Will replicas replace public access to Valley of the Kings tombs?

Life sized replicas look set to replace access to originals in Egypt’s Valley of the Kings. Zahi Hawass, Secretary General of Egypt’s Supreme Council of Antiquities has warned that without further limiting and ultimately suspending public access to the most famous tombs, they could disappear within 150 to 500 years. Fragile polychrome tomb reliefs face damage from the millions of tourists who visit each year. The tombs are poorly ventilated and affected by the fluctuations in humidity generated by so many visitors. In the short term, measures to improve ventilation and limit visitor numbers are being implemented, but in the longer term, replicas of the most famous and popular tombs will be built at a nearby site, an approach seen at prehistoric cave complexes such as Lascaux and Altamira.

High-resolution laser scanned copies of the burial chambers, including paintings and sarcophagi, are to be made. The replicas will then be installed within the cliff at the side of the Valley of the Kings. The original tombs could still be accessed, but at a price: Al-Ahram Weekly reports Dr Hawass as saying that in the future “Whoever wants to visit the original tombs of Tutankhamun, Seti I and Nefertari must pay a huge amount of money” Hawass has also said that once the most popular tombs are closed, tourists will be encouraged to visit some of the other 13 royal tombs in the valley which are to remain open.

World’s oldest complete computer to return to working order

The Harwell/WITCH computer, the world’s oldest complete computer, is to undergo a long restoration to regain working order. The computer was moved to the UK’s National Museum of Computing from storage in early September. Its framework has now been reassembled and it is on display at the Museum at Bletchley Park. The Harwell Computer dates back to 1949 when plans were drawn up for a machine to perform calculations previously done using mechanical calculators. The tedious nature of the work made mistakes inevitable, so the computer was designed to automate the process. Simplicity, reliability and unattended operation were design priorities for the resultant computer. The machine first ran in 1951 and remained operational at Harwell until 1957, at which point a competition was run to determine a future home at a college.

The then Wolverhampton and Staffordshire Technical College (later Wolverhampton University) won the competition and it is at this point that the computer was christened WITCH (Wolverhampton Instrument for Teaching Computing from Harwell). WITCH was used in computer education until 1973 before going on display at Birmingham Science Museum. Its careful storage at Birmingham City Council Museums’ Collection Centre has meant that the computer can be made to work again. Tony Frazer, leader of the WITCH restoration team said: “The WITCH arrived in remarkably good condition after more than three decades of storage. We’ve assembled the frame and it now looks just as it did in its heyday in the 1950s and 1960s. Our first task is to see what we can do with the power supply – we dare not just switch things on as time will have taken a toll on the chemistry and physics of the unit. Then we will be moving onto the thousands of wires and switches and the hundreds of Dekatron tubes. Although we have circuit diagrams, we can already identify wiring modifications, so this is going to require a lot of ingenuity!”

Companies, organisations and individuals have been supporting the restoration by purchasing shares and sponsoring the work. With the news of the restoration project, the three original designers have been in touch with the National Museum of Computing: it is hoped that a reunion at the Museum will be possible in the coming weeks.
Editorial

As you will see from this issue’s front cover, the second of IIC’s round table events has now taken place in Tokyo. The round table tackled the huge subject of protecting cultural heritage from earthquake damage. The round table followed on from last year’s event covering the effects of climate change on museum collections and is another in an exciting IIC series, Dialogues for the New Century: round table discussions on the conservation of cultural heritage in a changing world. For food for thought, I am sure you will agree. A full transcript of the event is available on the IIC website.

From 1942 to 1951, 365 men and women from thirteen Allied nations served as the Monuments, Fine Arts & Archives section (MFAA) of the Allied armed forces. We find out how they rescued art from Nazi-occupied Europe during World War II.

The National Trusts of the world enshrine the principles of inter-generational equity and it is our duty to find sustainable ways to safeguard what we have today for future generations, he said. ‘Iconic buildings and landscapes all around the world are at risk because of climate change. Time is against us and it is critical that world leaders listen and put solid measures in place at Copenhagen to tackle this global risk head-on.

