

Funerary faces

The challenges of preserving ancient mummy portraits – pages 4 and 5

Mass preservation

A project tackling the conservation of large-quantity archaeological finds – page 6

IIC – time to vote!

Read the candidates' proposals ahead of voting in the new year – pages 7 – 9

No. 15, December 2009

News in Conservation

The newspaper of the International Institute for the Conservation of Historic and Artistic Works



Historic collaboration for cross-strait museums



Director Zheng visiting the object conservation laboratory of the National Palace Museum, Taipei

Formal cooperation has begun between the two Palace Museums in Taipei and Beijing. This historic thawing of relations has taken the form of cultural and academic exchanges and collaborative work, including loans to exhibitions.

Prior to the political separation in 1949, the two collections were united in the National Bei-Ping Palace Museum. In 1949, a portion of the museum's collection moved to Taiwan where it was established as the National Palace Museum (NPM) in Taipei.

The formal cooperation process began in February 2009 and meetings between directors Dr Kung-Shin Chou of NPM and Xinmiao Zheng of Beijing's Palace Museum have since taken place at both museums. The exchange has gathered pace, with both museums agreeing to cooperate on exhibitions, education, publications, academic research, including the exchange

of personnel.

One of the many results of the cooperation is a forthcoming joint conference: *"The Complexities and Challenges of Rulership: Emperor Yongzheng and His accomplishments in His Time"*.

The conservation departments of both museums have been among the first to benefit from the exchange program – Dr Tung-Ho Chen, an assistant researcher in NPM's Conservation Department has spent three months in Beijing conducting scientific research on ceramics and the conservation of clocks and watches. Both museums have well-established conservation departments and continued cooperation will surely be of great mutual benefit to the museums and to Chinese art worldwide.

News in Conservation will be running a more in depth article about this historic project in a future issue.

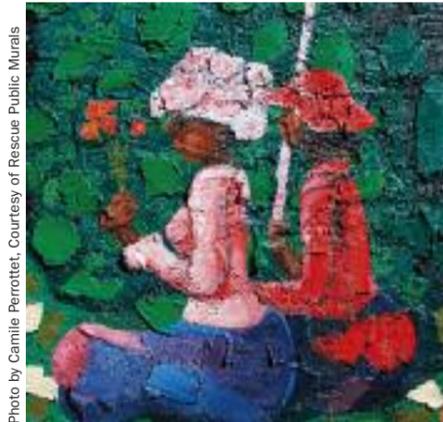
Rare Harlem community mural renewed

Thanks to a team of artists and conservators, a restored *Homage to Seurat: La Grande Jatte in Harlem*, the 1986 community mural by Eva Cockcroft, once again provides a brilliant and luminous backdrop to the Hope Steven Garden in Harlem, New York City.

Over twenty years of exposure to the elements and numerous repairs had rendered the mural's intensely coloured paint dull, faded and abraded. Eva Cockcroft (1936–99) – a muralist, studio painter, writer and teacher – was an important figure in the US community mural movement. *Homage to Seurat* is her only remaining mural in New York City.



Exposure to the elements had damaged and altered the paint



The same area after repainting



Part of the restored mural from the street

IIC on Facebook and twitter

You can now keep up to date with conservation news and fellow IIC members on Facebook and twitter. The IIC pages on the Facebook social networking site now have more than 1400 members and are a lively forum for dialogue as well as having many postings of news, views and events from the conservation community worldwide. You can also receive conservation news via IIC tweets. Links to both sites can be found on the front page of the IIC website.

The restoration was a project of Rescue Public Murals, an innovative program based in Washington, D.C. Launched in 2006, Rescue Public Murals brings attention to the significant historic and artistic value of community murals and generates national and local support to save these endangered works of art and ensure their survival for several more decades.

The project was a joint endeavour between artists and conservators. New York City muralist Janet Braun-Reinitz, a colleague of Cockcroft's, directed the restoration, working in collaboration with other artists. New York City conservator Harriet Irgang Alden of Rustin Levenson Art Conservation consulted on the project. "The fading and flaking of the original paint was largely due to the fact that the wall was not primed before painting," states Irgang Alden. "We determined that the mural would need to be repainted in order to be preserved." Irgang

Alden was also able to advise Janet Braun-Reinitz on the best uses of stable materials and methods, after the decision had been made to repaint, rather than to conserve the original paint.

Paint samples from the original mural are being studied by the Winterthur/University of Delaware graduate programs in art conservation and the Getty Conservation Institute in Los Angeles. Preliminary findings have shown how Cockcroft originally prepared the wall and that some areas were overpainted with different colours. The artists meticulously used Cockcroft's own slides that were taken when the mural was completed to "establish the basic palette of colors – our first big challenge," reflects Braun-Reinitz. Approximately 100 hours were devoted to the faithful matching and mixing of more than 70 colours, over 30 of them green.

The American tradition of outdoor

community murals – collaborations between artists and neighborhood groups – began in the late 1960s and over four decades has contributed vibrant landmarks to cities and towns across the country. As the years have passed, many of these fragile artworks have deteriorated markedly. In addition to *Homage to Seurat*, Rescue Public Murals has identified and assessed the condition of important and endangered murals throughout the United States and will work with these communities to secure the funds necessary to restore them.

Editorial

It's a bit of a bumper issue this December – a lot has been happening in the conservation world. Chief among this is the burgeoning cooperation between the two Palace Museums in Beijing and Taipei, as reported on page 1. In many ways, this whole issue of *News in Conservation* reflects upon collaborative projects, from mummy portraits to conservation ethics, via archaeological iron and the recent Salzburg Global Seminar.

On page 3, Alison Richmond talks about a new book on conservation ethics which she has co-edited. *Conservation Principles, Dilemmas and Uncomfortable Truths* raises all sorts of questions about the ethical frameworks in which we practice conservation and highlights the great variety of approaches between disciplines within the same profession.

On pages 4 and 5, we hear from conservators at the British Museum about a project to examine and conserve the fragile supports of some of their Romano-Egyptian mummy portraits. These objects often have an interesting conservation history, having a foot in both camps of archaeological and paintings conservation.

The Annual General Meeting is approaching. Please take the time to read the manifestos of all those standing for election and do cast your vote

On page 6, Cristina Mazzola describes a multi-institution project to safeguard iron and wooden archaeological finds by working out the best practices for treating large numbers of objects at the same time. She rightly points out that funders need to consider the safe storage of excavated archaeological material long after initial projects have taken place.

As you'll see from the IIC pages (pages 7–9), the Annual General Meeting is approaching. Please take the time to read the manifestos of all those standing for election and do cast your vote. This is your opportunity as members to help define the direction in which IIC goes in the future.

Talking of which, IIC is now available on Facebook and twitter – you can find links to both on the IIC's own site www.iiconservation.org. We are always keen to hear from you with ideas, stories, news and opinions: send them to news@iiconservation.org.

Lucy Wrapson
Editor

News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works
6 Buckingham Street, London, WC2N 6BA, UK
Telephone +44 (0)20 7839 5975 Fax +44 (0)20 7976 1564
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Editor
Lucy Wrapson
news@iiconservation.org

Advertising
Graham Voce, IIC
iic@iiconservation.org

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News in brief...

UNESCO elects new Director-General

Bulgarian Irina Bokova has become the tenth Director-General of UNESCO. Irina Bokova will become the first woman to hold the post since the foundation of the Organisation in 1945. The new Director-General, who will serve a four-year term, has been Ambassador of the Republic of Bulgaria to France and Monaco, Personal Representative of the Bulgarian President to the Organisation Internationale de la Francophonie and Permanent Delegate to UNESCO since 2005.

Whisky galore!

Two crates of Scotch whisky discovered beneath an Antarctic hut used by Sir Ernest Shackleton are to be recovered. The McKinlay and Co. whisky was found buried under the Cape Royds hut, built and used during Shackleton's unsuccessful South Pole expedition between 1907 and 1909.

New Zealand Antarctic Heritage Trust, which found the whisky in 2006, now plans to remove the crates from the ice. The whisky will then be sent to New Zealand for conservation before being returned to the hut at Cape Royds. Distillers Whyte and Mackay, which now own the McKinlay brand, are apparently keen to sample and re-create the now-extinct blend. Shackleton's expedition ran low on supplies on its trek to the South Pole from the hut at Cape Royds, falling about 100 miles short.

Final UK National Heritage Science Strategy report now out



The final NHSS report

The House of Lords Science and Technology Committee inquiry into science and heritage, held in 2006, recommended that the sector should formulate a UK wide strategy for heritage science, covering both movable and immovable heritage. This September, the last of three reports written to underpin the development of the strategy has been produced and is now available to download.

This third report is about understanding capacity in the heritage science sector. It reviews the numbers of heritage scientists working and considers what they do and where they work. It explores gaps in capacity where demand exceeds current provision, along with arrangements for funding and training. A range of recommendations are drawn into three general themes which cover practitioner capacity and capability; access to information and infrastructure; and funding and its public benefit.

