act as tellers for this.

Jerry Podany, President in the Chair, extended a welcome to all those present, and spoke on their behalf at general meetings of the Institute; the amended Articles of Association also incorporated provisions which permit the passing of written resolutions, and also amended existing provisions in order to clarify the procedures for appointing officers of the Council.

Resolution 2: To re-appoint Jacob Cavenagh e-Skett at Ashtead as Secretary of the Institute and to authorise the Council to fix their remuneration for the ensuing year

The resolution was duly adopted.

Resolution 3: To elect a Secretary-General

David Leigh was standing for re-election for a second term, although by this wish this term would be limited to one year. On the basis of the total vote, David Leigh was duly elected as Secretary-General. Jerry Podany congratulated him and looked forward to continuing to work with him in the future.

Resolution 4: To elect a Director of Publications

David Saunders was standing down after six years as Director of Publications and Joyce Townsend was standing for election to the post. On the basis of the total vote, Joyce Townsend was duly elected as Director of Publications. Jerry Podany congratulated and thanked David Saunders for the hard work that had been involved with the establishment of this relatively new Council post and welcomed Joyce Townsend to the post and to IIC Council.

Resolution 5: To elect six Ordinary Members of Council

Four of these vacancies were created by the retirement of Sharon Carter and Paul Schwartzbaum, who had come to the end of their second terms and the retirements of Barbara Ramsay and Alice Paternakis who were standing down at the end of their first terms as Ordinary Members of Council. Jerry Podany thanked them for their valuable contribution to IIC’s development. Another vacancy was created by Hans-Christian von Imhoff coming to the end of his first three-year term as an Ordinary Member of Council and standing for re-election. In addition there was one place which had been available at the 2008 Annual General Meeting. Jerry Podany noted that in the published Notice of this Annual General Meeting there had been six candidates; Hans-Christian von Imhoff standing for re-election and Richard Kerschner, Michal Łukomski, David Saunders, Michael von der Goltz and David Watkinson; however, Michal Łukomski was now standing for election. On the basis of the total vote, Hans-Christian von Imhoff, Richard Kerschner, David Saunders, Michael von der Goltz and David Watkinson were elected as Ordinary Members of Council. Jerry Podany congratulated them and welcomed them onto Council.

Resolution 6: Special Resolution that the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of the existing Articles of Association

Jerry Podany explained that this new version of the Articles of Association was being introduced to make the company more in line with the Companies Act 2006 and formally permit members to appoint proxies to attend and speak on their behalf at general meetings of the Institute; the amended Articles of Association in the Institute and to authorise the Council to fix their remuneration for the ensuing year.

The resolution was duly adopted.

Resolution 7: To transact any ordinary business of The Institute

Jerry Podany explained that Council were always looking at ways in which the support they could be offered to those who were less able to afford IIC’s membership fees and that Council were currently investigating ways of using the monies in the Professional Development Fund to best effect and to help IIC’s membership to spread further round the world. He recognised that these were challenging economic times and while IIC had not been dramatically affected by this there was a greater struggle to find financial funding for such initiatives. Despite this, it was something that Council wishes to take forward and would be publicised over the coming months in IIC’s publications.

The Chairman thanked Helen Griffiths of the IIC’s legal advisors, Sarah and Joyce Townsend, and Stephen Axcell of Jacob Cavenagh & Skett, IIC’s auditors, for attending.

There being no further ordinary business, the Chairman declared the meeting closed at 6.15 pm.

Officers’ report

Jerry Podany explained that a series of public meetings of the IIC were being held throughout the year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is year saw the successful launch of the IIC’s website.

It is...
inaugural event in this series held during the London congress: Climate change and museum collections. Council believes this topic requires its continued attention and is aiming to collaborate with other organisations addressing the question of how we can cope for collections without the use of technological solutions which add to the carbon burden of the planet, which may in turn require a fresh look at the environmental cost that have been deemed for storage and display: 

In these and other ways IIC Council continues to focus on its primary purpose which is to support and encourage its members, is to ensure the safekeeping of cultural heritage and its continued enjoyment by future generations David Leigh, Secretary-General

Treasurer

The Institute is dependent on income from the annual membership subscriptions, supplemented by donations from various individuals and bodies and by income from its investments. This year saw our operations again in deficit, in accordance with the financial projections underlying the development plan, investment in improving the Institute in particular offers IIC the opportunity to become more accessible to its members in the future. Although Student and Individual membership numbers have declined, the numbers of Fellows and Institutional members have remained constant and there has been an overall increase in income from subscription fees. Opportunities to increase income, through advertising income in publications have not been realised this year. The IIC office has also prioritised the development of the online Centre, which as David Leigh has reflected has been an immense success and is likely to increase our membership numbers. Next year’s accounts show the grant from the Getty Foundation, to whom we are most grateful, on behalf of those delegates who would otherwise have been unable to attend the Congress. 