Climate change is a joint challenge for heritage and Government. We’re all in this together and finding solutions is vital if we are to protect our natural and cultural heritage for future generations and enable them to experience the pleasure and refreshment that these amazing places can bring.’

News in Conservation No. 14, October 2009

Worldwide National Trusts urge climate action

The International Conference of National Trusts, which met in Dublin in Germany to tackle climate change. Delegates from 57 non-governmental heritage organisations have issued a joint declaration calling on governments to agree to challenging emission reduction targets ahead of December’s Copenhagen UN meeting.

Speaking at the Dublin conference, Simon Molesworth, Chair of the International National Trusts Organisation (INTO) described the enormous change that has taken place since the first National Trust was established, adding that today the movement embraces a whole variety of cultures, environments and peoples.

The National Trusts of the world enshrine the principles of inter-generational equity and it is our duty to find sustainable ways to safeguard what we have today for future generations, he said. “Iconic buildings and landscapes all around the world are at risk because of climate change. Time is against us and it is critical that world leaders listen and put solid measures in place at Copenhagen to tackle this global risk head-on.

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Robert L. Barclay writes about a project which involves conservation in its broadest sense: preserving both musical instruments and the sustainable growth of the tropical wood, pernambuco, essential to their repair (pages 4 and 5). Also this issue we hear from Chap Sophereah about the challenges of conserving iron age ceramics from Angkor, Cambodia (pages 10-11).

Please take note that the call for posters for the IIC Istanbul Congress is now open – provisional titles and summaries have to be submitted by 11 December 2009. Presenting a poster is a great opportunity: an extended abstract is published in the conference papers and posters are displayed prominently throughout the meeting. This year there will also be a session giving delegates the opportunity to speak to poster authors. For the first time, this Congress there will also be a section for student posters. Keep in touch with comments, news and views on news@iiconservation.org.

Lucy Wrapsun
Editor

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¿Cómo puedes ayudar a los niños a/amor a las matemáticas? Por favor proporciona una respuesta contrastada.
Freesing Europe's treasures

From 1942 to 1951, men and women from thirteen nations formed the Monuments, Fine Arts & Archives section (MFAA) of the Allied armies. Known as the Monuments Men, they sought to preserve the world's cultural heritage during World War II and its aftermath. At the height of the battle for Europe, there were only 65 Monuments Men in the forward operating area. They had to cover thousands of square miles, save hundreds of damaged buildings, and find millions of cultural items. In his book, The Monuments Men, Robert M. Edsel tells the story of seven members of the MFAA who started out in different directions, but ended up in the same place: the Alps near the German-Austrian-Italian border in the final weeks of the war, where many stolen treasures were stored.

NiC: What was the mission of the monuments men?
The mission of the Monuments Men was to minimize damage during combat to monuments – churches, historic structures and other irreplaceable landmarks – and to protect movable works of art and other cultural treasures so much as was allowed.

NiC: How many monuments men were there?
Not enough! Within a few months after D-Day (June 6, 1944), there were only a dozen or so men on the ground in France charged with the responsibility of protecting all of western civilization's greatest cultural treasures (there were another two dozen or so Monuments Men in Italy). By the end of WWII in Europe (May 8, 1945), there were only about 60 Monuments Men in all of Europe. In the following years, as restitutions began, until 1951 when they ended, there were about 350 men and women who at some point in time served as Monuments Officers.

NiC: George Stout was one of the Monuments Men, what bearing did his training as a conservator have on his wartime activities?
No one person was more responsible for the creation and successful implementation of the Monuments Men concept than George Stout. As Hitler rose to power in Germany during the 1930s, Stout became increasingly concerned about the likelihood of war largely as a result of letters he received from friends and colleagues working in European museums, in particular those with relatives in Germany. The Spanish Civil War provided opportunities for him to study the impact of new technologies, such as aerial bombing and the consequent fires. Stout devised a manual for use by museums concerning how they could best protect their works of art from such attacks.