The first and second reports are also still available on the website, along with two documents summarising the sector's responses to these reports. During October and November the steering group will be working to develop some preliminary ideas about the strategy itself.

If you would like to know more about the third report, the strategy development or the stakeholder meeting, please get in touch with the coordinator Jim Williams (nhss@english-heritage.org.uk).

World Monuments Fund at risk list released

The World Monuments Fund has released its 2010 Monuments watch list. The list covers heritage sites from around the world which the organisation considers at risk from damage or destruction. Launched in 1996 and issued every two years, the World Monuments Watch calls international attention to cultural heritage around the world

that is threatened by neglect, vandalism, conflict, or disaster. The 2010 Watch continues this tradition of identifying endangered sites, while also encompassing sites with compelling issues or progressive approaches that could inform the field at large. The 2010 watch list covers ninety three sites in forty seven countries worldwide.

Watch provides an opportunity for sites and their nominators to raise public awareness, foster local participation, advance innovation and collaboration, and demonstrate effective solutions. The Watch nomination process also serves as a vehicle for requesting WMF assistance for select projects. Since the program's inception, five hundred and forty four sites have been included on the seven Watches. Nearly half the listed sites, representing seventy nine countries, have received WMF grants totalling \$50 million. These WMF monies have leveraged an additional \$150 million in assistance from other sources.

Conservation concerns for Robben Island

The South African local authorities have expressed concern over the preservation of Robben Island, South Africa's notorious former island prison. The island, where Nelson Mandela was held for the majority of his 27 years behind bars, is now a World Heritage site and tourist destination. However, feral rabbits are both threatening the local wildlife and undermining historic buildings. The City of Cape Town and the Western Cape provincial government said that if poor management of the island continued, it risked losing its World Heritage status.

A new practical program for young conservators in Israel

A few weeks ago, a unique program in archaeological conservation was launched in Acre, Northern Israel. 'Saving the Stones' is run by the International Conservation Center (ICC), and is a joint project of the Israel Antiquities Authority (IAA), the Old Acre Development Company and the Municipality of Acre, supported by the Israel National Commission for UNESCO. The ICC is dedicated to the education of future conservators from Israel and abroad. It is located in Acre, a designated UNESCO world heritage site.

Participants of 'Saving the Stones', join local conservation teams and archaeologists to save the ancient stone fortifications, preserve ancient materials and safeguard local cultural heritage. "For anyone interested in history and the preservation of cultural heritage Acre is a fascinating place to study. It is possible to really feel that the work you are doing is contributing to the conservation of a very historically significant place" says US summer intern Danielle Bersch. "Even beyond the practical training we are receiving, I am confident that what I am learning here will benefit me as a student when I return to school, and later on as a professional."

According to Shelley-Anne Peleg, the director of the ICC, "This is a new program and is unique. It is a special framework of studies, in Israel and in the world, where students take part in the actual conservation process of historic buildings or archaeological monuments, combined with community work. The students live in the same place where they study and work. The program also provides the opportunity to experience other aspects of conservation, such as treating frescos, mosaic conservation and more."

The students who join the program are mostly post-graduates from many backgrounds, looking to build up their experience in the field. The program opens twice a year, in February and September, each semester lasts for five months. There is also a shorter summer program. To find out more go to: <http://www.antiquities.org.il/akko/information.asp> or write to us: conservationcenter@akko.org.il

Conservation in action



© The Old Acre Development Company

The NiC Interview: Conservation Principles, Dilemmas and Uncomfortable Truths

This new multi-author volume, which was accompanied by a symposium in September, concerns profession-wide conservation ethics, daring to tackle, as the title suggests, some of the more difficult and uncomfortable questions. As well as noting the need to preserve material culture, the authors recognise too that conservation does not take place within a cultural vacuum. NiC caught up with Alison Richmond and Alison Bracker, editors of the book to find out more.

NiC: You talk in your introduction about conservators' discomfort with what appears to be a "lack of rigorous self-analysis" in the profession. How can this problem be resolved?

AR: I am pleased to see that there is quite a lot of rigorous self-analysis going on at the moment, viz Robyn Sloggett's and Frank Hassard's articles, as well as the Demos pamphlet (*It's a Material World: Caring for the Public Realm: see page 7 of this issue*). We aimed to contribute to the process of self-analysis by inviting conservators and others involved in the conservation of cultural heritage to examine and question the principles that conservators say they work to. We thought it was therefore very important to open up the theoretical tenets of conservation to scrutiny by experts outside of the profession. Furthermore, the book and symposium were ways of enabling this discussion to take place in public.

AB: I would say that it isn't *discomfort* with what appears to be a lack of self-analysis that we've highlighted, but instead a *misperception* that such self-analysis is lacking within the profession. One way to overcome the misperception is to gather together and disseminate in public – whether through publications, symposia, websites, or a combination of these – evidence of how the profession is teasing out and thinking through its decision-making processes.

NiC: Are the principles of conservation ethics taught effectively to those coming into the profession?

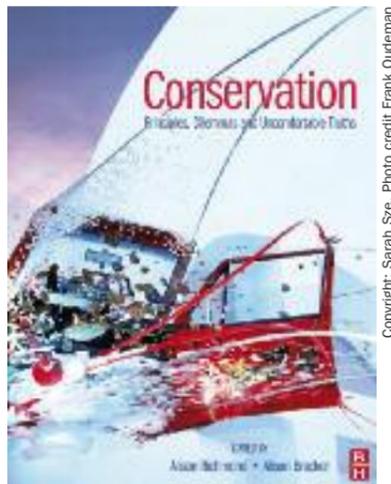
AR: I don't feel able to comment on this except to say that I think the focus is often rather narrow, on how a code of ethics applies to this or that material or specific discipline. This is why we hoped to open up a cross-disciplinary discussion, to show the many different ways our common principles can be interpreted.

AB: I agree. I'm unfamiliar with how other institutions (beyond RCA/V&A) have taught conservation principles. However, a recurring theme throughout the book is that there does not yet seem to be consistent and rigorous analysis of that which underpins conservation principles: values. Defining, or at least trying to understand, what cultural, historical, socio-logical, and political values influence decision making in a particular community or institution is key to teaching ethics.

NiC: Is a consistent approach across conservation disciplines attainable or desirable?

AR: I think we should be aiming at a consistent approach insofar as we should interrogate these inconsistencies to learn from them and cultivate an understanding of why we do

Nicholas Stanley-Price, in his chapter "The reconstruction of ruins: Principles and practice", proposes that one uncomfortable truth is the "gulf that exists between the statements of Charters and the World Heritage Convention guidelines and actual practice". Educational value has led to the reconstruction of many ruins in spite of the existence of international codes that guide against it. For example, the ruins of Pyramid B at Tula, shown here, were reconstructed in 1941 even though there was insufficient knowledge about their original state



Cover image: Sarah Sze, Things Fall Apart, 2001, mixed-media installation with vehicle, detail. Collection SFMOMA, Accession Committee Fund

what we do and whom we are doing it for.

AB: The book and the symposium demonstrated that consistency is both desirable yet difficult to achieve, mainly because of the question of local/national/international values I highlighted above. And I think that Alison Richmond is right in emphasising the importance of interrogating inconsistencies and seeing what can be learned from them.

NiC: What can conservation as a profession learn from other disciplines?

AR: From the related disciplines of art history, philosophy and science we can learn methodologies of enquiry that we can use to interrogate our own theory and practice. From others, such as medicine, we can learn more about what it means to be a mature profession, such as the suggestion by Sarah Maisey that we build a database of mistakes or near misses so that conservation professionals can learn from each other.

AB: No discipline emerges from within a vacuum. Zuzana Bauerova's chapter on the development of conservation within Czechoslovakia demonstrates just how fundamentally intertwined certain philosophical and art historical ideas were with conservation theory and practice in the early 20th century. The symposium evinced how other disciplines and professions, such as architecture, are wrestling with many of the same ethical dilemmas that occupy conservation. Through interdisciplinary communication, conservation and other fields can together uncover new ways of understanding, thinking through, and negotiating the dilemmas that confront them.

NiC: How might our professional Codes of Ethics or Practice be revised?

AR: It is time to revisit our codes of ethics. Jonathan Kemp has written convincingly in our book about "open access" versus the "closed system" of conservation ethics. Catherine Smith and Marcelle Scott advocate regular and critical reviews of the codes of ethics to engage conservators with the creation of documents that have "a dynamic leadership and aspirational role".

World Cultural Heritage Leaders meet in Salzburg, Austria

Sixty cultural heritage leaders from thirty-two countries, including representatives from Africa, the Middle East, South America, and Asia, met this October in Salzburg, Austria to discuss and strategize new ways to care for collections on a global level. The immediate result of this seminar was the Salzburg Declaration on the Conservation and Preservation of Cultural Heritage, now available on the U.S. Federal Institute of Museum and Library Services (IMLS) website (http://www.ims.gov/pdf/Salzburg_Declaration%20.pdf). The key recommendations of the declaration are as follows:

- Integrate conservation projects with other sectors to provide a lever for social and economic development;
- Commit to increased community engagement and raise public awareness regarding at-risk cultural heritage;
- Strengthen the investment in research, networking, educational opportunities, and the exchange of knowledge and resources globally; and
- Promote responsible stewardship and advance sustainable national/regional conservation policies and strategies, including risk management.