The Finance Committee maintains a close eye on IIC operational finances and on our investments on behalf of Council, all the more important due to the current downturn in the world’s economy. Reports from our investment managers Brewin and Dolphin reflect that IIC is in a more comfortable position than many charities mid through the 2008/09 financial year. This is largely due to the prudent investment in large, global organisations which are less affected by the economics within a particular country. Current predictions suggest that although there will be a small reduction on the returns of our investments by the end of the year, there is no serious cause for concern. Brewin and Dolphin continue to explore new investment possibilities which will optimise returns without putting capital at risk. 

Sandra Smith, Treasurer

Director of Publications

This will be my final report as Director of Publications, after six years in the post. The 2008 issue of Reviews in Conservation, edited for the second year by Fi Jordan and Marta Spirito, is produced in partnership with both IIC and ICROM. This issue contains a wide variety of reviews, some of types of object such as weighted silk. These valuable and informative papers add to the conservation literature and, in turn require a fresh look at the environmental cost that have been deemed for storage and display: 

---

News in Conservation No. 11, April 2009

---

Both Melanie Gifford and Ian Macleod have served the journal since its inception, for which the Council is extremely grateful. Those new members of the Editorial Advisory Board have been appointed from 2009: Professor Ian Freestone from Cardiff University, Dr Ganna Holevska from the Restaurierungscenter der Landeshauptstadt Düsseldorf, and Dr Giovanni Verri from the British Museum. The past year has largely been successful in terms of publications, but the delay to several issues of Studies in Conservation during 2008 has been a cause for concern. The problem has arisen from a combination of a reduced number of submissions during 2007, the lower than usual quality of these contributions; and the length of time needed to bring some papers to a publishable state. Rather than reduce the threshold for accepting papers, a decision was made to deal with delays, in the knowledge that publication of papers was delayed. The number of contributions received has increased again and it is to be hoped that this proves to be an anomalous year. Nevertheless, changes to the organisation of the journal and submission process are about. From the beginning of 2009, one of the current editors of Studies in Conservation, Alan Phanski, will take on the role of Editor in Chief for the journal. His function will be to act as a point of contact for submissions, and to liaise with authors, editors, publishers, the IIC office, and the new Director of Publications. With the Director of Publications, he will be investigating the automation of the submission, editorial and refereeing process and exploring on-line publishing with the publishers.

Last year saw a notable anniversary, as David Scott celebrated 25 years as an editor of Studies in Conservation. The journal’s other editors are René de la Rie, Marie Claire Cerboni, Alison Sandy, Tara Hornung and Christina Young. Also published this year were the contributions to the IIC 2008 Congress in London, Conservation and Access, edited by Joyce Townsend, Sally Woodcock and David Saunders. As in 2006, the papers were published simultaneously in printed form and electronically on CD-ROM; most of IIC can download pdf versions of the papers from the IIC web-site. The papers from the 2008 and 2006 congresses are available on-line as well as some papers from previous congresses. Over the course of the last year all the papers published in the proceedings of previous IIC congresses have been digitised by Manuscript and have been split into a pdf file for each paper; these will be available to IIC members free download shortly: To end on a personal note I would like to thank the editors and editorial board members of all the IIC’s publications for their support over the last six years and wish them and the new Director of Publications success in the coming years. David Saunders, Director of Publications

Further information about the AGM, including the Annual Report, is available to logged-in IIC members on the web-site at: http://www.icconservation.org/about/index.php

Gabo scholarship winners announced

Congratulations to Gabo winners Anne Cummins, Tara Hornung and Carl Patterson.

Anne Cummins completed her conservation training at the University of Canberra in 1991 and has since completed a Masters in Conservation from the University of Sydney, and won a scholarship to do an internship at ICCROM in Rome. She established Sydney Artefacts Conservation, a private practice which specialised in the conservation of objects with an emphasis on sculpture and outdoor cultural material. She will be using the Gabo scholarship to explore the artist's intents for ageing and conservation of contemporary sculptures by interviewing key international artists and artists' foundations whose works are in Australian collections.

Tara Hornung and Carl Patterson examining the "Bastar Bronzes"

Tara Hornung is currently an Advanced Conservation Intern at the Denver Art Museum, working towards her Master's from the Conservation Center, New York University. She is the principal investigator conducting a technical analysis on the Denver Art Museum's Bastar Bronze collection. Carl Patterson is the Director of Conservation at the Denver Art Museum. He earned his Diploma in Conservation from the Institute of Archaeology, University of London in 1969. As conservator at the Horrnan Museum, London, he developed a specialization in the conservation of ethnographic materials and has also held positions at the Rocky Mountain Regional Conservation Center and the Denver Museum of Natural History. They will be using the Gabo scholarship for research into the "Bastar Bronzes" of India. In production for centuries, these objects of religious folk art have had little research into their purpose, manufacture and conservation.

New IIC Fellows

We are pleased to be able to print the biographies of the following new IIC fellows in this issue.

Helen Hughes

Helen Hughes has worked with English Heritage for over twenty years, developing her career within the organisation. The combination of her first degree in art and architectural history; and subsequent training to become an accredited conservator has underpinned her advocacy of fully integrated research to inform the conservation management of cultural heritage.