NiC: What were the Nazi motivations for taking art?
Adolf Hitler used art as a weapon of propaganda. Hitler was determined to construct the world's greatest museum – the Führermuseum – in his hometown of Linz, Austria, and fill it with the greatest works of art in the world. In contrast, Hermann Göring considered himself a “Renaissance Man” and was determined to have his own great collection of art. In fact, by the end of the war, Göring's personal collection included more paintings than exist today in the European paintings section of the National Gallery of Art in Washington, some 1800 paintings.

In my view, everyone who visits a church, museum or other historic monument in Europe is indebted to these men and women and the brave volunteers in the host countries, who made every effort to protect these works of art prior to the outbreak of war.

NiC: Can you give an idea of some of the iconic works of art, which fell into Nazi hands?
The looting by the Nazis during WWII was unprecedented. This was not looting incidental to war; rather, it was premeditated to exacting detail. Within months of Nazi Germany's invasion of Poland, the Nazis had located and confiscated Leonardo da Vinci's "Lady with an Ermine", Rembrandt's "Good Samaritan" and Raphael’s "Portrait of a Young Man" (all part of the famed Czartoryski Collection), and the Veit Stoss altarpiece. Even as late as October 1944, in the face of the crushing Western Allied advance, the Nazis were still stealing iconic works of art in last minute efforts to add to their riches, none more prominent than Michelangelo's Bruges Madonna.

NiC: Why were many of the works of art damaged by their occupiers?
Works of art were often damaged by frequent movement, usually under harsh conditions and with inadequate precautionary packing methods. Many of the works of art stolen by the Nazis were hidden in underground mines that were so damp as to, on occasion, cause moss to grow through the canvases of a painting. Fortunately, most of the works survived the war with minimal lasting damage.

NiC: Obviously the toll on Europe's great buildings was high, was much stolen art destroyed?
There are hundreds of thousands of works of art and millions of cultural treasures (library books, documents, manuscripts) worth billions of dollars, which remain missing to this day. No doubt, many were destroyed by the war. However, a large number are believed to be in existence, either hidden or possessed by people unaware of their background. In the coming 10 – 15 year period I believe many thousands of these missing items will surface.
Robert L. Barclay has contributed to an international project to address both the conservation of stringed instruments and their bows and of pernambuco, an endangered wood essential to their preservation and repair.

Interdependent conservation: stringed instruments, craft traditions and pernambuco wood

The word “conservation” means something to both ecologists and luthiers, though perhaps not quite the same thing. But the interests of ecologists and luthiers are aligned when it comes to pernambuco, a wood used for centuries for fine violin bows but now endangered. Over the past seven years, the Canadian chapter of an international foundation has been seeking to address the future condition of stringed instruments and pernambuco by fostering an unprecedented cooperation between organologists, conservators, curators, and the traditionally secretive world of violin- and bow-makers.

The results of this project, a publication titled The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows, has two lofty ambitions. It seeks to assist in the conservation of both a natural resource and an intellectual resource: the source of wood in its native forests, and likewise the products of the violin- and bow-makers’ crafts. Pernambuco, or pau-brasil, (Caesalpinia echinata) has been the favored wood for making violin bows since the French bow-maker François Xavier Tourte popularized its use in the eighteenth century. The wood grows in the Mata Atlântica, an area of Brazil that sweeps around its coast in a dog-leg, from close to the mouth of the Amazon to south of Rio de Janeiro. Due to agricultural incursions, urban development and over-use of the forests, it is estimated that the Mata Atlântica occupies scarcely ten percent of its original extent in pre-Columbian times.

The International Pernambuco Conservation Initiative (IPCI) is a non-profit organization dedicated to the conservation and sustainable use of pernambuco and is directly involved in research and reforestation projects in Brazil. Within the umbrella of the IPCI, IPCI-Canada has devoted itself to the other end of the equation: the documentation and dissemination of best practices in the use of the resource and the conservation of its products. While the forthcoming three-volume publication will provide instrument- and bow-makers with the most comprehensive theoretical and practical source of conservation-minded techniques available, its sale is also a major fundraising initiative that aims to raise $400,000 in support of the IPCI’s broader research, reforestation, and educational activities.