This declaration was the culmination of the Salzburg Global Seminar (SGS) titled "Connecting to the World's Collections: Making the Case for Conservation and Preservation of our Cultural Heritage," which was held October 28 – November 1, 2009. The Seminar was under the auspices of the IMLS and SGS, and was supported by the U.S. President's Committee on the Arts and the Humanities. The foundation of the seminar was erected from the findings of "Connecting to Collections: A Call to Action," IMLS's multi-year initiative on collections care in the U.S.



Participants of the Salzburg Global Seminar

Not only was the Seminar itself unique in that it combined presentations by global experts in conservation and preservation, but it tasked participants to come up with new ways to address these five topics in small working groups:

- Emergency Preparedness
- Raising Awareness and Support
- New Preservation Approaches
- Education and Training
- Assessment and Planning

The resulting recommendations from these groups will lay a practical foundation for the future of collections care in a changing world. Further, one evening of the seminar was devoted to a fireside chat on "conservation in the developing world," with a panel of participants representing Benin, Iraq, Mexico, Singapore, and Trinidad and Tobago.

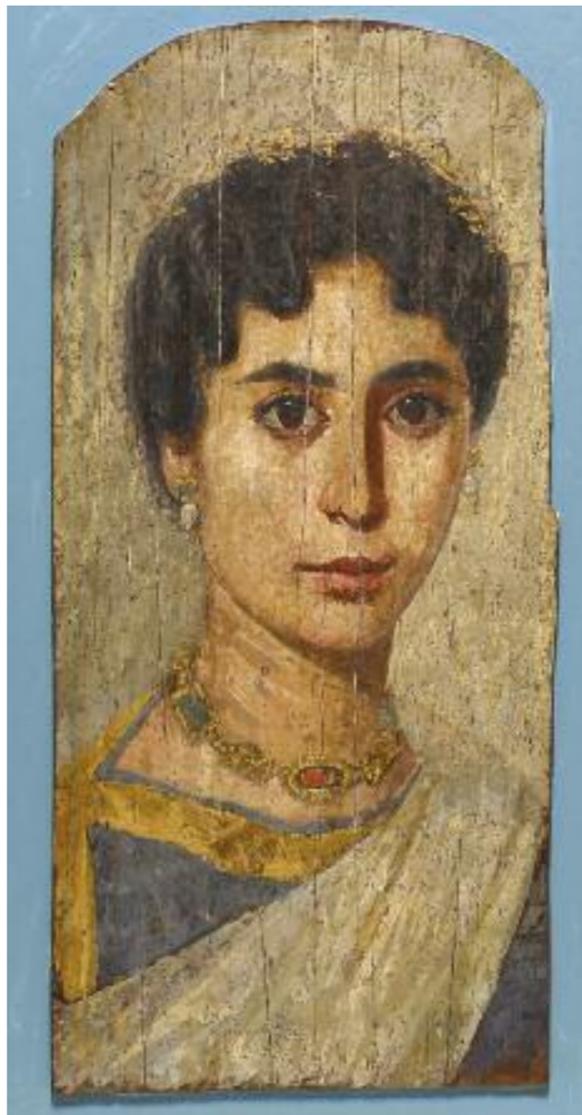
The active and participatory format of the Seminar has the potential to change the way conservators view their roles in future conferences – turning from simply being an audience member to someone who can help affect new ideas and concepts around caring for cultural heritage.

To open a virtual window onto the Seminar Richard McCoy shared his thoughts and experiences on IIC's Newsblog. His first post can be found on October 23rd, 2009, titled "SGSConnect: An Open Invitation to Connect with Me in Salzburg" (<http://www.iiconservation.org/wpress/?p=502>). All six of his blog posts about the Seminar can be found on the IIC Newsblog.

A report summarizing the discussions and outlining the recommendations will be published later this year. It will be sent to key stakeholders around the world and made available online at www.ims.gov and www.salzburgglobal.org.

Conservators and scientists at the British Museum are currently undertaking research to study and conserve ancient Egyptian funerary portraits. These fragile ancient paintings often have a complicated physical history and their conservation and display provide interesting challenges.

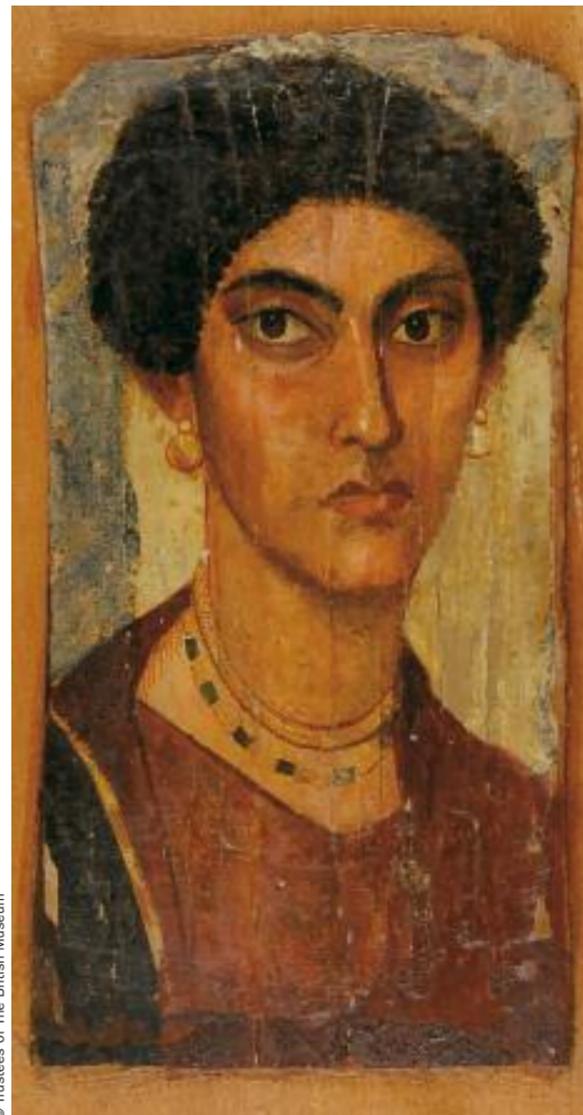
Finding solutions for mounting Ancient Egyptian Funerary Portraits: a project update



Portrait of a woman in Antonine dress in encaustic on lime wood (EA 65346)



Portrait of a man in encaustic on lime wood (EA 65345)



Portrait of a woman in encaustic on lime wood (EA 74831/ NG 3931)

The Department of Ancient Egypt and Sudan at the British Museum curates thirty funerary portraits from the Roman period (30 BC – AD 395). The portraits were originally used in the burial practices of the period. They are excellent examples of the blending of two cultures; the tradition of portraiture from ancient Rome and the burial practices of ancient Egypt. The portraits fall into two types; those on relatively thick, often oak panels, painted in tempera; and those on thinner lime wood panels painted in encaustic (a wax medium). They depict the deceased as they appeared during their lifetime; after death they were positioned over facial area of the mummified body and secured with the mummy wrappings. Portraits of this type have been excavated at various sites, but the majority originate from the Faiyum region, 60 kilometres south west of Cairo. Many of these portraits formed part of the large and well-documented exhibition 'Ancient Faces', which took place at the British Museum in 1997.

The research project currently being undertaken by conservators and scientists arose in response to the condition of the portrait of a woman in Antonine dress (EA 65346). On return from long-term loan, the portrait showed signs of active deterioration and on initial examination the cause appeared to be the failure of the rigid mount system. A project was proposed to assess the effects of the various mount systems used for the thirty panels and their impact on the individual portraits. The research has several aims:

- To survey the portraits in order to assess their current condition. This information will aid understanding of the mechanisms of deterioration displayed.

- To develop a unified approach to the conservation of the portraits in order to ensure their long-term preservation and retain their accessibility.
- To undertake the conservation of two of the portraits.

