Austrian sculpture
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Virtual unravelling
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Fossilised forest
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News in Conservation
The newspaper of the International Institute for the Conservation of Historic and Artistic Works

Abruozzo earthquake causes severe damage

The historical Italian city of L’Aquila and the surrounding Abruzzo region was struck by a magnitude 6.3 earthquake in the early hours of April 6th. 297 people are known to have died in the disaster and many thousands left homeless. According to an Italian culture ministry official, over five hundred historic churches have been destroyed or damaged and L’Aquila’s town archive, housed in its prefecture, has been crushed under the collapsing cupola of the adjacent 18th century church of Sant’ Agostino.

Once the search for survivors had been called off, a team of more than one hundred experts from the Ministry of Culture began in April to compile an inventory of historic buildings and their contents throughout the affected region. By late April, Annamaria Reggiani, the regional director for the ministry said, “We are now shifting our focus to the restoration of damaged churches to a depository to start restoration work.” The neighbouring province of Pescara has offered its assistance in receiving and storing moveable works of art from L’Aquila and other affected sites. The president of the Abruzzo region, Gianni Chiodi has stated that the historical area of L’Aquila will be rebuilt as quickly as possible. He praised the authorities for their work in handling the first phase of the emergency and stated that the next priority would be the housing of people made homeless in the earthquake.

“The third phase will be reconstruction of L’Aquila’s historic centre and planning a series of initiatives for the city’s future, including its role as a university centre, new industrial activities and revitalising businesses,” he said. “There was widespread recognition for the way the first phase [of the emergency] was handled. We’ve got to be just as good with the second and third phases.” How the reconstruction will be handled is a matter of debate in Italy, with some favouring the reconstruction of lost historic buildings and others a ‘new town’ approach to rebuilding after the disaster.

A Roman polychrome millefiori dish, newly discovered in East London, has recently gone on display at Museum of London Docklands after conservation work. The millefiori (thousand flowers) dish is so called because it is made up of hundreds of colourful glass petals. The blue and white petals were originally set into bright red glass-which can still be seen around the rim.

The dish was discovered in a fragmented condition, held in shape by the earth surrounding it, during excavations in Prescot Street, Aldgate, by L – P: Archaeology. It has been painstakingly reassembled by Museum of London archaeology conservator Liz Goodman. Thought to originate in the eastern Roman empire, the dish is an unprecedented find in London. Although the dish has not yet been dated, millefiori vessels tend to date to the 1st and 2nd centuries AD. This dish was among the grave goods of a rich Roman Londoner whose casket was accompanied by a number of other ceramic and glass vessels. Liz Goodman said “Piecing together and conserving such a complete artefact offered a rare and thrilling challenge. We occasionally get tiny fragments of millefiori, but the opportunity to work on a whole artefact of this nature is extraordinary. The dish is extremely fragile but the glasswork is intact and illuminates beautifully nearly two millennia after being crafted.”

UNESCO, Egypt and Sudan have begun commemorating the 50th anniversary of the Nubia campaign, a defining example of international solidarity in the preservation of cultural heritage. The Egyptian and Sudanese governments requested UNESCO’s help in 1959 to assist in saving ancient Nubia’s 3000 year-old monuments from an area to be flooded by the Aswan Dam. Cooperation from around the world resulted in the excavation and recording of hundreds of sites, the recovery of thousands of objects, and the relocation of twenty two important monuments, including the famous temples of Abu Simbel and Philae, to new locations away from the flood waters. The immense scale of the twenty year project and the technological advances it created were unprecedented in UNESCO’s history, inspiring UNESCO’s World Heritage Convention, begun in 1972 and the World Heritage list, on which the Nubian Monuments were inscribed in 1979. Also unprecedented was the recognition of the universal importance of heritage conservation.

Nic was moved to higher ground to save it from the flood waters
Editorial

In the wake of last issue’s news about the collapse of Cologne’s archive, it is a great shame once again to be reporting on another humanitarian and heritage disaster. The damage to the historic town ofL’Aquila and other towns in the Abruzzo region is now being assessed and the restoration beginning in the wake of the 6th April earthquake which has included the loss of 297 people and has left many more homeless. As the Italian authorities work through their action plans for recovery and preservation, it becomes increasingly clear that much has been lost, but that all can be salvaged will be... In the wake of last issue’s news about the collapse of Cologne’s archive, it is a great shame once again to be reporting on another humanitarian and heritage disaster.