In raising funds for the conservation of a natural raw material, the producers have fostered an almost unique dialogue between artisans, conservators, scientists and scholars.

The IPCI-Canada project, with its emphasis on the descriptions of manual practice, brings the practices of the workbench into the realm of consistent, shared information. This is unusual in a conservation publication, where the emphasis is more often upon the materials of fabrication and their preservation. Here a continuing tradition of renewal, maintenance and intervention is documented, showing how fragile wooden artifacts made of thin, reactive material under constant tension may be preserved for posterity yet still used and enjoyed in the present.

Because this project breaks new ground in its approach to the documentation of the manual craft traditions within a conservation context, it is important to dwell in some detail on the process. Two-hundred and fifty proposals for articles were received from craftpeople and scholars from throughout the world. After a thorough peer review exercise, an editorial board was formed, consisting of eight experts on instruments and eight experts on bows. The editorial board identified areas that were under-represented, and arranged the commissioning of articles to fill in the perceived gaps.

The result was a collection of 140 articles by an international roster of 120 prominent contributors. The resulting consistency and uniformity of approach and terminology make this book a groundbreaking work in the field. All conventions, rote preparations, and unconscious manipulations were made fully explicit and broken down into precise steps; all required tools and materials were itemized and quantified. Numerous photographs and more...
than 150 original drawings document conservation procedures. The research on documentation and terminology addresses a key area that hopes to make the project valuable for many years to come. As conservation professionals will appreciate, the lack of a consistent descriptive and diagrammatic approach is by no means unique to this field; the recent huge expansion in our ability to share information across national borders—largely due to the internet and electronic publication—has highlighted the many inconsistent, regionalized and local approaches. The effort to normalize terminology, methods of measurement and descriptions of findings has been a preoccupation of many fields in conservation, restoration and the arts and crafts for a considerable time, and as the level of communication increases a conclusion to these endeavors becomes ever more urgent. The editors of The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows have made it a priority to address the inconsistencies in approach in the string instrument world, and to produce a consistent set of standardized forms and diagrams. This is an enormous task, and it has been undertaken with a clarity and economy that will serve as a model to many other disciplines who are struggling with the same issues.

The first set of schemas, developed by Tom Wilder, describes the parts of the violin (and by extension the viola, cello and bass, whose parts are comparable). Ten explicit diagrams detail the terminology, including the orientation, views from all sides, the interior, and all small details. A second set of schemas, also by Tom Wilder, describes the violin bow; nine diagrams provide a wealth of detail on salient features. In a third paper, Hans Rudolph Hösl and Mark Soubeyran provide a documentation checklist and twenty schemas of the violin to guide the measurement of such subtle features as scrolls, f-holes, purflings, and the multitude of interior details. A fourth article, by Paul Siefried, does the same for the bow.

The International Pernambuco Conservation Initiative (IPCI) is a non-profit organization dedicated to the conservation and sustainable use of pernambuco and is directly involved in research and reforestation projects in Brazil

There is no more idiosyncratic terminology than that traditionally associated with patinas, or the aesthetic aspects of surfaces. The standardized descriptive approach taken here will interest conservators and restorers who deal with fine arts, furniture and decorative objects, as many of the finishing techniques and materials of the violin-maker are shared by other crafts. Florence Gétreau’s article, “Linking Research on Documentation and Terminology” includes quotes from the servicemen and maintainers of past centuries. Sieur Bâton, an eighteenth-century conservator of a hardbury-gurdy, remarked: “I know that in general the venerable grime of age often increases the price of a medal or a monument which would be of little value if it were well cleansed!” Plus ça change....

In “Issues in Repair, Restoration and Conservation,” Andrew Dipper looks at the history of the craft; his article is lavishly illustrated with details and features of early restoration techniques gleaned from the usually inaccessible insides of instruments, opened for repair and maintenance.

