**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

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**News in Conservation**

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

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**Historic collaboration for cross-strait museums**

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.

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**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 had damaged and altered the paint. “Irgang determined that the mural would need to be repainted in order to be preserved,” states Irgang Alden. “We consulted on the project.”

Recovery and restoration experts, including Janet Braun-Reinitz, a colleague of Cockcroft’s, directed the restoration, working in collaboration with other artists. New York City conservator Harriet Ingang 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 Ingang Alden. “We determined that the mural would need to be repainted in order to be preserved.”

Ingang 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 colors. The artists meticulously used Cockroft’s own slides that were taken when the mural was completed to “reestablish 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.

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**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.
Editorial

It’s a bit of a bummer issue this December – a lot has been happening in the conservation world. Chief among this is the building of an exhibition on the history of the British Museum. In Beijing and Taipei, as reported on page 2 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. It 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. It is a book that will be read from conservators at the British Museum about a project to examine and conserve the fragile supports of some of their Roman-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 Mazzolada 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 along with 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 website 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

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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 Franco-phonie 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 1897 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 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 (jwhs@english-heritage.org.uk).

World Monuments Fund at risk list released

The World Monuments Fund has released its 2010 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 Israeli 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 Bensch. “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 postgraduates 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.antisquites.org.il/akko/information.asp or write to us: conservationcenter@akko.org.il

Conservation in action
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 Haskell’s articles, as well as the Demos pamphlet (It’s a Materual 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 one of the many questions of 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 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 Maiser 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 website (http://www.imls.gov/pdf/Salzburg_Declaration%20%5C2009.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 Cultures: 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.

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.icconervation.org/express/?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.imls.gov and www.salzburgglobal.org.

Nicholas Stanley-Priest, 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 1945 even though there was insufficient knowledge about their original state.
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**

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 e-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 Farag 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
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 (EA74832/NG3932). 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 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.

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

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 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.

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 1980 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 Landes (Cultural Foundation of the Federal States). Participating institutions are the Archaeologische Staatssammlung Munich (Bavarian State Archaeological Collection, ASM) and the Roemisch-Germannisches 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 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 shrinkage 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 being unserved 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 (FeCl₂ ¡ 4 H₂O). 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 sulphate-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-analysers 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.
Everyone is welcome to attend, though only members may vote, but it would be helpful if you could notify the IIC Office in advance, by email to iic@iconervation.org, if you plan to come. If you attend the meeting in person, please sign in, 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 to come to the end of their terms of office.

Jurry Podany is eligible to stand for a second three-year term as President; David Leigh, by standing down as Secretary-General, has 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 Jurry Podany (USA) offers himself for re-election.
• Secretary-General, for which Council is nominating Jo Kirby-Atkinson (UK)
• Treasurer, for which Council is nominating Velton Horie (UK)
• Three Vice-Presidents: Gabriela Krist (Austria), Sharon Cather (UK) and Julian Bickelsteth (Australia) (Staus for these posts).

To the Ordinary Members of Council:

• four existing members of Council offer themselves for re-election: Tuulikki Kilpinen (Finland), Anne Rinay (Switzerland), Naoko Sonoda (Japan), Middel Scharff (Denmark);
• also standing for these posts are: Narayab Chakradas (USA), Mervin Richard (USA), Elena Shishkova (Russia), Valentine Walsh (UK), Cornelia Weyer (Germany)

Their manifestos are printed below.

Standing as President

Jurry Podany

As an IIC Fellow 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: will make IIC 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 towards 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, in producing 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 financial affairs. New initiatives reach out for broader collaboration and programmes such as Dialogues for the New Century are designed to 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 that has been, and will be, my goal, should my willingness to serve a second term be accepted by the membership.

Jurry Podany is Senior Conservator of Antiques 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-President

Julian Bickelsteth

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 financial reporting and the initiating 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 Austrian Federal Office for the Care of Antiquities (AIC), he is a professor 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 director at IICROM (International Centre for the Study of Preservation and the Restoration of the Cultural Property) in Rome, Italy.

In my 30-year professional career I have published various articles especially in 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 Bohlau-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 IICROM.

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 reject, 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 and the protection of 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, working to expand 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**

**Volson Horie**

Having trained in chemistry (Bristol University) and archeological conservation (Institute of Archaeology, London), I was an archeological 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 Lindos 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 conservation as 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:

**Tinniläki 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 new IIC 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 at IIC, for three years I was Head of Conservation Training 1985–87. I retired in February 2009, releasing a lot of energy to be used for IIC.

I want to be 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 worldwide profession and to spend resources on the protection 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 Runey**

Living in Geneva, the home of numerous international organisations, I am acutely aware of the importance of taking a world view of conservation. 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 Musée 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 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 an 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. I want 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, 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.

**Naoko Sonoda**

As a member of IIC since 1990 and a Fellow since 2004, I have been following developments in the field 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 Sciences 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 Laboratory of the Musée d’art et d’histoire of Geneva, 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 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 Stroud Science Center for Conservation, Harvard Art Museum. I am committed to educators, art historians, conservators and scientists from undergraduates to post-doctoral levels and at a professional level. I am particularly aware of the need for students to have IIC as 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 it manages.

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

**Mervin Richard**

As a member of IIC since the mid-1970s, and someone who has long held IICs 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 preservation of 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 director 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 ICOM-RPC-95 course (in Vienna Austria). I gained a Postgraduate Diploma M.A. in Art history at the 1. E. Repin State Institute and hold a Ph.D 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 Arts College and on an ICOM-RPC-95 course (in Vienna Austria). I gained a Postgraduate Diploma M.A. in Art history at the 1. E. Repin State Institute and hold a Ph.D 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 Arts College.
Call for Papers Deadlines

Stuttgart, Germany
1 January 2010

London, UK
8 February 2010

Cambridge, United Kingdom
15 January 2010

Central Asian Islamic Art: Interpretation Reflecting the Theory of Conservation. Since 1998 I have been a member of the State Committee of Accreditation of Conservators at the Ministry of Cultural Affairs in Mongolia. I have been an ICC member for a number of years and since 1991 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, 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 be much welcome the opportunity to part of IIC’s Council.

Valentine Walsh

I have been a 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 in such, I initiated the Pigmentum Project and co-authored the Pigment Compendium as a working 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 information is left out and lacks an effective vehicle for its dissemination. I would also like to ensure that the concerns of these in private practice be represented.

Furthermore as painting conservator I would like to see better financial support to 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 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 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 UICC and was the representative of UICC 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 Zurich, 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 researchers. My engagement in conservation associations has 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 I was an EACCO Committee Member. In 2003 I joined the editorial staff of VDR’s “Beiträge zur Erhaltung von Kunst- und Kulturzei”, 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.
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