

### 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



Tank in front of the Egyptian Museum in Tahrir Square – January 30, 2011.

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...."

Photo by Iman Mosaad, made available and under a Creative Commons Attribution-ShareAlike 2.0 Generic. From Flickr

## 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 Gooden removing stitches from the 1973 treatment.



Photograph by Elizabeth Murphy, Artlab Australia.

Removing crate lid on arrival at Artlab.



Photograph by Elizabeth Murphy, Artlab Australia.

## 2012 IIC Congress

The twenty-fourth IIC Congress will be held in Vienna, in conjunction with the Universität 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 striking indications 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

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

**Advertising**  
Graham Voce, IIC  
iic@iiconservation.org

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# News in brief...

## Cultural Heritage Emergency Response Projects

In December 2010 the Prince Claus 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 both financial and practical.

Initial projects are the post-earthquake recovery of two ancient monasteries – the 16th-century Dramatse Lhakhang and the 12th-century Trashigang Dzong – in Bhutan; 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 after the damage caused by the 2009 earthquake and the development of an emergency action plan for the cultural landscape of the Diemer-Basha Dam Area petroglyphs – 50,000 rock carvings and 5,000 inscriptions dating from the 10th millennium B.C. to the 16th century A.D. – in Pakistan.

Els van der Plas, director of the Prince Claus Fund, emphasised the focus of the partnership's work when she said, “Cultural heritage is too often neglected after a disaster has struck a society. By joining forces, the Prince Claus 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 organizations 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 the oldest documented 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 architecture, various 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/en/> and <http://www.europanostra.org/rosia-montana/>.

## Restoration of the Citadel in Aleppo, Syria

The New York Times ([http://www.nytimes.com/2010/12/27/arts/design/27preserve.html?\\_r=4&pagewanted=1](http://www.nytimes.com/2010/12/27/arts/design/27preserve.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.iiconservation.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 Bülow and Jess Ahmon, 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 collaboration 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 tweet?*, 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



Courtesy Wintertur/University of Delaware Program in Art Conservation

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 realized 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

The Sakıp Sabancı Museum is housed in the mansion that was once the Sabancı family home. The upper storey now displays the collection of Ottoman Calligraphy covering 500 years of the art of Ottoman calligraphy. The mansion is popularly known as Atlı Köşk (Equestrian Villa) because of the bronze horse outside the mansion. The sculpture was designed by Louis Daumas in Paris in 1864 and cast by Vor Thiebaud.



Reproduced with the permission of Sakıp Sabancı Museum



Dr Nazan Ölçer

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 are clearly committed to achieving excellence in museum practice. What challenges do museums, and the conservation profession in particular, 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: You have been quoted as saying that you could fill another lifetime with all the things you would like to still do. What are some of those things?*

**Nazan Ölçer:** The idea of establishing a National Museum in Turkey is most certainly very appealing. I have also always wanted to bring my old museum, the Turkish and Islamic Art Museum established in the Ibrahim Paşa Palace, to its original appearance. The Ibrahim Paşa Palace is the only civilian Ottoman palace remaining in Istanbul and I have always wished that it could be "purified" in a way from all the recent buildings which have been added on the Hippodrome, Istanbul's oldest and most important square.

*NiC: Understandably, given the range and quality of the work you do, you have been described as a Renaissance woman. Do you feel that you are indeed a Renaissance woman?*

**Nazan Ölçer:** If by "Renaissance Woman" you mean a woman showing interest to every field – literature, art, science – and who has a developed 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 organics and inorganics, 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' archaeologists Jaco Boshoff and Tara Van Niekirk, and led by conservator Susanne Grieve from East Carolina University, USA. The newly renovated Iziko Museums conservation 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 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. Specifically, 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 South 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.



Photo by Tara Van Niekirk, courtesy of Iziko Museums

**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:



Photograph by James Purcell, reproduced with permission of the CCT.

Circomedia students training in St Pauls, Bristol.

**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 Hornead (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 and planned objectives to keep the churches safe, welcoming to visitors and a focus for community life.