In “Thoughts on Instrument Restoration,” Charles Beare examines the writings of the late eighteenth-century Spanish restorer Dom Vicenzo Ascensio and describes his hair-raising techniques. Friedemann Hellwig provides a systematic overview of enquiry into the authenticity of historic musical instruments including workmanship and organological examination, tools marks and other features, and such technical methods as dendrochronology and radio carbon dating.

While on a narrow and undervalued area of conservation, this project provides a wider model for the dissemination of information on many traditional craft practices that are at the present obscure or poorly articulated. It also sets a standard for the way in which practitioners from diverse backgrounds can find a common means of expression. The resulting volumes come into a near-vacuum occupied by only one substantial work: Hans Weissaar's Violin Restoration: A Manual for Violin Makers (Los Angeles: Hans Weissaar and Margaret Shipman, 1988). No comparable work on the violin bow exists.

In raising funds for the conservation of a natural raw material, the producers have fostered an almost unique dialogue between artisans, conservators, scientists and scholars. The three volumes will be co-published in the spring of 2010 by Archetype Books in London, United Kingdom and IPCI Canada in Montreal, Canada. Full information on this publication and the International Pernambuco Conservation Initiative is available at: http://www.ipci-canada.org/

Author Biography
Robert L. Barclay was conservator and senior conservator at the Canadian Conservation Institute from 1975 to his retirement in 2008. He is a contributor to The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows.
Meet the Angkor Ancestors

Chap Sopheara describes the conservation of early pottery finds from Angkor Wat and their display in a new exhibition at the National Museum in Phnom Penh

A team of Cambodian conservators from the Ceramics Conservation Laboratory (CCL), led and trained by the late Bonnie Baskin (Obituary page 2), have been involved in the considerable undertaking of stabilizing, repairing and transporting a group of important ceramics the 314 km from the stores of the L’École Française d’Extrême-Orient (EFEO) in Siem Reap to the National Museum of Cambodia in Phnom Penh. The artifacts represent some of the earliest finds uncovered in the region of Angkor Wat, the famous early 12th century temple complex and symbol of Cambodia, constructed by Khmer King Suryavarman II as his state temple and capital. These rare finds are one of the only opportunities to study Cambodian civilization in the pre-Angkorian era (before 802), when two kingdoms, the Chenla and Funan, were prevalent. The conservation and consolidation of these prehistoric finds was completed in 2008 and facilitated this year’s exhibition at the National Museum in Phnom Penh, Angkor Ancestors, the first on pre-Angkorian Cambodian history. The exhibition showcases forty-four pieces of conserved pottery and a 3000-year-old skeleton in a reconstruction of the excavation site, along with more traditional displays detailing the ancient burial rituals and the archaeological and conservation procedures used when excavating the numerous finds.

The archaeological excavations, begun in 2000, were carried out by MAFKATA (Musée archéologique francophone khmère sur l’Aménagement du Territoire Angkorien), a cooperation between EFEO and APSARA (The Authority for the Protection and Management of Angkor and the Region of Siem Reap). Two new sites were uncovered in the Angkor region: one, a village near the 7th century temple of Prei Khaeng (excavated between 2000–2003) and the other a burial ground at nearby Koh Ta Mes (excavated between 2004–2005). Numerous artifacts, including pots, tools and organic remains were discovered at the Prei Khaeng site, dating from the Iron Age (100–600 AD). Koh Ta Mes revealed earlier Bronze Age (c. 900 BCE) artifacts including some richly-painted pots and other offerings arranged around the interred body.

The conservation of the ceramics had to overcome numerous challenges. Wet soil, hard mineral crusts and soluble salts, deposited under damp conditions in the soil, had to be cleaned off the artifacts. Additionally, pots were found broken into many pieces by the compaction of overlying soil; one complete jar has been reconstructed from 644 separate shards. The handling and storage of the artifacts after excavation had not always been ideal, resulting in the loss of some clay and paint. Additionally, previous attempts to glue together pot fragments had been unsuccessful as the glue used was not resistant to the hot and humid Cambodian climate. The project’s conservators had to mitigate for these problems, seeking out appropriate conservation-grade adhesives to rejoin ceramic fragments.