Portraits of this type have been excavated at various sites, but the majority originate from the Faiyum region, 60 kilometres south west of Cairo

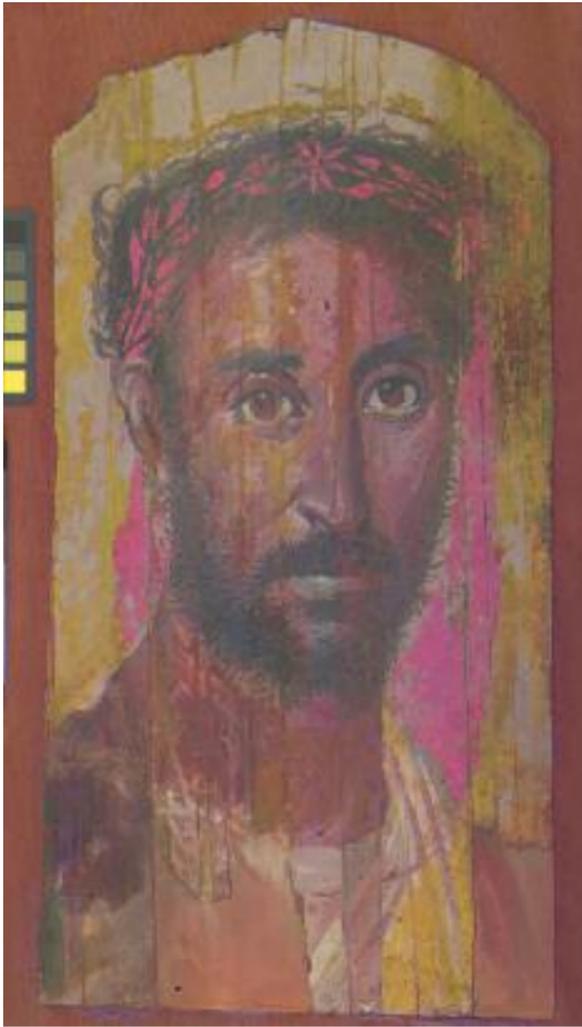
In addition to the practical elements of the project, our intention is to collaborate with conservators from other institutions who have experience of working not only with funerary portraits, but also with panel paintings of other traditions. In May 2009, we presented a poster at the Getty Panel Painting Symposium on the work we had undertaken so far. This proved to be a rewarding experience and allowed us to contact several colleagues who have since become involved with the project. We are also visiting other collections to broaden our view of current practices used in the conservation of these objects.

Conducting the survey has enabled us to become more familiar with the portraits. We were able to assess all but three, as these are currently on long-term loan. Of the

remainder, sixteen are actively deteriorating, of which nine have been mounted onto support panels. These nine include a group of four portraits mounted on wooden cradle-like structures, a common 19th-century panel painting restoration technique, one of which is the portrait of an Antonine lady that instigated the project.

The four panels listed above display similar previous restoration practices and our research based on documentary sources suggests that they have a similar provenance. They are an interesting group, as they are said to originate from er-Rubayat, despite the fact that portraits from this area tend to be in tempera on thick oak panels, while these four portraits are more typical of the style of painting found at Hawarra. Although there is no documentary evidence of their original context, it has been suggested in the literature that they may have been excavated by Faraq at Hawarra. It is known that the Austrian dealer, Theodor Graf purchased them soon after excavation. From him they passed into the collection of Dr Robert Ludwig Mond in 1893. In 1924 the portraits EA 74831 and EA 74832 were bequeathed to the National Gallery, while the two other portraits were bequeathed to the British Museum by his son Sir Robert Mond in 1939. The four were reunited by the transfer of the entire collection of funerary portraits from the National Gallery to the British Museum in 1994; the terms of the original Mond bequest to the National Gallery mean that two of the portraits could only be given on long-term loan.

One of the portraits (EA 65345) has a restorer's label on the back of the cradled panel that reads: 'H. Reeve, picture restorer, 101 Jermyn Street, St James, SW1'. Harry Reeve is known to have worked at these premises between 1924 and



An ultraviolet false colour image of the Portrait of a man (EA 74832)

1937, and is recorded in the National Portrait Gallery's online directory of British picture restorers (www.npg.org.uk/research/programmes/directory-of-british-picture-restorers). The cradles and method of mounting used for the four portraits are so similar that it can be presumed that all were treated at around the same time. This information puts the history and previous restoration into context, which will aid future treatment.

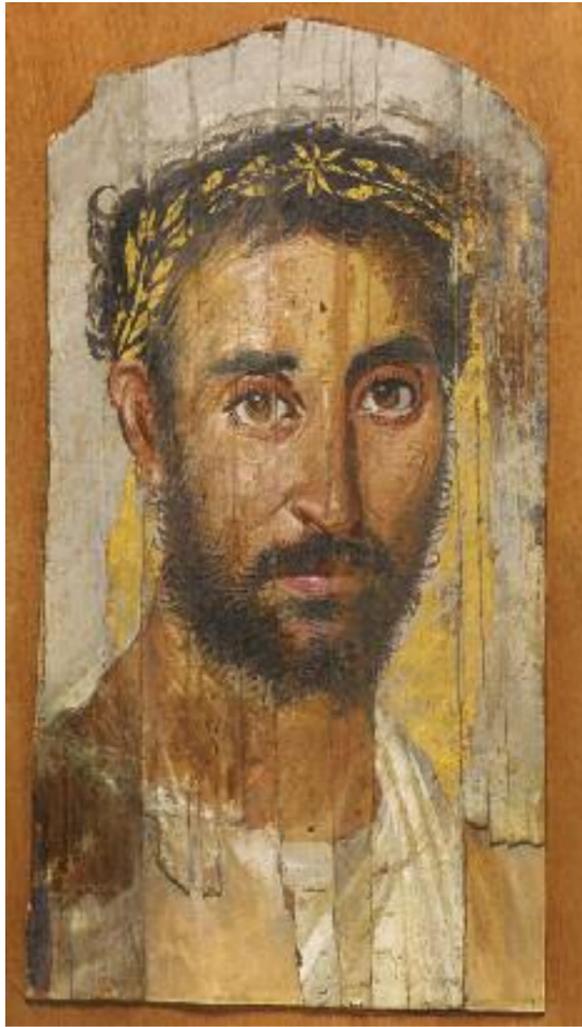
The main cause for concern with all four portraits is the failure of the adhesive bonds joining the paper-like release layer, which lies between the cradle and the portrait. The two portraits that are in the greatest need of attention are the Antonine Lady and the portrait of a man (EA 74832/ NG 3932). In both cases the panels are split and the splits have developed concave cupping, which in turn is causing the painted surfaces to lift and flake. The exposed release layer of the portrait of a man is buckling and causing the panel to distort. Both portraits have also been heavily restored, as can be seen in ultraviolet false colour and ultraviolet-induced luminescence images that clearly show the distribution of various restoration materials.

Analyses of the restoration and conservation materials used in the previous treatments of the British Museum portraits are currently being undertaken, so that we can make informed treatment proposals. We will also monitor

Detail of the proper right eye of EA 65346, it shows the vertical splits developing in the panel, there are bridges of wood across the split through which the release layer is clearly visible



© Trustees of The British Museum



Portrait of a man in tempera on lime wood (EA 74832/ NG 3932)

the storage conditions in which the collection is housed in order to assess the range of movement that may occur if the panels are released from their rigid mounts. The primary aim is to establish whether the portraits can be safely removed from the mounts, which are actively causing the damage. We have also discovered from the survey that the un-mounted portraits appear to be in a more stable condition than those that have been mounted. It will also be necessary to develop a suitable system for storing and viewing the panels so that damage through handling can be minimised.

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There are still many questions to be answered before an approach to the treatment of these portraits can be formulated

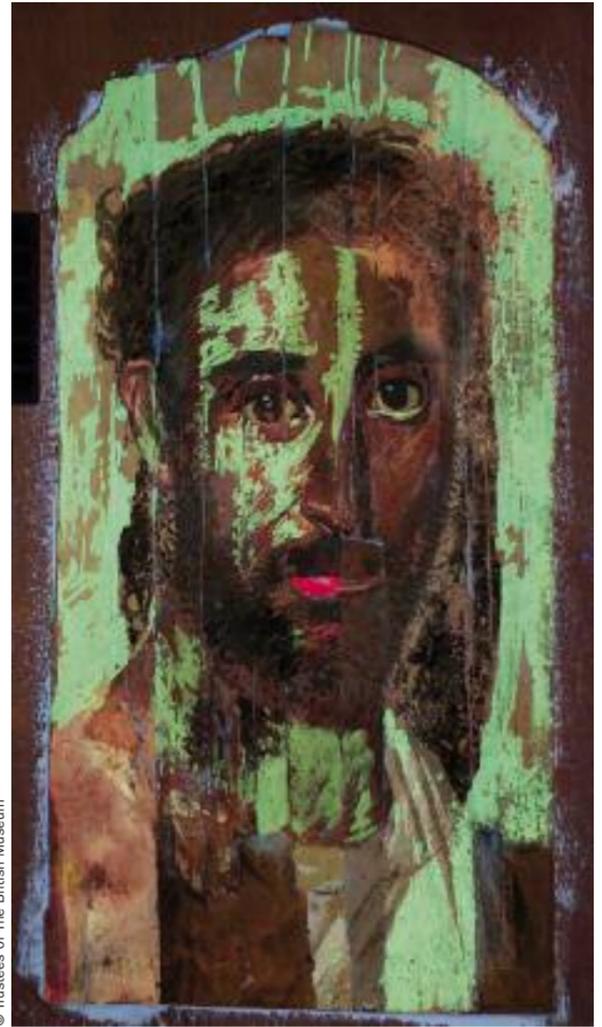
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To date, this research project has highlighted the need to re-assess the previous mounting solutions applied to several of the other portraits. It has also provided us with the opportunity to take an in-depth look at a discrete and fascinating group of objects and, in doing so, has brought to

Taking X-Rays of the portrait of a woman (EA65346)



© Trustees of The British Museum



An ultraviolet-induced luminescence image of the same portrait helps to establish the distribution of the restoration materials used in previous treatments

light their complex history. There are still many questions to be answered before an approach to the treatment of these portraits can be formulated. It is hoped that further research and practical measures will eventually result in increased accessibility and stability for the entire group of portraits.

