

The Vasa – 50 years on
50 years after the raising of the Vasa, the pioneering research continues – see page 3

Mount Athos textiles
A project to preserve textiles in a monastery on Holy Mount Athos described on pages 4 and 5

Call for Papers
IIC 2012 Vienna Congress Call for papers, the AGM, the publications sale and other IIC news – pages 6–7

No. 23, April 2011

News in Conservation

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



Lady Macbeth and the Beetles

The iridescence of thousands of jewel beetle wings was used to extraordinary effect on the dress worn by the Queen of the Theatre, the beautiful and talented Ellen Terry, when she played Lady Macbeth in 1888. The dress was one of the most celebrated costumes of the era. It is now part of the collection of the UK National Trust and had been identified as a high priority for treatment.

120 years after its debut, conservation work commenced on the dress which had been altered a number of times and had suffered wear and tear, distortion of the original shape, loss of some beetle wings and

damage to others. Zenzie Tinker, who led the conservation team, described the project which took over 1500 hours as “a long and complex process”.

Beetle wings that had fallen off the gown had been collected over time, however, some replacements were also needed and these were fortunately donated to the project. About 100 damaged wings were delicately repaired and supported with Japanese tissue and wheat starch paste. Although time-consuming this aspect of the treatment was relatively straightforward.

The complexity lay in the work to repair and support the fragile emerald and sea green dress, returning it to its original 1888 shape made familiar by John Singer Sargent’s portrait of Ellen Terry as Lady Macbeth. Using a combination of analysis and detection work, closely referencing contemporary photographs and the Singer Sargent painting, the conservators separated, repaired and reunited pieces of the original dress from what is believed to be an amalgamation of two costumes. In some places the tattered hemline had to be extended with new crochet to restore the actress’s famous trailing gown. Conservation was complicated by the unusual construction of the dress which is hand crocheted and knitted from Bohemian yarn, described by the designer Alice Comyns-Carr as being, “a twist of soft green silk and blue tinsel”. Conservators supported the now weak and very stretchy dress on custom-dyed Nylon net after painstakingly repairing all the holes in the crochet using a re-crochet technique. They also focussed on restoring the original length and fullness to the elaborate sleeves.

The dress is back on display in Smallhythe



Beetle wings awaiting reattachment to the costume.



Conservator Natalia Zagorska-Thomas repairing one of the sleeves of the costume.

Fitting the original belt on the dress to establish how much of it is missing.



Place in Kent, which was Ellen Terry’s home from 1899 to 1928. The full effect of the sleeves and the delicate draping of the dress can once more be appreciated as it is now displayed on a revolving pedestal, with the mannequin’s arms raised. The pose echoes that used in the Singer Sargent portrait that is displayed at the Tate Gallery. Smallhythe Place now has a good quality modern display

area that will help to protect the dress and other items from Ellen Terry’s theatre collection, in the long term

This extensive conservation project was made possible after a campaign that raised £50,000. No beetles were killed in the making or conservation of the dress – these wood boring insects shed their wings during their lifecycle.

After the tsunami

On the 11 March the Director-General of UNESCO Irina Bokova, expressed the sentiments of people the world over when she said, “My heart goes out to the people of Japan and all those peoples of the Pacific caught in the terrifying and destructive sweep of the tsunami The images being broadcast around the world are truly distressing.”

Since then the true scale of the disaster has become even more apparent. It has therefore been inspiring to see the determination with which Japanese people with responsibility for cultural heritage, and cultural heritage organisations around the world, have rallied to set the heritage recovery in motion.

On its website ICCROM noted its intention to collaborate with other organisations in developing a “strategy to aid in the salvage and recovery of the country’s heritage”. In the 30 March update, ICCROM states that “... 416 properties located in 19 prefectures are reported as damaged, including four national treasures. Among them is the Zuigan-ji temple”. In addition they note that there are around 400 museums in the affected region and there has been damage to 114 of them and serious damage to 31. Further updates may see these figures increase.



Zuigan-ji Temple

The Japan & Pacific 2011 Blue Shield Solidarity page on Facebook contains updates and, more recently, an announcement of the establishment, of a cultural heritage rescue project to salvage unregistered collections in the affected region. There has also been an appeal for information and assistance from the Secretary of the Fukushima Network for Preserving Historical Materials. The full text can be seen at:

<http://rekishishiryonet.wordpress.com/2011/03/27/67/>

Heritage and political unrest

Recent events in the Middle East have highlighted the vulnerability of cultural heritage sites and collections during periods of unrest. This has led to a number of announcements by UNESCO, and actions by UNESCO and its partners, to provide expert assistance. On 15 March, Director-General Irina Bokova expressed her pride at “... the reaction by the citizens of Tunisia, Egypt and Libya – young and old alike – to protect their heritage during a time of uncertainty and change that too often spilled over into violence.” However, it was clear that these

actions were not sufficient to stop the “unscrupulous few who would profit from the situation”.

As military action was taken to enforce a no-fly zone over Libya to help prevent civilian death, the Director General appealed for Libyan forces and the nations involved in the military action “to respect the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict (1954)and keep military operations away from cultural sites”.

In a further posting on their website, UNESCO emphasised the “absolute need for rigorous museum documentation systems, to prevent collections from becoming worthless”. The events in the Middle East and the disaster in Japan have emphasised how thorough collection documentation is one of the means for protecting collections through helping to prevent illicit trade, assisting in recovery and proving ownership. See Page 7 – *Under Lock and Key*

2012 IIC Congress Call for Papers
Deadline approaching. For Details see page 6

Editorial

I hope you are all looking forward to IIC's 2012 Congress in Vienna – and more importantly preparing your responses to the Call for Papers. The potential range of topics is considerable, and I think that as well as erudite discussion of conservation principles and scientific applications, we can expect some aesthetic delights as we explore *The Decorative: Conservation and the Applied Arts*.

