

### Austrian sculpture

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No. 12, June 2009

# News in Conservation

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



The church of San Gregorio in L'Aquila after the earthquake

## Abruzzo earthquake causes severe damage

The historical Italian city of L'Aquila and the surrounding Abruzzo region was struck by a magnitude 6.3 earthquake in the early hours of April 6th. 297 people are known to have died in the disaster and many thousands left homeless. According to an Italian culture ministry official, over five hundred historic churches have been destroyed or damaged and L'Aquila's town archive, housed in its prefecture, has been crushed under the collapsing cupola of the adjacent 18th century church of Sant'Agostino.

Once the search for survivors had been called off, a team of more than one hundred experts from the Ministry of Culture began in April to compile an inventory of historic buildings and their contents throughout the Abruzzo region. By late April, Annamaria Reggiani, the regional director for the ministry said, "We are now shifting paintings, confessional booths and other objects from damaged churches to a depository to start restoration work." The neighbouring province of Pescara has offered its assistance in receiving and storing

moveable works of art from L'Aquila and other affected sites.

The president of the Abruzzo region, Gianni Chiodi has stated that the historical area of L'Aquila will be rebuilt as quickly as possible. He praised the authorities for their work in handling the first phase of the emergency and stated that the next priority would be the housing of people made homeless in the earthquake. "The third phase will be reconstruction of L'Aquila's historic centre and planning a series of initiatives for the city's future, including its role as a university centre, new industrial activities and revitalising businesses," he said. "There was widespread recognition for the way the first phase [of the emergency] was handled. We've got to be just as good with the second and third phases." How the reconstruction will be handled is a matter of debate in Italy, with some favouring the reconstruction of lost historic buildings and others a 'new town' approach to rebuilding after the disaster.

## Rare Roman find pieced together

A Roman polychrome millefiori dish, newly discovered in East London, has recently gone on display at Museum of London Docklands after conservation work. The millefiori (thousand flowers) dish is so called because it is made up of hundreds of colourful glass petals. The blue and white petals were originally set into bright red glass-which can still be seen around the rim.

The dish was discovered in a fragmented condition, held in shape by the earth surrounding it, during excavations in Prescott Street, Aldgate, by L - P: Archaeology. It has been painstakingly reassembled by Museum of London archaeology conservator Liz Goodman.

Thought to originate in the eastern Roman empire, the dish is an unprecedented find in London. Although the dish has not yet been dated, millefiori vessels tend to date to the 1st and 2nd centuries AD. This dish was among the grave goods of a rich Roman Londoner whose casket was accompanied by a number of other ceramic and glass vessels.

Liz Goodman said "Piecing together and conserving such a complete artefact offered a



Liz Goodman, Museum of London conservator with the bowl

rare and thrilling challenge. We occasionally get tiny fragments of millefiori, but the opportunity to work on a whole artefact of this nature is extraordinary. The dish is extremely fragile but the glasswork is intact and illuminates beautifully nearly two millennia after being crafted."

## Remembering the Nubia campaign

UNESCO, Egypt and Sudan have begun commemorating the 50th anniversary of the Nubia campaign, a defining example of international solidarity in the preservation of cultural heritage. The Egyptian and Sudanese governments requested UNESCO's help in 1959 to assist in saving ancient Nubia's 3000 year old monuments from an area to be flooded by the Aswan Dam. Cooperation from around the world resulted in the excavation and recording of hundreds of sites, the recovery of thousands of objects, and the relocation of twenty two important

monuments, including the famous temples of Abu Simbel and Philae, to new locations away from the flood waters. The immense scale of the twenty year project and the technological advances it created were unprecedented in UNESCO's history, inspiring UNESCO's World Heritage Convention, begun in 1972 and the World Heritage list, on which the Nubian Monuments were inscribed in 1979. Also unprecedented was the recognition of the universal importance of heritage conservation.

Philae was moved to higher ground to save it from the flood waters



© G. Madgwick

# Editorial

In the wake of last issue's news about the collapse of Cologne's archive, it is a great shame once again to be reporting on another humanitarian and heritage disaster. The damage to the historic town of L'Aquila and other towns in the Abruzzo region is now being assessed and the restoration beginning in the wake of the 6th April earthquake which killed 297 people and has left many more homeless. As the Italian authorities work through their action plans for recovery and preservation, it becomes increasingly clear that much has been lost, but that all that can be salvaged will be.

## In the wake of last issue's news about the collapse of Cologne's archive, it is a great shame once again to be reporting on another humanitarian and heritage disaster.

On pages 4 and 5 we feature the fascinating work of Brent Seales, a computer scientist from the University of Kentucky, on the EDUCE project. Dr Seales and his colleagues have developed imaging and software technologies to unwrap damaged manuscripts and scrolls virtually, allowing them to 'read' unreadable texts without causing them damage – a promising technological development which hopefully can be employed successfully on the carbonised Roman scrolls from Herculaneum.

Conservation from the ancient to the modern is well represented this issue in our other main features: we hear from Gabo scholarship winner Ksenija Škarić about her study trip to examine sculpture in Austria on page 3 and also about the programs available to student conservators on the Greek island of Lesbos to work there on the fossilised remains of a vast petrified forest (page 6).

Also this issue, on page 7, our new Director of Publications, Joyce Townsend has written about her hopes and aims for IIC publications. Please email any feedback about her thoughts or any other aspect of *NiC* to [news@iiconservation.org](mailto:news@iiconservation.org). Finally, membership renewal time is here again. When you renew your membership, do consider contributing to the Professional Development Fund if you can. Your donation will be most welcome and put to very good use assisting others less able to afford belonging to IIC.

Lucy Wrapson  
Editor

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# News in brief...

## The Iraq Cultural Heritage Project – American Institutions Partner to Create Conservation Training Institute in Iraq

The Walters Art Museum, Winterthur Museum and Country Estate, and the Department of Art Conservation at the University of Delaware have joined in a partnership to further the mission of the Iraq Cultural Heritage Project (ICHHP). ICHHP, launched in October 2008 with grant funding from the US Embassy in Iraq, is a two year undertaking implemented by International Relief and Development (IRD), a charitable non-profit organization that directs assistance "in regions of the world that present social, political and technical challenge." The objective of the project is to assist Iraq in rebuilding the professional capabilities of its museums and its heritage and archaeology organizations, and to promote national unity by preserving its rich cultural heritage.

A major initiative of ICHHP is the establishment of the National Institute for the Preservation of Iraqi Cultural Heritage in Erbil, a historical city in the Kurdish area of Iraq. The institute will have two branches, a Collections Conservation and Management Program (CCMP) with an emphasis on museums and artifacts, and an Archaeological and Historic Preservation Program (AHPP) with U.S. National Park Service oversight, concentrating on historical and archaeological sites, monuments, and buildings. The focus of the conservation partners, represented by Lois Olcott Price, Debbie Hess Norris, Vicki Cassman, and myself, will be the design and development of the CCMP branch. We also will consult on conservation issues for the Iraq National Museum in Baghdad and will work closely with the Iraq State Board of Antiquities and Heritage (SBAH).