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Authors' Biographies

Nicola Newman is an Icon accredited conservator and a Senior Conservator at the British Museum. She joined the Organic Artefacts Section of the Department of Conservation and Scientific Research in 1999. She trained in Conservation at the University College London, Institute of Archaeology and gained a BSc in Conservation from the Guildhall University in 1997. Before joining the British Museum she worked for the Historic Royal Palaces and for the Textile Conservation Studios. Her specialism is the conservation of applied decoration to 2 and 3-dimensional surfaces.



Lynne Harrison is an accredited paintings conservator and senior conservator in the Organic Artefacts Section of the Department of Conservation and Scientific Research at the British Museum. After completing her BA (Hons) in Fine Art Painting in 1990 she attained a Post-graduate Diploma in the Conservation of Easel Paintings at the Courtauld Institute of Art, London, in 1995. She worked in Cyprus for eight years as a free-lance paintings conservator and as principal conservator for the Byzantine Museum, Paphos, before joining the British Museum in 2003. She has a special interest in the conservation and cultural context of Orthodox icons and a developing concern for the 3-dimensional surface.



The authors would like to thank Monica Greisbach, Britta New, Susie Pancaldo, Marie Svoboda, John Taylor, Giovanni Verri, Catherine Higgitt, and Jane Williams, for their contributions to the project so far.

What to do with “Large Quantity Finds in Archaeological Collections”?

Archaeological iron and waterlogged wood often present a problem to the conservator – and the trouble is even bigger when there are great quantities of such objects, as both materials start to deteriorate immediately after excavation. To prevent damage, prompt and appropriate treatment of the finds is needed.

Many different solutions are known and used in the conservator’s world. However there does not seem to be an extensive comparison and evaluation of their suitability for mass implementation. This is where the KUR-project “Large Quantity Finds in Archaeological Collections” comes in. Its intention lies not in the development of new approaches, but in the comparison of existing methods as well as a rating of their practicability, costs and efficiency.

The three-year-project (2008–2011) is funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation) and Kulturstiftung der Laender (Cultural Foundation of the Federal States). Participating institutions are the Archäologische Staatssammlung Munich (Bavarian State Archaeological Collection,



Marina Gandorfer ©Archäologische Staatssammlung Munich

Storing with silica gel in a barrier film bag

underwater or in very moist conditions and is hence waterlogged. Unregulated drying would lead in most cases to complete loss of the object, so treatment is compulsory.

In the course of the project, comparable wood samples of different types and degrees of degradation are being conserved using the following methods:

- Polyethylene Glycol – single and two staged – with or without freeze drying (by the ASM, Brandenburgisches Landesamt für Denkmalpflege (the state office for preservation of monuments of Brandenburg) and the National Museum Denmark)
- Kauramin-Resin (by the RGZM)
- Alcohol-Ether-Method (by the Musée Suisse)
- Silicon Oil (by the A & M University Texas)

In addition to the usual means of documentation like weighing and photographing, the samples are 3-D-scanned before and after treatment. The scanner being used comes courtesy of the FH (University of Applied Sciences) Mainz’s Department of Surveying “i3mainz”. That way it is possible to determine and also visualize any possible shrinking or deformation caused by the conservation methods.

Impregnation degree and distribution of the preservative within the object is being examined by neutron tomography. A diploma thesis concerning this topic is currently being written by Thibault

Demoulin.

Archaeological iron objects usually already have a history of in-ground corrosion. However, a frequent observation is that the most troublesome changes and deterioration of the objects seems to start only after contact with air while lying unobserved in the depths of storage. As the general theory is that water, oxygen and salts functioning as electrolytes are needed for metal corrosion to develop, most conservation treatments aim to take away at least one of these factors. Methods in use are, for example, dry storage at a low relative humidity or with silica gel, storage with oxygen absorbers or in an inert gas atmosphere, and also the extraction of chlorides in various solutions. The project examines different packing and storage systems for excavations and stores as well as desalination methods.

Samples have been taken from a recent excavation in Manching, Bavaria and from an earlier dig in Steinheim, Bavaria. Whilst the 2009 excavation in Manching revealed a part of a Celtic settlement, the Steinheim site was an early medieval burial ground dug up in 1987. Its objects have not been treated since their recovery. The fresh finds were used for storage tests – being packed partly on site, partly in the labs – and are monitored regularly, the Steinheim and some of the Manching objects are to be desalinated.

Another, quick way for testing the storage

systems are powder samples containing a 1:1-mixture of iron powder (Fe) and fourfold hydrated iron chloride ($\text{FeCl}_2 \cdot 4 \text{H}_2\text{O}$). This will turn into akaganeite – a chloride containing iron mineral which often develops in archaeological iron objects after excavation – when in contact with oxygen and a relative humidity higher than around 15 %.

An overview of the tested methods:

- Storage in different types of foil (PE in different thickness, ESCAL, aluminium composite-layer films, commercial vacuum bags etc.)
- Additions (oxygen absorber, nitrogen, silicagel, surrounding soil from the excavation etc.)
- Cooling and freezing
- Sodium sulphite-desalination in different variations (vacuum, overpressure, different temperatures etc.)
- Deoxygenated sodium hydroxide-desalination
- Gas reduction
- Subcritical desalination (by the Clemson Conservation Center, USA)

Since the Steinheim objects are in a rather deteriorated state and include lots of organic residues, another focus lies on preservation of those residues before desalination and protection. Here materials like Cyclododecane, Paraloid, Technovit, Mowital or Silicone are being tested.

Archaeological iron objects usually already have a history of in-ground corrosion

For documentation purposes the objects are X-rayed, photographed, weighed and analysed by Moessbauer-spectroscopy both before and after treatment. The progress of the desalination in solutions can be supervised by titration. Also a non-invasive oxygen-analyser is used for controlling the packaging of the storage samples.

The demands on the systems to be used are manifold. Archaeologists would like storage methods with which the finds remain manageable and observable, excavation teams need them to be quick and easy and conservators obviously want the highest possible degree of protection. The desalination procedures should be fast, without need for greater technical efforts, effective and gentle to the objects.

So far this much is clear: even though compromises will be inevitable it is apparent that there is also need for a greater awareness of the planners and financiers – especially of excavations – for the necessity of advanced treatments, manpower and time

For interested readers: Some general information on this and other KUR-projects can be found on the website www.kulturstiftung-des-bundes.de.

Biography

Cristina Mazzola graduated as an archaeological conservator at the Roman-Germanic Central Museum in Mainz in 2008. After her exam she started working at the KUR-project “Large Quantity Finds in



Archaeological Collections” at the Bavarian State Archaeological Collection in Munich.



Cristina Mazzola ©Archäologische Staatssammlung Munich

Iron object after 20 years of untreated waiting in the depot

ASM) and the Roemisch-Germanisches Zentralmuseum (Roman Germanic Central Museum, RGZM) in Mainz under the direction of Prof. Dr. Rupert Gebhard (ASM) and Prof. Dr. Markus Egg (RGZM). Whereas the RGZM places its focus on archaeological wood, the ASM has taken over research on iron. The project’s results are to be presented in an exhibition, a symposium in Mainz and a publication. A website for access to the project’s database and up-to-date information is in progress.

The wood with which European conservators are mostly faced has survived

Some of the boxes with packed samples



Cristina Mazzola ©Archäologische Staatssammlung Munich

Powder samples – as start mixture (left) and turned into akaganeite (right)



Marina Gandorfer and Cristina Mazzola ©Archäologische Staatssammlung Munich

IIC News

IIC Annual General Meeting 2010

Notice is hereby given that the fifty-ninth Annual General Meeting of the International Institute for Conservation of Historic and Artistic Works will be held in the Hochhauser Auditorium at the Victoria and Albert Museum, South Kensington, London SW7, on Thursday 28th January 2010 at 5.30 pm for the following purposes:

- 1 To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2009
- 2 To re-appoint Jacob, Cavenagh & Skeet as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year.
- 3 To pass a special resolution amending the Articles of Association to permit publication of The Institute's accounts on the Institute's website
- 4 To elect a President
- 5 To elect a Secretary-General
- 6 To elect a Treasurer
- 7 To elect two Vice-Presidents
- 8 To elect five Ordinary Members of the Council
- 9 To transact any ordinary business of The Institute.

