Concorde Conservation

A partnership between the Le Bourget Air and Space Museum, the Save Concorde Group (SCG) and SCG's French counterparts, Olympus 593, is working toward getting the former Air France Concorde known as Sierra Delta in the air again. The £1.5m conservation project commenced recently with the baroscope testing on the aircraft's four Rolls Royce engines, to determine what is required to start them again.

While the full results have not yet been formally reported, Ben Lord, Vice Chairman of SCG reported that the tests were very positive and he paid tribute to the "fantastic workmanship" of the French-British team involved in the project.

Since Concorde was retired seven years ago, groups of dedicated and enthusiastic supporters have worked to have the supersonic jet return to flight in a heritage capacity. Although many of the jet's supporters would like to see a return to more general flights, a key aim at this stage is to have Concorde fly as part of the opening ceremony of the 2012 London Olympics.

Robert Waller honoured:

Robert Waller is the 2010 recipient of the Society for the Preservation of Natural History Collections, Caroline Rose Award. The Society for the Preservation of Natural History Collections (www.sopherc.org) is devoted to the preservation, conservation and management of natural history collections. This award, the society's highest honour, recognizes significant contributions to the objectives of the society and is often given as a lifetime achievement award.

Robert Waller worked at the Canadian Museum of Nature from 1975 until recently. He started as the conservator of the minerals collections and became chief conservator in 1996. Waller's work in the application of risk management to the care of collections has had repercussions worldwide and across most branches of conservation. He has influenced a whole generation of conservators and changed the way collections professionals plan their work and set priorities. Robert Waller's approaches to the care of collections are likely to continue to be applied for many years to come.

Triptych conservation recognised

The team responsible for the treatment of Master Bertram's Triptych of the Apocalypse, has won the conservation and restoration category of the UK's Museums and Heritage Awards. The 14th-century triptych was restored for inclusion in the V&A museum's new Medieval and Renaissance Galleries. The treatment dealt with discolouration and previous poor restorations, to transform the triptych to a securely attributed work that shows the well-preserved surface with its unfaded medieval colour. The conservation was a collaborative project led by Nicola Costaras, Rachel Turnbull and Mark Evans.
Editorial

Looking through the provisional technical programme and the posters for the IIC Istanbul Congress has certainly whetted my appetite for what promises to be a very stimulating week. The programme ranges from broad preventive matters for whole collections and built heritage to detailed conservation treatments of single items – and a lot in between. There is plenty of evidence of the use of modern technologies to elucidate the methods and materials of past civilisations. There are also opportunities to explore the interface, and tensions, between preservation and sustainability of historic neighbourhoods. Most disciplines of conservation are represented. There are 41 papers and over 30 posters, from presenters from over 16 countries.

Many appetites will also be whetted by our interview with Musa Dajdeviren, who works to preserve traditional food production methods and records and reproduces recipes from across Turkey. He places food, and the rituals it is associated with, squarely in the cultural context and stresses the need to keep our cultural memory and diversity alive. I would like to add a special word of thanks to the three non-conservators in Istanbul, who interviewed Musa and provided the photographs.

Congratulations to all of those individuals and conservation teams that have won awards for their body of work or for particular projects.

It is a pleasure to be able to report on such achievements. Not only do these awards celebrate excellence, but they also serve to highlight the breadth and relevance of the conservation profession, and the problem-solving skills of practitioners faced with the many challenges of managing and implementing conservation and preservation projects.

News in Conservation is three years old and set to continue providing you with stories on how conservation activities touch the lives of people all over the world. Your colleagues do want to see what you are doing and News provides an opportunity to showcase proposed, in-progress and completed projects, outreach activities, innovations etc. To ensure you continue to receive News in Conservation, do not forget to renew your membership. Also be sure to catch up on IIC news, including the merger of Reviews and Studies and the World Membership initiative.

Thanks to all who have provided content and ideas to those of you who will do so in future.

