Renaissance Woman
Dr Nazan Ölçer’s brilliant career featured in the NiC Interview – see page 3

A circus in a church?
The Churches Conservation Trust works to ensure historic churches remain relevant – pages 4 & 5

IIC Congress 2012
Call for papers for 2012 and news and reports from IIC’s regional groups, see pages 6 & 7

No. 22, February 2011

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

People power protecting collections

At the time of writing both disturbing and encouraging reports regarding the safety of collections in Egypt are emerging. Early reports indicated that looters had been able to access the grounds of the Museum of Egyptian Antiquities in Cairo and that people had entered the building. Al Jazeera published footage of smashed display cases and damage to artifacts in the museum, while CNN reported that the heads of two mummies had been removed and about 10 artifacts were damaged. It has since been reported by National Geographic Daily News that many of the items that were damaged were made from gilded wood. In their report, UCLA Egyptologist Willeke Wendrich was quoted as saying, “The restoration of those objects, even if all the parts are still there, will be very difficult, time consuming, and costly. … This is really fragile wood.”

It has been difficult to confirm details as the internet in Egypt has been cut off, however, a new website, the Egyptological Looting Database 2011, was set up on 31st January “to record known (or strongly suspected) details of sites looted during the popular Egyptian uprising of January and February 2011.” The database, which provides a site-by-site record, serves to illustrate just how confusing the information still is, with reports of extensive looting side by side with reports that sites and collections are safe. This website provides further details of damage to the collections of the Museum of Egyptian Antiquities. It also reports that sealed tombs may have been opened and possibly looted. Antiquities chief Zahi Hawass, is quoted as saying that “East of Qantara in the Sinai, we have a large store containing antiquities from the Port Said Museum. Sadly, a large group, armed with guns and a truck, entered the store, opened the boxes … and took the precious objects.” Later reports suggest that the stolen objects had been returned. In other news from Sinai, Archbishop Damiano reported that monastery of Saint Aikaterini is safe. News from the Pyramid fields is confusing but there are fears that in Saqqara and Abusir, there may have been extensive looting and damage. Amidst these very disturbing reports are others about the efforts made by locals to protect museums, libraries, and other sites. The Christian Science Monitor reported that people formed a human chain outside the entrance to the Museum of Egyptian Antiquities in Cairo to protect the collection inside. Euronews quotes one man as saying, “We are Egyptians and this is the Egyptian Museum. We are standing here and calling for the army to come as soon as possible and we will not leave until the army arrives.”

Similar reports have come from Alexandria, where the Bibliotheca Alexandrina is being protected by “local youth, in collaboration with the army”. The Egyptological Looting Database 2011 also reports that the Coptic community worked to defend the Coptic Museum when it was attacked and locals repelled armed looters that tried to break into Karnak Temple. These acts of bravery show clearly the extreme value these people place on their cultural heritage.

Among statements from many organisations across the world, Jerry Podany, President of IIC said: “The Council of IIC wishes to express its solidarity with those who struggle to preserve Egyptian heritage, especially in times of conflict” while the Director General of UNESCO, requested “that all necessary measures be taken to safeguard Egypt’s treasures…”

Iconic Eureka Flag Conserved

A battle between miners and the police and military in 1854 in Victoria is seen by many as an event basic to the establishment of democracy in Australia. During protests against the high cost of miners’ licences, unfair treatment from police and lack of parliamentary representation, the miners working at the Eureka mines built a stockade – known as the Eureka stockade – on Bakery Hill in Ballarat Victoria. The Eureka Flag, with the 5 stars symbolising the Southern Cross, was flown over the stockade. It was beneath this flag that Peter Lalor, leader of the Ballarat Reform League, swore an oath “…by the Southern Cross to stand truly by each other and fight to defend our rights and liberties.”

Very early on the morning of 3 December 1854, a combined military and police force of 300 attacked the 130 miners, destroyed the stockade and brought the protest to an end in less than 15 minutes. The miners were defeated but the event is considered to be a defining moment in Australian history and their protest flag has since become a potent symbol of the struggle for basic rights.

The flag was taken down and kept by a member of the military force and remained in his family until it came into the collection of the City of Ballarat in 1895 and has been on display at the Art Gallery of Ballarat since 1973. As well as some early restoration, a major treatment of the flag was undertaken in 1973. The flag had been poorly handled and the 1973 treatment did much to save it from disintegration. Textile conservation practices and materials have changed significantly since this time and the cotton and wool flag is now being treated at Adelaide conservation facility, Artlab Australia. The 1973 lining has been removed and the previous restorations reversed. The flag is being meticulously hand-stitched to a new lining using very fine threads and will be returned to its original dimensions, 2585 mm x 4000 mm. Kristin Phillips, Principal Conservator told ABC News, “…it’s certainly a bit daunting but none of the treatment that we’re doing is risky or dangerous”. Once lined, the flag will be stitched to a fabric-covered board for display. The treatment will ensure that this iconic artifact is in the best possible condition to ensure its long term preservation.