We have been fortunate to have strong support from officials in Baghdad and Erbil for this initiative. The governor of Erbil province has provided a facility for the training institute (their former public library building), and called for its renovation, as recommended by the U.S. partners.

We are very pleased to announce that Jessica S. Johnson, Senior Objects Conservator at the Smithsonian's National

Museum of the American Indian, has been selected as the CCMP's new director. Jessica has many years of experience in museums, and her extensive background in preventive and archaeological conservation and her strong teaching skills make her ideally suited for this new challenging position. Jessica is currently working with us on finalizing the program and the specifications for spaces and equipment and will travel to Iraq in May to take up her official duties on site. The partnering institutions are honored and privileged to be engaged in this important international initiative. Our primary goal is to create a successful, professional program that will be turned over to the Iraqis at the conclusion of the two-year cultural heritage project.

*Terry Drayman-Weisser*



Iraq National Museum, Baghdad

Photo by John Russell

## Update on Cologne Archive situation

As was reported in the last issue of *News in Conservation*, the Historic Archive of Cologne collapsed on March 3 2009, along with two neighbouring residential buildings, killing two. While the exact degree of damage made to the documents kept in the archive building is still not known, it is believed that a substantial quantity of the records have been recovered, according to Georgia Iona who is based at the Cologne Archive. Future plans involve the founding of a Conservation and Digitisation Centre, where damaged archival material will undergo conservation treatment, be digitised and ultimately be reordered.

# Member's News

## Documenting modern architecture: the 20er Haus

The remarkable history of the 20er Haus, the museum of 20th century art in Vienna has its roots in the World Exhibition EXPO 58 in Brussels, where the building was created as the Austrian Pavilion by architect Karl Schwanzer. The extraordinary combination of massive steel elements with light glass-façades inspired the architectural world in the 1950/60s. After its use at EXPO 58, the Pavilion was transferred to Vienna to reopen as a museum. The transformation to a permanent set-up changed the airy appearance, creating a new character for the building. Four years after the World Exhibition, the new museum of the 20th Century opened its doors. From 1962 the 20er Haus served as a "hot spot", as the perfect but only location in the city to host international contemporary art, and as an essential place for the Austrian 1968-movement.

Following a standstill in the early 1990s, when the museum had to be closed for safety reasons, a renaissance for the building was decided for 2011. The planned extensive

alteration of the building stood in opposition to its high artistic and emotional significance, provoking controversial public discussion. In 2008 the University of Applied Arts Vienna Conservation Department was asked to make a comprehensive survey and documentation of the "original building". The survey was done by nine students within three months, including the identification of all applied materials like steel, wood, plastics, glass, concrete and ceramics, their deterioration processes, the investigation of the original colours in- and outdoors, to make an extensive inventory. Furthermore the focus was to identify and reconstruct the building's two different phases (Brussels 1958 & Vienna 1962). The biggest challenge has been to clarify the eventful history of the Haus to document it for posterity.

*Martina Griesser-Stermscheg*

## Informal anecdotes wanted!

The international Oral History of Conservation project housed at Winterthur Museum and Archives traditionally focuses on interviews with senior conservators about their training and careers (as featured in *News in Conservation*, December 2008). The information found in these interviews is crucial for the construction of a history of the field.

However, missing are accounts of meetings and parties and dinners in which glimpses of the human side of the pioneer men and women of the field can be seen. For example, do you remember a dinner you had with Rutherford Gettens, Helmut Ruhemann, Joyce Plesters, or Harold Plenderleith, or informal discussions with any other fabulous elder colleagues at the first IIC meeting you attended?

Please consider submitting such vignettes for inclusion in the conservation Oral History Archives. Please send them to Rebecca Rushfield at [wittert@juno.com](mailto:wittert@juno.com) who will compile them for the FAIC Oral History file housed at the Winterthur Museum, Library and Archives which now contains the transcripts of more than 220 interviews about the history of our profession.

Thanks to Jim Druzik and Christoph von Imhoff for getting this started with their stories of Ruhemann, Lucas, and Gettens in a dinner jacket!

*Joyce Hill Stoner*

The interior of the 20er Haus



©Stefan Oth, University of Applied Arts Vienna

# Austria: Sculpture only, please!

Croatian sculpture conservator Ksenija Škarić describes the findings of her fact-finding study trip to Austria, granted by the Gabo Trust-IIC Travelling Scholarship.

It required quite a level of self-discipline to pass by all the appealing things the Austrians have created to cultivate their surroundings, and to concentrate only on sculpture. But it was with sculpture in mind last October that I visited Graz, Vienna, Klosterneuburg, Laxenburg, Linz, St. Florian, St. Wolfgang and Salzburg. During my stay in Vienna, I also presented a talk about restoration practice in Croatia to colleagues from the Austrian section of IIC.

## Preservation and Conservation in Austria

What amazed me most was the level of integration within the organisation for the preservation of cultural property in Austria. The Bundesdenkmalamt (BDA), the state administration for the protection, inventorying and preservation of monuments, also includes conservation workshops, so that both conditions of preservation – protection and conservation – are covered and interconnected. When curators and conservators are peers and working together, conservators take part in strategic decisions and curators are not deprived of the technical insight into the process. This gives the monuments a better chance of preservation. The training of conservators is closely connected with the Bundesdenkmalamt, since students of stone conservation learn practical conservation in BDA workshops throughout their studies. Apart from the evident advantage of giving students a chance to learn from those who are most deeply involved in conservation practice, it also helps their professors to keep being part of the preservation network. Knowledge and experience is also easily exchanged with private workshops, either by involving private conservators in some of the projects within BDA workshops or by cooperation in the field.

## Visits

The Technisches museum in Vienna houses a great variety of objects made of the widest range of materials and in a size range from microchip to train. During my visit there, Valentina Ljubić, a restorer responsible for the collection, explained to me the restoration procedure on a hundred year old diorama illustrating milk production. Apart from statues that were a conservation challenge themselves, being made of leather and genuine hair, there was also a complicated



Model of the Milk Factory, Technisches Museum in Vienna.

Schloss Hellbrunn; restorers working on the Mechanical Theatre moved by the water power from the nearby spring



© Ksenija Škarić



The sculpture of St John of Nepomuk exhibited near the old mill in Salzburg, restored by the private conservator Wolfgang Strasser

mechanism for milk transfer that had to be restored to working condition.