Vicki Humphrey
Editor

IIC 2010 Istanbul Congress

IIC is delighted to present the 23rd biennial IIC Congress, its first in the culturally rich and vibrant city of Istanbul: European City of Culture 2010. The Congress has been organised in partnership with the Sapok Sabancı Museum and will be held in the Sabancı Centre, situated near the heart of the city. REGISTER NOW at http://www.iiconservation.org/congress/index.php

Provisional Programme
Monday 20 October
09:00 Registration opens, Sabancı Centre
10:00 Opening Ceremony
11:45 Forbes Prize Lecture: Professor David Lowenthal
12:30 Lunch
13:00 Meeting of Grant recipients
14:00 Session 1 Diversity in the Eastern Mediterranean: from the sea bed to Mount Athos. Chaird by Sharon Cather.
15:30 Bilgen Sungur, Nerra Erturar, Esra Cakir, Mustafa Erdik and Hayri Pozan – Recent efforts in beached to protect museum collections from damage due to earthquakes.
16:00 Dennis Piocchieta, Robert D. Ballard, Bridget Ruston and Michael Brennan – In situ preservation of a deep-sea wreck site. Sinop in the Black Sea.
18:30 Opening Reception at the Sabancı Centre
Tuesday 21 September
09:00 Session 2 Islamic arts in metal and manuscript. Chaird by Terry Druryman
09:30 Susan La Vioce – Islamic copper-based metalwork from the Eastern Mediterranean: technical investigation and conservation issues.
12:00 Nuriç Kural – The preservation of Ottoman manuscripts.
13:00 Kristine Rose – Conservation of the Turkish collection at the Chester Beatty Library: a new study of Turkish book construction.
14:00 Silvia Pugliese – Islamic bookbindings in the manuscript collection of the Marciana National Library in Venice.
15:30 Andrew Honey and Nicholas Pickwood – Learning from the past: using original techniques to conserve a twelfth-century illuminated manuscript and its sixteenth-century Greek-style binding at the Monastery of St Catherine, Sinai.
16:00 Lynn B. Brosteoc, Taebrin R. Khan, Tamara Omayan and Frank Hengemihle – Technical study of a fifteenth-century Armenian illuminated gospel from the Vehir Noravanq Monastery.
19:00 Session 4 From decorated sandal shoes to decorated rooms. Chair d by David Saunders
14:00 Session 6 Making and preserving. Chaird by Ravit Linn
15:00 Luciana Gabriella Angelin, Sabrina Tozzi, Susanna Bracci, Franco Quercioli, Bruno Radicati and Marcello Picollo – Characterisation of traditional dyes of the Mediterranean area by means of MSI-unmixing spectroscopy.
16:00 Stefan Dzimuravicius, Elena Naro, Kostas Zervakis, Garyfalias Potempas and Metaxia Tsipopoulou – Technological observations on the production of the late Minoan goddess from Halisamos, Crete, as revealed during the process of conservation.
17:30 Session 7
18:00 Congress Gala dinner at the 1001 Dîner

Thursday 23 September
09:00 Session 8 From decorated sandals to decorated rooms. Chair d by David Saunders
10:00 Announcements, Honorary Fellow presentations and award ceremony.
11:00 Poster viewing session
12:30 Lunch
12:45 IIC Group representatives meeting
14:00 Session 9 Preserving objects in situ and ex situ. Chaird by Paul Schwarzhaeuse
15:00 Lorenzo Lazzarini – Six coloured types of stone from Asia Minor used by the Romans, and their specific deterioration problems. Chaird by Cengiz Cetin.
16:00 Zahi Hay Fox – Transformation from chaos to knowledge: a collaboration for the sake of cultural heritage.
17:30 Session 10
18:00 Farewell Reception

For the IIC 2010 Istanbul Congress Posters, please turn to page 9.
The Fungus-Trolley

Conservators at the Islamic Arts Museum of Malaysia found that necessity was the mother of invention when developing ways to tackle fungal outbreaks in display areas. The Islamic Arts Museum of Malaysia (IAMM) is located in Kuala Lumpur, Malaysia’s capital city. At just 3° north of the equator, its climate has all the characteristics of a tropical equatorial region. It is hot and humid all year round, with a lot of rain. Due to these climatic conditions, air conditioning is used extensively; the IAMM is no exception and for the comfort of its visitors and to provide a stable environment for collections, a central air conditioning unit operates 24 hours a day in the exhibition galleries.

The IAMM building is constructed largely from concrete, with large glass areas that let in plenty of daylight. Despite the amount of glass, the temperature fluctuations are not extreme, varying from 20 to 23°C indoors. However, there are humidity fluctuations and the high humidity levels lead to fungal growth. Since 2003 staff at IAMM have noticed fungi in display cases. The white cotton-like spots have appeared on some objects and on display materials including the inner side of display glass. The Conservation Department has responded quickly, treating both affected objects and display materials.