Kristin Phillips and Mary-Anne Goeden removing stitches from the 1973 treatment.

2012 IIC Congress

The twenty-fourth IIC Congress will be held in Vienna, in conjunction with the University für angewandte Wien (the University of Applied Arts Vienna) from 10 – 14 September 2012. Vienna is famous for its architecture: from the grandest Baroque to the so-called Vienna Secession, epitomised by the 1897 Secession Building itself, containing Gustave Klimt’s 1902 Beethoven frieze. Vienna’s galleries and museums contain a wealth of magnificent and varied works, but the 25,000-year-old Venus of Willendorf in the Naturhistorisches Museum, a tiny limestone statuette, delicately decorated with a red earth pigment, provides the most telling evidence that ornamentation and the decorative have played an important role in human endeavour since early times. It is thus appropriate that the Congress will focus on the decorative and applied arts heritage and its conservation.

Please turn to page 6 for more information about the Congress.

The Call for Papers closes on 30 April 2011. A call for posters will be made later in 2011.

We look forward to seeing you in Vienna!
Editorial

To all readers of News in Conservation - Happy New Year! Here’s hoping 2011 is a year that provides new and exciting opportunities. It is certainly shaping up to be a year of challenges.

Already there have been devastating floods in Australia, Brazil, and South Africa, and volcanic eruptions in Japan and Indonesia. As I write this, the state of Queensland in Australia is experiencing one of the worst cyclones on record, with expected wind gusts of close to 300km/hr. As well as these natural disasters, the world has watched protests in Tunisia and Jordan, and continuing mass protests in Egypt. I am sure you are all thinking of friends and colleagues who are directly affected by these events.

Amid some of the tragic accounts from these areas, there are also shining indicators of the high value people place on their cultural heritage. The images coming out of Egypt showing people with linked arms, forming a human chain to protect the Egyptian Museum were very moving. It was, in effect, a form of spontaneous, community-based preventive conservation and it seems to have been effective.

In Egypt we saw a form of spontaneous community-based preventive conservation to protect national collections.

Throughout the year ahead NIC will continue to provide you with evidence of the value of our international cultural heritage and the many and varied ways in which we work to ensure its preservation. It is indeed a great pleasure, also, to be able to showcase the work of individuals and organisations that promote conservation, train others and share their skills and knowledge, and those who work consistently to preserve the physical form and the relevance of built, moveable and intangible heritage the world over.

It is clear from the mainstream media and from social media, including IIC’s and other Facebook pages, that the conservation community is succeeding in getting its message out and there is no doubt that the work we do is of importance to everyone. So please continue to contribute to News in Conservation and let your colleagues know of the work you are doing. I look forward to hearing from you in these pages and at IIC’s next Congress in Austria in 2012.

Vicki Humphrey
Editor

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News in Conservation No. 22, February 2011

News in brief...

Cultural Heritage Emergency Response Projects

In December 2010 the Prince Clause Fund (PCF) and the World Monument Fund (WMF) launched the Cultural Heritage Emergency Response Programme, which will focus on the post-disaster recovery of monuments and sites, providing emergency assistance, technical and practical.

Initial projects are the post-earthquake recovery of two ancient monasteries – the 16th-century Dramate Lhakhang and the 12th-century Trabdagang Dzong – in Bhutan.

The technical assistance for the conservation and repair of the “gingerbread” houses in Haiti, as well as training and workshops for local owners and contractors; support for the rehabilitation of the historic city of Padang, in West Sumatra; and help after the damaging effects of the earthquake and the development of an emergency action plan for the cultural landscape of the Diamer-Basha Dam Area petrogyphs – 50,000 rock carvings and 5,000 inscriptions dating from the 11th millennium B.C. to the 16th century A.D. – in Pakistan.

Elav der Plas, director of the Prince Clause Fund, emphasised the focus of the partnership’s work when he said, “Cultural heritage is too often neglected after a disaster has struck a society. By joining forces, the Prince Clause Fund and the World Monuments Fund hope to help rectify this, conveying the message that culture is a basic need – along with food, water, and medicine – and to engage other organisations in supporting solutions for saving cultural heritage at risk.”