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Croatian sculpture conservator Ksenija Škarić describes the findings of her fact-finding study trip to Austria, granted by the Gabo Trust - IIC Travelling Scholarship. It required quite a level of self-discipline to pass by all the appealing things the Austrians have created to cultivate their surroundings, and to concentrate only on sculpture. But it was with sculpture in mind last October that I visited Graz, Vienna, Klosterneuburg, Laensen, Linz, St. Florian, St. Wolfgang and Salzburg. During my stay in Vienna, I also presented a talk about restoration practice in Croatia to colleagues from the Austrian section of IIC.

Preservation and Conservation in Austria

What amazed me most was the level of integration within the organisation for the preservation of cultural property in Austria. The Bundesdenkmalamt (BDA), the state administration for the protection, inventorying and preservation of monuments, also includes conservation workshops, so that both conditions of preservation – protection and conservation – are covered and interconnected. When curators and conservators are peers and working together, conservators take part in strategic decisions and curators are not deprived of the technical insight into the process. This gives the monuments a better chance of preservation. The training of conservators is closely connected with the Bundesdenkmalamt, since students of stone conservation learn practical conservation in BDA workshops throughout their studies. Apart from the evident advantage of giving students a chance to learn from those who are most deeply involved in conservation practice, it also helps their professors to keep being part of the preservation network. Knowledge and experience is also easily exchanged with private workshops, either by involving private conservators in some of the projects within BDA workshops or by cooperation in the field.

Visits

The Technisches museum in Vienna houses a great variety of objects made of the widest range of materials and in a size range from microchip to train. During my visit there, Valentina Ljubič, a restorer responsible for the collection, explained to me the restoration procedure on a hundred year old diorama illustrating milk production. Apart from statues that were a conservation challenge themselves, being made of leather and genuine hair, there was also a complicated mechanism for milk transfer that had to be restored to working condition. Thanks to Thomas Danol and Dagmar Reßl from Bundesdenkmalamt, I was able to take a close look at the conservation going on in Grott, a Mannerist folly built in the Hellbrunn Palace near Salzburg. Two years ago additions were made to the ceiling to make it appear to be crumbling, but within a year this addition was in actuality collapsing. Now it has been conserved, but the discussion on climate problems is ongoing, since the palace and park are continually washed by springs, ponds and fountains.

More generally, I found that the Austrians are ready to "keep the music live". Many sculptures, both of stone and wood, are kept in their original locations such as on façades, and there are seldom copies in such places. They are usually protected in the traditional way, with roofing. Sometimes a wire net is placed to protect them from birds and mechanical damage, but there is seldom a glass cover. An example of this is the polychrome sculpture of St John of Nepomuk, exhibited near the old mill in Salzburg, which was restored by the private conservator Wolfgang Strasser.

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German conservators have introduced some changes to Austrian conservation practice, particularly in recent years, principally the idea of minimal intervention. That is why I was not able to see some consolidation techniques I expected to observe – they are not in use any more. Johannes Nimmrichter, who is in charge of stone conservation in the Bundesdenkmalamt restoration workshops in the Arsenal, clarified for me that there is an increasing tendency to use traditional methods, since more interventional conservation has proved to be less effective than expected. Now they are considering abandoning the application of hydrophobic materials in favour of traditional lime-wash coatings.

The sculptures located in the storage rooms of Landesmuseum Joanneum’s Alte Galerie are hardly less interesting than those exhibited in the Alte Galerie itself.

Colour and Sculpture

Since the northern regions of present-day Croatia were part of the Habsburg Monarchy for a long time, I noticed many similarities in art clubs. Retabul and sculptures from distant places were coloured in a similar way. In northern Croatia most all retabul are made of wood, but the model for colouring was borrowed from marble and stucco-lustro altars, ebony reliquaries and household altars, objects made of ivory, jewels, silver and gold. When painted, wooden statues of certain saints' representations from Austrian and Croatian churches are alike: a similar distribution of colours on garments can sometimes be noticed, along with the same technology of manufacture, in spite of their being created in places far apart.