Key to achieving this is the re-use or 'repurposing' of historic churches. This can mean a variety of things – the simplest being increasing the number of events, services and

open days in churches that have previously been little used. At the other end of the scale are major interventions and adaptations of churches where there are possibilities to work in partnerships with stakeholders, commercial businesses, local government, charities and a range of heritage organisations/trusts to regenerate the building and the local communities to which they have always belonged. Whilst the Trust's primary concern is at all times the conservation and maintenance of its churches to the highest standards, it is also committed to enabling community groups in both urban and rural areas to use the buildings. This regeneration through practical projects helps to ensure the survival of the churches for future generations to enjoy. This ideology of 'total conservation' is at the heart of the Trust's 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.



Photograph reproduced with permission of CCT

The exterior of St Pauls, Bristol during extensive conservation repairs.

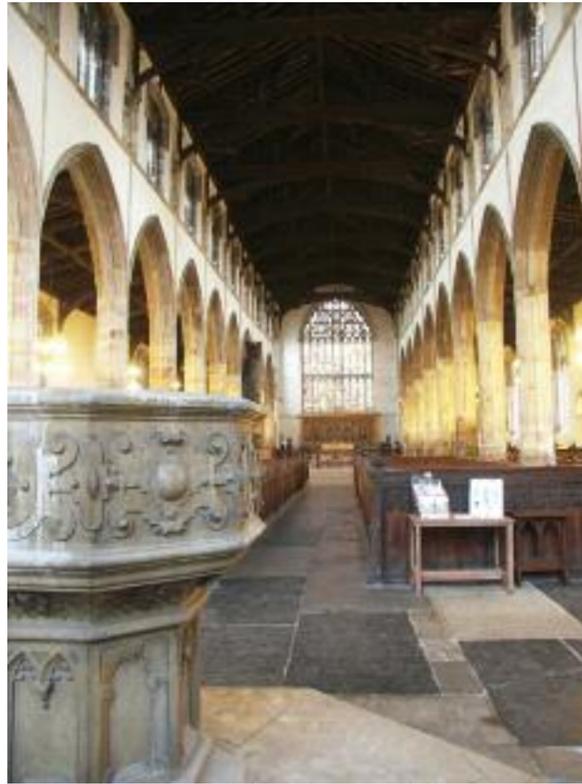
St Mary-at-the-Quay in Ipswich is a large late-medieval church in the historic dockyard area of the town, which has recently undergone quite a dramatic regeneration of the physical environment. A unique partnership has been created between the Trust and Suffolk Mind, a mental health charity. This will 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 and sensitive modern touch in the form of a mezzanine floor to the south aisle and a gallery to the west. This project has the potential to bring an innovative new use to a church that has suffered over the past 50 years through poor town planning that, until recently, left it marooned amidst dual carriageways and abandoned riverside industrial buildings. With the growth of new communities and businesses in the area the Trust and its partners are ensuring St Mary's is at the centre of regeneration for the future.

There are currently projects happening all over the country, but to see how the repurposing of a Trust church has reinvented an historic building and been a fundamental part of regenerating a local community we have the example of St Paul's, Bristol. This late 18th-century church was vested with the Trust in 2000, at which time it was derelict and almost lost to the people of Bristol. Vandalised, stripped of many of its features and subject to anti-social behaviour, the future looked bleak: there were gaping holes in the roof, boarded windows, and a tower on the verge of collapse. Four years later, with an HLF grant of £2.4m towards a total project cost of £3.5m, the church had not only been conserved to the highest heritage standards but had undergone a transformation into a circus training centre. Circomedia are an international centre for circus and physical theatre training but they have also been a major force for urban renewal through community arts activity and community outreach in Bristol. The conservation and adaptation of St Paul's has been an incredibly important part of the

Lloyd Grossman, Chairman of CCT, with Inayat Omarji, All Souls Crompton Community Centre Committee.



Photograph by Paul Heyes, reproduced with permission of the CCT.



Photograph by Neil Rushton, reproduced with permission of the CCT.

The interior of St Nicholas, Kings Lynn. This is the largest chapel in England and dates almost entirely from the 15th century.

regeneration of this part of the city and can be used as a benchmark for what can be achieved through an innovative approach to repurposing Trust churches. In 2005 St Paul's church was given a Georgian Group Award for 'Best Re-use of a Georgian building.'