In this issue we travel to the holy Mount Athos, where a preventive conservation project has resulted in upgraded storage and treatment for a collection of textiles, while our front page feature describes some of the challenges of treating a famous theatre costume. From textiles to shipwrecks – we learn about the ongoing pioneering work on the Swedish warship, *Vasa*. Happy 50th anniversary to the *Vasa* project! We also travel to Brazil where an historic collection is receiving conservation treatment, after some of it was thrown into the rubbish.

2011 continues to be a year of challenges.

In the last issue I noted that it was shaping up to be a year of challenges and that has certainly continued to be the case. Few people could have imagined the power of the tsunami that resulted from the earthquake off the coast of Japan. Once again, and probably more powerfully than ever before, we have been reminded of the fragility of our hold on our world – it is sobering to discover that there are several million earthquakes a year across the world.

Broadcast from Japan we saw buildings, cars, ships and shipping containers all swept away, with the true horror being that people were all caught up in this as well. But then, despite the scale of the destruction we have witnessed people picking themselves up and dealing with their situation.

Once again the priority given to the salvage of cultural heritage, after the rescue and recovery of people, is a testament to the importance of culture in our societies. Objects, personal treasures, the society's cultural documentation, sites and monuments, all become symbols of continuity.

There have been appeals for assistance and information – please read the small piece on page one, follow the links and monitor the DistList – any one of us might be able to assist in some way in the recovery of Japan's libraries, museums, archives and heritage.

Vicki Humphrey
Editor

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News in brief...

Discovered, uncovered, vandalised

Earlier this year Israeli archaeologists uncovered a 1,500-year-old church at a site known as Hirbet Madras, south-west Jerusalem. The Byzantine church, which was at first thought to be a synagogue, had a very well preserved mosaic floor that included images of lions, foxes, fish and peacocks. When the find was reported in *Art Daily* in early February, the article noted that the church "will be visible only for another week before archaeologists cover it again with soil for its own protection". Subsequently, a decision was made to leave the mosaics uncovered so that people could see them. The floor described by the dig leader, Amir Ganor, as "one of the most beautiful mosaics to be uncovered in Israel in recent years" attracted a great deal of interest. The Antiquities Authority, the body that had funded the excavation, worked to prepare the site with the intention of keeping it open for visitors.

On the 24th March, *Ynet News* reported an aggressive attack on the mosaic, leaving it looking as though it had been "hit by mortar shelling". (<http://www.ynet.co.il>; see Shmuel Browns' English report on <http://israelstours.wordpress.com/2011/03/24/hirbet-midrass-vandalized/>)

The damage has been reported to the police who are investigating. The mosaic will now definitely be covered to protect it. Damage such as this is punishable by 5 years imprisonment. Some degree of restoration is considered possible but is dependent on the level of funding available to carry out the work.

Peeking under the masterpiece

Scanning macro X-ray fluorescence analysis, a technique that can be used to "allow us to see the first execution of the artist's vision of the painting" was presented at the symposium *Partnerships and New Analytical Methodologies at the Interface of Chemistry and Art* on March 29 in Anaheim, California. *Science Daily* (<http://www.sciencedaily.com>) reported that the University of Antwerp's Matthias Alfeld and his colleagues "hope to dispel doubts about the authenticity of several paintings or to confirm that these paintings were not by the painter they have been attributed to" using this non-damaging technique.

The technique is not new but with this new portable version the scanning can be used "on the scene in museums". Previously paintings had to be transported to a particle accelerator and some were too large to be scanned.

Among the results to date, is the team's conclusion from examination of works from the workshops of Rembrandt and Caravaggio, that the painters "brown pigment mixture in underpaintings actually consisted of recycled leftovers from the artist scraping his palette clean".

Alfeld also drew attention to this meeting of science and art, saying that chemistry can also be applied to the "study of something as beautiful as great works of art".

Christchurch update

Months after the destructive earthquake in Christchurch, much of the centre of the city remains off limits. A resident recently commented that it is like two different cities, with some areas totally devastated and others appearing almost untouched.

Since the earthquake there have been concerns about the haste with which some heritage buildings have been demolished. Canterbury's *Star* newspaper has reported that a heritage campaigner has called for conservation architects and architectural historians to work with structural engineers to prevent haste in the decision-making about the demolition of damaged heritage buildings.

The *Star* reported that New Zealand Historic Places Trust chief executive Bruce Chapman said much of Christchurch's heritage could be saved. He said, "In my view most of the most iconic buildings in Christchurch will survive. We think it's important these buildings are in fact repaired. In future they'll be important symbols".

The requirement to make the city safe and to recover from the disaster is in conflict, in some cases, with the desire to save iconic heritage buildings. These are difficult choices for the residents of Christchurch.

Polish synagogue reopened

In Zamosc, a town where there are few remaining Jewish citizens following Nazi genocide, a synagogue described in *Ynet* as a Renaissance gem has been restored and will open as a centre "for art exhibitions, concerts and other cultural events". In addition it will also be used occasionally for worship by visitors to Auschwitz, Belzec and Majdanek.

Ynet News reported that Weronika Litwin, co-ordinator of the restoration project, emphasised that, "Revitalization is not just about restoring architecture. It's also about giving the building a new function, making it alive."

The restoration work, which cost 1.7 million Euros, was largely funded by grants from Norway, Iceland and Liechtenstein.

From Rubbish to Restoration

Tercio Gaudencio, Paper and Book Conservator, has been overseeing the huge task of rescuing important documents, books and artifacts that were on the verge of being thrown away.

The Lavardio Museum is the biggest and oldest Masonic museum in South America and the collection contains many significant items relating to the history of Brazil. Emperor Dom Pedro I, the founder and first ruler of the Empire of Brazil, was Grand Master of the Brazilian Grand Lodge and the collection has artifacts that relate to his rule, as well as documents from the Proclamation of the Independence (1822), the Liberation of the Slaves (1888) and the Proclamation of the Republic (1889). It is estimated that there are about 17,000 documents dating from 1820, 7,000 books, Emperor Dom Pedro's throne, jewellery, clocks, medals, charts and works of art.