On the subject of colour and sculpture, special compliments have to be paid to the Schlossmuseum in Linz, which consistently accompanies exhibits with descriptions of polychromy. It is good news that the colour has again been recognised as an important part of sculpture. To enjoy the least altered old sculptures, kept in the surroundings they were originally made for, one has to flee the cities. It was an extraordinary experience to visit the Benediktine pilgrimage church of St Wolfgang at Wolfategsee, which generously rewards the visitor with the sight of beautifully restored altars by Michael Pacher, Thomas Schwanthaler and Meistrad Guggenbichler.

Many thanks go to all the Austrian conservators who were so generous with their time.

Biography

Ksenija Škarić obtained a diploma in sculpture at the Academy of Arts in Zagreb in 1990 and began working for the Croatian Conservation Institute (then the Institute for the Conservation of Artifacts) in 1995 where she has specialised in the conservation of wooden objects. In 2007 she became Head of the Moveable Heritage Division in the Croatian Conservation Institute. She has been an individual member of IIC since 1997, in autumn 2007 she started her PhD studies in Art History, for which she is researching the painted sculpture of northern Croatia.
News in Conservation caught up with Dr Brent Seales, a computer scientist from the University of Kentucky, USA to talk to him about the fascinating results of the ongoing Enhanced Digital Unwrapping for Conservation and Exploration project (EDUCE). Dr Seales and his colleagues have developed state-of-the-art digital imaging using a specially adapted CT scanner and bespoke software which enables them to unwrap damaged manuscripts and scrolls virtually, without causing damage.

Unwrapping the hidden past

The possibilities for technical examination opened up by these developments are extremely exciting. Objects too fragile to unroll or which have been irreversibly glued together can be read virtually without causing damage. The scanning and software has already been put to use on objects such as a bookbinding made from recycled Hebrew text of Ecclesiastes from the University of Michigan and on the Venetus A manuscript from the Marciana library in Venice, one of the earliest complete texts of Homer’s Iliad.

In order to test the techniques being used, a scan of the Michigan bookbinding was done to reveal the text on the hidden side of the binding. Conservators from University of Michigan then physically opened the binding to reveal the writing on the opposite side to compare the actual reading to the scanned version. Both matched.

The next task for the EDUCE project team is to examine an Egyptian Book of the Dead at the British Museum. The scroll in question is in its original condition; it never has and never will be unrolled. The aim will be to unwrap the scroll virtually once it has been scanned.

The Holy Grail for the project is to examine the carbonised Herculaneum scrolls, which were preserved in this extremely fragile state after the eruption of Vesuvius in 79AD. The team will be heading to Paris this July to examine fragments of scrolls from Herculaneum now in the collection at the Institut de France. They cannot presently be read as they are in such a fragile, burnt condition. It is hoped that the techniques used by Dr Seales will be able to unravel the content of the scrolls for the first time since the 1st century AD.

NiC: How long has the EDUCE project been running and how did the idea for it come about?

EDUCE is a National Science Foundation (NSF) funded project, awarded in 2005. The ideas for the EDUCE project began two years prior, in 2003, when we began working with materials at the British Library that were badly damaged. The developments there, with wrinkled manuscripts pages, focused on the digital restoration of those pages through "virtual flattening." The natural extension was to wonder about ways to completely unwrap a page that had been rolled or folded. This opened up a number of very interesting problems that led to the NSF-supported EDUCE project.

NiC: Do you have a large team working on the project – are they mainly scientists or do you also work with conservators?

The EDUCE team is interdisciplinary and includes computer scientists, a physicist, a classicist, and a conservator. Having that kind of diverse experience concentrated on the same challenging problem turned out to be a great idea, and the collective team has made progress because of that interplay.

NiC: How does the software virtually unroll text? Does it follow real physical processes?

There are a number of algorithms we have developed for unrolling – some are tuned to the visual portrayal of what is going on, others are made for automated processing, and still other versions incorporate guidance from an expert user. At the core is a simulation process that respects constraints about how real materials behave when they are stretched, pulled, and deformed. What is so stunning is the freedom to experiment with scenarios, almost like a spreadsheet with numbers that can recalculate instantly when a new idea is posed – "how much will it cost if the equipment is a bit..."
cheaper". Of course in this case it is a visual process – "will the writing be clearer if we push that piece over a bit more and pull the corner up" – or "is that writing coming from bleed-through between two layers that are close to each other." The software is intended to support that kind of analysis.