After a period as a freelance paintings conservator she accepted the post of assistant architectural paint researcher in 1985, and since 1992 she has headed the Historic Interiors Research & Conservation Section of English Heritage. Helen is recognised as making significant contributions to the methodology of Historic Interiors Conservation, through teaching, publication and lecturing, as well as providing unique training for both national and international interns and assistants. Her unit provides continuous technical support and professional advice for English Heritage, specialist research, statutory casework and strategic planning. She is also currently undertaking part-time at the Department of Archaeology, York University for a PhD. Her thesis examines values and the impact of disciplinary boundaries in the heritage sector.

Hilda Abreu Utermohn

Hilda is President and Executive Director of a private conservation firm in Santo Domingo, Dominican Republic. She has 20 years of experience working in the treatment of paintings and a wide range of arts conservation services and consultations in her country and the Caribbean. Hilda acted as conservation consultant for the Centro León, in Santiago, Dominican Republic, executing a comprehensive conservation plan during its planning and construction. Hilda also directed a conservation project for the National Gallery of Jamaica. She received her MSc in paintings conservation from the Winterthur/ University of Delaware Art Conservation Program. Her undergraduate education in Santo Domingo include: BS in Chemistry and Diploma in Studio Art. She has experience in teaching and training, has published professional articles, and is an active member of national and regional publications about conservation issues. She serves as Board member of the Dominican Republic ICOM National Committee, and is Chair of its New Conservation Committee. She is a Fellow member of AIC.

IIC Membership fees – membership year 2009 – 2010

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and it is the case that for the 2009 – 2010 membership year fees have to be increased to meet the costs of providing an extensive range of benefits to members. The figures for the membership year 2009 – 2010 have been agreed by IIC Council as follows:

<table>
<thead>
<tr>
<th>Membership Levels</th>
<th>Students</th>
<th>Individuals</th>
<th>Fellows</th>
<th>Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>£</td>
<td>19</td>
<td>49</td>
<td>70</td>
<td>170</td>
</tr>
</tbody>
</table>

A PDF version of the corrected accounts can be found on the IIC web-site at: http://www.icconservation.org/about/agm2009.php

---

Erratum

A transcriptional error occurred in the printed accounts for 2007/08 sent out to the membership in October 2008. Within the account summary on Page 4 under Incoming Resources from charitable activities; Subscriptions the columns should read as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Unrestricted</th>
<th>Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>144,577</td>
<td>123,228</td>
</tr>
<tr>
<td>2008</td>
<td>144,577</td>
<td>…</td>
</tr>
</tbody>
</table>
The lands and the islands of the Eastern Mediterranean, from the Balkans through Turkey and the Levant to Egypt, have been home to many of the world’s most important and most ancient civilizations. The evidence of these cultural and traditions is everywhere: in archaisenic sites, in museums and in buildings. Today this region presents a vivid and dynamic cultural mosaic. The twenty-third IIC Congress will take place in the spectacular historic city of Istanbul, European Cultural Capital for 2010. In conjunction with the Sapik Sabanci Museum, the many Congress events will focus on the conservation of movable and immovable heritage in or from the Eastern Mediterranean. This will include material held in collections around the world and the care and conservation of artefacts, of sites, and the preservation of extraordinary architecture, influencing the reflections that have made the region one of the most rich and varied landscapes. From ancient sites to contemporary sculpture; luxury textiles to elaborate manuscripts; painted masterpieces to civic monuments; the Eastern Mediterranean offers unique unity and diversity. Come and follow the thread from the depth of antiquity to the vibrant cultures of today.

IIC Congress 2010: Conservation and the Eastern Mediterranean

The Courtauld together with the Trustees of the Courtauld Villiers Research Fellowship, has established a Research Fellowship in memory of Caroline Villiers. The purpose of the Fellowship is to promote research in the interdisciplinary field of “The History of Art: the application of technical, scientific and/or historical methods, together with close observation, to the study of the physical nature of the work of art in relation to issues of making, change, conservation and/or display.”

Research proposals for the Fellowship will be welcomed from researchers and practitioners from diverse disciplines that relate to the study and conservation of works of art. The length of project and level of funding will depend on the candidate, their availability and their research proposal. The Fellowship is also open to applicants in permanent employment wishing to take leave of absence to work on a project. The maximum period of tenure will be 9 months, but requests for shorter projects will also be considered. The Fellow will be based at the Courtauld Institute of Art although collaborations with other institutions will be encouraged. The post holder will also be awarded the title of Associate Scholar in the Courtauld Digital Scholar Research. The salary scale will be negotiable in line with academic Terms and Conditions, and commensurate with the experience of the successful applicant. Applicants should hold a full post-graduate qualification.

Applicants are asked to submit (1) a covering letter; (2) a completed application form including a research proposal; (3) three letters of reference; and (4) equal opportunities monitoring form.

For more information about these conferences and courses, see the IIC website: www.iiconservation.org

Courtauld Institute of Art
Caroline Villiers Research Fellowship