Continuing campaign for the survival of Roşia Montană

In January 2011 Romania’s Pro Patrimonio, ICOMOS Romania and The Romanian Academy released a joint declaration aimed at detailing Roşia Montană’s unique value and calling on Romania’s Ministry for Culture and Patrimony to take urgent action to save it. This was followed on the 26 January by an Open Letter to the Minister for Culture and members of Romania’s Committee for Historic Monuments.

Roşia Montană is a mining settlement in Romania, dating back about 1,870 years. According to the Roşia Montană website, “The village of Roşia Montană contains hundreds of households, a historical centre with beautiful administrative and social-cultural buildings, memorial houses, a mining museum with a unique collection of ancient artifacts, an archaeological reservation and many geological wonders and the incredible deep roots of our history.”

There are fears that the valuable cultural heritage of the village and its surroundings will be destroyed if a large open cut gold mine is given the go-ahead. In addition there is considerable concern about the damage to the environment that is expected to result from the use of cyanide in the mining process. The campaign against the cyanide mining at Roşia Montană, as noted on Wikipedia, “is one of the largest campaigns over a non-political cause in the last 20 years in Romania.” For further information about Roşia Montană and the campaign to save this unique village and environment see: http://rosiamontana.org/ro/ and http://www.europanestra.org/rossia-montana/.

Restoration of the Citadel in Aleppo, Syria

The New York Times (http://www.nytimes.com/2010/12/27/art/design/?se= preserve.html#_r=4&pagewanted=1) recently reported on the restoration of Aleppo’s medieval Citadel. The project is not narrowly focused on the building itself but takes a broader view – placing importance on the people, community and environs of the building as well.

The NYT quotes Daniele Pini, a specialist in urban conservation as saying, “The project in Aleppo is quite an exceptional model: …… those who would restore historic buildings and those who live in them are often at loggerheads. The Aleppo plan allows people to adapt the old houses to the needs of modern life.” These comments echo much of the discussion at IIC’s Round Table discussion, Between Home and History (http://www.icconservation.org/dialogues/) held in Istanbul in September 2010. The project was led by the Aga Khan Trust for Culture. The trust’s website describes their focus “on the physical, social, cultural and economic revitalisation of communities in the Muslim world”. Details of projects under the Aga Khan Trust for Culture’s, Historic Cities Programme can be found at: http://www.akdn.org/hcp/

Resource to aid in digitization planning

Digitizing collections, while an attractive option for many museums and libraries, can be fraught with problems and unforeseen difficulties. A new guide, based on the experience of professionals at The National Archives in the UK has been published recently Preparing Collections for Digitization, by Anna E. Bulov and Jos Almon, provides practical information on how to approach the planning and the process as well as discussing issues associated with digitization of collections.

Well deserved award

Heritage Preservation has announced that Joyce Hill Stoner is the 2011 recipient of the College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. Joyce Hill Stoner is the Edward F. and Elizabeth Goodman Rosenberg Professor of Material Culture Studies, at the University of Delaware. She is both an art historian and a paintings conservator.

Debra Hess Norris writes that, “Joyce is clearly deserving of this wonderful recognition. She has dedicated her professional career to the education and training of doctoral, master’s-level, and undergraduate students in art conservation at the University of Delaware and to the preservation, scholarship, and interpretation of our global material cultural heritage. She emphasises essential collaborations between art history and conservation in all of her teaching, scholarly research, and publications. She has published fundamental studies in art conservation and art history in more than 85 book chapters and articles, and inspired the next generation of conservators to work in partnership with art historian colleagues.”

After setting up an oral history project in 1975 for the Foundation of the American Institute for Conservation, Joyce interviewed more than 55 major art conservation professionals internationally. In 2008, this project celebrated its 33rd birthday – this was the subject of her NIC article The Oral History Project: a third of a century old published in the December 2008 issue. Joyce made another more recent appearance in NIC (The NIC Interview. Should you try it?, February 2010) when she was interviewed with colleagues about social networking – Joyce clearly moves with the times and recognises the value of modern communication technologies for the exchange of information and the promotion of the profession.

Joyce Hill Stoner has also made significant contributions to the work of IIC – she is a past Vice-President and Council member of IIC. We congratulate her for this well deserved recognition.

The award will be presented on 9 February at the New York Hilton during the College Art Association Annual Meeting. A second celebration will coincide with the Heritage Preservation Annual Meeting to be held during the AIC meeting in Philadelphia.