And the Trust can also help communities to transform their churches by smaller-scale interventions. The recent addition of toilets and kitchen facilities at churches such as St Mary, Redgrave (Suffolk) and SS Cyriac and Julitta in Swaffham Prior (Cambridgeshire) has allowed small local communities to breathe life into these buildings and turn them into centres for a wide variety of events, concerts and exhibitions.

.....

**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

St Marys church at Little Hornead has an 11th-century nave and a 13th-century chancel. The north door is amongst the oldest in the country, dating to the mid 12th century.



Photograph by Boris Baggs, reproduced with permission of the CCT.



Computer generated image by OMI Architects, reproduced with permission of the CCT.

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

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](http://www.visitchurches.org.uk)

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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 almonries 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 historic church buildings, through grant aid and commercial 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.

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# IIC News

## A capital of cultural heritage awaits you...

Vienna lies at the heart of Europe on the mighty River Danube at the cross-roads of millennia of cultural traditions and of trade between East and West. Well known for its grand Baroque buildings and the later *Jugendstil* and Secession architecture, Vienna displays a wide and rich range of architectural styles and applied artistry, of paintings, drawings, metalwork, photography, sculpture and decorative artifacts in a variety of workshops and ateliers, galleries and museums. The home of Haydn, Mozart, Schubert and Schönberg and the Strauss family, the city is also the heart of a more intangible heritage of music, dance and theatre. Vienna is situated near other important European cultural centres – Prague, Bratislava, Budapest, Brno, this proximity reflecting Vienna's importance as a centre of Europe's cultural network. The beautiful Danube Valley, with its vineyards and monasteries, is a UNESCO World Heritage Site.

Photograph by Bart, omiej Derski, made available under the Creative Commons Attribution-Share Alike 3.0 Unported License.



Museums Quarter in Vienna, Austria at night.

## IIC Congress 2012 - The Decorative: Conservation and the Applied Arts

The twenty-fourth IIC Congress will be held in conjunction with the Universität für angewandte Kunst Wien (the University of Applied Arts Vienna) from 10th to 14th September 2012 and will focus on a topic that is uniquely well-suited to Vienna's wealth and breadth of decorative and applied arts heritage. Ornament and decoration have been evident in human endeavour since the beginning of our history, ranging from the bold clarity of ancient Egypt to the clean-lined, discreet styles of the 1930s and the exuberant revivals of today. Wherever civilisations have developed, many of their forms of cultural expression can be considered 'decorative' or 'applied' arts. Responding to contemporary need and reflecting artistic values, new technologies and material inventions, the decorative and applied arts have contributed towards optimising both the practical and the social aspects of everyday life. However, technologically innovative aspects of the artifacts produced have sometimes been underrated, compared with the intensive study of their aesthetic qualities. Perhaps conservators, with their multidisciplinary approach, are those best able to read the full story of the multifunctional purpose of these artifacts in their original context. The conservation of this heritage thus encompasses much of human endeavour and as such is central to our cultural life.

The range of work that this IIC congress will cover is very broad: architectural decoration; ceramics from pottery to porcelain; glass, including painted, stained and studio glass; furniture; hardstone carving, including *pietra dura* and engraved gems; metalwork in all its forms; jewellery; ivory and bone carving; textiles including tapestries, embroideries and costume; mosaics; painted decoration; wallpapers and wall coverings; terracotta; plaster work; bookbinding and leatherwork. This is by no

means an exclusive list.

### Call for Papers

We now invite the submission of proposals for a paper at this event. A requirement of submission is that one of the authors of each selected paper must attend the congress to present that paper to the audience. Papers presented at an IIC Congress and published in the printed proceedings undergo a rigorous peer review process. To this end, IIC Council appoints a Technical Committee of international experts who will make selections from the proposals received and will then invite draft papers. The drafts will be reviewed and the content of the programme will be determined by the Technical Committee. Final contributions will be edited for publication by the IIC Editorial Committee, for distribution to delegates at the congress, and later for online publication.

Please remember that submissions should not have been presented and/or published elsewhere before the date of the Congress.

IIC encourages you to submit your proposal for a paper early via the web; go to [www.iiconservation.org/conferences/vienna2012/send\\_abstract.php](http://www.iiconservation.org/conferences/vienna2012/send_abstract.php)

Further details may be found at the home page of the IIC web site – [www.iiconservation.org](http://www.iiconservation.org) – just follow the link to Congress.

A call for posters will be made later in 2011.