Even though outbreaks were treated promptly, it was not long before new white spots re-appeared in certain locations. Thus there was clearly a need to develop a more efficient way to treat affected objects, allowing for more frequent cycles of treatment where infection rates warranted it. The treatment also had to be safe for humans and the exhibited collections, and eliminate unnecessary handling risks and the potential for the spread of spores.

The idea for what is now called the Fungus-Trolley developed over a year and eventually involved almost all the conservation staff of the IAMM. It is based on the practice of removing fungal growth with a soft brush and a vacuum cleaner with a filter. In order to do this using a movable treatment station, a semi-cylindrical chamber was made of thick cardboard. Polyethylene was used to create a sealed space, in which the objects could be cleaned. Cleaning was carried out through a hole on one side, using a brush and the vacuum nozzle. Unfortunately this chamber was not durable and the composite materials needed frequent repair. The vacuum nozzle made handling difficult, which involved potential risk to objects.

Improvements had to be made to both the mobility and durability of the chamber, which meant a rethink of the design and the materials. The revised design was inspired by two already existing pieces of equipment: the IAMM photographers’ trolley – a trolley used to take photographic equipment to the galleries – and the suction table described in Roy Perkins’s 1980 article “Design and Construction of a Suction Table” (JAIC 20: 1 pp.36-40). The contribution of staff during several meetings resulted in the design sketched by a senior ceramic conservator.

The Fungus-Trolley is a stainless steel trolley with a suction table at the top, and enclosed by a Plexiglas incubator chamber. A vacuum cleaner, equipped with a HEPA filter is located within the cabinet on the lower part of the trolley. The vacuum cleaner provides the suction for the suction table above. An external company was contracted to finalise the detailed design drawings and construct the trolley, which was completed at the end of 2007, at a cost of RM 17,400.00 (about 4,097.50 €).

The trolley can be easily moved through the galleries and placed next to the display cases where problems are found.

The Fungus-Trolley was specifically designed taking into account the dimensions of the doors and corridors of IAMM. Fortunately the galleries are well equipped with floor sockets to supply power to the trolley’s vacuum cleaner. One side of the transparent chamber can be opened, allowing the infected object to be placed inside. Then once the chamber is closed, the suction table is turned on and the conservator can carry out the treatment with his/her arms through the apertures on the side. Special attention must be given to sterilisation of all surfaces and tools after treatments, in order to prevent the trolley becoming a fungus carrier.

Some improvements were made after the Fungus-Trolley had been used for a time; a stainless steel tray was fixed on one side of the trolley to carry tools and solvents and brakes were added to the wheels to prevent movement during treatments. IAMM Conservators are also conducting experiments to identify the causes of fungal growth on inorganic materials within certain display cases. Until the results of this investigation are known and a way of preventing further fungal growth is devised, conservation staff continue to treat the objects and display materials. Where necessary, low temperature and low oxygen enclosures are used as well as the Fungus-Trolley: both methods are used due to their efficiency and safety but both are fungistatic and inhibit the growth of fungus but do not necessarily kill the spores.

Using the Fungus-Trolley has had a noticeable impact on the work of the conservation team. Objects can be cleaned quickly on site and as a result the conservators can spend more time in the laboratories. IAMM hopes to inspire other institutions facing similar problems and, using the Fungus-Trolley and the results of ongoing research, aim to contribute to broader management planning for dealing with fungi.

Biography
Aristotelis Georgios Sakellariou is Head of Conservation at the Islamic Arts Museum Malaysia. He graduated from Northumbria University, UK, MA Preventive Conservation programme with Distinction. He has also been a consultant for the University of Athens, the Hellenic Museum of Folklore Art and has undertaken a series of projects in the UK and the East Mediterranean.

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The full credit for the inspiration and creation of the Fungus-Trolley goes to the conservation staff of the IAMM Rafida Bahari, Moh. Nuaman Ismail, Sri Yuhanizah Ismail, Fauziah Hashim, Lalitha Thiagaraja, Mukhtaruddin Musa, Malia Musa, Husnaiza Firdaus Hamzah and former staff Norhayati Zariah, Mohd. Haliz Abd. Salim, Norhaizan Haromsah. The support of the IAMM Director, Tuan Syed Mohamad Albukhary, has been greatly appreciated.
Alp Kiykioğlu and Alys Humphrey talk to Musa Dağdeviren about his efforts to preserve traditional cooking and food production

Preserving the taste of memory

If the conservation of heritage is the preservation of memory, then those who revive the tastes of past recipes are conservators that conjure memories and preserve heritage. Their efforts align directly with the work of preserving neighbourhoods, monuments, artifacts or works of art. Saving a country’s historic cuisine enters the realm of both the tangible and the intangible and in Istanbul no one is more committed to the effort of preserving traditional cooking than Musa Dağdeviren. His advantage: you can eat what he preserves! Alys Humphrey and Alp Kiykioğlu interviewed Musa Dağdeviren in Istanbul, the site of the IIC’s congress in September, for *News in Conservation*.