Further information on Joyce Hill Stoner’s impressive career and valuable contributions to conservation can be found at http://www.artcons.udel.edu/faculty/ud-faculty/joyce-hill-stoner and http://www.heritagepreservation.org/awards/caaStoner.htm.
Nazan Ölçer – A brilliant career

News in Conservation had the considerable pleasure of meeting Dr Nazan Ölçer, Director of Sabancı University’s Sakıp Sabancı Museum, at the IIC Congress in September 2010. Dr. Ölçer has had a distinguished career and her work in the field of cultural heritage and in cultural exchanges has been recognised both in Turkey and internationally as evidenced by the many awards she has received. Dr Ölçer has published widely on, among other topics, carpets and kilims, the art of metalworking, museology and cultural exchanges. She has documented traditional crafts and done much to increase awareness of Turkey’s rich cultural heritage.

NiC: Looking at your career, it is obvious you have a passion for heritage. When did you first realise that this was the direction your life would take?

Nazan Ölçer: It was while I was in Germany studying Ancient History, Ethnology and Oriental studies. All the old-established universities in Germany have their own collections and my university’s collection was not only a large part of my education but it constituted a fascinating study object. I swiftly realised that I greatly enjoyed it and that warming towards an object engaged and fascinated me much more than the theory.

NiC: You have achieved a great deal both nationally and internationally. What has been the main thing motivating you in your career?

Nazan Ölçer: To create. The creation of an extensive story from little pieces, being able to illuminate a part of history and improve the understanding of our common culture, these have been the main elements motivating my career.

NiC: You have done much to research and promote Turkey’s heritage. What do you feel makes this heritage so rich?

Nazan Ölçer: Turkey has been, throughout the ages, a fascinating crossroad where many cultures and different populations have lived and passed through. Those people have always left something from their own culture and traditions and the source of the richness of Turkey’s heritage is this cosmopolitan characteristic. Living in Istanbul for instance is like being on a bus journey with different people getting on and off. The exchange of influences you get from this interaction constitutes this rich heritage.

NiC: Your interests are broad – kilims, antiquity, archaeology, metallurgy, history and art to name but a few areas of interest. Is there one particular interest that is especially significant for you?

Nazan Ölçer: I was very fortunate to work at the Turkish and Islamic Art Museum, which has one of the greatest collections of Islamic art. I have been responsible for extraordinary collections such as the carpet and metalwork ones and I also got the chance to establish a collection of ethnography at the Turkish and Islamic Art Museum. This experience has surely been outstanding, but I now realize that I get much greater satisfaction working on cultural exchanges. This interest is particularly significant for me, since it gives me an opportunity to gain greater overall knowledge. I am interested in seeing the whole picture, the interaction of the objects with each other and in exploring the social and economic aspects of their period.

NiC: You have been quoted as saying that you could fill another “investment” in educating people to a high standard and, of course, the financial difficulties that the museums and the conservation profession face in Turkey. Nazan Ölçer: The main challenges are the lack of “investment” in educating people to a high standard and, of course, the financial difficulties that the museums and the conservation profession face in Turkey. The number of projects is substantially high but the funds and the specialists remain insufficient. Conservation has to become a desirable profession in Turkey.

NiC: If by “Renaissance Woman” you mean a woman showing interest to every field – literature, art, science – and who has developed a sense of aesthetics, yes I do feel that spirit but I am not sure I deserve such an honourable qualification.

News in Conservation would like to thank Ayşe Aldemir for her assistance with this interview.

Workshop on waterlogged materials

Jaco Boshoff, Maritime Archaeologist at Iziko Museums of Cape Town, and Susanne Grieve, Director of Conservation at East Carolina University, describe a workshop on the conservation of waterlogged archaeological materials in South Africa.

In November 2010, a group of sixteen specialists including archaeologists, conservators, technicians, and students attended a workshop on the conservation of waterlogged archaeological materials at Iziko Museums of South Africa. The workshop was generously funded by a National Lotteries Distribution Trust Fund. This five day workshop covered conservation ethics and theory, analytical techniques, identification and treatment of waterlogged objects and inorganic, and storage and display of archaeological material. Hands-on experiments were combined with lectures and discussions on techniques and practices. Case studies of international waterlogged materials projects were supplemented with texts and videos placing the course material within a larger context.

This was the first workshop on the unique treatments and considerations involved in the preservation of waterlogged archaeological materials to be held in South Africa. The diversity in professional backgrounds allowed conservators and archaeologists to communicate their needs and voice the concerns when on an archaeological site or when faced with conserving artifacts. South Africa was an ideal place to hold this workshop given the richness of maritime material culture along its coast. Participants were from Bayworld, University of Cape Town, Iziko Museums, Cape Provincial Museum Services, University of the Western Cape, East London Museum, private contractors, and the South African Heritage Resources Agency.