Thanks to Thomas Danzl and Dagmar Redl from Bundesdenkmalamt, I was able to take a close look at the conservation going on in Grotta, a Mannerist folly built in the Hellbrunn Palace near Salzburg. Two years ago additions were made to the ceiling to make it appear to be crumbling, but within a year this addition was in actuality collapsing. Now it has been conserved, but the discussion on climate problems is ongoing, since the palace and park are continually washed by springs, ponds and fountains.

More generally, I found that the Austrians are ready to “keep the music live”. Many sculptures, of both stone and wood, are kept in their original locations such as on façades, and there are seldom copies in such places. They are usually protected in the traditional way, with roofing. Sometimes a wire net is placed to protect them from birds and mechanical damage, but there is seldom a glass cover. An example of this is the polychrome sculpture of St John of Nepomuk, exhibited near the old mill in Salzburg, which was restored by the private conservator Wolfgang Strasser.

## What amazed me most was the level of integration within the organisation for the preservation of cultural property in Austria.

German conservators have introduced some changes to Austrian conservation practice, particularly in recent years, principally the idea of minimal intervention. That is why I was not able to see some consolidation techniques I expected to observe – they are not in use any more. Johannes Nimmrichter, who is in charge of stone conservation in the Bundesdenkmalamt restoration workshops in the Arsenal, clarified for me that there is an increasing tendency to use traditional methods, since more interventional conservation has proved to be less effective than expected. Now they are considering abandoning the application of hydrophobic materials in favour of traditional lime-wash coatings.

The sculptures located in the storage rooms of Landesmuseum Joanneum's Alte Galerie are hardly less interesting than those exhibited in the Alte Galerie itself,

Kunsthistorisches Museum in Vienna. The conservation laboratory for sculpture and decorative arts



© Ksenija Škarić



Landesmuseum Joanneum Skulpturenpark near Graz – a paradise for sculpture lovers! Sculpture by Tobias Rehberger

which is situated in Schloss Eggenberg. Although this large collection is only served by two conservators, Paul-Bernhard Eipper and Melita Schmiedel, the collection is stable and every year more and more objects get restored.

The Kunsthistorisches Museum in Vienna has a restoration workshop for each of the museum's collections. In the workshop for the conservation of sculpture and decorative objects, there were objects made of metal, wood and ceramics undergoing conservation treatment. At the time of my visit, Herbert Reitschuler was examining two wooden busts, one from the collection and the other from an art-dealer. While their condition differed due to their diverse life stories, their shape indicated that they might have been related in some way, perhaps coming from the same workshop.

## Colour and Sculpture

Since the northern regions of present-day Croatia were part of the Hapsburg Monarchy for a long time, I noticed many similarities in artefacts. Retables and sculptures from distant places were coloured in a similar way. In northern Croatia almost all retables are made of wood, but the model for colouring was borrowed from marble and stucco-lustro altars, ebony reliquaries and household altars, objects made of ivory, jewels, silver and gold. When painted, wooden statues of certain saints' representations from Austrian and Croatian churches are alike: a similar distribution of colours on garments can sometimes be noticed, along with the same technology of manufacture, in spite of their being created in places far apart.

On the subject of colour and sculpture, special compliments have to be paid to the Schlossmuseum in Linz, which consistently accompanies exhibits with descriptions of polychromy. It is good news that the colour has again been recognised as an important part of sculpture.

To enjoy the least altered old sculptures, kept in the surroundings they were originally made for, one has to flee the cities. It was an extraordinary experience to visit the Benedictine pilgrimage church of St Wolfgang at Wolfgangsee, which generously rewards the visitor with the sight of beautifully restored altars by Michael Pacher, Thomas Schwanthaler and Meinrad Guggenbichler.

Many thanks go to all the Austrian conservators who were so generous with their time.

## Biography

Ksenija Škarić obtained a diploma in sculpture at the Academy of Arts in Zagreb in 1990 and began working for the Croatian Conservation Institute (then the Institute for the Conservation of Artefacts) in 1995 where she has specialised in the conservation of wooden objects. In 2007 she became Head of the Moveable Heritage Division in the Croatian Conservation Institute. She has been an individual member of IIC since 1997. In autumn 2007 she started her PhD studies in Art History, for which she is researching the painted sculpture of northern Croatia.



**News in Conservation caught up with Dr Brent Seales, a computer scientist from the University of Kentucky, USA to talk to him about the fascinating results of the ongoing Enhanced Digital Unwrapping for Conservation and Exploration project (EDUCE). Dr Seales and his colleagues have developed state-of-the-art digital imaging using a specially adapted CT scanner and bespoke software which enables them to unwrap damaged manuscripts and scrolls virtually, without causing damage.**



# Unwrapping the hidden past



© Stephen Bailey

Initial 3D laser-based (exterior) scanning of one of the Herculaneum scrolls at the Institut de France in Paris

The possibilities for technical examination opened up by these developments are extremely exciting. Objects too fragile to unroll or which have been irreversibly glued together can be read virtually without causing damage. The scanning and software has already been put to use on objects such as a bookbinding made from recycled Hebrew text of *Ecclesiastes* from the University of Michigan and on the Venetus A manuscript from the Marciana library in Venice, one of the earliest complete texts of Homer's *Iliad*.

In order to test the techniques being used, a scan of the Michigan bookbinding was done to reveal the text on the hidden side of the binding. Conservators from University of Michigan then physically opened the binding to reveal the writing on the opposite side to compare the actual reading to the scanned version. Both matched.

The next task for the EDUCE project team is to examine an Egyptian Book of the Dead at the British Museum. The scroll in question is in its original condition; it never has and never will be unrolled. The aim will be to unwrap the scroll virtually once it has been scanned.

The Holy Grail for the project is to examine the carbonised Herculaneum scrolls, which were preserved in this extremely fragile state after the eruption of Vesuvius in 79AD. The team will be heading to Paris this July to examine fragments of scrolls from Herculaneum now in the collection at the

Institut de France. They cannot presently be read as they are in such a fragile, burnt condition. It is hoped that the techniques used by Dr Seales will be able to unravel the content of the scrolls for the first time since the 1st century AD.

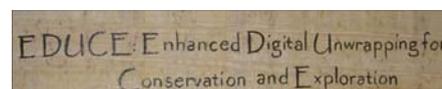
*NiC: How long has the EDUCE project been running and how did the idea for it come about?*

EDUCE is a National Science Foundation (NSF) funded project, awarded in 2005. The ideas for the EDUCE project began two years prior, in 2003, when we began working with materials at the British Library that were badly damaged. The developments there, with wrinkled manuscripts pages, focused on the digital restoration of those pages through "virtual flattening." The natural extension was to wonder about ways to completely unwrap a page that had been rolled or folded. This opened up a number of very interesting problems that led to the NSF-supported EDUCE project.