### 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

Gianluigi Collalucci

David Leigh

Claire Meredith

Jerry Podany

Theo Sturge

Pauline Webber

#### IIC Bronze world members

Brian Arthur

Claudio Astrologo

Susan Beale

Julian Bickersteth

Theresa Carmichael

Dinah Eastop

Gerhard Eggert

Ursula Fuehrer

Helen Ganiaris

Boeve-Jones Gwendoline

Pamela Hatchfield

Jane Henderson

Joyce Hill Stoner

Ingrid Hoepfner

Gerald Hoepfner

Charlotte Hubbard

Tuulikki Kilpinen

Josephine Kirby Atkinson

Masako Koyano

Christine Leback Sitwell

Helen Lloyd

Peter Martindale

Eric Miller

Maria Papadimitriou

Eneida Parreira

Alison Richmond

Shayne Rivers

Laurent Sozzani

Sarah Staniforth

Eri Takeda

Mireille te Marvelde

Joyce Townsend

Annabel Wylie

### IIC Ordinary World members

Rose-Marie Borg-Olivier

Nicola Costaras

Velson Horie

Christine Kelly

Kate Lowry

Juanita Navarro

Diana O'Sullivan

Frances Prichett

Catherine Rickman

Sue Sack

The donations received from IIC World Members contributes to IIC's 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:

Hudogestvena 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 web site at <http://www.iiconservation.org/docs/profdevapp.pdf>

### New IIC Fellows

Congratulations to all newly elected IIC Fellows! We 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 following 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.

# Regional Groups

## IIC Arabic Group

المجموعة العربية للمؤسسة العالمية لصيانة الأعمال التاريخية والفنية

According to Article 93 of IIC's Articles of Association and in accordance with IIC's stated principal purposes, IIC-Regional Groups have been formed on a geographic basis. In the eastern Mediterranean and North Africa, the Arabic-speaking countries are connected uniquely by their Arabic language, culture and heritage. However, these connections have not necessarily resulted in closer working relationships, drawing on common experiences, sharing of information or coordination of activities in the field of conservation. To address this, it was proposed that conservation relationships between Arabic-speaking countries and bodies could be strengthened by forming a group based on their shared language. This initiative came about as a result of a side-meeting held during the 23rd IIC Congress in Istanbul, 20–24 September 2010.

Right after the Istanbul congress, a dedicated Facebook page for the group *Confederation of Arab Conservators/Restorers (CACR)* was set up to start connecting Arabic conservators, restorers and conservation scientists from around the world, as a preparatory step towards the establishment of the IIC Arabic Group. So far, we have more than 200 members of this page and the number is increasing.

The founding members of the Group – representing four Arabic States of Jordan, Egypt, Lebanon and Bahrain- have worked constantly since last September to establish a solid base for the Group by drawing up its constitutional documents and submitting them to IIC for discussion and approval. The registered headquarters of the Group will be in Jordan while its working range will be worldwide as the group is language-based and geographically-based. We aim to attract everyone interested in Arabic cultural heritage whether Arabic, native Arabic speaker or not.

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 Na'es

Conservation Scientist and Wall Painting Conservator  
Conservation Unit  
The Jordan Museum  
Amman, Jordan  
[maram.naes@yahoo.co.uk](mailto:maram.naes@yahoo.co.uk)

### Italian Group IIC (IGIIC)

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:  
28 February 2011  
www.icom-cc2011.org

**Filling and Retouching: Paintings and Painted Surfaces – call for papers**  
23 May 2011  
Maastricht, Netherlands  
Call for papers deadline:  
1 March 2011  
k.seymour@sral.nl

**Clothworkers' Foundation Bursary Scheme**  
Across the UK  
Application deadline: 4 March 2011  
www.clothworkers.co.uk/Grant-Making/Conservation-Programme.aspx

**FUTURE TALKS 011. Technology and Conservation of Modern Materials in Design**  
26–28 October 2011  
Munich, Germany  
Call for papers deadline:  
31 March 2011  
bechthold@die-neue-sammlung.de

**IIC Congress 2012 – The Decorative: Conservation and the Applied Arts**  
10–14 September 2012  
Vienna, Austria  
Call for papers deadline:  
30 April 2011  
www.iiconservation.org/conference/s/vienna2012/send\_abstract.php