The workshop was organised by Iziko Museums’ Heritage Services Unit and Iziko Museums donated equipment and laboratories hosted the event and provided the opportunity to make use of their new equipment, including a freeze dryer, chloride analysis electrodes, electrolytic reduction systems, and materials characterization tests. Workshop attendees could learn procedures through firsthand experience, with a variety of treatment methods that could be applied to their own collections. The archaeological collection of Iziko Museums was also used for teaching and demonstration purposes. This was invaluable to the success of the workshop as it provided the students with real examples rather than only theoretical illustrations. The feedback received from the workshop attendees was very positive and indicated a need for continued professional development for the cultural heritage sector in South Africa. Practically, the practical experiments and analytical techniques were commented on positively in combination with a desire for a longer workshop!

While archaeological conservation is certainly not a new concept to Africa, it is still a developing field. The workshop provided participants with a deeper understanding of the theory and intricacies of conservation and an understanding that preservation of cultural heritage is a multifaceted field that requires communication and collaboration.

Grieve said of the workshop, “Not only was getting to work with conservators in South Africa a fantastic professional experience, but I was also able to engage with archaeologists and other material culture specialists in a developing nation. Their passion to preserve their heritage with limited resources is inspiring and humbling.”

Susanne Grieve and Jaco Boshoff demonstrating the use of metals test papers on an artifact.

Photos by Tara Van Niekerk, courtesy of Iziko Museums of Cape Town, and Susanne Grieve, Director of Conservation at East Carolina University, USA.
The Churches Conservation Trust (CCT) is involved in projects that conserve historic churches and actively seek to contribute to community regeneration. Neil Rushton and Peter Aiers describe the work the CCT does to keep these buildings alive and of use to their communities.

Repurposing Historic Churches:

The Churches Conservation Trust’s estate is the largest collection of historic churches in the United Kingdom. It includes over 340 Anglican churches, which are no longer needed for regular worship. Most of the churches are heritage listed, but the collection is diverse, ranging from considerable town centre churches such as St Nicholas in Kings Lynn and St Thomas’ in Bristol through to more modestly proportioned medieval churches in rural settings such as St Mary in Little Hormead (Hertfordshire) and St Andrew, Winterborne Tomson (Dorset).

Whilst core funding for the care of these Trust churches comes from the Department of Culture, Media and Sport (DCMS) and The Church of England, these sources of income are declining in real terms and the Trust has recently been faced with cuts to its funding of 20% over the next four years. Even before these cuts, the Trust needed to raise an additional £1.5m a year for essential repairs. The Trust will meet this challenge by stepping up its drive to raise funds through donations, commercial income and through innovative partnerships. Although good progress has been made in these areas in recent years, this will now need to accelerate if the Trust is to continue to achieve its strategic aims and objectives for the future.

To further these aims the Trust has set up a Regeneration Taskforce. The Regeneration Taskforce is a partnership between the Trust, English Heritage, the Church Commissioners, DCMS, the Development Trusts Association, the Media Trust, the Prince’s Regeneration Trust, Lankelly Chase Foundation, Commission for Rural Communities, Charity Bank and Royal Bank of Scotland Community Banking. Representatives of these organisations form the advisory group to the Taskforce, making it a wide-ranging and powerful partnership with the objective of supporting the repurposing of the Trust’s estate through community-based initiatives. It is the first time conservation, regeneration, church and community groups have come together in this way, allowing the considerable skills and experience of the Taskforce partners to help communities sensitively adapt historic churches into well-loved resources for the whole community.

At All Souls, Bolton a £4.5m project sees a new beginning for this important church in the heart of what is now a mostly Muslim community. All Souls is a late 19th-century church designed by architects Paley and Austin, which will become a community and conference centre providing a range of services to local people in a high quality architectural adaptation. The insertion of two bold modern pods in the vast interior of the church will create a space that will provide teaching rooms, council services, a dentist and a police station, as well as being a dramatic heritage project.