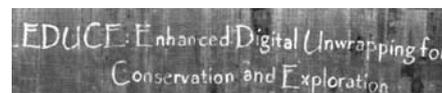
*NiC: Do you have a large team working on the project – are they mainly scientists or do you also work with conservators?*  
The EDUCE team is interdisciplinary and includes computer scientists, a physicist, a classicist, and a conservator. Having that kind of diverse experience concentrated on the same challenging problem turned out to be a great idea, and the collective team has made progress because of that interplay.

*NiC: How does the software virtually unroll text? Does it follow real physical processes?*

There are a number of algorithms we have developed for unrolling – some are tuned to the visual portrayal of what is going on, others are made for automated processing, and still other versions incorporate guidance from an expert user. At the core is a simulation process that respects constraints about how real materials behave when they are stretched, pulled, and deformed. What is so stunning is the freedom to experiment with scenarios, almost like a spreadsheet with numbers that can recalculate instantly when a new idea is posed – "how much will it cost if the equipment is a bit



The first test of the EDUCE system involved taking this handwritten test papyrus, rolling it up and sealing it into a clear polyurethane ball. The scroll was then unravelled and read using EDUCE. The remarkable results of the imaging can be seen beneath



Images courtesy of Brent Seales



© Stephen Bailey

Part of the team during some initial scanning. From left to right: Daniel Delattre, Brent Seales, Ryan Baumann, and Fabienne Queyroux. Box 59 is in the foreground with one of the Herculaneum scrolls

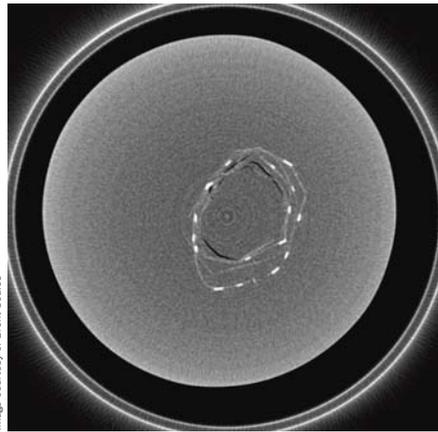


Image courtesy of Brent Seales

CT slice of the first test scroll used to fine tune EDUCE techniques



© Stephen Bailey

An end shot of one of the carbonised scrolls at the Institut de France in Paris

we are working hard to solve all the problems that stand in the way of making successful analysis more commonplace.

*NiC: What particular challenges would the carbonised Herculaneum scrolls present to your techniques and how do you hope to overcome them?*

The carbonised Herculaneum fragments are challenging at every stage. Digitisation must solve the problem of distinguishing carbon-based ink from carbonised papyrus. Digital unwrapping must deal with structure that is quite unpredictable. It turns out that the layers are not all simply concentric circles. One is surprised, in fact, to see the deviation from what you might expect. The fragments are extremely fragile, making handling slow and careful. Finally, access for work on these materials is probably on par with the most protected and precious things in any collection anywhere – and rightly so – the Herculaneum scrolls represent a unique and invaluable link to the ancient world.



© Stephen Bailey

This is the scanner SkyScan will contribute to the project for scanning Herculaneum fragments in Paris later this July

cheaper". Of course in this case it is a visual process – "will the writing be clearer if we push that piece over a bit more and pull the corner up" – or "is that writing coming from bleed-through between two layers that are close to each other." The software is intended to support that kind of analysis.

*NiC: There appear to be two main phases to the work, the image capture followed by the processing of that image. Can you give an idea as to how long it takes to scan a particular object and also then to process it?*

The scanning process varies depending on the physical characteristics of the object. For certain inks, we can scan in an hour. For other more challenging materials, the precise settings for scanning are unknown and it is still an open problem about how best to make the ink become visible in the scan data. As for processing, we are concentrating on the software system as a tool for analysis. With any such system, it seems like the improvements can go on forever while an analyst searches for the best possible image. In all we are trying to provide a way to see meaningful data on the first pass in an hour or so, with tools that can be applied interactively to improve that first result.

*NiC: There appears to be a great deal of international support for the work you are doing-have you been approached by many museums with just the sort of problems you hope to fix? We have ongoing relationships with several museums and emerging projects with a half-dozen more partners where there is interest in this kind of analysis. It is very exciting and*

*NiC: What objects are on your long-term 'wish list' for examination and why*

There are a number of very important fragments from various collections – the Kharosthi Manuscripts at the British Library, small portions of the Dead Sea Scrolls, and pages from the Codex Sinaiticus, all of which may reveal more or clearer text under examination. Of course there are several hundred Herculaneum rolls and fragments that will almost certainly yield more text. And especially intriguing is the idea of searching for lost texts within the bindings and structures of obscure and long-forgotten holdings. Many manuscripts were cannibalised, sacrificed in the creation of book bindings and structures for the good of newer holdings. Non-destructive imaging and analysis opens up the possibility of re-discovering such treasures.

*NiC: Do you hope to make the software technology more widely available in the long term?*

We actually envision building a software tool to allow curators, conservators and scholars to do the analysis on their own, because they know what they're looking for and if what they see means something. Our role would be maintaining all the technology underneath.



© Stephen Bailey

A text fragment from Herculaneum, now in the collection of the Institut de France in Paris

The binding from the University of Michigan, recycled from the book of Ecclesiastes



© Stephen Bailey



© Stephen Bailey

A conservator from the University of Michigan opens the binding to reveal the writing on the opposite side

# Conservation training at Lesvos' Petrified Forest

**Evangelia Kyriazi and Nickolas Zouros from the Natural History Museum of the Lesvos Petrified Forest explain how getting volunteers involved has helped them in the task of conserving Lesvos' vast petrified forest, as well as assisting the training of student conservators from all over the world.**



View from Bali Alonia Park

On the western part of the Greek island of Lesvos lies the 20 million-year-old Lesvos petrified forest, which covers an area exceeding 150 km<sup>2</sup>. The petrification of this tropical-subtropical forest occurred in the Miocene, when Lesvos was part of a continental area, the Aegis. Volcanic eruptions led to the covering of the forest by volcanic ash and huge pyroclastic mudflows. The heavy rainfall that followed the eruptions created an anaerobic environment with intense hydrothermal circulation of silica-rich fluids, causing the molecule by molecule replacement of organic plant material by the inorganic material of the hydrothermal fluids.

Today hundreds of fossils, including colourful trunks, root systems, branches, leaves and pine-cones can be found in this area of the island. The site hosts some of the largest fossilised trees in the world, with diameters exceeding 3m, heights of 7m, lengths of 20m and circumferences up to 13m. More than forty five species have been identified, including pteridophytes, conifers and angiosperms. Lesvos' petrified forest is one of the most important internationally – as different zones of forest vegetation can be identified – rather like a modern forest ecosystem.