Due to a dispute, the museum's collections suffered a considerable period of neglect. More recently archives covering the period 1822 to 2008 were packed into 210 large rubbish bags in preparation for disposal. Fortunately, during a visit to the museum, the President of the Grande Oriente (Grand Lodge) of Brazil saw what was happening and questioned this. It was only after the rubbish bags were rescued and the contents examined that their significance was rediscovered, and this cast a new light on the collection as a whole.

The collection was transported to the conservation workshop and funds were secured to work on the collection. Work commenced on saving as many of the books and documents as possible. The approach across the whole collection has been to save first – restore later. To date over 15,000 documents have been saved. The next stages of the work involve cleaning, then treating. As the city of Rio de Janeiro has a tropical climate, the poorly-cared-for documents were infested with mould and bacteria. They had also had suffered insect and rodent attack. The iron gall ink on the majority of the documents had attacked the paper leaving it acidic and weakened. Documents



Books and documents in the rubbish pile.

that are beyond repair are being digitised. Of the 7,000 books, 550 from the eighteenth, nineteenth and twentieth centuries, were too damaged to be treated.

The rest of the collection is also receiving attention – the oil paintings have been treated and reframed and 51 of the imperial jewels have been conserved. Work is yet to be undertaken on the Dom Pedro's wood, velvet and gold throne, as well as personal items such as clocks/timepieces, cutlery, fabrics and porcelain.

This is a large project which has to be completed within a specific timeframe, and the time allowed is short in view of the volume, complexity and importance of the collection. The team is also working with limited resources. For these reasons, good project management and coordination has been vital to the success of the project. With the documentation of the staged approach – save first – restore later – as well as the solutions developed to deal with the specific problems encountered, we believe that we will have a resource to assist others in tropical environments in dealing with badly damaged collections, using limited resources.

Photograph taken by and reproduced with permission of Tercio Gaudencio.

Vasa Leads the Way: 50 Years of Pioneering Conservation Research

The 24th April 2011 marks the 50th anniversary of the raising of the 17th century Swedish warship *Vasa* from Stockholm harbour, where she had sunk on her maiden voyage in 1628. A series of events to mark the occasion have been planned (see www.vasamuseet.se). Although the focus of celebrations will be on the salvage itself, the subsequent conservation project should be recognized for spearheading conservation research and laying the groundwork for many other major shipwreck projects.

After the economic upheavals following World War II, the late 1950s and early 1960s were full of optimism and entrepreneurial drive. Interest in sunken cultural heritage was kindled in many countries, in many cases aided by the development of SCUBA, which facilitated access and excavation. In Denmark, remains of the 5 Skuldelev ships were recovered after a cofferdam was built in 1962; that same year the Bremen Cog in northern Germany was discovered and subsequently raised; in Turkey, the University of Pennsylvania conducted excavations on a 7th-century ship at Yassi Ada from 1961 to 1964, followed by the Kyrenia shipwreck in Cyprus in 1965. However the most daring project of all was that to raise the entire 61 m-long, 11 m-wide and 21 m-tall hull of the *Vasa* from Stockholm harbour in April 1961.

Since the ship appeared to be in such excellent condition, it was gambled that it could withstand being lifted in one piece, which was accomplished successfully on 24th April 1961, watched by audiences worldwide in one of the first live television broadcasts. However, the external wood surfaces were degraded and required some form of impregnation with a conservation agent to avoid cracking and shrinkage. After tests on some of the loose material removed from the site in the late 1950s, the new polymer polyethylene glycol or PEG (originally developed to stabilize cracks in fresh wood and patented by Swedish manufacturer Mo & Domsjö AB) was chosen to treat the wood. Although dismantling the ship for treatment in tanks was discussed, it was considered too damaging, and so the only viable alternative was to spray the PEG solution over the gigantic structure.

Thus began the almost 30-year pioneering conservation project in central Stockholm, involving conservators, archaeologists, engineers and chemists, in a multi-disciplinary cooperation that is now standard in conservation. Much new research was developed along the way, particularly into the properties and effectiveness of



The ship as it sits today in the Vasa Museum, Stockholm, after conservation and reconstruction. The next important stage in preservation will be the improvement of the support cradle upon which the ca 1000-tonne hull rests

different PEG polymers for impregnating waterlogged wood. PEG is still the standard method for treating waterlogged wood today, often combined with freeze-drying. A purpose-built conservation laboratory, the largest and most advanced of its time, was set up in central Stockholm to deal with the ca 40,000 finds associated with the ship, including 3 bronze cannon (a valuable commodity, the majority of cannon were salvaged from the wreck in the 1660s), iron projectiles, wooden, metal and ceramic tableware, animal and human remains, substantial rope and sail fragments as well as the hundreds of painted sculptures which adorned the ship.

In 1990, the *Vasa* Museum was opened to display the ship and its contents, becoming an immediate tourist magnet. Original visitor predictions of 600,000 visitors per year were exceeded immediately and are today double that number, and the museum regularly rates among the most popular maritime museums of the world. This success is a double-edged sword, however, since increased visitor numbers place stress on the preservation requirements of the ship. A decade ago, fluctuating relative humidity in the museum gave rise to the development of white and yellow acidic salt outbreaks on the wood, which were determined to be a range of iron sulphate salts. The iron came from the original iron bolts, now corroded, which had been used to hold the ship's timbers together, while the sulphur was determined to originate from the sulphate-rich waters of Stockholm harbour. Fluctuating relative humidity caused migration of moisture and chemicals in the wood, which precipitated on the surface as acidic salts. Thanks to financial support from a number of Swedish funding agencies, two comprehensive

research projects have been carried out over the last few years to examine the origin of these salts and methods to remove them, and more recently to investigate the mechanical properties of the acid-exposed wood (The *Preserve the Vasa* Project and *A Future for the Vasa* Project). The air conditioning system has been upgraded and now produces a remarkably stable climate around the ship – 53–55% RH and 18–20°C – which has arrested the development of these outbreaks. Investigations into *Vasa's* salt problem are eagerly followed by other shipwreck projects around the world, many of which are also suffering from similar salt outbreaks, and the museum has close cooperation with conservators worldwide, principally from the Mary Rose Trust in England, as well as from Denmark and Western Australia. Since sulphates are present naturally in salt water environments, any shipwreck from a marine environment is potentially vulnerable to such outbreaks unless measures are taken to remove the salts before the wood dries out. Thus the research has implications for most underwater cultural heritage.