The architectural adaptations have been through a rigorous consultation process that has ensured the changes will be appropriate and in keeping with the architectural environment of the church. So, whilst the adaptation of the interior of the church will be relatively dramatic, the intervention retains the ambience of the building with most of the fixtures, fittings and sight-lines. One of the key parts of the project is also to develop a clear set of contract clauses that ensures the project creates as many craft skills training opportunities as possible. This will include various apprenticeships as well as open days and training sessions during the entirety of the project.
St Mary-at-the-Quay in Ipswich is a large late-medieval church in the historic dockyard area of the town, which has recently undergone quite a dramatic regeneration of the physical environment. A unique partnership has been created between the Trust and Suffolk Mind, a mental health charity. This will drive a £3.5m development of the church into a centre dedicated to mental wellbeing. The project recently received a £70,000 Heritage Lottery Fund (HLF) Stage One grant and is progressing well, with consent for alterations to a heritage listed building already achieved. The centre will offer a range of therapies, such as acupuncture, a venue for arts, events and conferences. A small extension to the south east of the church will house the economic heart of the project. This leaves the church space – with its wonderful double-hammerbeam roof (the oldest in Suffolk) – with only a light range of therapies, such as acupuncture, avenue for arts, social and cultural activities: theatre, schools, court rooms, markets, as well as the recognised sacred purposes for which they were built. The physical building was always a place at the very core of the village, town and city landscape, and would have undergone constant updating and adaptations through its history. The Churches Conservation Trust is putting all its efforts into ensuring its churches are once again regenerated into living purposeful buildings for 21st-century communities.

For more information about the work of the Trust and its churches, or if you would like to support the Trust, see www.visitchurches.org.uk

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**It is the first time conservation, regeneration, church and community groups have come together in this way. The skills and experience of the Taskforce partners help communities to adapt historic churches into resources for the whole community.**

These projects all demonstrate the potential and actual importance of Trust churches to local communities. Regeneration and repurposing can seem like amorphous words when imposed on heritage sites and especially on churches that have been embedded in their settings/the landscape and social consciousness for hundreds of years. But it is for this very reason that their adaptation can ensure these buildings remain the beating hearts of communities. Historic churches were community centres for all sorts of activities, and they continue to be so today, as communities come together to celebrate and develop the very core of the village, town and city landscape, and use them as resources for the whole community.

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**Proposed development of All Souls Bolton, which provides modern facilities for the community, yet retains the ambience of the building.**

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**Biographies:**

**Neil Rushton** has an archaeological background, having begun work as a field archaeologist in 1992. He has a PhD from Trinity College, University of Cambridge, which was an interdisciplinary study of the spatial and architectural aspects of monastic almories and outer precincts in medieval England. Neil is a member of the Institute for Archaeologists, a Fellow of the Society of Antiquaries and a Fellow of the Royal Historical Society. Neil joined the Trust in 2006 and is currently responsible for all aspects of the conservation of the Trust’s churches in the South-West Region as well being involved in training volunteers. He is also the Trust’s archaeological advisor.

**Peter Aiers** has worked for English Heritage and as a local authority conservation officer. He moved from local government to be the first conservation officer employed in the Church of England, working for the Diocese of London. As well as finding sustainable solutions to complex urban churches, he also set up a centralised maintenance service for the Diocese of London to provide low cost, high quality maintenance for churches. Joining the Trust in 2007 Peter has a specific role to find sustainable development, he also set up a centralised maintenance service for the Diocese of London to provide low cost, high quality maintenance for churches. Joining the Trust in 2007 Peter has a specific role to find sustainable solutions to complex urban churches within the Trust as well as running the Regeneration Taskforce.
A capital of cultural heritage awaits you...

Voicing a strong call to action for the IIC Congress 2012, the Call for Papers was published in the February issue of IIC News. The full text of the Call for Papers is available online at www.icomconservation.org/conferences/vienna 2012/send_abstract.php.

Deadline for receipt of summaries: 30 April 2011

You will receive a response from the Technical Committee by the middle of June. Draft papers will be required by 30th September 2011 and the Technical Committee will make their selection by 15th November. Final manuscripts will be due on 15th January 2012.

We look forward to seeing you in Vienna.

World Membership and the Opportunities Fund

IIC has established the category of World Membership for those members who donate to the Opportunities Fund. This year the response to a call for donations during the membership renewal process has solicited a tremendous response, and the IIC Council acknowledges and thanks all those who have contributed.

They are as follows:

IIC Gold World Members
Jonathan Ashley Smith
IIC Silver World Members
Giuseppe Collafrate
David Leigh
Clare Meredith
Jerry Podany
Ther Sturgis
Pauline Webber
IIC Bronze world members
Brian Arthur
Claude Autolo
Susan Beale
Julian Bickerstaff
Theresa Carmichael
Dinah Eastop
Gerhard Eggert
Ursula Eufere
Helen Ganiaris
Bove-Jones Owendine
Pamela Hatchfield
Jane Henderson
Joyce Hill Storer
Ingrid Hoefnagel
Gerald Hoefnagel
Charlotte Hubbard
Yasuhiko Kiplingers
Josephine Kirby Atkinson
Masako Koyano