**Conservation Conference 2011 – Paper from the East**  
September 2011  
London, UK  
Call for papers deadline:  
20 May 2011  
chinaculture.connect@gmail

## Meetings and Conferences

**6th International Seminar on Urban Conservation. "LATAM - Measuring Heritage Conservation Performance"**  
29–31 March 2011  
Pernambuco, Brazil  
http://www.ceci-br.org/ceci/en/conservacao-urbana/revitaliza/539-6th-international-seminar-on-urban-conservation.html

**10th International Conference on non-destructive investigations and microanalysis for the diagnostics and conservation of cultural and environmental heritage**  
10–15 April 2011  
Florence, Italy  
www.aipnd.it/art2011

**Historic Interiors in Secular Buildings 1600–1700 (Elizabethan to Georgian)**  
15 April 2011  
Cambridge, UK  
mdehamel@btinternet.com

**TECHNART 2011**  
26–29 April 2011  
Berlin, Germany  
http://www.technart2011.bam.de/en/home/index.htm

**ISEND 2011 EUROPE International Symposium and Exhibition on Natural Dyes**  
24–30 April 2011  
La Rochelle, France  
http://www.isend2011.com/http://ciham.ish-lyon.cnrs.fr

**International Conference: Why Does the Past Matter?**  
4–7 May 2011  
Massachusetts, USA  
http://www.umass.edu/chs/news/conference2011.html

**The Sticking Point- Adhesives and Consolidants in Paintings Conservation**  
6 May 2011  
London, UK  
icon.paintingsgroup@googlemail.com

**New Approaches to Book and Paper Conservation-Restoration**  
9–11 May 2011  
Horn, Austria.  
ercbookpaper@gmail.com  
www.european-research-centre.buchstadt.at

**GLASSAC II – Glass science in art and conservation**  
10–12 May 2011  
Wertheim, Germany  
www.glassac.eu

**Synthesis of Art and Science in Conservation: Trends and Achievements**  
10–13 May 2011  
Vilnius, Lithuania  
http://www.ldm.lt/conservation2011vilnius/

**North European Symposium for Archaeological Textiles 2011**  
10–13 May 2011  
Esslingen, Germany  
http://www.nesat.org/m1/program.html

**Losing your Lustre? Icon Ceramics and Glass Group**  
14 May 2011  
London, UK  
highfired@fsmail.net

**ETHOS, LOGOS, PATHOS: ethical principles and critical thinking in conservation**  
17–20 May, 2011  
Pittsburgh, PA, USA  
http://www.conservation-us.org/index.cfm?fuseaction=Page.ViewPage&PageID=1067

**From Can to Canvas**  
25–26 May 2011  
Marseille  
27 May 2011  
Antibes  
www.fromcantocanvas.fr

**Historic Libraries in Context**  
6–8 June 2011  
Derry/Londonderry, UK  
www.derryraphoelibrary.org

**International Meeting on Cultural Properties Pests**  
7–10 June 2011  
Piacenza, Italy  
http://meetings.unicatt.it/cpb

**SHATIS'11 - International Conference on Structural Health Assessment of Timber Structures**  
16–17 June 2011  
Lisbon, Portugal  
http://shatis11.incc.pt/

**SFIIC conference: Jardins de Pierre**  
22–24 June 2011  
Paris, France  
www.sfiic.fr

**Symposium 2011 – Adhesives and consolidants for Conservation: Research and Applications**  
17–21 October 2011  
Ottawa, Canada  
jane.down@pch.gc.ca

**LACONA IX – Lasers in the Conservation of Artworks**  
7–10 September 2011  
London, UK  
www.lacona9.org

**Rustbuckets or Floating Heritage – Corrosion of Historic Ships**  
8–11 September 2011  
Stockholm, Sweden & Mariehamn, Finland  
rustbuckets2011@maritima.se  
www.maritima.se

**ICOM-CC 16th Triennial Conference**  
19–23 September 2011  
Lisbon, Portugal  
http://www.icom-cc2011.org/

**Salt Weathering on Buildings and Stone Sculptures Conference**  
19–22 October 2011  
Limassol, Cyprus  
http://www.swbs2011.org/