The exhibition showcases forty-four pieces of conserved pottery and a 3000-year-old skeleton in a reconstruction of the excavation site

The conservation of the pots followed a procedure which covered cleaning, stabilization, assembly and restoration. The first step in the treatment was to remove the dirt and mineral crusts without removing the fragile original surface layer. This painstaking work had to be carried out with brushes, scalpels, and chisel-edged bamboo sticks, as water can be used only on insoluble, high-fired stoneware. Work then had to be done to remove the old adhesive from previous restoration attempts by using solvents such as ethanol and acetone. The artifacts were then tested for soluble salts and, where these were found, methods were explored to remove them. After cleaning, edges, cracks and other weak areas were strengthened by applying very dilute, penetrating conservation-grade adhesive. To start the assembly process, pieces of pots were laid out on a table and matched by shape, clay color, thickness, contour, and decoration. Pieces were re-examined one by one until matches were found. They were then joined with a mixture of two conservation-grade adhesives, Paraloid B72 and Paraloid B48, dissolved in acetone. If the joints were too loose, the adhesives were thickened with glass microballoons and tinted with dry pigments to fill the spaces between pieces. Highly precise joining was required to obtain good results. After joining, pots often were missing large or small areas that then needed to be filled for structural or aesthetic reasons. Fills were usually made by placing a sheet of plasticine clay or dental wax behind a gap and pouring in hard, high-quality dental plaster. Fills were refined by scalpel and sandpaper to match the contour of the pot. The complete fills were consolidated with dilute adhesive to make both sides waterproof and then painted with acrylics to blend with the color of the pot. Once the conservation and stabilization work had been completed, pots were selected by EFEO for inclusion in the exhibition. CCL was responsible for the supervision of suitable packaging and transportation of the ceramics so that they could be safely moved between Siem Reap and Phnom Penh. They were moved in a small minibus and were carefully packed to prevent vibration damage to the objects.

The aim of the Angkor Ancestors exhibition, which opened on the 6th May 2009, is to display the new prehistoric finds from the Angkor region and to inform museum visitors about the history and culture of Cambodia’s past. A further important aspect is to showcase the work of archaeologists and conservators in Cambodia. The exhibition includes a reconstruction of an excavation site of a burial, set up with soil from Siem Reap, real human bone and ceramics around the excavated skeleton. Further artifacts displayed in cases include lithic tools, animal and human bones, beads and decorative ornaments. An audio-visual display provides footage of the actual archaeological excavation. The Angkor Ancestors exhibition was supported by Friends of Khmer culture (FORC), APSARA, Mrs. Beatriz Latham, UNESCO, EFEO and The Archaeological Commission of the French Ministry of Foreign Affairs.

**News in Conservation No. 14, October 2009**


The twenty-third IIC Congress will take place in the spectacular and historic city of Istanbul, the European Cultural Capital for 2010. In conjunction with the Sabap Sabinli Museum, the many Congress events will focus on the conservation of movable and immovable heritage in and from the Eastern Mediterranean. This will include material held in collections around the world: the care and conservation of works of art and artefacts, of sites, and the preservation of extraordinary architecture, reflecting the influences that have made the region one of the world’s richest centres of heritage. The conference will bring together the international professional community to present and exchange ideas, to debate conservation practices and cutting edge research, to consider exciting new developments and thought-provoking challenges, and to make new connections between this region and all corners of the world.

**Congress update**

The planning for the 2010 IIC Congress in Istanbul continues apace. One of the attractions will be a number of evening events, which will allow delegates to meet fellow conservation professionals socially; these are as essential a part of IIC Congresses as the programme of papers and posters. In addition, excursions are being planned to venues of special conservation interest as well as sites of more general heritage interest so that those attending can put their conservation into context. There will also be a Trade Fair for those attending to browse and discuss matters with the leading suppliers in the field. Below you will find the Call for Posters; the technical papers are already under consideration by the Technical Committee (under the leadership of Sharon Cather) and will make for a series of important and informative presentations; the posters will augment these, allowing displays of ideas, research and work that will add to the value of the event. We are also delighted to announce the first student poster initiative, which will give students and recent graduates the opportunity to communicate their projects in a special section of the Congress Poster display.