Explanatory Note to Resolution 3:

It is resolved by way of special resolution that the Articles of Association of the Institute be amended to include a new Article 98 as follows: "The requirements of Article 97 may, subject to the requirements of Schedule 5 Part 4 of the Companies Act 2006, be satisfied by the posting of the specified documents within the prescribed timeframe on the website of the Institute"; this will allow the Annual Report and Accounts to be available to members electronically as well as in a paper copy (as is the case at present).

1 December 2009

By Order of the Council
David Leigh
Secretary-General

AGM Annual Talk: Conservation Matters

After the formal business is concluded, the meeting will be opened to the public and we will be hosting a new type of event for IIC – Anna Somers Cocks, founder and Editorial Director of *The Art Newspaper* will interview Samuel Jones, of the Demos think-tank and co-author of the influential publication *It's a Material World: Caring for the Public Realm*. This IIC event will focus on why conservation should matter and how conservation can and should position itself as an essential element for the health of societies worldwide. Is there a crisis in conservation? Is the profession losing support? Join us for what promises to be a thought provoking evening. Downloads of *It's a Material World: Caring for the Public Realm* can be found at: www.demos.co.uk/publications/materialworld and *The Art Newspaper* may be found at: www.theartnewspaper.com

Voting at the AGM

Individual Members, Fellows and Honorary Fellows are able to vote either in person at the meeting or by using the forms enclosed. For postal voting and proxy votes the form can be returned by post to IIC, 6 Buckingham Street, London WC2N UK, by fax to +44 20 7976 1564 (020 7976 1564 within the UK) or may be scanned in by the voter and sent by email to iic@iiconservation.org. Please remember that votes and proxy votes must reach us 48 hours before the meeting, that is, by 5.30 pm on Tuesday 26th January 2010 at the latest; votes and proxies received after then will not be counted.

Everyone is welcome to attend, though only IIC members may vote, but it would be helpful if you could notify the IIC Office in advance, by email to iic@iiconservation.org, if you plan to come. If you attend the meeting in person you should not, of course, make use of the postal or proxy voting form. Please use your vote. Below you will find statements from the candidates.

Candidates for Election

A number of Council members are standing for re-election or are standing down or have come to the end of their terms of office.

Jerry Podany is eligible to stand for a second three-year term as President; David Leigh will be standing down as Secretary-General, having been in the post for four years (and previously Treasurer for six years) and Sandra Smith will be standing down after four years as Treasurer. Gabriela Krist is standing for re-election as a Vice-President, while Joyce Hill Stoner will be retiring at the end of her second term of office as a Vice-President; Ashok Roy will also be standing down as a Vice-President. Leslie Carlyle has reached the end of her term as an Ordinary Member of Council.

The positions subject to election are therefore:

- President, for which Jerry Podany (USA) offers himself for re-election
- Secretary-General, for which Council is nominating Jo Kirby-Atkinson (UK)
- Treasurer, for which Council is nominating Velson Horie (UK)
- Three Vice-Presidents: Gabriela Krist (Austria), Sharon Cather (UK) and Julian Bickersteth (Australia) are standing for these posts.
- Up to six Ordinary Members of Council:
 - four existing members of Council offer themselves for re-election: Tuulikki Kilpinen (Finland), Anne Rinuy (Switzerland), Naoko Sonoda (Japan), Mikkel Scharff (Denmark);
 - also standing for these posts are: Narayan Khandekar (USA), Mervin Richard (USA), Elena Shishkova (Russia), Valentine Walsh (UK), Cornelia Weyer (Germany)

Their manifestos are printed below.

Standing as President

Jerry Podany

As I write this I am looking forward to developing a new IIC strategic plan. The process requires not only looking at what has been achieved, what is underway, and what is being developed, but who and what the IIC is. Underlying that process is one question: what will make IIC even more relevant to the profession and its members? The answers are of course varied and complex but it is clear that the INTERNATIONAL Institute for Conservation must strive to serve the professionals across great distances and work toward increasing accessibility to a larger audience.

IIC has taken significant steps over the last three years; in reviewing its publications, it has developed *News in Conservation*, and now turns toward a review of its more traditional journals and the less traditional areas of web publishing and social networking. A Finance Committee has been established to provide greater oversight of IIC's financial affairs. New initiatives reach out for broader collaboration and



programmes such as *Dialogues for the New Century* address contemporary issues through a series of round table discussions. Our national groups are increasingly engaged with us and outreach to students and young professionals has increased. Additionally, IIC has taken a number of public advocacy stances regarding weakening support for conservation in several countries. Is that enough? Certainly not. As the profession changes the challenges to organizations like IIC increase. In its 60th anniversary year, IIC stands ready to demonstrate its willingness and capability to embrace opportunities for change, spontaneity and experimentation. From this will grow relevance and service. That is the point of a membership organization and that has been, and will be, my goal, should my willingness to serve a second term be accepted by the membership.

Jerry Podany is Senior Conservator of Antiquities at the Getty Museum in California, USA. Past two-term president of AIC, he is a Fellow of both AIC and IIC.

Standing as Vice-Presidents

Julian Bickersteth

I was an Ordinary member of Council for two terms between 2002 and 2007 and now stand for re-election to the Council as Vice-President.

My time on the IIC Council was dominated by planning a number of new initiatives to reinvigorate, and subtly reposition the organisation. The impact of this planning is now being seen in areas ranging from the diversity of publications, the extent of financial reporting and the initiative of the *IIC Dialogues for the New Century*.

I believe I can continue to bring experience and expertise to Council in ensuring the path we have started on is kept to and extended. As managing director of International Conservation Services, employing 30 staff in Sydney, Australia, I have daily contact with the front line of conservation. I started life as a UK (West Dean) trained furniture conservator and I have served on the national council of the Australian Institute for the Conservation of Cultural Material (AICCM) for 9 years, variously as Treasurer, Secretary and Editor of the AICCM Bulletin. I am currently the co-editor of the AICCM Newsletter. I am the coordinator of the AICCM's Taskforce on the establishment of environmental guidelines for Australian collections. I also bring broader experience as the Deputy President of the National Trust of Australia (NSW) and a former director of AusHeritage Ltd. With the latter organisation, I have travelled extensively in the Philippines, Hong Kong, Singapore, India, China and Vietnam. Here reside many potential members of IIC and to grow significantly we need to ensure we are encouraging them to join and cater to their specific needs. I look forward, if elected, to ensuring IIC has a growing presence and membership in the Asia Pacific region.

Sharon Cather

IIC remains the outstanding international organisation representing and serving the professional conservation community. Despite financial and membership pressures, it has not only maintained its undisputed lead in publishing – with both *Studies and Reviews* – but expanded its remit to include *News in Conservation*. It is an organisation that elicits and merits support from its members.



As a Council member for 6 years, I contributed significantly to developing new directions for the Professional Fund and persistent efforts to find a way to make membership for equitable globally. I was also on the organising committee of the 2008 London Congress and am currently chairing the Technical Committee for the 2010 Congress in Istanbul. As a professional with a global perspective – with students from around the world, and with current fieldwork and research programmes in 7 countries, including China and India – I am biased toward accessibility, inclusiveness and change. I would therefore welcome the opportunity to continue serving IIC as a Vice-President with a goal of making membership more inclusive and the fees more equitable internationally.

Gabriela Krist

As an IIC Fellow since 1993 and Vice-President since 2007, I am seeking re-election. Over the past few years, Council has focused its work on strengthening IIC's role and reinforcing its impact at an international level. IIC's relations and communications with its National Groups is a key-issue in this discussion and I am very keen to work again on this important issue.

Since 1999, I have been a professor at the University of Applied Arts Vienna and head of the Institute of Conservation and Restoration, and, as well as teaching and training we are involved in major international conservation projects, e.g. the Nako Research and Preservation Project in Himachal Pradesh, India. Prior to my university employment, I worked at the Department of Architectural Conservation of the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt) and from 1988–1993 I was a programme officer at ICCROM (International Centre for the Study of Preservation and of the Restoration of Cultural Property) in Rome, Italy.

In my 30-year professional career I have published various articles especially on conservation training and several books on conservation science and restoration. At present I am the chief editor of the series "Conservation Sciences – Restoration – Technology", published by Böhlau-Verlag; so far 7 volumes have been published in this series.

Apart from my long-term active involvement in IIC, I have been since 1983 a member of ICOM-CC and ICOMOS and since 2000 a Council Member of ICCROM.

Standing as Secretary-General

Josephine Kirby Atkinson

Over the course of my career, I have become increasingly aware of the importance of learning about the different cultures that have produced the vast range of artifacts, buildings and sites making up the cultural heritage of the world. This process of education leads to a greater understanding of and respect for conservation requirements and practices followed in different cultures and their underlying philosophies. This does not mean one should not question; it does mean one should listen to the answers so that we may conserve the objects in our care effectively



while respecting the tradition that produced them. We in the conservation profession – and not only those working in the better funded areas – should share our collected knowledge and expertise: there is much that those working in less privileged circumstances can teach their more fortunate colleagues.