NiC: There appear to be two main phases to the work, the image capture followed by the processing of that image. Can you give an idea as to how long it takes to scan a particular object and also then to process it?

The scanning process varies depending on the physical characteristics of the object. For certain inks, we can scan in an hour. For other more challenging materials, the precise settings for scanning are unknown and it is still an open problem about how best to make the ink become visible in the scan data. As for processing, we are concentrating on the software system as a tool for analysis. With any such system, it seems like the improvements can go on forever while an analyst searches for the best possible image. In all we are trying to provide a way to see meaningful data on the first pass in an hour or so, with tools that can be applied interactively to improve that first result.

NiC: There appears to be a great deal of international support for the work you are doing-have you been approached by many museums with just the sort of problems you hope to fix?

There are a number of very important fragments from various collections – the Kharosthi Manuscripts at the British Library, small portions of the Dead Sea Scrolls, and pages from the Codex Sinaiticus, all of which may reveal more or clearer text under examination. Of course there are several hundred Herculaneum rolls and fragments that will almost certainly yield more text. And especially intriguing is the idea of searching for lost texts within the bindings and structures of obscure and long-forgotten holdings. Many manuscripts were cannibalised, sacrificed in the creation of book bindings and structures for the good of newer holdings. Non-destructive imaging and analysis opens up the possibility of re-discovering such treasures.

NiC: What objects are on your long-term ‘wish list’ for examination and why?

We have ongoing relationships with several museums and emerging projects with a half-dozen more partners where there is interest in this kind of analysis. It is very exciting and we are working hard to solve all the problems that stand in the way of making successful analysis more commonplace.

NiC: What particular challenges would the carbonised Herculaneum scrolls present to your techniques and how do you hope to overcome them?

The carbonised Herculaneum fragments are challenging at every stage. Digitisation must solve the problem of distinguishing carbon-based ink from carbonised papyrus. Digital unwrapping must deal with structure that is quite unpredictable. It turns out that the layers are not all simply concentric circles. One is surprised, in fact, to see the deviation from what you might expect. The fragments are extremely fragile, making handling slow and careful. Finally, access for work on these materials is probably on par with the most protected and precious things in any collection anywhere – and rightly so – the Herculaneum scrolls represent a unique and invaluable link to the ancient world.

NiC: What particular challenges would the carbonised Herculaneum scrolls present to your techniques and how do you hope to overcome them?

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NiC: Do you hope to make the software technology more widely available in the long term?

We actually envision building a software tool to allow curators, conservators and scholars to do the analysis on their own, because they know what they’re looking for and if what they see means something. Our role would be maintaining all the technology underneath.
Conservation training at Lesvos’ Petrified Forest

Evangelia Kyriazi and Nickolas Zouros from the Natural History Museum of the Lesvos Petrified Forest explain how getting volunteers involved has helped them in the task of conserving Lesvos’ vast petrified forest, as well as assisting the training of student conservators from all over the world.

On the western part of the Greek island of Lesvos lies the 20 million-year-old Lesvos petrified forest, which covers an area exceeding 150 km². The petrification of this tropical-subtropical forest occurred in the Miocene, when Lesvos was part of a continental area, the Aegeis. Volcanic eruptions led to the covering of the forest by volcanic ash and huge pyroclastic mudflows. The heavy rainfall that followed the eruptions created an anaerobic environment with intense hydrothermal circulation of silica-rich fluids, causing the molecule by molecule replacement of organic plant material by the inorganic material of the hydrothermal fluids.

Today hundreds of fossils, including colourful trunks, root systems, branches, leaves and pine-cones can be found in this area of the island. The site hosts some of the largest fossilised trees in the world, with diameters exceeding 3m, heights of 7m, lengths of 20m and circumferences up to 13m. More than forty five species have been identified, including pteridophytes, conifers and angiosperms. Lesvos’ petrified forest is one of the most important internationally – as different zones of forest vegetation can be identified – rather like a modern forest ecosystem.

In 1985, the Greek State declared the area of the petrified forest a Protected Natural Monument and in 1994, the Natural History Museum of the Lesvos Petrified Forest (NHMLPF) was established in Sigri in order to study, research, promote, preserve and protect this unique natural monument. As well as the Museum itself, there are six fossil parks open to visitors in the Lesvos Petrified Forest Geopark and established trekking paths linking sites of interest in the area.