## Courses, Seminars and Workshops

**Chemistry for Conservators**  
Commencing 1 March 2011  
Distance Learning  
www.academicprojects.co.uk

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

**CollAsia 2010 – Conservation of Collections and Intangible Heritage**  
13–27 March 2011  
Brunei Darussalam  
http://www.iccrom.org/eng/01train\_en/announce\_en/2011\_03CollAsiaBRN\_en.shtml

**Seeing the values in large technology heritage: The conservation and curation of 'big things'**  
24–25 March 2011  
Canberra, Australia  
http://ippha.anu.edu.au/event-calendar

**LATAM – measuring heritage conservation performance**  
29–31 March 2011  
Recife, Brazil  
http://www.ceci-br.org/ceci/en/conservacao-urbana/revitaliza/539-6th-international-seminar-on-urban-conservation.html

**13th International Seminar on the Care and Conservation of Manuscripts**  
13–15 April 2011  
Copenhagen, Denmark  
http://nfi.ku.dk/cc

**Regional Course on Conservation of Organic Materials in Heritage Sites and Collections**  
26 April–16 May 2011  
Sharjah, United Arab Emirates  
http://www.iccrom.org/eng/01train\_en/announce\_en/2011\_04AtharUAE\_en.shtml

**17th International Course on Stone Conservation**  
13 April–1 July 2011  
Rome, Italy  
http://www.iccrom.org/eng/01train\_en/announce\_en/2011\_04StoneRome\_en.shtml

**5th MaSC Workshop and Meeting**  
9–11 May 2011  
Cambridge, MA, USA  
masc2011@mascgroup.org

**Conservation for Horologists**  
16–19 May 2011  
West Dean, UK  
cpd@westdean.org.uk

**Parchment – latest assessment methods**  
16–20 May 2011  
Horn, Austria  
http://www.european-research-centre.buchstadt.at/Courses.162.0.html

**Conservation of Modern Architecture (MARC 2011): Metamorphosis – Understanding and Managing Change**  
28 May–23 June 2011  
Helsinki, Finland  
http://www.iccrom.org/eng/01train\_en/announce\_en/2011\_05Marc\_en.shtml

**Making High Quality Resin Replicas of Museum Objects**  
6–10 June 2011  
Dianalund, Denmark  
www.academicprojects.co.uk

**Making Electroform Replicas**  
20–24 June 2011  
Dianalund, Denmark  
www.academicprojects.co.uk

**Digital Photography of Museum Objects**

21–22 June 2011  
London, UK  
www.academicprojects.co.uk

**New Methods of Cleaning Painted Surfaces**  
27 June–1 June 2011  
London, UK  
www.academicprojects.co.uk

**Identification of Wood**  
28–29 June 2011  
London, UK  
www.academicprojects.co.uk

**Lichens and Gravestones Maine, USA**  
17–23 July 2011  
Steuben, Maine, USA.  
http://www.eaglehill.us/index.shtml

**Modern Metals and Alloys: Structure, Coatings, Conservation**  
16–18 August 2011  
London, UK  
www.academicprojects.co.uk

**Conservation of Historic Wallpapers**  
5–8 September 2011  
West Dean, UK  
cpd@westdean.org.uk

**Workshop on Cultural Property Risk Analysis**  
15–16 September 2011  
Lisbon, Portugal  
www.protectheritage.com/Lisbon2011

**The Anthropology of Cloth and Clothing**  
26–29 September 2011  
West Dean, UK  
cpd@westdean.org.uk

**For more information about these conferences and courses, see the IIC website: [www.iiconservation.org](http://www.iiconservation.org)**

conferences called *Stato dell'Arte*. These conferences, which gather Italian restoration professionals together, have definitely improved the quality of the treatment interventions all over the county.

This year the conference was held in Venice, in Palazzo Ducale, a splendid location, and in 2011 will be in Cosenza, Palazzo Arnone, in the city of Calabria in Southern Italy. The locations are selected carefully to assist with the continuous exchange between the north and south of Italy, from little cities to important capitals of art in the country, with the idea of representing Italian restoration in all its aspects. Calabria has been chosen for the next conference specifically to showcase a new location in Southern Italy, where the number of restorers is growing and conservation/restoration activities are increasing.