IIC is the forum within which this 'conversation' can take place and it should be just that: the place for a discussion between friends as well as a source of support and advice. I would like to develop and improve this forum through the medium of the website and the excellent *News in Conservation*. At the same time, I want to maintain the efficient and effective management of IIC, to encourage membership worldwide and to support the Institute in its role of leadership of the conservation profession internationally, taking it forward into the second decade of the present century as a positive, vibrant body of informed, committed professional people. I would feel privileged indeed to follow David Leigh in the role of serving IIC as its Secretary-General.

Standing as Treasurer

Velson Horie

Having trained in chemistry (Bristol University) and archaeological conservation (Institute of Archaeology, London), I was archaeological conservator for the north of England for 3 years. As Keeper of Conservation at The Manchester Museum (primarily natural history and archaeology) for 28 years, I carried out: managing conservation and storage, including excavating bog bodies from Lindow Moss; research; curatorial advice to a local heritage centre; museum developments (up to £21m); as well as external library developments and consultancies. I recently managed a UK wide research project at the British Library characterising changes in library and archive collections, comparing established and novel techniques. I have contributed to ca. 80 publications, books, conference proceedings, papers etc. I was a trustee of the United Kingdom Institute for Conservation and more recently of Icon, the Institute for Conservation, over two decades, carrying through internal changes, managing the professionalisation and discipline processes and other projects.



Standing as Ordinary Members of Council:

Existing members of Council seeking re-election:

Tuulikki Kilpinen

During the past three years the importance of IIC has become very clear. It would be a catastrophe for the field if IIC's publications and congresses were to be lost. Only the support of paying members will maintain us in the long run, and that is why Council has worked hard to renew IIC's working methods, image and its message for the conservation profession. This work is still in progress and I would like to continue to work with Council to this end.



My interest in IIC's Council has long roots; I served as a Senior Conservator at the

Finnish National Gallery, Helsinki, Finland, for forty years. I have worked with the IIC Nordic Group since 1967 and was the Chair of the Finnish Section 1976–82. I had also represented the Finnish School of Conservation, where I was Head of Conservation Training 1985–87. I retired in February 2009, releasing a lot of energy to be used for IIC.

I am today even more committed to IIC's future, and the future of conservation in all its fields, as I promised in my first election manifesto: IIC and its Council must develop ideas and strategies to make conservation an essential part of society. We must utilize public awareness strategies to convince the public that we are a worthwhile profession and that it is important to spend resources on the preservation of cultural heritage. At the same time we must strive to find more **ecological** and **economical** conservation and maintenance procedures for use in both developed and less developed communities.

Anne Rinuy

Living in Geneva, the home of numerous international organisations, I am acutely aware of the importance of taking a world view of conservation and I am ideally placed to represent a part of the non native-English speaking community on the Council and to encourage its members to join IIC and to publish their work in *Studies in Conservation*.



For more than 30 years a conservation scientist at the Laboratory of the Musées d'art et d'histoire of Geneva, I worked closely with the curators and conservators on problems occurring during the conservation of paintings, wallpapers, textiles, metal threads, antique painted ceramics, and archaeological iron artefacts and have published widely on these subjects. Currently I teach chemistry applied to conservation and also act as a conservation consultant.

I am standing for election for a further term as ordinary member of the IIC Council, where I would like to continue to foster the synergy between conservators, curators and art historians and wish to see IIC expand and attract these other professionals. I would like IIC to help to place conservators centrally in the process of caring for objects, buildings and sites and not on the periphery as they often are.

I also believe in the importance of the conservation profession interfacing with the public at large, the scholarly world, universities and other institutes of higher education, and with national and local government. IIC has been for more than 50 years a most important international organisation in conservation, with publications of high repute, and I would like to continue this by helping IIC to extend its membership to other communities and countries.

Mikkel Scharff

Based on a MSc in conservation from the School of Conservation at the Royal Danish Academy of Fine Arts, Copenhagen, I have been lecturer at the School of Conservation since 1987, later becoming Head of the Paintings and Monumental Art



departments. I teach among other things painting conservation, technical photography, preventive conservation, technical art history and history of conservation. I have made research and publications in these areas.

For six years from 1990 I was coordinator for the ICOM-CC Working Group on Paintings, followed by six years as Treasurer on the ICOM-CC Board. A final turn for me at the ICOM-CC Board as co-opted member terminated in 2005. Since 2006 I have been member of the IIC Council, among other things having served in the finance committee.

I believe international collaboration is very important and necessary within the field of conservation-restoration, in research, development and education. For that reason I have been involved in various kinds of international collaboration since 1985 and have been involved in organizing e.g. meetings such as three ICOM-CC Triennial Meetings. In IIC I have participated in developing a forum for students in conservation and young professionals at the London 2008 congress.

I would like to continue this work within the IIC and among other things I would like to look into the possibility of strengthening the collaboration with other conservation organizations and further enhancing the IIC website information interaction with the members. I hope to be able to continue using my experience at the IIC Council.

Naoko Sonoda

As a member of IIC since 1990 and a Fellow since 2004, I have been following the activities and the progress of this organization. I am currently professor at the National Museum of Ethnology (NME, Japan). I originally obtained the MST (Maîtrise des Science et Technique de conservation et restauration des biens culturels) and the Doctorat de 3ème cycle from Université de Paris I, and started my career at the Laboratoire de Recherche des Musées de France (LRMF), then at the Service de Restauration des Peintures des Musées Nationaux (SRPMN, France) where I mainly performed scientific investigation of paintings, especially study of artists' modern painting materials. In 1991 I returned to Japan, to the National Museum of Japanese History and in 1993 I joined the NME. Since that time, I have developed a particular interest in research relating the general care, storage, preventive conservation of the museum's collections including ethnographic objects, library and archival materials.



Educated in Europe in the field of conservation/restoration, I have lived and worked in Europe and in Japan for many years. Thus I have been exposed to multinational influences and ways of thinking, and this experience might be of use in serving as a bridge between the non European members and the IIC.

Fellows seeking election to council: Narayan Khandekar

For the past twenty years I have been a member of IIC. Currently, I am the Senior Conservation Scientist at the Straus Center for Conservation, Harvard Art Museum. I am committed to educators, art historians, conservators and scientists from undergraduate to post-doctoral levels and at a professional level. I am particularly aware of the need for students to have IIC be an

accessible organization, so that it can continue to flourish by nurturing and welcoming newcomers to the field. Conservation brings together many disciplines, and as an active member of IIC, I understand the need to maintain a diverse balance in both the congresses and publications that IIC manages.

It would be an honour to serve on the council of IIC and to help serve its mission to promote the knowledge, methods, and working standards to protect and preserve historic and artistic works.



Mervin Richard

As a member of IIC since the mid-1970s, and someone who has long held IIC's mission in high regard, I am honored to be a candidate for election to the IIC Council. This organization's achievements in recent years are impressive, for example, the release of *News in Conservation* and the effort to increase membership in countries beyond North America and Europe. IIC has broadened its perspective, becoming more engaged in issues that affect our cultural heritage. I am an advocate for those initiatives, believing that preventive conservation, coupled with timely and informed responses to disasters, can have an extraordinary impact.



Recent attention has focused on connections between museums' climate control systems, global warming, and rising energy costs. We must evaluate our current practices; lessen (not eliminate) our dependence on traditional HVAC systems; improve our scientific understanding of the mechanisms of deterioration; and develop responsible and defensible environmental guidelines for exhibition and storage. Eco-friendly solutions could, in fact, improve the quality of care for many objects, buildings, and monuments.

As chief of conservation at the National Gallery of Art, Washington, I am involved in diverse conservation issues. As chairperson of the board of directors of Heritage Preservation: The National Institute for Conservation, I collaborate on preservation initiatives directed toward cultural materials that often fall outside the normal protection of a museum. (<http://www.heritagepreservation.org/index.html>) I am inspired by IIC's record and would like to contribute to further achievements.

Elena Shishkova

I studied conservation at the St. Petersburg Arts College and on an ICCROM-PC-95 course (in Vienna Austria,). I gained a Postgraduate Diploma M.A. in Art history at The I. E. Repin State Institute and hold a PhD in Art History. Since 1998, I have been Head of the Laboratory Scientific Restoration of Oriental Paintings at the State Hermitage Museum in St Petersburg (before then being Senior Paper Restorer). I lecture at the St.



Petersburg European University and St. Petersburg Academy of Applied Arts.

During my conservation career I have been an active researcher into ethics and the history of conservation. I have published many articles on conservation and on the theory of conservation. Since 1998 I have been the member of The State Committee of Accreditation of Conservators at the Ministry of Culture's Paper Conservation Group.

I have been an IIC member for a number of years and since 2009 I have been a Fellow of IIC. I have also worked on a number of international projects including the conservation of the Levashov Family Album from the Hermitage collection (NEDCC, Andover, MA, USA) in 1997, a survey of Japanese paintings at the Hermitage Collection (Tokyo Institute of Technology and Restoration, Japan) in 2000, and a survey of the Hermitage Photography Collection (Mellon Foundation, NY, USA) in 2008-2009. I believe that my international experience would be of great benefit to the new energy that Council is bringing to the direction that IIC is taking and would very much welcome the opportunity to be part of IIC's Council.