NiC: How did you come to be in this business?

I was born in Nizip, Gaziantep in the 1960s. My mother’s side are all bakers. My father is a farmer, growing olives, grapes and pomegranates. You could say that I was born into this business.

NiC: How do you remember them; why do you think you do?

I guess subconsciously – things I don’t like, I just don’t remember but the things I love, I live in fine detail. When you are young you spend more time with your mother and you have contact with food preparation and its place in culture. Ever since I was a child, I have been excited by food and eating as a cultural process. I observed the role of food in ritual – food for funerals, food for weddings. In order to perpetuate that culture I try to use some of the themes in my restaurant and when I travel, I investigate the foods associated with birth, weddings and death. I present what I research – people taste the food and I can tell them about the rituals it is used in.

Even when I was young, in my hometown I started working to preserve the traditions of bread-making. There should be a local bakery for every neighbourhood – we have different traditional yeasting techniques all around our country. Industrial bakeries threaten these traditions.

NiC: What else do you pay attention to while you are travelling?

I work in the “field”. Through working in the field – investigating firsthand and through texts – I see the connection between the past and present, like an archaeologist. The connection between the methods of the past and the present should be maintained.

We work to foster good food and drink culture in poor areas and try to help those areas. For example, we have been...
working on protecting the surviving Tandoors in Diyarbakır. I also share these traditions and techniques with people and try to re-invoke the traditions. There are places I am successful. For example, instead of using ready-made yeasting techniques, I encourage them to use traditional ones. People aren’t aware of the values they are losing.

NIC: How do you bring the food and recipes you find in your travels back to your restaurant? Rather than just taking a recipe from someone, I build a personal relationship with the person who has shared his table with me. I watch their methods in action and I show them things. I then make the dish according to what they have taught me. I am always sure to have them taste the food I have made and wait for their approval. You become a part of what these people experience during that food’s preparation.

NIC: Are you mainly concerned with food or do you see your work as a way of preserving culture and traditions? Some people only think of their stomachs and the other group are really interested in the art of food preparation. A story: There is an old Bulgarian village in the Thrace region. The village has a cooperative. They make their own traditional cheese and it is all bought by a merchant. A locally born food engineer preaches to everyone that they should use new methods. The cooperative starts doing what the engineer says in order to make more money. Until then, the village’s cheese was very famous. After the deal is done, the same merchant continues buying the product until one day he realises it is not the same cheese anymore. It does not have its old quality anymore. A tradition is lost, it becomes history. There is certain technique in one region – another cheese-making technique. It uses a specific herb from up on the mountains and ash is boiled in with the milk during the making. There is this old lady who does this – I am not sure if she is still alive. I worked really hard and learned her technique from her. She left this legacy for me. I talked to councils, academics and non-governmental organizations and suggested that students from all over the country could stay in this village and learn how to make this cheese. I said, “Let’s pass on this knowledge”. We had discussions but we couldn’t reach an agreement. They always look for profit, it often comes down to money in the end. With this cheese, the traditional method results in the best flavour.

A colour palette of sweets, including marinated fruits and vegetables.

Some people do not see food as a culture carrying concept. Food preparation is a precious thing, a cultural narrative. We have to preserve it. Our magazine, YemekveKültür (FoodlandCulture) attempts to record and perpetuate this narrative, rather than being concerned with commercial interests. The main aim of YemekveKültür is to preserve culture; not profit making.

Let’s think like this; when you let a culture become stagnant, you lose the essence of it. Humankind is constantly suffering from memory-loss. We need to remind ourselves of who we are and where we came from. It is for this reason that museums and monuments – and traditional food – are important.