We will be opening booking in February 2010, and the full details of the Congress will be available from the Congress section of the IIC website as well as regular updates in News in Conservation. We very much look forward to seeing you there!

**Call for Posters**

Poster presentation is particularly well suited to material with a strong visual impact. Posters are displayed prominently throughout the meeting and, there will be a dedicated session giving delegates the opportunity to speak to poster authors. An extended abstract will be published in the conference papers to provide a permanent record of the poster content. Posters will also be accepted in electronic format to enable display on the IIC website. If you would like to present a poster, please send us your provisional title and a 100-word summary of the poster content by 14 December 2009. The choice of posters for display will be made by 15 January 2010 and final texts will be required by 31 March 2010. Submit your abstract to the special email address given for this purpose on the Istanbul Congress Section of the IIC website.

**New IIC Fellows**

We are pleased to feature the biographies of the following new IIC Fellows in this issue.

**Katherine Ara**

Katherine Ara graduated from Southampton University in 1985 with a BSc in Biochemistry and Physiology before studying for a one year postgraduate diploma at Sotheby’s. She undertook her primary training in paintings conservation the following year at Gateshead receiving a Masters Degree in 1988 before furthering her studies at the Hamilton Kerr Institute from where she received the Diploma in 1990. Funded by the John Paul Getty Trust, Katherine then spent two years at the Tate Gallery as an intern in the paintings conservation department.

She has worked as a practising paintings conservator/restorer in both the private and the museum sectors for 20 years including at the Royal Collection and the National Museums, Liverpool. Katherine established a successful paintings restoration studio in London in 1997 working predominantly for leading art dealers and private collectors. She works mainly on Old Master and British paintings with a special interest in Elizabethan and Jacobean portraiture. Recently she has begun to work more frequently on modern and contemporary paintings. Katherine has a particular interest in how technical art history can be used for the purposes of attribution and to gain a fuller understanding of the artist’s intent which in itself informs her restoration practice. She has published and lectured on materials and techniques of painting and restoration. Katherine has served as a council member of the paintings sections of UKIC and of BAPCR. She is also a member of INCCA, an accredited member of ICON and a fellow of BAPCR. She acts as a consultant to Christie’s Old Master Paintings Department.

**Robin Hodgson**

Robin Hodgson trained originally as a cabinet maker. Upon early completion of his apprenticeship, travelled to London where he studied for 6 years, initially furniture design but after 2 months changing stream to conservation. This was primarily at the London College of Furniture and also Victoria and Albert Museum, City & Guilds Art School and the Study Centre. Robin returned to Australia in 1986 and established his furniture and wooden object conservation practice. Robin works Australia-wide and internationally as a conservator and in his parallel business RH Conservation Engineering, designing and manufacturing specialist conservation equipment. Robin has developed advanced skills in product manufacture including electronics, tool making, fabrication in stainless steel, aluminium and composite plastics including custom formulation of epoxies.

Robin has held within the AICCM, the positions of national treasurer 2003-4, and Victorian chairman (1988-1991). Robin is a keen traveller, cook and gardener.

**Professorship for IIC Vice-President**

Congratulations are due to IIC Council member and Vice-President Joyce Hill Stoner who has been named Edward R. and Elizabeth Goodman Rosenberg Professor in Material Culture at the University of Delaware College of Arts and Sciences.