Valentine Walsh

I have been a paintings conservator since 1974 working in private practice. I have a

great personal interest in the contribution that historical and scientific research can make toward the practical execution of conservation and restoration of objects and as such, I initiated the Pigmentum Project and co-authored the Pigment Compendium as a working research tool for conservators and technical art historians. I am however, concerned that with the high level of research being produced at the moment, the communication of practical skills in conservation right across all disciplines is being left out and lacks an effective vehicle for its dissemination. I would also like to ensure that the concerns of those in private practice be represented.

Furthermore as painting conservation is better financed than other disciplines, a function of the higher monetary value of paintings, other disciplines are sometimes left behind and I believe there is also a geographical bias which needs to be redressed. I have spent some time teaching modern methods of conservation in countries such as Guatemala and I would



like to ensure that IIC can be effective in helping to promote good practical practice and standards of conservation overall and particularly to communicate with those countries which feel that they have little access to their more fortunate colleagues in wealthier countries.

I am an American who has grown up in Europe, living in numerous different countries and I speak several languages and so am at ease dealing with diplomatic issues within the profession. I have served on the council of UKIC and was the representative of UKIC to ECCO at the beginning of its formation and so gained a valuable insight into the diverse views which drive our profession forward.

Cornelia Weyer

I am honoured to have been asked to stand for election to the IIC Council. I was trained as a paintings conservator and studied art history at the universities of Zürich, Munich and Marburg. Since 1992 I have been Director of the Restaurierungszentrum der Landeshauptstadt Düsseldorf; the



Restaurierungszentrum being the German co-organiser of a number of EU funded projects on the conservation of contemporary art. My work centres on theory of conservation applied to contemporary objects. In co-operation with FAIC I am at present undertaking interviews with personalities of recent conservation history, to be archived as oral history documents for present and future research.

My engagement in conservation associations has been as follows: From 1990 to 1996 I acted as coordinator of the ICOM-CC Working Group on the Theory and History of Restoration. From 2001 to 2005 I was Vice-President of VDR (Verband der Restauratoren), from 2000 to 2001 and 2002 to 2006 an ECCO Committee Member. In 2003 I joined the editorial staff of VDR's "Beiträge zur Erhaltung von Kunst- und Kulturgut", an honorary task that I much enjoy. My membership in IIC dates back to the beginnings of my professional career, and for some years now I have been IIC Fellow. It would be a pleasure for me to be a part of IIC's Council and, according to my professional origins, rather advocate the arts aspects of conservation-restoration than the sciences that have for a long time dominated its profile

Calls for Papers

Archaeological Iron Conservation Colloquium

24-26 June 2010
Stuttgart, Germany
Call for papers deadline:
31 December 2009
gerhard.eggert@abk-stuttgart.de

6th AICCM Book, Paper and Photographs Symposium

17-19 November 2010
Melbourne, Australia
Call for papers deadline:
15 January 2010
belinda.gourley@ngv.vic.gov.au

Central Asian Islamic Manuscripts and Manuscript Collections

8-10 July 2010
Cambridge, United Kingdom
Call for papers deadline:
31 January 2010
tima@islamicmanuscript.org

ATSR 4th international Symposium - Technology and Interpretation Reflecting the Artist's Process

23-24 September 2010
Vienna, Austria
Call for papers deadline:
8 February 2010
eyb-green@akbild.ac.at

Adhesives and Consolidants for Conservation: Research and Applications

17-22 October 2011
Ottawa, Canada
Call for papers deadline:
1 September 2010
www.cci-icc.gc.ca/ann/symp2011-eng.aspx

Meetings and Conferences

BIBLIOARCHI 2010 sobre Cientificidad y profesionalidad de la Gestión de Información y la preservación

1 January 2010
Havana, Cuba
bfortiz@ceniainf.cu

Preservation and Conservation Issues in Digital Printing and Digital Photography: 4th International Conference

1 January 2010
London, UK
www.iop.org/Conferences/Forthcoming_Institute_Conferences

Electrochemistry in Historical and Archaeological Conservation

11-15 January 2010
Leiden, The Netherlands
www.lorentzcenter.nl/lc/web/2010/364/info.php3?wsid=364

9th Biennial international Conference of Infrared and Raman Users' Group

3-6 March 2010
Buenos Aires, Argentina
www.irug9.org

ICOM-CC joint interim meeting: multidisciplinary conservation: a holistic view for historic interiors

23-25 March 2010
Rome, Italy
www.icom-cc.org/51/news/?id=45

Icon Conference: Conservation in Focus 2010

24-26 March 2010
Cardiff, United Kingdom
www.iiconservation.org/events/index.php?idnr=347

9th Indoor Air Quality meeting (IAQ2010)

21-23 April 2010
Chalon-sur-Saône, France
www.chateaudegermolles.fr/spip.php?rubrique44

ICOM-CC Graphic Documents Working Group: Choices in conservation: practice versus research

22-23 April 2010
Copenhagen, Denmark
www.icom-cc.icom.museum

MEDACHS 10: Marine Environment Damage to Coastal and Historical Structures

28-30 April 2010
La Rochelle, France
http://medachs.univ-lr.fr/

XII Reunión técnica de conservación-restauración

Barcelona, Spain
3-4 May 2010
www.grupotecnic.org

AIC 38th Annual Meeting: The Conservation Continuum

11-14 May 2010
Milwaukee WI, United States
www.conservation-us.org/meetings

All Things Bright and Crumbly, All Projects Great and Small

Icon Ceramics and Glass Group
20-23 May 2010
Lincoln, United Kingdom
kmagill@thebritishmuseum.ac.uk

ICOM-CC Wet Organic Archaeological Materials

24-28 May 2010
Greenville NC, United States
www.woam2010.com/index.htm

Preservation and Conservation Issues in Digital Printing and Digital Photography

27-28 May 2010
London, United Kingdom
www.iop.org/Conferences

36th Annual CAC conference: sustainability of the profession

10-12 June 2010
Ottawa ON, Canada
www.cac-accr.ca/english/e-CAC-conference.asp

Chemistry for cultural heritage (ChemCH)

1-3 July 2010
Ravenna, Italy
www.socchimadbc.it/pages/OrgDi vis.htm

Central Asian Islamic Manuscripts and Manuscript Collections

8-10 July 2010
Cambridge, United Kingdom
www.islamicmanuscript.org

In situ technical imaging for art and archaeology: a symposium in conservation science

15 July 2010
London, United Kingdom
www.britishmuseum.org/technical imaging

The 2010 American Glass Guild Conference

23-25 July 2010
Detroit MI, United States
www.americanglassguild.org/index.html

ICOM-CC Paintings Group Workshop: Current Practice and Recent Developments in the Structural Conservation of Paintings on Canvas Supports

16-18 September 2010
Vantaa, Finland
tannar.ruuben@metropolia.fi

IIC Congress 2010: Conservation and the Eastern Mediterranean

20-24 September 2010
Istanbul, Turkey
www.iiconservation.org/conferences/istanbul2010/

2nd Historic Mortars Conference

22-24 September 2010
Prague, Czech Republic
www.itam.cas.cz/HMC2010

Glass and Ceramics Conservation 2010

3-6 October 2010
Corning NY, United States
www.icom-cc.org/51/news/?id=23

ENAMEL: 3rd experts meeting on enamel on metals conservation

8-9 October 2010
New York NY, United States
day@frick.org

Interim Meeting of the ICOM-CC Metal Working Group

11-15 October 2010
Charleston SC, United States
ICOMCC.Metal2010@gmail.com

ICOM Triennial Conference on Museums and Harmonious Society

7-11 November 2010
Shanghai, China
http://icom.museum/gen_confere nces.html

Denkmal 2010 - Europäische Messe für Denkmalpflege, Restaurierung und Altbauanierung

18-20 November 2010
Leipzig, Germany
www.denkmal-leipzig.de/LeMMon/denkmal_web _ger.nsf/start?OpenPage

Colours, Early Textiles Study Group (ETSG) Meeting

19-20 November 2010
London, United Kingdom
h.persson@vam.ac.uk

Courses, Seminars and Workshops

Electrochemistry in Historical and Archaeological Conservation

11-15 January 2010
Leiden, The Netherlands
www.lorentzcenter.nl/lc/web/2010/364/info.php3?wsid=364

14th International Course on Wood Conservation Technology

24 May-2 July 2010
Oslo, Norway
http://www.iccrom.org/

ATHAR-MOSAIKON: Conservation and Management of Mosaics on Archaeological Sites

3-21 May 2010
Tyre, Lebanon
http://www.iccrom.org/

Spot Tests for Material Characterization

5-8 July 2010
Kaman-Kalehoçuk, Turkey
alicepaterakis@yahoo.com

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



The great give-away campaign

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 that you 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 £49 a year, like *Studies in Conservation*, *Reviews in Conservation*, 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.





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and
networking**

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that come with a membership in the
International Institute for Conservation