The current major focus of preservation research at the *Vasa* Museum is into the wood's mechanical properties, in preparation for upgrading the support cradle upon which the ca 1000-tonne hull sits. Once again a multi-disciplinary approach is necessary. Teams of archaeologists and engineers have been systematically documenting *Vasa's* complex three-dimensional structure in order to understand and calculate how the ship is constructed and how its mass is distributed. Another team of carpenters and technicians is gradually replacing the corroding iron bolts which were inserted in the 1960s to replace the completely corroded original bolts. In the process they have developed new non-vibrational methods for removal and insertion.

Vasa's role in spearheading conservation research over the last 50 years is no accident. Since *Vasa* was one of the first large shipwreck conservation projects, it has also been the first to experience new conservation challenges. There are simply no precedents for this work. In terms of preservation research and ingenuity, the next 50 years are likely to be just as pioneering as the first!

Biography

Emma Hocker is Conservator at the Vasa Museum in Stockholm, Sweden. A British national, she studied Archaeological Conservation at the University of London, UK, before working on a number of shipwreck and land excavations in Bermuda, Turkey and South Carolina, USA. Moving to the United States in the 1990s, she earned a Master of Science degree in Architecture specializing in Historic Preservation at Texas A&M University in 1997. On returning to Europe in 1999, she worked with the National Museum of Denmark before moving to Sweden to take up her post at the Vasa Museum in 2003. She currently serves as Assistant Coordinator for the ICOM-CC working group on Wet Organic Archaeological Materials.



Photo courtesy of the National Maritime Museums of Sweden

Photo: Anneli Karlsson, National Maritime Museums of Sweden

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Dr. Christos Karydis describes the first Getty Foundation funded programme for the preventive conservation of a monastic collection situated in Mount Athos, Greece
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Preservation or Just a Materialistic Obsession? Preventive Conservation in an Orthodox Monastery



Photo by C. Karydis

Simonos Petra Monastery, Mount Athos, Greece.

The Byz-tex Athos project is the first integrated effort to document, examine, investigate and preserve textiles in an Orthodox monastery at Mount of Athos in Greece. The textile collections are vast and this project will provide a greater understanding of the collections and the preservation problems facing them. It will also enable prioritisation of preventive and basic interventive actions across the collections on a continuing basis, rather than focusing on in-depth interventive conservation treatments for individual items.

Thirty-six post-Byzantine textiles, which are displayed and stored in the Monastery of Simonos Petra in Mount Athos, were selected for preventive conservation. In addition other textiles, including Orthodox clerical garments, decorative/liturgical fabrics and Ottoman fabrics dated from 16th to early 20th centuries, were documented and analysed.

Mount Athos

The Holy Mountain of Athos has been an Orthodox spiritual centre since at least the 7th century, with the first monastery established even earlier. It enjoyed both autonomous status and a range of privileges under the Byzantine emperors.

Today it continues as a self-governing monastic state within Greece. According to tradition, it became 'Holy' after the Virgin Mary visited and Mount Athos is dedicated to Mary.

Nowadays, Mount Athos is still the most important Orthodox monastic centre of the Eastern Christian Church with over 20 large, occupied and active monasteries. It is a UNESCO World Heritage Site, recognised for the outstanding universal value of the monasteries that house rich collections of artworks from the Hellenistic period to Byzantine and post-Byzantine times; for its unique architecture and the preservation of vernacular architecture and craft skills, and for the outstanding natural environment.

The Collection and the Previous Storage Area

The Simonos Petra Monastery was founded in the 13th century. Its treasury was the first at Mount Athos designed to 20th century museum standards. The treasury is located in the lower floor of the monastery building and, as it has no windows, is protected from the direct daylight. Although this space was not purpose-built to house a museum collection, the environmental conditions are unlikely to contribute to any serious damage in the short term and can be stabilised relatively easily. The treasury is not open to the public; access

is only allowed for the keepers and for limited numbers of visiting researchers.

Most of the works were stored in wooden showcases and in wooden cabinets placed below the showcases. Solid baskets were also used to store numerous liturgical fabrics. Other textiles – decorative and liturgical garments – were nailed on the wall or inside showcases. The showcases are relatively new and in good condition, however they are not well sealed, and thus let in dust and dirt. The backs of the showcases were lined with fabric covered cardboard. Different adhesives had been used to attach these lining boards and a number of them were chemically unstable and oxidised, creating an unsuitable interior environment for the artefacts. Volatile organic compounds (VOCs), especially acetic acid and formaldehyde emitted by the wooden showcases and the oxidised ancillary materials were identified as major factors in deterioration.

The temperature and relative humidity had not been monitored in most showcases as the equipment to do so was not available. There was one exception to this and the readings indicated that the relative humidity was more than 65% and the temperature higher than 24°C, in a period when the two dehumidifiers in the room were switched off. Some



Photo by C. Karydis

Textiles on display in the Simonos Petra Monastery treasury.

of the textiles stored in the showcases were in direct contact with metallic objects; others were folded inappropriately. Overall, the storage methods used by the monks, the clergy and the keepers were considered inappropriate for the long-term preservation of the collection. This is in part due to the monks' minimal knowledge of preservation and also to the long term practice of folding the garments and all the other liturgical textiles.

The textiles of the Simonos Petra Monastery were found to be suffering deterioration caused by three main factors: the action of chemicals including VOCs and oily stains from camphor and naphthalene tablets; poor handling, including creasing and folding for storage, and insect and fungal infestations.