**Gabro Trust Travelling Scholarships**

It is not too late to apply for an IIC-Gabro Trust Travelling Scholarship! The scholarships are offered to conservators who wish to study the conservation of sculpture anywhere in the world. Applications for the 2010 Scholarship are invited from Individual Members and Fellows of IIC who are conservators practising in either the public or private sector. A maximum of two scholarships will be awarded to applicants proposing study tours that, in the opinion of the selection committee, will most benefit their own careers and the worldwide body of knowledge of sculpture conservation. Full details of the Scholarship together with an Application Form are available on the IIC website. The closing date for applications this year is 30th November 2009. Awards will be made by the end of January and announced in News in Conservation in February 2010.
This is a call for generosity and support! Generosity to your colleagues in conservation and support of your international membership organisation – IIC. We are asking you to share the benefits of being part of IIC with those who should be getting them but have not yet realised what a good deal IIC membership represents.

We are asking you to read and enjoy your copy of News in Conservation (as usual) each time you receive it and then hand it on – to a colleague who is not a member of IIC, but who really should be. As you hand it to them, mention the other benefits they could be getting for only a fraction of the cost of full member access to the IIC website resources and discounts to the IIC’s outstanding Congresses.

Like all membership organisations, IIC depends upon your membership fees to continue developing yet more exciting programmes and initiatives to serve you individually as well as the entire field of conservation. A larger membership means a more valuable and dynamic organisation. But we need your help.

Support IIC (and do someone a favour) during this membership year. Give a colleague your News in Conservation...after you’re done with it of course ...and encourage them to join the international community that is IIC.

Calls for Papers
Glass and Ceramics: The technical examination of Old Master drawings
20 May 2010
London, United Kingdom
Call for posters deadline: 31 October 2009
drawing@bl.m-mellon- symposia.org.uk
BIBLIARCHI 2010 sobre Cientificidad y profesionalidad de la Gestión de Información y la preservación
1 January 2010
Havana, Cuba
Call for papers deadline: 1 November 2009
blist@cces.uni.edu
In situ technical imaging for art and archaeology: a symposium in conservation science
31 July 2010
London, United Kingdom
Call for papers deadline: 30 November 2009
britishmuseum.org/technical imaging
Archaeological Iron Conservation Colloquium
24–26 June 2010
Stuttgart, Germany
Call for papers deadline: 8 February 2010
ey-graham@ukid.ac.uk
ATSR 4th international imaging conference
8 February 2010
London, United Kingdom
Call for papers deadline: 30 November 2009
Call for papers deadline: 30 November 2009
www.britishmuseum.org/technical imaging
International Congress: Conservation of Medieval Manuscripts
19–20 November 2009
New York NY, United States
www.icom.org/51/news/?id=23
ENAMEL: 3rd experts meeting on enamel on metal conservation
4–6 October 2010
New York, New York, United States
diyafrak.org
Interim Meeting of the ICOM- CC Metal WG
11–13 October 2010
Charleston SC, United States
ICOMCC-Meta2010@gmail.com
ICOM General Assembly on Museums and Harmonious Society
7–11 November 2010
Shanghai, China
http://icomuseum.gen_conference. html
Denmark 2010: Europolis Messe für Denkmalpflege, Restaurant- und Altbausanierung
18–20 November 2010
Leipzig, Germany
http://denkmal-leipzig.de/4/De/LM/Konferenzen/denkmal_web _g.htm/start/OpenPage
Courses, Seminars and Workshops
Thanga Conservation Workshop
26–27 October 2009
Canberra, Australia
www.icom.org.au
Workshop on low energy climate control
26–30 October 2009
Copenhagen, Denmark
14th International Course on Wood Conservation Technology
24–27 July 2010
Oslo, Norway
http://www.woodtech.org/
THAR-MOSAICO: Conservation and Management of Monuments on Archaeological Sites
3–13 May 2010
Tyre, Lebanon
http://www.icom.org/
For more information about these conferences and courses, see the IIC website: www.icomconservation.org
www.aata.getty.edu
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AATA Online includes all 36 volumes of Art and Archaeology Technical Abstracts (AATA), its predecessor, ICA Abstracts, and over 1,600 abstracts published between 1912 and 1955 by the Fogg Art Museum and the Freer Gallery of Art. Also included are all of the original AATA special subject supplements and additional supplements added since going online.
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