In 1985, the Greek State declared the area

Evangelia Kyriazi standing in front of a petrified sequoia trunk over 7m in height. This fossil is reported to be the tallest petrified tree in Europe



© The Natural History Museum of the Lesvos Petrified Forest

of the petrified forest a Protected Natural Monument and in 1994, the Natural History Museum of the Lesvos Petrified Forest (NHMLPF) was established in Sigri in order to study, research, promote, preserve, conserve and protect this unique natural monument. As well as the Museum itself, there are six fossil parks open to visitors in the Lesvos Petrified Forest Geopark and established trekking paths linking sites of interest in the area.

The NHMLPF is keenly involved in public engagement, especially with young people, and has been accepting students and volunteers since its opening. The main goal is for volunteers to familiarise themselves with the Lesvos Petrified Forest, its geological structure, the volcanic activity involved in its creation and the geomorphology of the region. Students and volunteers may choose to participate in any of several activities offered, such as documentation of collections and geotopes, organisation of exhibitions and events, mapping, excavation and conservation of fossils, management of protected areas and the raising of public awareness.

**“There are six fossil parks open to visitors in the Lesvos Petrified Forest Geopark and established trekking paths linking sites of interest.”**

Within the context of the annual volunteer programmes, conservation students from all over the world, including Brazil, Canada,

This sequoia has clear annual rings and varied trunk colouration due to trace elements during fossilisation



© Lucy Watson

Poland, Sweden, the USA and the UK spend from two weeks up to two months with the conservation department engaged in a number of conservation related activities. The placements offer student conservators the chance to learn about geology and the geological history of Lesvos, conservation procedures, practical conservation of fossils within the museum and in the Geopark, as well as all the activities involved in the day to day running of the conservation department.

Before starting their practical work, students attend presentations on the geological history of the area and the creation of the Lesvos petrified forest, on conservation treatments performed by the Museum's conservation department, and about the conservation-based educational programmes for schoolchildren created and organised by the Museum with which they have a chance to get involved. Part of their training also involves the microscopic cross-section examination of fossilised tree features.

This year, some of the conservation volunteers attended the 2nd International course “Geoconservation and Geoparks- Interpretation and Communication”, co-organised by the NHMLPF, the Geography Department of the Aegean University, the European Geoparks Network, the Global Geoparks Network and the Geomorphosites Working Group of the International Association of Geomorphology, under the auspices of UNESCO.

This past season, the volunteers worked on plant fossils both in the conservation laboratory for transferred fossils and in situ in Plaka Park and Sigri Park, two of the six fossil parks of the Lesvos Petrified Forest Geopark. Their practical work covered a broad range of conservation processes such as cleaning by mechanical and chemical means and with the use of ultrasound. Also covered was adhesion, filling, aesthetic restoration by means of colour and texture, consolidation and waterproofing. They learnt how to use chisels to reveal fossilised leaves trapped in pyroclastic material and about practices such as the labelling of fossils, creating supports and bases for in situ fossils, transfer of smaller fossils for conservation or storage purposes and participation in the ‘first aid’ treatments for newly excavated fossils. Theory was connected to practice, so students discussed the properties of conservation materials, compared European and American conservation products, and discussed decision-making in conservation.

Preventive conservation forms an important part of the Museum's work. Students assisted in controlling the RH levels in showcases and the storage rooms of the

Conservation student Andrea Walker, performing mechanical cleaning on a standing petrified tree in Plaka Park



© The Natural History Museum of the Lesvos Petrified Forest



Map of Lesvos: the shaded area represents the protected area of the Lesvos Petrified Forest and the green dots its parks for visitors. The Natural History Museum of the Lesvos Petrified Forest is located in Sigri

© The Natural History Museum of the Lesvos Petrified Forest

Museum, and participated in a pest control project. Engagement with the scientific projects undertaken at the NHMLPF took the form of participation in a study being undertaken by the conservation department. This involved weighing, calculating the volume and density, taking readings on water absorption and performing hardness tests using the Mohs scale on a specific collection of fossils.

Finally, the conservation volunteers were able to enhance their leadership skills by assisting in teaching programs for high-school children, supervising teenagers in cooperation with museum conservators. This type of public awareness raising is important to the Museum and was complemented by student conservators in the field talking to visitors at Plaka Park whilst working in situ.

The Natural History Museum of the Lesvos Petrified Forest is always open to anyone who wishes to learn more about plant fossil conservation and will continue to inform visitors and students with the same enthusiasm as it has been doing since its foundation. If you would like to find out more, about visiting the museum or becoming a volunteer, please visit [www.lesvosmuseum.gr](http://www.lesvosmuseum.gr).

There is also a paper by these authors in the Preprints of the IIC London 2008 Congress, *Conservation and Access*.

## Biographies

Evangelia Kyriazi studied Conservation and Restoration at the University of Lincoln. Since June 2006, she has been the Head Conservator at the Natural History Museum of the Lesvos Petrified Forest. She is currently following an MSc course in Geography and Applied Geoinformatics at the University of the Aegean.



Evangelia Kyriazi

Nickolas Zouros is Assistant Professor at the Department of Geography of the University of the Aegean. He has been the Director of the Natural History Museum of the Lesvos Petrified Forest since its foundation and is responsible for research and excavation works.

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Dr Nickolas Zouros

# IIC News

## IIC Istanbul Congress 20–24 September 2010

There has been an excellent response to the call for papers for the 2009 IIC Congress 'Conservation and the Eastern Mediterranean'. Members of the Technical Committee are reviewing some 180 abstracts, looking for those that closely fit the theme of the conference. In this first round of review the abstracts are presented to the committee, via a web database; this is then used by the reviewers to store their comments and rankings. Authors who submitted abstracts should hear the outcome of the review at the end of June 2009.

The 2010 Technical Committee is headed by Sharon Cather of the Courtauld Institute in London, and the other members are: Dr Talal Akasheh, Queen Rania's Institute of Tourism and Heritage, Jordan  
Dr Hande Kökten Ersoy, Ankara University, Turkey  
Dr Catherine Higgitt, the British Museum, UK

Dr Ravit Linn, Rockefeller Museum, Israel  
Dr Hossam Mahdy, currently a researcher at ICCROM, Italy  
Prof Antonia Moropoulou, National Technical University of Athens, Greece  
Paul Schweartzbaum, Solomon R. Guggenheim Foundation, New York and Venice, Italy

The 2010 Editorial Committee will comprise Dr David Saunders, Dr Ashok Roy and Christina Rozeik.

The deadline for submitting posters will be advertised later in the year. Booking for attendance at the Congress will be open from early 2009.

## Rome: IIC Council's Outreach Policy continues...

IIC Council's May 2009 meeting was held in Rome, and is the second in a series of Council meetings to be held outside London, the first having been in Vienna in May 2009 (see *News in Conservation* 6, June 2008). The 2009 two-day meeting was held at the offices of ICCROM, on 7th and 8th May.