NIC: Is the magazine like a museum or archive? Do you want to record these traditions forever through the magazine? Actually, yes, definitely. The plan is to expand on the magazine and begin to publish books, using original texts. I have also bought 100 acres of land. Here, we will grow traditional plants and offer traditional cooking courses. By propagating our native seeds we will also be preserving them. By investing in the areas’ traditional methods we believe we will improve the area and protect the local production methods.

This centre will become an institution with both an educational and cultural function. It will be a museum and there will be food-production as well as an experimenting restaurant. Trainees will undergo comprehensive training as to the nature and requirements of a certain region’s food from production to table. After learning the techniques of the traditional kitchens, they will qualify for modern training.

I mentioned the cheese-making technique before. That old lady does not have anyone to help her. In our new institution, we will help her. If it is necessary, we will go to her place or we will welcome her. We will capture her experiences. The POINT here is to preserve knowledge; otherwise we might suffer cultural memory loss.

NIC: Is your menu a reflection of who you are? I do not reject the modern world, this is a living reality. But if we do not preserve our traditional techniques and ways of life, we will stumble in the modern world.

Traditional utensils on display at Çiya

NIC: Do you update your menu? There are three things in the restaurant we couldn’t cut down on because of demand – tomatoes, eggplant and peppers are available in the restaurant out of season. We will most probably change this, this year, no matter what. Apart from these, everything complies with seasonal availability.

NIC: Are you making the change because it is against your principles to have out of season produce? I think we need to miss certain things. My goal is to eat seasonal produce and to preserve the traditional, seasonal food culture in Turkey. We work with independent family-run farms. They produce without greenhouses.

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Children and their parents had a taste of archaeological conservation activities and museum practice in a recent education and outreach program at the Archaeological Institute of America’s annual Fair. In January this year, the departments of Antiquities Conservation and Education at the J. Paul Getty Museum teamed up to develop an outreach program to teach children about archaeological conservation. A set of activities was developed and presented to several hundred children over the course of a weekend, as part of the Archaeological Institute of America (AIA) Archaeology Fair, held in conjunction with the AIA’s annual meeting. The Fair attracts local families and educators. This year the Fair took place at the Ocean Institute in Dana Point, California.

The goal of the collaboration was to provide an experiential, inclusive and interactive learning environment that would inform participants about archaeological conservation and include direct experience with artifacts. In designing the program and activities we aimed to give children – ranging from pre-school to high school ages – the chance to imagine themselves as conservators and consider the possibility of future careers as museum professionals. The program was divided into five major themes, each with its own station: archaeological excavation, conservation, conservation research, object re-construction, and museum handling and display. Volunteer conservators and educators, from both the Getty and other local institutions, interacted with visitors, demonstrating the activities, explaining concepts and answering questions. It was important to have an activity for each theme and thus for each station. When children and their families arrived at the first station, they were presented with a facsimile of an archaeological burial inside a Plexiglas box, with objects in easily distinguishable stratigraphic layers. Children were asked to identify some of the objects and discuss who might have used them, how they may have been used, and what information archaeologists might be able to deduce from them. For example, fish bones indicated that the people who lived in the area represented by the facsimile caught and ate fish, while a terracotta dish could have been used to prepare and eat food. Children learned that the bottom layers were most commonly the oldest, and they had a chance to pretend they were the archaeologist, filling out a worksheet to record their finds and data.

The second station focused on cleaning archaeological materials. It was one of the most popular activities. Children learned to roll cotton swabs that they then used to carefully clean faux ancient marble sculptures, wearing gloves and Opti-visors to complete their transformation to conservators. While the focus of this station was on controlled cleaning using gentle motions, it also provided an opportunity to emphasize that water on its own can be a very effective cleaning agent and that conservators do not necessarily use fancy chemicals and hi-tech methods. Health and safety considerations are also important when designing activities for children and the public, and the use of water as the solvent was an obvious choice.

As a whole, the program enabled participants to learn how archaeological objects, that were once buried in the ground, are conserved and prepared for display in a museum.

The Conservation Research station introduced the role that scientific analysis plays in revealing more about artifacts and their manufacture. Volunteers at this station could refer to the range of analytical techniques that had been used to determine the name, height, age and gender of a mummy from the Getty collection, and the fact that a CT scan revealed a mummmified fetus inside her wrappings. The scientific concepts were especially useful for engaging more mature audience members. A digital microscope and laptop were used to show slides of pigments, while in a corresponding hands-on activity children made their own pigment by crushing yellow ochre with a mortar and pestle. Didactic aids from the Education section included examples of wall paintings and materials used to make them. Together, these materials demonstrated how pigments were made and used in antiquity and what we have learned about them through research. Participants could also examine X-rays of objects and compare them to the actual object. The use of X-rays to expose structural damage on artifacts, that otherwise appeared sound, was a good link to the later handling activities.