The NHMLPF is keenly involved in public engagement, especially with young people, and has been accepting students and volunteers since its opening. The main goal is for volunteers to familiarise themselves with the Lesvos Petrified Forest, its geological structure, the volcanic activity involved in its creation and the geomorphology of the region. Students and volunteers may choose to participate in any of several activities offered, such as documentation of collections and geotopes, organisation of exhibitions and events, mapping, excavation and conservation of fossils, management of protected areas and the raising of public awareness.

**“There are six fossil parks open to visitors in the Lesvos Petrified Forest Geopark and established trekking paths linking sites of interest.”**

Within the context of the annual volunteer programmes, conservation students from all over the world, including Brazil, Canada, Poland, Sweden, the USA and the UK spend from two weeks up to two months with the conservation department engaged in a number of conservation related activities. The placements offer student conservators the chance to learn about geology and the geological history of Lesvos, conservation procedures, practical conservation of fossils within the museum and in the Geopark, as well as all the activities involved in the day to day running of the conservation department.

Before starting their practical work, students attend presentations on the geological history of the area and the creation of the Lesvos petrified forest, on conservation treatments performed by the Museum’s conservation department, and about the conservation-based educational programmes for schoolchildren created and organised by the Museum with which they will have a chance to get involved. Part of their training also involves the microscopic cross-section examination of fossilised tree features.

This year, some of the conservation volunteers attended the 2nd international course “Geoconservation and Geoparks: Interpretation and Communication”, co-organised by the NHMLPF, the Geography Department of the Aegean University, the European Geoparks Network, the Global Geoparks Network and the Geomorphosites Working Group of the International Association of Geomorphology, under the auspices of UNESCO.

This past season, the volunteers worked on plant fossils both in the conservation laboratory for transferred fossils and in situ in Plaka Park and Sigri Park, two of the six fossil parks of the Lesvos Petrified Forest Geopark. Their practical work covered a broad range of conservation processes such as cleaning by mechanical and chemical means and with the use of ultrasonic. Also covered was adhesion, filling, aesthetic restoration by means of colour and texture, consolidation and waterproofing. They learnt how to use chisels to reveal fossilised leaves trapped in pyroclastic material and about practices such as the labelling of fossils, creating supports and bases for in situ fossils, transfer of smaller fossils for conservation or storage purposes and participation in the ‘first aid’ treatments for newly excavated fossils. Theory was connected to practice, so students discussed the properties of conservation materials, compared European and American conservation products, and discussed decisions making in conservation.

Preventive conservation forms an important part of the Museum’s work. Students assisted in controlling the RH levels in showcases and the storage rooms of the conservation department engaged in a study being undertaken by the conservation department. This involved weighing, calculating the volume and density, taking readings on water absorption and performing hardness tests using the Mohs scale on a specific collection of fossils.

Finally, the conservation volunteers were able to enhance their leadership skills by assisting in teaching programs for high-school children, supervising teenagers in cooperation with museum conservators. This type of public awareness raising is important to the Museum and was complemented by student conservators in the field talking to visitors at Plaka Park whilst working in situ.

The Natural History Museum of the Lesvos Petrified Forest is always open to anyone who wishes to learn more about plant fossil conservation and will continue to inform visitors and students with the same enthusiasm as it has been doing since its foundation. If you would like to find out more, about visiting the museum or becoming a volunteer, please visit www.lesvosmuseum.gr.

There is also a paper by these authors in the Preprints of the IIC London 2008 Congress, Conservation and Access.

**Biographies**

Evangelia Kyriazi studied Conservation and Restoration at the University of Lincoln.

Since June 2006, she has been the Head Conservator at the Natural History Museum of the Lesvos Petrified Forest. She is currently following an MSc course in Geology and Applied Geoinformatics at the University of the Aegean.

Nickolas Zouros is Assistant Professor at the Department of Geography of the University of the Aegean. He has been the Director of the Natural History Museum of the Lesvos Petrified Forest since its foundation and is responsible for research and excavation works.

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There will be an announcement regarding membership of those less able to pay for this.