In summary, following the examination of the collection, it seems that the Simonos Petra textile collection was suffering from:

- Inappropriate storage and display conditions and methods.
- A lack of knowledge of the basic aspects of preventive conservation and collection care amongst the keepers.
- Shortage of collection keepers resulting in inadequate levels of housekeeping and overall cleaning, and infrequent inspection of the artefacts.
- Shortage of funds resulting indirectly in a lack of monitoring and control of the environmental conditions. There was no environmental measuring equipment and the use of non-archival materials was contributing to the deterioration of the collection.

Documentation & the Upgraded Storage Area

The preventive conservation strategy for the Simonos Petra Monastery textiles was made up of three key components: preventive measures, including documentation, some basic treatments to stabilise the textiles and measures to improve environmental and storage conditions; implementing ongoing monitoring, and training in up-to date collection care methods for the keepers.

The first stage was documentation of the collection. Examination proforma were designed for recording information about the history, location, condition, handling

Photos and documentation numbers have been stitched onto the Tyvek.



Photo by C. Karydis



Photo by C. Karydis

A selection of textiles before treatment and storage upgrade.



Photo by C. Karydis

The textiles unfolded on the workroom.

stability, cut and construction, dimensions, and composition of each object. Physicochemical dye analysis of the component materials was carried out using High-Performance Liquid Chromatography with Diode-Array Detection (HPLC- DAD). The collection items were also photographed. At this stage a risk assessment was carried out to determine the suitability of items for future transfer or loan outside Mount Athos.

The best way of studying and treating the collections is to combine an understanding of the close relationship between doctrine and worship with respect for the significance of these collections to the spiritual life.

This was followed by practical measures to remove sources of harm in direct contact with textiles. All the naphthalene and camphor tablets were removed and surface cleaning was carried out to remove acidic dust and dirt. As many of the textile fibres were weak, hardened wax deposits were removed to prevent localised physical damage. This also prevented dust and dirt adhering to the wax in future. Oxidised particles from nails, pins and sticky labels that had been attached to the textiles were also removed. Additional cleaning with deionised water and ethanol removed particulate deposits and stains, and ethanol was applied to



Photo by C. Karydis

Textiles in their new storage cabinet after treatment.

Orthodox liturgical garments – *epitrichelia* – dating from the 16th century stored draped over pre-covered cylinders.



Photo by C. Karydis

kill and remove micro-organisms from the textiles.

The physical damage to the collection was addressed by first removing previous restorations – this was for both preservation and aesthetic reasons. The textiles had creases ranging from heavy to light caused by use of the textiles and inappropriate handling/storage. Local humidification was applied to remove creases. Damaged areas were supported with various minimal stitching techniques using silk or synthetic threads.

Following these basic treatments, the textiles were prepared for storage. All the objects were rolled in acid free tissue paper, with an outer layer of Tyvek. The large textiles with no heavy decoration, such as *epitrichelia* – liturgical vestments – were rolled on cylinders pre-covered with Melinex and acid free tissue paper. Then all objects were stored in new metal cabinets and covered with Tyvek to protect them from dust.

The two dehumidifiers have been repaired and are working 24hrs a day to reduce the high relative humidity. The relative humidity and temperature are now 45% and 21°C respectively. Monitoring is an ongoing issue and more devices are being considered to monitor the display areas. We are also considering the use of stress dosimeter sensors for evaluating the short- and long-term impact of the museum environment, including gaseous pollutants, Lightcheck Ultra LCU textile fading cards and insect traps.

Training the keepers

Another important aspect of the project was training the keepers of the collection to ensure that the standard of ongoing care improves. Basic training was provided which covered the broad principles of preventive conservation and introduced some of the ethics and dilemmas of preventive and interventive approaches. To raise awareness of the need for good housekeeping and for appropriate handling, storage and display of the textiles, and to support the practical training in these areas, the monks were provided with information about the physical and chemical properties of materials, fabric structures, the factors that contribute to deterioration and up-to-date information on archival materials.

The Spiritual and the Material

At Mount Athos it is the non-tangible – the spiritual and mystic life of the monks – and not the tangible – the treasures and the physical environment – that is considered most important. In such an environment, the best way of studying and treating the collections is to combine an understanding of the close relationship between doctrine and worship with respect for the significance of these collections to the spiritual life.

The objective of this project was to provide the abbots, the keepers of the Athonian collections, with an accurate picture of the overall state, of not only the particular monastic collection on which this project focuses, but also of the other textile collections of Mount Athos. Through training and raising awareness of preventive principles and actions, they now have the ability to prioritise preventative measures for collections and interventive conservation treatments for individual items. This project – the first of its kind in the history of Mount Athos – has addressed many of the material problems of the collections and contributes to the ongoing care of these treasures by those most closely associated with them and for whom they have the greatest significance.

Biography

Christos Karydis has a PhD in Preventive Conservation and History from University of Lincoln. He received his MA in Preventive Conservation from Northumbria University and his BA (Hons) in Conservation from De Montfort University. He currently works as a postdoctoral researcher in preventive conservation & history with the collaboration of the Ormylia Diagnostic Art Centre and the Getty Foundation and is finishing his MA in Theology. He is also lecturer at the Aristotle University of Thessalonica, at the Technological Educational Institute of Ionian Islands and external advisor on monasteries and churches.



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IIC News

2011 ANNUAL GENERAL MEETING

The sixty-first Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works took place at 5:30 pm on Wednesday 19th January 2011 at the Kenneth Clark Lecture Theatre, Courtauld Institute of Art, Strand, London WC2

Present:

Jerry Podany, President, in the Chair
Sharon Cather, Vice-President
Jo Kirby Atkinson, Secretary-General
Velson Horie, Treasurer
Joyce Townsend, Director of Publications
Tuulikki Kilpinen, David Saunders,
Mikkel Scharff, Valentine Walsh,
Cornelia Weyer (*members of IIC Council*)

Janey Cronyn, Barry Knight, Juanita Navarro,
Alison Richmond (*Fellows*)

Mary Bustin, Stephen Hackney,
Clive Raymond, Athanasios Velios,
Xuhua Zhan (*Individual Members*)

Fiona Henderson, Nicole Huter,
Mariam Kalkhitashvili, Meghan McCandless,
Abdelrazek Elnaggar Mabrouk, Tess Perrin,
Amber Quemby, Samuel Whittaker (*Student members*)

In attendance:

Graham Voce, Executive Secretary
Valerie Compton Taylor, Membership Secretary
David Compton Taylor, IIC Office Volunteer
William Budd (Slaughter and May)
Yvonne Lee (Slaughter and May)
Stephen Axcell (Jacob Cavenagh & Skeet)
Michael Gallico (W. S. Maney & Son Ltd)

Jerry Podany, President in the Chair, extended a welcome to all those present, and especially to those who had travelled long distances. He also welcomed to the meeting Kevin Brownlow and Paolo Cherci Usai, who would explore the challenges of preserving motion picture heritage after this meeting.