Reconstruction was also very popular. Participants were given broken Greek-style replica vases that needed mending, condition reports to fill out, beanbags to support the vases, and some wax to begin reconstructing. Many stayed for an hour or more, diligently working to mend these vases, and it was not unheard of for parents to join in as well! Finally children were able to get an idea of what can be done to prevent damage through exercises in the correct handling of objects, using reproductions including an Etruscan mirror and a Roman glass vase. Discussions about mountmaking and how it is used, to both protect the object and to allow museum visitors to fully appreciate the artifacts, provided further insights into work behind-the-scenes in museums.

Response to the activities was very positive. Many participants remained at the activity stations for extended periods, working and asking questions. The worksheets were not only useful to the children, but quite a few local educators asked to take them for use in their classrooms. The long-term impact on visitors is harder to determine, but it was clear that this type of outreach also has the potential to raise awareness of what is on offer at cultural institutions. While many of the adults questioned were unfamiliar with the offerings at the Getty, a number stated their intention to visit following their participation in the Kids Fair activities.

The collaboration was a valuable learning experience, for both the Conservation department and the Education department. The development of the stations involved considerable upfront planning. This was vital to the success of the program and ensured that the volunteers working at the stations had the resources they needed to answer questions and run the activities. The number of activities was ambitious and some activities were more successful than others – some activities do not go according to plan and thus having alternatives to hand can be very useful. A plan to show shellac under UV did not work out, but was readily replaced by an explanation of the UV photos at the activity station.

One of the key factors contributing to the success of the program was the enthusiasm and support of the Conservation and Education staff and the commitment of the many volunteers who spent time working with the children and their families. In the two days we presented to a total of 1071 attendees, 572 of whom were children. The Kids Fair collaboration was so successful that some of the individual activities may be incorporated into future Education Programs. There is also potential to scale it down for institutions with smaller staff numbers, and to adapt individual activities to more controlled classroom situations.

The success of the weekend and the fact that the program can be easily adapted to a variety of situations makes the investment of time to develop the program well worthwhile.

Author Biography
Colleen is a native of Buffalo, New York, and attended the University at Buffalo, where she earned a B.A. in Mediterranean Archaeology in 2004. After interning for a summer in Colonial Williamsburg, both excavating and later conserving finds in the lab, she was inspired to become an objects conservator. Colleen attended the Art Conservation Program at State University College from 2005 to 2008, and is currently the Graduate Intern in Antiquities Conservation at the Getty Villa in Los Angeles, California.

Conservation Outreach: Hands-on

Conservation Research station.

This enthusiastic “conservator” was terribly disappointed when all the dirt had been removed!

A visitor learns about the Getty mummy and his CT scan.

Vocab: Conservator Preserve Solvent
IIC News

Studies and Reviews to merge

To further broaden the scope and widen the concept of Studies and Reviews, we are pleased to announce that IIC’s younger peer-reviewed journal, Reviews in Conservation is to be merged into Studies during this anniversary year, starting with the following publication of volume 10 (2010) of Reviews. This is another response to the practical realities of writing and publishing in the twenty-first century: a number of prospective authors have expressed concern about the long publication time that a journal like Reviews, produced only once a year, can engender, and others have pointed out that journals published annually tend to miss out on citation indices, and are therefore less attractive as a publication medium to many university-based researchers. Museum-based authors will probably follow this same course. Both views are valid and have been taken seriously by IIC. The opportunity to address these concerns while broadening the content of Studies could not have come at a better time. A combined journal, still to be known as Studies in Conservation, should enhance the strengths of both. Inevitably, this process of assimilation involves a considerable amount of work for those involved in order to harmonize the procedures, logistics and evaluation criteria of two previously independent journals; but these are purely mechanistic issues and we are confident that Studies will emerge from the merger a bigger and better thing. As an immediate practical result of this change, all those who have collated and written the annual reviews of IIC members for over seventy years will be able to see their names in Studies in Conservation. The opportunity to be involved in this changed journal is offered to Marika Spring, who will join the editorial team of Studies focusing initially on the incorporation of the Reviews element into the combined journal. Marika brings a wealth of practical, organizational and technical specialism skills to the editorial group which will add greatly to the continued development of the journal.