ICCROM Director-General Mounir Bouchenaki addressed the start of the meeting and was able to review past and future co-operation between IIC and ICCROM. At the end of the first day of the meeting Lorenzo Appolonia (President), Elena Spoldi (Secretary-General), and Daniela Rullo of the Italian Group of IIC (IGIIC) joined the meeting and was able to illustrate the Group's activities, an impressive range including conferences, events, training courses and publications. By doing this IIC has been able to maintain its links not only with an IIC-linked national group of conservators, but also with one of the most important and international conservation bodies on the occasion of its fiftieth anniversary.

The Friday part of the meeting allowed Council to explore a number of developments at IIC and in particular to take forward the matter of supporting membership of those less able to pay for this. There will be an announcement regarding

IIC Council meeting in ICCROM



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this later in the year.

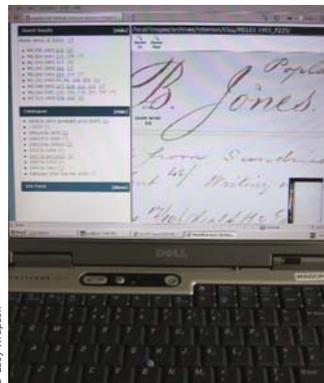
We hope to be carrying articles by both ICCROM and the IGIIC in coming issues of *News in Conservation*, and are delighted to be featuring a report from a member of the IIC Austrian Section in this issue (page 2), as well as news of the upcoming IGIIC Congress.

## The challenge for IIC publications

How do members see IIC – as a publisher and conference organiser or as a representative professional body? The former is more likely, as it is the more visible side of IIC. Our members are mainly based in the UK and the USA, with substantial numbers in western European countries, ranging from 15 to 130 per country. Some countries outside Europe are less well represented, with fewer than 5 members each. All these members are likely to value IIC for its conferences and networking opportunities, to read *News in Conservation* to keep up with conservation activities in other countries, and to use *Reviews in Conservation* and *Studies in Conservation* for professional development.

How do institutional members see IIC? Many of these members are museums, galleries etc., and IIC publications are stored in their libraries. IIC produces the longest-running conservation journal in the world, in continuous production for over 50 years, but today it has sister journals on the same shelves.

At the start of my career, all papers relevant to my institution's collection were filed by subject. The idea of one section within one institution trying to function in the manner of an internet resource is



A digitised archive of painters' records

laughable today. Nowadays, the reservoir of experience in the conservation of cultural heritage occupies several parallel universes. One universe is the personal bookshelf and knowledge in one's own head, but the era of the lone researcher and practitioner in conservation has all but vanished. Teams carry out projects that could not have been achievable if team members had worked in isolation. Academic pressure to publish can drive the team to write papers about what it will do, how it's doing it – and finally, some years later, what it did. This has to reach both the scientific literature, swiftly for the sake of the younger researchers' careers, and the conservation literature, so that it is both documented and has a good chance of becoming assimilated into practice. Another universe for research in cultural heritage is totally virtual, only accessible from a search engine. What the search engine does not list in the first ten hits is likely to be missed by the researcher. Many conservation professionals will occupy a universe that lies between these extreme positions, because valuable clues about many artefacts lie in historic literature sources, and today's trade literature soon becomes a later generation's

scarce, historic literature. The goal of much contemporary research into historic art technological sources is to make them more widely available to others via the internet. As fast as these resources are put online, the need arises to discover and read more paper-based sources. Conservation publishers have to be represented in all these universes.

This is the challenge for conservation publishing: to share more information than we know what to do with, and more than one person or one institution could ever assimilate or critically review, in a fair and equal way. The challenge is of course the same for every other field of research, but the enduring value of older, paper-based, once-ephemeral literature is an unusual and key characteristic of cultural heritage studies.

It's the dilemma at the heart of every professional organisation: how best to serve members and the profession, not forgetting the need to promote the profession among those who are not aware it exists. It's always a good time to see whether an organisation can run better. It's also the perfect time to review how IIC publications can now best reach the original IIC target audience of members, as well as the wider audience of cultural heritage professionals – and policy-makers too.

*News in Conservation* was the first fruit of this review of publications by the IIC Council, and the response has been very positive. My challenge as the new Director of Publications is to continue the process, to build on IIC's past publishing strength and introduce new ways of accessing information.

### Joyce Townsend

Dr Joyce Townsend has been a senior conservation scientist at Tate, London, UK, for many years. Editing, reviewing and abstracting have been life-long interests and she has been lead editor of conference postprints, and lead editor and author on many publications about artists' techniques. She has recently taken over as IIC Director of Publications.



## HP Image Permanence award

IIC in collaboration with the Image Permanence Institute are pleased to announce this year's winner of the HP Image Permanence award. The award goes to Steven Puglia in recognition of his long commitment to the preservation of imaging materials

Established in 2006, the HP Image Permanence Award recognises advances in colour and print media materials that significantly increase permanence; advances in predictive science that increase the validity of permanence predictions or provide insight into optimal storage and usage conditions; and/or educational efforts that raise awareness of the effect of storage and usage conditions on permanence. The awardee is selected by a subcommittee comprised of three Society for Imaging Science and Technology appointees and one appointee from IIC.

Steven Puglia has been involved with preservation from early in his career. He wrote a paper called *A Short Guide to Nitrate Negatives: History, Care, and*



Duplication in 1986 while he was working at the Northeast Document Conservation Center (NEDCC). His work continued at the National Archives and Records Administration in Washington where he was responsible for everything from microfilming to standards for negative duplication and storage of photographs. Outside of NARA he chaired the ISO task group three responsible for test methods and specifications for traditional colour photographic materials and digital prints.

## Pierre Bernard Boissonnas (1934–2009)

It is with regret that we announce the death of Pierre Bernard Boissonnas, international conservator of paintings, based in Zurich, Switzerland. He was senior partner in the Atelier de Conservation Boissonnas [www.boissonnas.ch] for many years, succeeding his father. In 1962, he was made a Fellow of the International Institute for Conservation of Historical and Artistic Works (IIC) and of the International Council of Museums (ICOM). Following his father's campaign during WWII he undertook conservation of the painted ceiling of Zillis in 1972 (UNESCO World Heritage site). He published a number of influential articles and worked for notable private collections (among others Oskar Reinhart Stiftung Winterthur, Bührle collection Zürich and more recently the Dr.Gustav Rau collection, donated to UNICEF) as well as local and foreign galleries and auction houses.

# IIC Regional Groups



## Annual Congress "The State of Art 7", Castel dell'Ovo, Naples, 8–10 October, 2009,

This meeting, on the subject of the operational problems of restoration and conservation, is taking place for the second time in a southern region of Italy. The choice of Naples is appropriate given the state of the current world economy which, as ever, always has repercussions on a niche sector such as the care of cultural heritage.