Helen Lloyd
Peter Martinandale
Eric Miller
Maria Papadimitriou
Enesa Parreira
Alison Richmond
Shayne Rivers
Laurent Sozanni
Sarah Stanforth
Eri Takada
Mireille te Marvalde
Joyce Townsend
Annelie Wylie
IIC Ordinary World members
Rose-Marie Berg-Oliver
Nicola Costaros
Velson Horie
Christine Kelly
Kate Lowry
Jumina Navarro
Dana O’Sullivan
Frances Prichett
Catherine Rickman
Sue Sack

The donations received from IIC World Members contribute to IIC Opportunities Fund, established in 2010 to provide membership for a limited period to individuals and institutions who cannot easily afford the annual subscription fees. Currently the membership of the following institutions is being funded by the Fund:

Hudogestvence Akademia, Bulgaria
Georgian National Museum, Georgia
CENCREM, Cuba
Preservation of the historic architectural heritage of Lviv, Ukraine
Academy of Fine Arts, Sarajevo
Museum of Anatolian Civilizations, Turkey

IIC is keen to hear of more heritage organisations that employ conservators and cannot afford IIC membership fees. If you would like to propose an organisation, please go to the application form on the IIC website at http://www.icomconservation.org/docs/ profileapp.pdf.

New IIC Fellows

Congratulations to all newly elected IIC Fellows. IIC supporters will be featuring the biographies of other newly elected IIC Fellows in future editions of News in Conservation.

Christina Young
Dr Christina Young is a senior lecturer in easel painting conservation, conservation scientist and structural conservator at the Courtauld Institute of Art, London. She has a BSc in Physics, an MSc in Applied Optics and followed the award of the Gerry Hedley Fellowship, gained her PhD on the “Measurement of the biaxial tensile properties of paintings on canvas” in 1996 from Imperial College, London. She then joined Tate as a Leverhulme Research Fellow, moving to the Courtauld Institute in 2000. In 2010 she was a Conservation Guest Scholar at the Getty Conservation Institute investigating “the Interpretation of the Glass Transition Temperature in the Context of Painting Conservation”.

Christina supervises and undertakes structural conservation treatments for both canvas and panels, and is active in research in conservation mechanics, optical monitoring techniques, methods/materials for structural conservation, the conservation of modern and contemporary art, and the significance of scenic art.

IIC Arabic Group

The IIC Arabic Group will further IIC’s aims and purpose and will seek to develop through constant cooperation and communication with IIC and its regional geographic groups at all levels.

Maram Naez
Conservation Scientist and Wall Painting Conservator
Conservation Unit
The Jordan Museum
Amman, Jordan
maram.naez@yahoo.co.uk

The Italian Group has been in existence for ten years and has progressively crisscrossed the whole country with the annual...
Calls for Papers
Travel Grants for the 16th ICOM-CC Triennial Conference 19 – 23 September 2011, Lisbon, Portugal
Application Deadline: 26 February 2011
www.icom-c.org
Filling and Retouching: Paintings and Painted Surfaces – call for papers
University of Maastricht, Netherlands
Call for papers deadline: 31 March 2011
k.seymour@rm.nl

Clothworkers’ Foundation
Becoming European – Across the UK
University of East Anglia, UK
Application Deadline: 6 March 2011
www.clothworkers.co.uk/Grant-Making/Conservation/Research

www.sveti2011.com

IIC Congress 2012 – The Decorative: Conservation and the Applied Arts
11 – 14 September 2012
Vienna, Austria
Call for papers deadline: 30 April 2011

Conference and Meetings

10th International Conference on non-destructive investigation and microanalysis for the diagnostics and conservation of cultural and environmental heritage 10 – 15 April 2011, Florence, Italy
www.aprvl2011.conferenza.it

Historic Interiors in Secular Buildings 1600 – 1700 (Elisabeth von Evangel) 15 April 2011 Cambridge, UK
midhumber@history.ac.uk

TECHNART 2011 26 – 29 April 2011, Berlin, Germany

ISEND 2011 EUROPE International Symposium and Exhibition on Natural Dyestuffs and Related Fields 26 – 28 April 2011, La Rochelle, France
http://www.isend2011.com/

International Conference: Why Does the Past Matter? 4 – 7 May 2011 Moscow, USA
http://www.uamass.edu/hrmnc/conference2011/index.html


New Approaches to Book and Paper Conservation–Restoration 9 – 12 May 2011, Horn, Austria
rchb@hotmail.com http://www.european-research-centre-buchboerse.at

GLASS II – Glass science in art and conservation 10 – 12 May 2011, Weimar, Germany
www.glass2.event-link.de