World Membership – a new IIC initiative

The world’s heritage is at risk as never before. Conservators who care for that heritage need the best tools to do their work – including collaboration and exchange of information with their colleagues around the world. This is where IIC plays a vital role. Unfortunately, many conservators and heritage organisations employing conservators cannot afford IIC membership fees. IIC, through the Professional Development Fund, has been assisting individual conservators by subsiding their IIC membership fees for some years. The Council would like to acknowledge the generosity of the many IIC Members who contribute to the Fund. Building on this success, IIC Council is expanding the range of beneficiaries to include institutions, reflecting this in a new name – the Opportunities Fund. By subsiding the benefits of IIC membership for both individuals and institutions, conservators and conservation professionals will be better able to advance their work and disseminate the relevant knowledge for the care of heritage.

The IIC Council will, from July 2010, offer membership to eligible institutions assessed against a set of criteria. This will be for two years initially with the possibility of renewal for a further two years. Individuals will continue to be eligible to apply. Full details for members and institutions are on the IIC website: http://www.icconservation. org/about/awards.php. IIC encourages members to contribute to this effort by donating to the Opportunities Fund over and above their regular IIC membership fee. This can be done by contacting the IIC office on ic@iiconservation.org, or by phoning +44 207 839 5975 or via the web site www.icconservation.org.

Donors to this initiative will be recognised as World Members through regular publication of both supporters and beneficiaries in News in Conservation in the following categories:

Annual Donations World Membership Cat. £180 or more
Gold World Member
From £60
Silver World Member
£25
Bronze World Member
Other
World Member.

The Gabo Trust – IIC Travelling Scholarship

The Gabo Trust and the IIC are pleased to announce a call for applications for the Gabo Trust-IIC Travelling Scholarships. Applications are invited from Individual Members of the IIC, those who work as conservators practising in either the public or private sector.

What is the Travelling Scholarship?

The Travelling Scholarship is a bursary to allow individuals who are currently paid-up members of IIC, to take a study-focused tour anywhere in the world, with the aim of carrying out research on the conservation of sculpture and metalwork and seeing the work of other conservators, and learning about their differing approaches, ethics, materials and methods. The Travelling Scholar is required to make a written report on their tour, with photographs, in order not only to benefit their own work but also to enrich the worldwide body of knowledge of the conservation of sculpture.

The winners’ written reports and photographic records should be produced with a view to their appearing on the IIC website as well as being available for use by the Gabo Trust and being held in the Tate archive. The report is to be twelve months to complete the tour from when the Scholarship is awarded and a further month to lodge their report at the IIC office.

The award will normally be paid as a single lump sum up to a maximum of £5,000 Sterling or equivalent in US Dollars or Euros at the time of application. There is a maximum of two awards to be made in any round of the award.

These Scholarships are directly concerned with the conservation of sculpture in all its aspects and are not restricted to any particular period or culture, but some benefit to modern and contemporary sculpture (post 1880) must be apparent in the application.

The Gabo Trust

The Gabo Trust was founded in 1988 by the family of the sculptor Naum Gabo. Aware of the problems with new materials in modern and contemporary sculpture, they set up the Gabo Trust to increase conservation resources in institutional collections and to further the education of conservators.

The Gabo Trust is a UK-based charity, but this is internationally available award

How do I apply?

The application form is available from the IIC web site – www.icconservation.org. Your application must include an estimate of the amount of money required (in Pounds Sterling, US Dollars or Euros) and a proposed itinerary of countries, venues and sites to be visited.

With your application a signed letter of support will be required from a Referee, who must be a person of standing, training, experience and background in conservation, that is, a senior college professor or tutor or another individual familiar with your work and experience; this person need not be a member of IIC, but should nevertheless clearly state your professional credentials.

Your completed application package shall be sent by post or fax (or as an attachment) by email to:

Gabo Scholarships
IIC
6 Buckingham Street
London WC2N 6BA, UK
iic@iiconservation.org
Fax: +44 (0)207 796 1564

How will winners be notified?

The results will be notified by post, fax or e-mail to all applicants within one month of the receipt of their application.

What happens then?