The Minutes of the last Meeting, having been published in *News in Conservation* number 17 of April 2010 and circulated to members, as well as being posted on the IIC web-site, were taken as read and signed by the Chairman.

The Notice calling the present Meeting, having been published in *News in Conservation* number 21 of December 2010, was taken as read.

The Chairman noted that voting on the Resolutions by members present at the Annual General Meeting who had not voted by post or appointed a proxy would be by show of hands. David Compton Taylor and Valerie Compton-Taylor agreed to act as tellers for this. The Chairman explained that IIC's Articles of Association stated that one position of Vice-President be held 'open' if possible, and, thus on the retirement of Eleanor McMillan from her position as Vice-President at this Annual General Meeting there was to be no election to the vacant position, there being three Vice-Presidents currently in office.

Resolution 1: *To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2010*

The Reports and Financial Statements, having been sent to members with *News in Conservation* number 21 of December 2010, were taken as read, and the Chairman invited the Secretary-General, the Treasurer and the Director of Publications to make their comments (see below).

Jerry Podany, President, reported that the *Dialogues for the New Millennium* were growing strongly and were now a significant part of IIC's activities, and were reinforced by the work of those involved in Project Lingua; the volunteers in this latter project had now made available translations of the *Dialogues* transcripts in eight languages other than English, and that five additional languages were soon to be added, significantly broadening the accessibility of IIC's work. Jerry Podany added that IIC's Council had agreed to the creation of a new IIC award, the Advocate Award, which would be given in recognition of those who championed heritage conservation but were not working directly in the field. An announcement of the first award would be made very shortly.

Jo Kirby Atkinson thanked Eleanor McMillan, who was retiring from her position of Vice-President at this meeting, for her valuable contribution to IIC's Council and looked forward to her continuing interest in IIC and its activities. Jo Kirby Atkinson also thanked IIC's volunteer Web Editors, Eike Friedrich and Athanasios Velios, for their continued essential work. Also thanks were noted to Amber Kerr Allison for her work as Editor of IIC's social networking facilities and to David Compton Taylor for his volunteer work at the IIC office.

Joyce Townsend introduced to the meeting Michael Gallico, Managing Director of W. S. Maney & Son Ltd ('Maney'), who would be publishing IIC's journal *Studies in Conservation* from January 2012; she invited Michael Gallico to address the meeting.

Michael Gallico thanked IIC and its Council for placing its trust in Maney to publish on IIC's behalf. He also thanked Joyce Townsend and Velson Horie for their detailed work on the negotiations with Maney on IIC's behalf. He foresaw great possibilities for *Studies in Conservation*.

He told the meeting that W. S. Maney & Son Ltd was founded in 1900, and now had forty-five staff in the United Kingdom, based in London and Leeds, as well as having offices in the United States of America. Maney currently published over one hundred journals, mostly for learned bodies such as IIC and university departments and fifteen journals for the Institute of Materials, where there was a conservation element to their work, plus fifteen archaeological journals; added to this are a number in the field of textiles, and thus Maney was very closely linked to the remit of IIC and *Studies in Conservation*.

There were now plans to develop to the journal's electronic publishing potential, with enhanced online access for IIC members and non-member subscribers; in his experience fewer than ten per cent of learned journals did not have such access these days; he also noted that the increase in citation statistics for journals with electronic access was very encouraging. Maney would also be working with IIC to implement an electronic editorial and peer-reviewing process with a view to implementing this in 2012; there would also be a new marketing drive for *Studies in Conservation*. The format of the journal would also be addressed, with a change to an A4 size, which would co-ordinate with the sizing of *News in Conservation* and the IIC Congress Preprints, and there would also be the application of full colour throughout the journal.

Maney was pleased to be working with IIC and to be taking a long-term view of the development of *Studies in Conservation* and was looking forward to the improved situation that *Studies in Conservation* would be taken to over the next five to six years.

Jerry Podany thanked Michael Gallico for

his contribution and reminded members that their contribution to IIC, its publications and other activities was essential; as an example he pointed out that IIC's Facebook page now had six thousand 'friends': people who were choosing to engage with IIC and its activities. However, this was a free service and without members paying to join IIC that free service could not take place or continue to benefit conservation as a whole.

Velson Horie noted that the possibilities offered by electronic publishing to IIC would allow additional wide engagement with the membership and beyond. This was particularly valuable as IIC addressed the financial implications of the move from one publishing contract to another. He asked all members to make sure that their e-mail addresses and other contact details were up-to-date so that electronic communication could be properly maintained.

Jerry Podany, President in the Chair, put the resolution to the vote. The resolution was duly adopted.

Resolution 2: *To re-appoint Jacob, Cavenagh & Skeet as Auditors to The Institute and to authorise the Council to fix their remuneration for the ensuing year*

The resolution was duly adopted.

Resolution 3: *Special Resolution THAT the Articles of Association of the Institute be amended in order to broaden the provision for electronic and website communication with Members and to make certain clarificatory and consequential changes.*

Jerry Podany, President in the Chair, explained that this would change the IIC's Articles of Association to amend existing provisions in order to broaden the procedures for electronic communications to be sent to the membership and for members to take part in IIC activities by electronic methods; changes were also proposed to clarify the Articles generally and remove archaisms. On the basis of the total vote the resolution was duly adopted.