The often-expressed wish to face the cultural reality of Italian restoration is a key purpose and intention of the Italian Group of the IIC. "The State of Art 7" is an opportunity for the type of genuine debate which has always characterised the spirit of IGIIC. This is the moment to get together and discuss a theme at the heart of the matter: the state of art.

The conference is subdivided into the following thematic areas:

- Examples of interdisciplinary projects.
- Intervention problems: applied methods, materials, technical solutions applied to specific problems. The themes of cleaning and reintegration of losses will be especially examined.
- Research and applied studies relating to the control and choice of materials, the quality and the planning of interventions.
- Preventive conservation: descriptions of practical examples.

To find out more, go to the IGIIC website at <http://www.igiic.org/>

**Calls for Papers**

**Glass and Ceramics Conservation 2010**  
3–6 October 2010  
Corning NY, USA  
Submit abstracts by 15 September 2009  
hanelore.roemich@nyu.edu

**Meetings and Conferences**

**1st International Meeting on Graphic Archaeology and Informatics, Cultural Heritage and Innovation**  
17–20 June 2009  
Seville, Spain  
www.arqueologiavirtual.com

**BookNET Research Cluster Meeting**  
18 June 2009  
Oxford, UK  
www.heritagescience.ac.uk

**Historic Houses as Documents of Social Life and Traditional Skills**  
19–24 June 2009  
Stavanger and Sand, Norway  
secretary@demhist.icom.museum

**European Congress of Stereology and Image Analysis**  
22–26 June 2009  
Milan, Italy  
http://ecsl0.mat.unimi.it/

**IIC/SFIIC: Art d'aujourd'hui patrimoine de demain: conservation et restauration des oeuvres contemporaines**  
24–26 June 2009  
Paris, France  
sfic@free.fr

**STREMAH 2009 – 11th International conference on studies, repairs and maintenance of heritage architecture**  
22–24 July 2009  
Tallinn, Estonia  
www.wessex.ac.uk/09-conferences/stremah-2009.html

**Artifacts knowledge management conference: techniques in digitization workshop**  
Taippei, Taiwan  
23–24 July 2009  
http://www.npm.gov.tw/events/98events/conservation\_en/

**42nd IUPAC Congress: Chemistry Solutions Heritage Science Symposium**  
2–7 August 2009  
Glasgow, UK  
www.iupac2009.org

**2nd Latin-American symposium on physical & chemical methods in archaeology, art & cultural heritage conservation (LASMAC 2009)**  
16–20 August 2009  
Cancun, Mexico  
www.mrs-mexico.org.mx/webimrc09/inicio.htm

**EUSIPCO 2009 Special session on colour and multi-spectral imaging for artworks**  
24–28 August 2009  
Glasgow, UK  
http://www.eusipco2009.org/index.asp

**Objects – What Matters? Technology, Value and Social Change**  
1–4 September 2009  
Manchester, UK  
CRESC.AnnualConference@manchester.ac.uk

**Annual Congress and AGM SCR/SKR 2009: Preventive conservation**  
Practice in the field of built heritage  
3–4 September 2009  
Fribourg, Switzerland  
www.skr.ch/aktuell/pdf/09-02-16-call%20for%20papers\_e.pdf

**CIMCIM 2009**  
6–12 September 2009  
Florence and Rome, Italy  
www.cimcim2009.org

**European textile forum on historical textile crafts: spinning, tablet weaving and dyeing**  
8–13 September 2009  
Eindhoven, Netherlands  
www.textilforum.org/english/main.html

**1º Congreso Iberoamericano y VIII Jornada de Restauración y Conservación del Patrimonio 2009**  
10–11 September 2009  
Buenos Aires, Argentina  
http://www.coibrecopa2009.com.ar

**Medieval Colours: An interdisciplinary conference on the study of colour in medieval manuscripts**  
10–11 September 2009  
Lisbon, Portugal  
http://www.dcr.fct.unl.pt/upload/department/MedievalColoursConference.pdf

**7th International conference on the beginnings of use of metals & alloys (BUMA VII)**  
13–18 September 2009  
Bangalore, India  
www.nias.res.in/buma2009.htm

**5th International congress on the application of Raman spectroscopy in art & archaeology**  
14–18 September 2009  
Bilbao, Spain  
www.quimica-analitica.ehu.es/RAA2009/

**Studying Old Master Paintings – Technology and Practice**  
16–18 September 2009  
London, UK  
www.nationalgallery.org.uk/technicalbulletin\_conference.htm

**Conservation documentation: on-going projects and perspectives ICOM-CC WG Paintings**  
19 September 2009  
London, UK

**Laona VIII: lasers in the conservation of artworks**  
21–25 September 2009  
Sibiu, Romania  
www.lacona8.ro/

**AICCM National Conference**  
22–25 September 2009  
Fremantle, Australia  
www.aiccm.org.au/public/viewEvent.aspx?id=72

**Conservation: Principles, dilemmas and uncomfortable truths**  
24–25 September 2009  
London, UK  
www.royalacademy.org.uk/events/focusdays/call-for-papers,766,EV.html

**11th International Symposium on Radiation Physics (ISR-11) – Workshop on Advances in Analytical Techniques**  
26–27 September 2009  
Melbourne, Australia  
www.mcmconferences.com/isrp11/

**7th North American Textile Conservation Conference**  
30 September–3 October 2009  
Quebec City, Quebec, Canada  
www.textilemuseum.org/natcc/ma.htm

**Textiles from the Nile Valley**  
1–3 October 2009  
Antwerp, Belgium  
Contact: antoine.demoor@UGent.be

**COST Action IE0601 (Wood science for conservation of cultural heritage)**  
7–10 October 2009  
Hamburg, Germany  
www.woodculther.com/?cat=3

**IGIIC-Lo Stato dell'Arte 7**  
8–10 October 2009  
Naples, Italy

**Historic Metals Conservation: ICOM-CC Metal WG**  
11–15 October 2010  
Charleston SC, USA

**RIPAM 3 – 3ème rencontre internationale sur le patrimoine architectural méditerranéen**  
15–17 October 2009  
Lisbon, Portugal  
http://www.ripam3.lis.ulsiada.pt/

**Conservation of modern materials in applied arts & design**  
22–23 October 2009  
Munich, Germany

**Rogier van der Weyden in context - Symposium XVII for the study of underdrawing and technology in painting**  
22–24 October 2009  
Leuven, Belgium  
www.vanderweydenincontext.be/

**Ecole thématique interdisciplinaire – Caractérisation et datation des matériaux du patrimoine culturel (CADAPAC)**  
25–31 October 2009  
Sao Joao del Rey, Brazil  
www.cbpf.br/~cadapac/