Within a month of being notified of their being awarded a Travelling Scholarship, individuals must confirm to the IIC office the dates of their intended travels. This trip can be booked through an agency who can offer a comprehensive travel and accommodation itinerary, such as Travel Centre (www.travelcentre.co.uk) for those resident in the United Kingdom, the Irish Republic or Australia.

The award monies will be paid to the Scholar when they have booked and paid for their travel – a verified paper copy of the invoice(s) will be required by IIC before payment is sent.

Membership Renewal 2010–2011

This issue of News in Conservation will be sent out at the same time as the renewal form for the new membership year, July 2010 to June 2011. Your renewal form will be sent to you under separate cover.

Why should you renew? Well, apart from being part of the international conservation community you benefit from:

Studies in Conservation: the pre-eminent journal in our field, which now incorporates Reviews in Conservation with wide overviews looking at the latest thinking in conservation and research.

News in Conservation: your lively, full-colour newspaper presenting the latest news and information about conservation worldwide, as well as updates about IIC.

IIC web-site, and its complementary Newsfeed, Facebook and Twitter web pages, which have rapidly established themselves as the news and listing of choice for the worldwide conservation community PLUS free-on-line downloads of back issues of Studies in Conservation, from number 1 of Volume 1.

The IIC Congress: a significantly reduced attendance fee is offered to the foremost international biennial conservation gathering (see elsewhere in this News in Conservation for details of the 2010 Istanbul Congress).


Subscription rates are: Students £19 (held for the third year running), Individuals £30, Fellows £75 and Institutions £180. Personal members (Fellows, Individuals, Students) should receive a renewal form at the same time as (but under separate cover from) this News in Conservation. Institutions receive an email separately. No renewal form will be sent if you have already paid your subscription for 2010–2011, if you pay your subscription by standing order (UK subscribers only), or if your subscription is paid for by someone else.

Remember that this is your opportunity to support others less able to afford belonging to IIC by contributing to the Opportunities Fund. Your donation will be most welcome and put to very good use.

The easiest – and cheapest – way to pay your subscription is by paying online at the IIC web-site www.icconservation.org. Simply go to the IIC website, where you will find the membership renewal form linked to the ‘Membership’ page.

IIC Japan

Obituary

Kazuo YAMASAKI 1911–2010

Kazuo Yamasaki, honorary fellow and the Forbes Prize lecturer in 1988, passed away at his home in Nagoya city on 10 April 2010. He was ninety-nine years old.

Kazuo Yamasaki was born in Nagoya on 15 March 1911 and studied Chemistry at the Faculty of Science, Tokyo Imperial University. After graduation in 1933, he was appointed assistant professor at the alma mater in 1936, and the appointed associate professor in 1941 at Nagoya Imperial University and then full professor in 1943. He retired from Nagoya University in 1974 (the term ‘imperial’ having been deleted in 1947) and was granted the title of professor emeritus.

Although Professor Yamasaki’s major field of research was physical chemistry, he took a great interest, from the very beginning of his career, in the scientific investigation of historic and artistic works. Beginning with analysis of pigments of the famous wall paintings of the Golden Hall in 7th-century Horyuji-temple in 1940, his research was extended to various kinds of objects such as pigments and dyes in old paintings, ceramics, glasses, and metal objects. Along with classical chemical methods, he introduced, as early as the 1950s, non-destructive spectroscopic methods using X-ray, UV and IR for elucidating ancient techniques of art objects. In the 1970s, he took the initiative in investigating glasses and bronzes using lead isotope ratios.

In 1960, Kazuo Yamasaki, together with five art historians, was awarded the Imperial Prize of the Japan Academy for his contribution to the study of the wall paintings of the Five Storied Pagoda, Daigaku-temple (National Treasure). It was the first time in Japan that such a prestigious prize had been awarded to a collaboration of scientists and art historians. He was elected member of the Japan Academy in 1989.

Professor Yamasaki joined IIC in 1954, through the initiative of his friend R.J. Gettens, and served on the IIC Council and as vice-president, playing a leading role in the IIC Kyoto Congress in 1988. He was a pioneer in archaeometry and conservation science in Japan and was the first president of the Japan Society for Scientific Studies on Cultural Properties which was founded in 1983.

He was mild and fair to his younger colleagues and kept always an attitude of academic sincerity. He set the pace for the interdisciplinary field between natural sciences and art history/archaeology. We would like to express our deep regret over Professor Yamazaki’s death. Japan has lost one of its leading figures in the circles of science and art history.

Hisao MABUCHI
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