Synthesis of Art and Science in Conservation: Trends and Achievements 10 – 13 May 2011 Villadslev, Denmark
http://www.dvl.dk/conference2011/lohusses/

North European Symposium for Architectural Textiles 2011 15 – 16 May 2011, Eindhoven, Netherlands
http://www.neto.org.uk/program.html

Lossing your Luster! Icon Conservation and Care 14 May 2011 London, UK
http://lindh@esl.net

ETHOS, LOGOS, PATHOS: ethical principles and thinking in conservation 16 – 20 May 2011, Pittsburgh, PA, USA

From Can to Canvas 23 – 25 May 2011, Amsterdam, Netherlands
www.fromcanvas2canvas.com

International Conference: Why Does the Past Matter? 27 June 2011, Salerno, Italy

International Meeting on Cultural Properties Fests 7 – 10 June 2011, Fez, Morocco
info@iconfez2011.com

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international-meeting@iconfez2011.com

SHATIS’11 - International Conference on Cultural and Environmental Heritage 21 – 23 June 2011, London, UK

http://www.dvl.dk/conference2011/lohusses/

LÁTM – measuring heritage conservation performance 29 – 31 March 2011, Rockhampton, Australia

Symposium 2011 – Adhesives and consolids for Conservation Research and Applications 17 – 21 October 2011, Ottawa, Canada
jana.dow@phd.ca

LACMA’s Conservation of the Artworks 7 – 10 September 2011, London, UK
www.lacma.org

Rustbucket’s or Floating Heritage – Corrosion of Historic Ships 8 – 11 September 2011, Stockholm, Sweden and Malmö, Sweden
rutbucketers2011@maritima.se

ICOM-CC 16th Triennial Conference 19 – 23 September 2011, Lisbon, Portugal

Salt Weathering on Buildings and Stone Sculptures Conference 19 – 20 March 2011, Limassol, Cyprus
saltbuckets2011@maritima.se

17th International Course on Stone Conservation 13 – 1 April 2011, Helsinki, Finland
www.icom-c.org/excom-conf/finland-2011

Courses, Workshops and Seminars
Chemistry for Conservators Commencing 1 March 2011, Dublin, Ireland
www.academicprojects.co.uk

Painting Workshop Management 14 – 17 March 2011 West Dean, UK
cpd@westdean.org.uk

CollAsia 2010 – Conservation of Collections and Intangible Heritage 3 – 7 March 2011, Shanghai, China
meetings.ucmt.ac.cn/pcp

SHATIS’11 - International Conference on Cultural and Environmental Heritage 13 – 17 March 2011, Brussels, Belgium

ICCM-2011: Why Does the Past Matter? 10 – 14 March 2011, Prague, Czech Republic
www.icom-c.org/excom-conf/handicrafts/iccm-2011

ICOMICS – International Conference on Contemporary Museum Studies on Cultural Properties Thenumber
19 – 23 March 2011, Canberra, Australia

LATAM – measuring heritage conservation performance 29 – 31 March 2011, Rockhampton, Australia

http://www.dvl.dk/conference2011/lohusses/

Cultural Properties Pests and Consolidants for Buildings 29 – 31 March 2011, Villadslev, Denmark
http://www.dvl.dk/conference2011/lohusses/

rustbuckets2011@maritima.se

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For more information about the various conferences, courses and seminars, see the IIC website: www.iciconservation.org

Media Training for Finnish Conservators
The Finnish Section of the Nordic Regional Group of IIC organised a one-day media training course for its members, covering printed media, radio and television. It is obvious now that if the media is shown, read about or heard, the more people are aware of one’s existence. This is also important for us conservators. No one will come to work if we ask what we are doing – we have to go out and say, “Hey, I am here and this is what I do”.

Local newspapers, especially, are interested in what is happening where the paper is published and read. It is necessary to write reader-friendly stories and desirable to have pictures. Fortunately it is easy to find photographs for the articles as conservation photographs are a must in our work and the images of our techniques and tools we use are of interest to many people. We need to seize every opportunity to showcase our work – whether it is a large or small object – whether the huge golden cupola of an Orthodox cathedral or a paper lampshade which belonged to a famous person. One never knows what could draw attention to a conservation story. It is always worth to try.

The training – on 25th January at the National Museum in Helsinki, was a great success. We could all clearly see what we need. There were many good questions to the lecturers and it was clear that they were very happy with us as well.

We would welcome a continuation course some day, and we would recommend this training, or similar, to all conservators.
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**Profile**

**Location**
The Metropolitan Museum of Art

**Exhibition**
Picasso in The Metropolitan Museum of Art

**Time**
April 27, 2010 – August 15, 2010

**Glazing**
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