The challenge for IIC publications
How do members see IIC – as a publisher and conference organiser or as a representative professional body? The former is more likely, as it is the more visible side of IIC. Our members are mainly based in the UK and the USA, with substantial numbers in western European countries, ranging from 15 to 130 per country. Some countries outside Europe are less well represented, with fewer than 5 members each. All these members are likely to value IIC for its conferences and networking opportunities, to read News in Conservation to keep up with conservation activities in other countries, and to use Reviews in Conservation and Studies in Conservation for professional development.

How do institutional members see IIC?
Many of these members are museums, galleries etc., and IIC publications are stored in their libraries. IIC produces the longest-running conservation journal in the world, in continuous production for over 50 years, but today it has sister journals on the same shelves.

At the start of my career, all papers relevant to my institution’s collection were filed by subject. The idea of one institution within one institution trying to function in the manner of an internet resource is laughable today. Nowadays, the reservoir of experience in the conservation of cultural heritage occupies several parallel universes. One universe is the personal bookshelf and knowledge in one’s own head; but the era of the lone researcher and practitioner in isolation has ended. It’s the dilemma at the heart of every professional organisation: how best to serve members and the profession, not forgetting the need to promote the profession among those who are not aware of it. It’s always a good time to see whether an organisation can run better. It’s also the perfect time to review how IIC publications can best reach the original IIC target audience of members, as well as the wider audience of cultural heritage professionals and policy-makers too.

New in Conservation
The first fruit of this review of publications by the IIC Council, and the response has been very positive. My challenge as the new Director of Publications is to continue the process, to build on IIC’s past publishing strength and introduce new ways of accessing information.

Dr Joyce Townsend
Dr Joyce Townsend has been a senior conservation scientist at Tate, London, UK, for many years. Editing, reviewing and abstracting have been life-long interests and she has been lead editor of conference postprints, and lead editor and author on many publications about artists’ techniques. She has recently taken over as IIC Director of Publications.

HP Image Permanence Award
IIC in collaboration with the Image Permanence Institute are pleased to announce this year’s winner of the HP Image Permanence Award.

The award goes to Steven Paglin in recognition of his long commitment to the preservation of imaging materials.

Established in 2006, the HP Image Permanence Award recognises advances in colourant and print media materials that significantly increase permanence; advances in predictive science that increase the validity of permanence predictions or provide insight into optimal storage and usage conditions, and more educational efforts that raise awareness of the effect of storage and usage conditions on permanence. The awardee is selected by a subcommittee comprised of three ‘Society for Imaging Science and Technology appointees and one appointee from IIC.

Steven Paglin has been involved with preservation from early in his career. He wrote a paper called A Short Guide to Nitrate Negatives: History, Care, and Duplication in 1986 while he was working at the Northeast Document Conservation Center (NEDCC). His work continued at the National Archives and Records Administration in Washington where he was responsible for everything from microfilming to standards for negative duplication and storage of photographs.

Outside of NARA he chaired the ISO task group responsible for text methods and specifications for traditional colour photographic materials and digital prints.

Pierre Bernard Boissonnas

It is with regret that we announce the death of Pierre Bernard Boissonnas, international conservator of paintings and paintings on paper in Switzerland. He was senior partner in the Atelier de Conservation Boissonnas (www.boissonnas.ch) for many years, succeeding his father. In 1962, he was made a Fellow of the International Institute for Conservation of Historical and Artistic Works (IIC) and of the International Council of Museums (ICOM). Following his father’s campaign during WWII he undertook conservation of the painted ceiling of Zilla in 1972 (UNESCO World Heritage site). He published a number of influential articles and worked for notable private collections (among others Oskar Reinhart Stiftung Winterthur, Bühlé collection Zurich and more recently the Dr Gustav Rau collection, donated to UNICEF) as well as local and foreign galleries and auction houses.

Rome: IIC Council’s Outreach Policy continues…
IIC Council’s May 2009 meeting was held in Rome, and is the second in a series of Council meetings to be held outside London, the first having been in Vienna in May 2009 (see News in Conservation 6, June 2009). The 2009 two-day meeting was held at the offices of ICOMROM, on 7th and 8th May.