Two years ago, in 2008, the conference in Florence *Effetto Luce*, about the techniques and conservation problems of nineteenth-century paintings, was a real success, bringing together many skilled researchers and professionals from all the Italian traditional areas, and we were joined by colleagues from El Prado museum, with their specific Schools of painters. The peculiar technique of these works of art can create problems for restoration and a better insight into the wonderful masterpieces from a technical point of view, has been very important.

IGIIC's participation in the *Salon of Restoration* (Ferrara, Venezia, Torino, Firenze) has been a golden opportunity to become more widely known, recognised and has enriched our contact base and broadened our network. IGIIC is the only restoration association in Italy which has a number of affiliates, and its work in the field

is very important for Italian professionals.

The Group faces many challenges in its aim to promote restoration and to gain recognition of the Group in Italian cultural heritage circles. We hope to increase participation in the conferences. However, it is not easy to develop the Group; these are difficult times for the profession with hard conditions of Italian restorers. Recently the proposal for regulation in the field failed and there is confusion around the different schools for restoration. There is also a problem of abuse of discounting as part of competition for jobs, with some of more than 50% for important works.

These problems must be resolved soon if we want to maintain the standard of Italian restoration at the level it has been for decades, in a country with such a wealth of works of art and where restoration should be one of the primary national professions.

## 2011 – 20th Anniversary of IIC-Japan

IIC Japan was established under a resolution of the Council of IIC at a meeting held on April 15, 1991. Therefore this year is the 20th Anniversary of IIC Japan! IIC Japan came about because of the desire of Japanese IIC members to establish a regional group, when the biennial IIC Congress was held in Kyoto, Japan in 1988. At that time, the number of Japanese IIC members exceeded 100.

The present number of IIC members in Japan is 100; 52 of whom are registered as members of IIC Japan. The main activities of IIC-Japan are the annual general meeting, publication of newsletters, seminars for the members and the provision of financial assistance to presenters from Japan attending the biennial IIC Congresses.



Members who attended at the annual general meeting in 2010 in Nagoya.

IIC Japan's council members are as follows: President Masaaki Sawada, Vice president Sadatoshi Miura, Executives Takeshi Ishizaki, Naoko Sonoda and Chie Sano. Naoko Sonoda is also an IIC Council member. The liaison office of IIC Japan is currently located at the Centre for Conservation Science and Restoration Techniques, National Research Institute for Cultural Properties, Tokyo.

There are two other societies related to the conservation science and restoration techniques for Cultural Properties in Japan. The first one is the Japan Society for the Conservation of Cultural Property and the second is the Japan Society for Scientific Studies on Cultural Properties. The number of members of both societies is about 1000. These societies have different backgrounds and there are some differences in their areas of focus. The members of IIC Japan are working cooperatively with the members of these other societies to further develop conservation science and restoration techniques for cultural properties.

**Takeshi Ishizaki**  
National Research Institute for Cultural Properties  
Tokyo

## 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 nowadays that the more one is seen, 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 our workplace and ask what we are doing – we have to go out and say, "Hi, 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 quite 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 take 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.

## PROFILE

### Location

The Metropolitan Museum of Art

### Exhibition

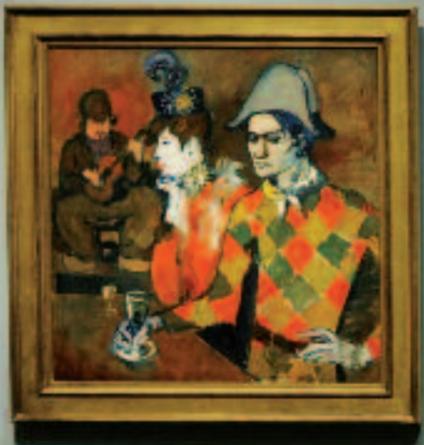
Picasso in The Metropolitan Museum of Art

### Time

April 27, 2010 – August 15, 2010

### Glazing

Tru Vue® Optium Museum Acrylic®



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Pablo Picasso, *At the Lapin Agile*, 1905, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1992, Bequest of Walter H. Annenberg, 2002 (1992.391); *The Actor*, 1904–05, Gift of Thelma Chrysler Foy, 1952 (52.175); *Saltimbanque in Profile*, 1905, Bequest of Scofield Thayer, 1982 (1984.433.269). All works from The Metropolitan Museum of Art. © 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Don Pollard.

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