Resolution 4: *To transact any ordinary business of The Institute*

Jerry Podany, President in the chair asked if there was any ordinary business that members wished to raise.

In reference to the earlier discussion of IIC's social networking facilities Barry Knight noted that some may be unable to take part in such activity as some institutions forbade access to such web-sites; if further reliance was made on electronic communications it could not be presumed that there would be an automatic increase in accessibility to IIC's activators and publications. Athanasios Velios in agreeing with these points hoped that these would be taken into account when IIC's web-site redesign took place in the coming months.

There being no further ordinary business Jerry Podany, President in the chair then thanked William Budd and Yvonne Lee of IIC's legal advisors, messrs Slaughter and May, and Stephen Axcell of messrs Jacob Cavenagh and Skeet, IIC's auditors, for attending. The Chairman declared the meeting closed at 6.35 pm.

Officers' Reports

Reports from the Secretary-General, the Treasurer and the Director of Publications are available on the IIC website at: http://www.iiconservation.org/about/core_docs.php

Changes to NiC

At the IIC council meeting that followed the AGM in January, it was decided to cease printing *News in Conservation*, except for special occasions such as the IIC congress, and to distribute it in PDF form and as an

emailed newsletter with links, as agreed within the Maney contract. This has the advantage that it can still be produced six times per year and delivered straight to a member's desktop.

Thus, it is becoming even more important that we have current email addresses for all members. It is equally important that members update their details on the IIC website whenever they have a change of email address!

We look forward to continuing to provide members with conservation news from around the world.

2012 IIC Congress – Call for Papers

A capital of cultural heritage awaits you...

Vienna lies at the heart of Europe on the mighty River Danube at the cross-roads of centuries of cultural traditions and of trade between East and West from Roman times and earlier. 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 birthplace of Haydn and Mozart, Schubert and Schönberg and the home of the Strauss waltz, the city is also the heart of a more intangible heritage of music, dance theatre. Vienna is situated near other important European cultural centres: Prague, Bratislava, Budapest, Cracow, this proximity reflecting Vienna's importance as a centre of Europe's cultural network. The beautiful Danube Valley, with its vineyards and castles, is a UNESCO World Heritage Site.

The Decorative: Conservation and the Applied Arts

The twenty-fourth IIC Congress will be held in conjunction with the Universität für angewandte Kunst (the University of Applied Arts) from 10th to 14th September 2012 and will focus on a topic that is uniquely well-suited to Vienna's wealth and scope of decorative and applied arts heritage. Ornamentation and the decorative have been evident in human endeavour since the beginning of recorded history, ranging from the bold clarity of Ancient Egypt to the clean-lined, discreet styles of the 1930s and the exuberant revivals of today. Whether civilisations have grown in Europe, Asia, the Americas or Australasia, many of their forms of cultural expression can be considered 'decorative' or 'applied' arts. The conservation of this heritage, tangible or intangible, is thus the conservation of 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 and styling; ceramics from pottery to porcelain; glassware, including painted and stained glass and studio glass; furniture; hardstone carving, including pietra dura work 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; work in 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 preprints 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.

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

Further details may be found at the home page of the IIC web site – 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 end of June. Draft manuscripts will be required by 30 September 2011 and the Technical Committee will make their selection by the end of November. Final manuscripts will be due on 15th January 2012.

We look forward to seeing you in Vienna!

Under Lock and Key?

Collection readiness and response in times of conflict

Recent events around the world have once again focused attention on the vulnerability of heritage sites and collections during times of conflict and unrest. IIC has asked five international colleagues to comment on the need to both plan and implement measures which assure the safety of cultural heritage. Their dialogue, conducted between the 10th of February and the 15th of March 2011, provides significant insight into the dynamic nature of the topic and reminds us that the direct and indirect ramifications of conflict can linger of many months, even years, after the outward aspects have been quelled and resolved. This dialogue raises important questions about how we respond and how we cope with difficult times and difficult decisions. And it serves as a call to all heritage professionals, policy makers and organizations to advocate for the protection of collections, monuments, buildings and sites during times of conflict.

For the transcript of this Dialogue go to: <http://www.iiconservation.org/dialogues/>



The Gabo Trust – IIC Travelling Scholarships

The Gabo Trust and the IIC are pleased to announce the 2011 call for applications for

the Gabo Trust-IIC Travelling Scholarships. Applications are invited from Individual Members and Fellows of IIC who are conservators practising in either the public or private sector.

What is the Travelling Scholarship?

The Travelling Scholarship is a bursary to allow individuals who are current paid-up members of IIC to take a study-focused tour anywhere in the world. The aim of the tours is to carry out research into the conservation of sculpture and to meet and see the work of other conservators; thereby learning about their differing approaches, ethics, materials and methods. The Travelling Scholars are required to make a written report on their tour, with photographs, in order to be useful to conservators and others who are following this path, to benefit their own career and also to enrich the worldwide body of knowledge of the conservation of sculpture.

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

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

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

The Gabo Trust

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

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

How do I apply?

The application form is available from the IIC web-site; the specific page is: www.iiconservation.org/about/awards.php

Your application must include an estimate of the amount of money required (in Pounds Sterling, US Dollars or Euros) and a proposed researched itinerary of countries, venues and sites to be visited with provisionally confirmed names and dates for visits.

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

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

Gabo Trust/IIC Travelling Scholarships
IIC
6 Buckingham Street
London WC2N 6BA
UK
iic@iiconservation.org
Fax: +44 (0)20 7976 1564

How will winners be notified?

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

What happens then?

Within a month of being notified of their being awarded a Travelling Scholarship, individuals must confirm to the IIC office the dates and itinerary of their intended tour. This can be booked through an agency who can offer a comprehensive travel and accommodation itinerary, such as Trailfinders (www.trailfinders.com) for those resident in the United Kingdom, the Irish Republic or Australia. Travelling Scholars are responsible for obtaining all necessary travel documentation such as passports and visas, for all transport arrangements, and for any travel or other insurance they may choose to purchase.