**Crossing Borders: The Conservation, Science, and Material Culture of East Asian Lacquer**  
30–31 October 2009  
London, UK

**14th International Congress: Cultural Heritage and New Technologies**  
4–6 November 2009  
Vienna, Austria  
www.stadtarchaeologie.at/tagung/einhalte.htm

**2009 Eastern Analytical Symposium**  
16–19 November 2009  
Somerset NJ, United States  
www.eas.org/

**IV GEIIC conference: Restoration in the 21st century**  
25–27 November 2009  
Cáceres, Spain

**Multidisciplinary conservation: a holistic view for historic interiors**  
23–25 March 2010  
Rome, Italy  
www.icom-cc.org/51/news/?id=45A

**Chemistry for cultural heritage (ChemCH)**  
1–3 July 2010  
Ravenna, Italy  
www.socchimadab.cit/pages/OrgDiVis.htm

**IIC Congress 2010: Conservation and the Eastern Mediterranean**  
20–24 September 2010  
Istanbul, Turkey  
www.iiconconservation.org/conference/istanbul2010/

**Denkmal 2010 – Europäische Messe für Denkmalpflege, Restaurierung und Altbauanierung**  
18–20 November 2010  
Leipzig, Germany  
www.denkmal-leipzig.de/LeMMo/n/denkmal\_web\_ger.nsf/start?OpenPage

**Courses, Seminars and Workshops**

**Fibre Identification**  
29 June–2 July 2009  
West Dean, UK  
www.westdean.org.uk

**Roman Ceramics and Conservation: a Hands-on Experience**  
27 July–21 August 2009  
Lisbon, Portugal  
http://portantia.com

**III International Conference on Remote Sensing in Archaeology**  
17–21 August 2009  
Tiruchirappalli, India  
www.spacetimeplace2009.org

**Early Optic Bookbindings Symposium**  
31 August–4 September 2009  
Patmos, Greece  
www.patmosworkshop.com

**Traditional Gold Tooling**  
7–11 September 2009  
Patmos, Greece  
www.patmosworkshop.com

**ICCR0M Reducing Risks to Collections 2009**  
7–25 September 2009  
Beijing, China  
www.iccrcom.org/eng/01train\_en/announce\_en/2009\_09risks\_en.shtml

**A practical introduction to Byzantine Binding**  
14–18 September 2009  
Patmos, Greece  
www.patmosworkshop.com

**Conservation and Repair of Parchment**  
21–25 September 2009  
Patmos, Greece  
www.patmosworkshop.com

**Water and Paper: conservation principles**  
25–26 September 2009  
Vienna, Austria  
Contact: hombu@freenet.de

**Course in the design of museum and archive storage**  
26 October 2009  
Copenhagen, Denmark  
www.padfield.org/tim/wiki/index.php/Storage/Storage

**Safeguarding Sound and Image Collections – SOIMA 2009**  
17 November–11 December 2009  
New Delhi, India  
www.iccrcom.org/eng/01train\_en/announce\_en/2009\_11SOIMAIND\_en.shtml

**For more information about these conferences and courses, see the IIC website: www.iiconconservation.org**

**Membership Renewal 2009–2010**

This issue of *News in Conservation* carries the renewal forms for the new membership year, July 2009 to June 2010. Here's a quick reminder of why you should renew; each year as a member of IIC you receive:

- *Studies in Conservation*: the pre-eminent journal in our field, published quarterly.
- *Reviews in Conservation*: the leading and cutting edge journal reflecting in its readable overviews the latest thinking in conservation and research, published annually.
- *News in Conservation*: which you are reading now, and we hope you will agree is a lively, full-colour newspaper presenting the latest information and news about conservation worldwide, as well as updates about IIC. *News in Conservation*, and its complementary web pages have rapidly established themselves as the listing of choice for worldwide conservation meetings, seminars and courses, while we also advertise appointments, internships and fellowships, and publications for sale.
- **The IIC Congresses**: a significantly reduced attendance fee is offered to IIC members for the foremost international conservation gathering every two years.
- **Publications**: IIC Members benefit from reduced prices for past IIC publications.
- Free on-line downloads of back issues of *Studies in Conservation*, from number 1 of Volume 1, available only to members on the IIC website.
- The re-launched useful and informative **IIC website**, with more up-to-the-moment information, important and relevant news, job opportunities, international events and

an interactive, stimulating 'newsblog'. This is an exciting time to be a member of IIC, and we welcome your subscription renewal for 2009–2010. We look forward to you continuing to take part in a developing and exciting IIC!

Subscriptions are due for renewal on 1st July and are: Students £19, Individuals £49, Fellows £70 and Institutions £170. Personal members (Fellows, Individuals and Students) should receive a renewal form with this *News in Conservation*. Institutions receive an invoice separately. No renewal form is enclosed if you have already paid your subscription for 2009–2010, if you pay your subscription by standing order (UK members only), or if your subscription is paid by someone else.

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

The easiest - and cheapest - way to pay your subscription is online at the IIC website [www.iiconconservation.org](http://www.iiconconservation.org) as well as by the traditional routes of post or fax. Simply go to the IIC website, where you will find the membership renewal form linked to the "Membership" page. You can, of course, post the enclosed form to the IIC office with your payment. If you do, remember that we accept MasterCard and Visa (but cannot accept Visa Electron). We can also accept personal cheques and bank drafts drawn on a UK bank. If you have a problem with paying by any of these methods, or if you want to pay in US Dollars, please contact the IIC office.



**Sale of IIC Publications  
Congress Preprints and Studies in Conservation**

To reduce the space occupied by our considerable stocks of Congress preprints and back-issues of *Studies in Conservation*, we are offering for sale the IIC publications listed below (all subject to availability).

Copies of the following Congress preprints are available to current IIC members at £12.50 per volume (non members £25). Any six volumes can be purchased for the price of five (£62.50, or £125 for non-members).

- Conservation of Stone & Wall Paintings (Bologna 1986)
- 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)

Prices include surface postage; for airmail costs on your order please ask the IIC Office.

Back issues of *Studies in Conservation* are available to current IIC members at £4 per issue (non-members £8); remember that there are four issues per volume. Any six issues can be purchased for the price of five (£20, or £40 for non-members). Prices include surface postage; for airmail costs on your order please ask the IIC Office.

**Reviews in Conservation**

Copies of *Reviews in Conservation*, from number 1 (2000) to number 7 (2006), continue to be available at non-discounted prices as follows: members £8, non-members £12.50.

Prices include surface postage; for airmail costs on your order please ask the IIC Office; again, this offer is subject to availability.

This offer is only available through the IIC office, 6 Buckingham Street, London WC2N 6BA, UK: [iic@iiconconservation.org](mailto:iic@iiconconservation.org). Payment should be made in pounds sterling by credit card (Visa or MasterCard).