ICOMROM Director-General Mount Rosenthal addressed the start of the meeting and was able to review past and future co-operation between IIC and ICOMROM. At the end of the first day of the meeting Lorenzo Appollonia (President), Elena Spoldi (Secretary-General), and Daniela Rullo of the Italian Group of IIC (IGIIC) joined the meeting and was able to illustrate the Group’s activities, an impressive range including conferences, events, training courses and publications. By doing this IIC has been able to maintain its links not only with an IIC-linked national group of conservators, but also with one of the most important and international conservation bodies on the occasion of its fiftieth anniversary.

The Friday part of the meeting allowed Council to explore a number of developments at IIC and in particular to take forward the matter of supporting membership of those less able to pay for this.

There will be an announcement regarding this later in the year.

We hope to be carrying articles by both ICCROM and the IIGIC in coming issues of News in Conservation, and are delighted to be featuring a report from a member of the IIC Austrian Section in this issue (page 2), as well as news of the upcoming IICG Congress.

The conference is sudivided into the following thematic areas:

• Preventive conservation: descriptions of preventive conservation procedures and practical examples.
• Examples of interdiscplinary projects.
• Example of the circle of experts, especially examined.
• Examples of scientific research that raise awareness of the effect of storage and usage conditions on permanence. The awardee is selected by a subcommittee comprised of three Society for Imaging Science and Technology appointees and one appointee from IIC.

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Calls for Papers
Glass and Ceramics Conservation 2010 3–6 October 2010
Cleveland, OH, USA
Submit abstracts by 15 September 2009
hammond.roemmich@yale.edu

Meetings and Conferences
1st International Meeting on Graphic Archaeology and Informatics, Cultural Heritage and Innovation 17–20 June 2009
Seville, Spain
www.arqapadeguadix.com

BookNET Research Cluster Meeting 18 June 2009
Oxford, UK
www.harting.science.ac.uk

Historic Houses as Documents of Social Life and Traditional Skills 19–24 June 2009
Stavanger and Sand, Norway
secretarytreasurer@demhist.icom.org

European Congress of Stereology and Image Analysis 22–26 June 2009
Madrid, Spain
www.globi.mat.unimi.it/

IIC/IFISC, Art d’aujourd’hui patrimoine de demain: conservation et restauration des œuvres contemporaines 24–26 June 2009
Paris, France
www.s2f.fr

STREMAH 2009 – 11th International conference on studies, repairs and maintenance of heritage architecture 22–24 July 2009
Taipei, Taiwan

Artifacts knowledge management conference: technology in digitization workshops 24–27 July 2009
Tampere, Finland

SOLD of IIC Publications Congress Preprints and Studies in Conservation

To reduce the space occupied by our considerable stocks of Congress preprints and back-issues of Studies in Conservation, we are offering for sale the IIC publications listed below (subject to all available). Copies of the following Congress preprints are available to current IIC members at £12.50 per volume (non members £25). Any six volumes can be purchased for the price of five (£62.50, or £125 for non members).

Conservation of the following Congress preprints are available to current IIC members at £12.50 per volume (non members £25). Any six volumes can be purchased for the price of five (£62.50, or £125 for non members). Prices include surface postage; for airmail costs on your order please ask the IIC Office.

• Free on-line downloads of back issues of Studies in Conservation.
• Members for the foremost international conservation gathering every two years. The easiest - and cheapest -way to pay your renewal was online at the IIC website. Donations made to the IIC Development Fund should receive a renewal form with this invoice separately. No renewal form is enclosed for 2009–2010, if you pay your subscription to IIC by contributing to the IIC’s Conservation Conference, see the IIC website: www.iiconservation.org

Memorandum

This issue of News in Conservation carries the renewal forms for the new membership year, July 2009 to June 2010. Here’s a quick reminder of why you should renew, each year as a member of IIC you receive:

• Studies in Conservation: the pre-eminent journal in our field, published quarterly.
• Reviews in Conservation: the leading and cutting edge journal reflecting in its readable overviews the latest thinking in conservation and research, published annually.
• News in Conservation: which you are reading now, and we hope you will agree is the leading and most welcome and put to very good use.

If your subscription is online at the IIC web-site, that is fine. If you do, remember that we accept MasterCard and Visa (but cannot accept American Express). The easiest - and cheapest -way to pay your subscription to IIC by contributing to the IIC Development Fund. Your donation will be most welcome and put to very good use. The easiest - and cheapest -way to pay your subscription to IIC by contributing to the IIC Development Fund.

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