The award monies will be paid to the Travelling Scholar when they have booked

and paid for their travel –verified paper copies of the invoice(s) and travel documents will be required by IIC before payment is sent.

IIC Membership fees – membership year 2011–2012

The levels of IIC Membership fees for each membership year are determined by the running costs of IIC and it is the case that for the 2011 – 2012 membership year fees have to be increased to meet the costs of providing an extensive range of benefits to members.

The figures for the membership year 2011 – 2012 have been agreed by IIC Council as follows:

Institutional	£205
Individual	£55
Fellow	£80
Student	£20

Sale of IIC Publications

Now is your chance to catch up with IIC publications at a significant discount!

IIC Congress Preprints

Copies of the following Congress preprints are available at £8 per volume (delivery to UK) or £12 (delivery to EU, US, rest of world).

- Conservation of Far Eastern Art (Kyoto 1988)
- Conservation of the Iberian and Latin American Cultural Heritage (Madrid 1992)
- Preventive Conservation (Ottawa 1994)
- Archaeological Conservation (Copenhagen 1996)
- Painting Techniques (Dublin 1998)
- Tradition and Innovation (Melbourne 2000)
- Works of art on paper (Baltimore 2002)
- Modern Art, New Museums (Bilbao 2004)

Copies of the following Congress preprints are also available at £20 per volume (UK) or £25 (EU, US, rest of world):

- The Object in Context: Crossing Conservation Boundaries (Munich 2006)
- Conservation and Access (London 2008)

Copies of the following Congress preprints are also available at full price: £35 (UK) or £50 (EU, US, rest of world)

- Conservation and the Eastern Mediterranean (Istanbul 2010)

All prices include surface postage; for airmail costs on your order please mark your Order Form accordingly.

Studies in Conservation

Back issues of *Studies in Conservation* are available at £4 per issue (UK) or £7 per issue (EU, US, rest of world); remember that there are four issues per volume. Prices include surface postage; for airmail costs on your order please mark your Order Form accordingly.

Reviews in Conservation

Copies of *Reviews in Conservation*, from number 1 (2000) to number 10 (2009), are available as follows: £5 per issue (UK) or £7 (EU, US, rest of world). A full set of issues 1 to 10 inclusive is available for £40, or £50 (EU, US, rest of world). Prices include surface postage; for airmail costs on your order please mark your Order Form accordingly.

All prices are quoted in and will be charged in Sterling. This offer is only available through the IIC web-site and this offer is subject to availability.

To order, please go to the IIC web-site – www.iiconservation.org and use the 'Buying IIC Publications' page www.iiconservation.org/publications/pubs_sale.php

Telephone enquiries: + 44 (0)20 7839 5975

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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Pablo Picasso, *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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Calls for Papers & Course Applications

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.com

Meetings and Conferences

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>

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

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

The Mackintosh Conservation and Access Project
6 May 2011
Glasgow, UK
www.gsaevents.com/MCAPSeminar

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/conservation2011/vilnius/>

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
highfred@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>

4th symposium on Preserving Archaeological Remains in situ - PARIS4
23–26th May 2011
Denmark, Copenhagen
www.natmus.dk/paris4

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

Preserving the Past, Inspiring the Future - Furniture Conference
7 June 2011
High Wycombe, UK
sharon.grover@bucks.ac.uk or call

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

Modern and Contemporary Mural Paintings: Technique, Conservation and Access
10 June 2011.
Valencia, Spain
painting@upv.es

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

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

The Inclusive Museum Conference 2011
30 June–3 July 2011
Johannesburg, South Africa
<http://onmuseums.com/Conference-2011>

XIIth IADA International Congress 2011
29 August–2 September 2011
Bern, Switzerland
<http://www.iada-online.org/>

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/>

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

Chemistry and Preservation of Waterlogged Wooden Shipwrecks
18–21 October, 2011
Stockholm, Sweden
www.shipwrecks2011.com,
info@shipwrecks2011.com

Salt Weathering on Buildings and Stone Sculptures Conference
19–22 October 2011
Limassol, Cyprus
<http://www.swbss2011.org/>

Managing Archaeological Sites with Mosaics
24–27 October 2011
Meknes, Morocco
dmichael@spidernet.com.cy,
bouzidi3@yahoo.fr

FUTURE TALKS 011. Technology and Conservation of Modern Materials in Design
26–28 October 2011
Munich, Germany
bechthold@die-neue-sammlung.de

Plying the Trades: Pulling Together in the 21st Century
8–11 November 2011
Oaxaca, Mexico
<http://www.icom-cc.org/52/event/?id=123=77&Itemid=267>

Courses, Seminars and Workshops

Regional Course on Conservation of Organic Materials in Heritage Sites and Collections
26 April–16 May 2011
Sharjah, United Arab Emirates
http://www.icrom.org/eng/01train_en/announce_en/2011_04AtharUAE_en.shtml

Mounting Museum Objects for Exhibition
3 May 2011-03-23
Brussels, Belgium
www.academicprojects.co.uk

5th MaSC Workshop and Meeting
9–11 May 2011
Cambridge, MA, USA
masc2011@masgroup.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.icrom.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

Identification of Wood
20–21 June 2011
Copenhagen, Denmark
www.academicprojects.co.uk

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

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

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

Picture Frames: Early and Modern
1 July 2011
London, UK
www.academicprojects.co.uk

Giltwood Frame & Object Restoration
4–8 July 2011
Oxford, UK
www.academicprojects.co.uk

Identification of Paper Workshop
4–5 July 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>

Montefiascone Book Conservation School
25 July–19 August 2011
Montefiascone, Italy
<http://monteproject.co.uk/en/study-programme>

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

Conservation of Glass Objects
12–16 September 2011
London, UK
www.academicprojects.co.uk

The History of European Bookbinding 1450 – 1830
19–23 & 26–30 September 2011
Venice, Italy
www.icon.org.uk/www.ligatus.org.uk/summerschool

European Workshop and Training Day on Cultural Heritage Preservation
26–28 September 2011
Berlin, Germany
www.smoohs.eu/EWCHP

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