

IIC Istanbul Congress

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Preserving tradition

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No. 18, June 2010

News in Conservation

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



Awards Season

A number of conservation projects and individuals working in the field of heritage conservation have recently received awards in recognition of the calibre of their work.

Martin Jürgens wins HP Image Permanence Award

Martin Jürgens has received the 2010 HP Image Permanence Award for his work as an advocate and teacher of the preservation of digital prints. Martin worked for many years as a conservator in private practice and is recognised as the first photograph conservator to specialise in the conservation of digital prints. Over the years, he has collected and documented print samples and their technological histories. Martin has passed on his knowledge through workshops, a digital print identification website and the 2009 publication, *The Digital Print: Identification and Preservation*, published by the Getty Conservation Institute.

The HP Image Permanence Award, sponsored by the Hewlett-Packard Company and given with the participation of IIC, recognises outstanding contributions that advance the longevity of photographic and fine art images created via modern digital methods.

European Awards

The European Commission and Europa Nostra have announced 29 winners from 15 countries for the 2010 European Union Prize for Cultural Heritage/Europa Nostra Awards. The awards, presented annually since 2002, showcase outstanding efforts in the custodianship of Europe's architectural, landscape, archaeological and artistic heritage.

The awards, cover the following categories:

Conservation; Research; Dedicated Service, and Education, Training and Awareness-Raising.

The 2010 Conservation Laureates are:
Nordkette Cableway Stations, Innsbruck AUSTRIA

La Fonderie de la Société Alsacienne de Construction Mécanique, Mulhouse FRANCE

Le Collège des Bernardins, Paris FRANCE
Sarcophagi of the Dukes of Pomerania, Wolgast GERMANY

Neues Museum, Berlin GERMANY
Ancient Tower and Adjacent Buildings at Horio-Aghia Triada, Amorgos GREECE
National Observatory of Athens, Athens GREECE

Fortifications and City Walls of 's-Hertogenbosch, 's-Hertogenbosch THE NETHERLANDS

Westergasfabriek, Amsterdam THE NETHERLANDS
Monastery of Santa Clara-a-Velha, Coimbra PORTUGAL

Roman Theatre, Cartagena SPAIN
Church of Los Descalzos, Ecija SPAIN
Royal Site of San Ildefonso, SPAIN
The Sultan's Pavilion of the Yeni Mosque, Istanbul TURKEY

St Davids Bishop's Palace, St Davids UK
St Martin-in-the-Fields, London UK

Further information about these projects and winners from other categories can be found at: <http://www.europanostra.org/laureates-2010/>

Breaking News

David Watkinson is awarded the UK's prestigious Plowden Medal – more information on IIC newsblog at <http://www.iiconservation.org/>



Robert Waller honoured:

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

Robert Waller worked at the Canadian

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

Triptych conservation recognised

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

Master Bertram, *Triptych of the Apocalypse*, detail, before and after treatment.



Photo ©V&A Images

Concorde Conservation



Photograph by Adrian Pingstone. Released in to the public domain without conditions.

A partnership between the Le Bourget Air and Space Museum, the Save Concorde Group (SCG) and SCG's French counterparts, Olympus 593, is working toward getting the former Air France Concorde known as *Sierra Delta* in the air

again. The £15m conservation project commenced recently with the baroscopy testing on the aircraft's four Rolls Royce engines, to determine what is required to start them again.

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

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

Return of Maori Heads

Following the approval of a bill by all political groups in the French National Assembly, 16 mummified and tattooed heads held in French museums since the 19th century can now be returned to New Zealand. Among the museums with Maori heads in their collections are the Museum of Natural History of the city of Rouen and the

Paris Quai Branly Museum. Irina Bokova, the Director-General of UNESCO has welcomed the legislation, noting that "UNESCO has always advocated total respect for human remains and supported their restitution."

This follows the 2007 action to block the return of the head from Rouen because of fears that this would set a precedent for the return of other material in museums. The author of the recent bill indicated that this was not an issue now – the heads are a special case, as some Maoris were killed to satisfy collectors' demands.

Editorial

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

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

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

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

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

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

Vicki Humphrey
Editor

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IIC 2010 Istanbul Congress

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

Provisional Programme

Monday 20 September

- 09:00 Registration opens, Sabancı Centre
- 10:00 Coffee
- 11:00 Opening Ceremony
- 11:45 Forbes Prize Lecture: Professor David Lowenthal
- 12:30 Lunch
- 13:00 Meeting of Grant recipients
- 14:00 Session 1 *Diversity in the Eastern Mediterranean: from the sea bed to Mount Athos*. Chaired by Sharon Cather.
- Bilgen Sungay, Nevra Erturk, Eser Cakti, Mustafa Erdik and Jerry Podany – Recent efforts in Istanbul to protect museum collections from damage due to earthquakes.
- Dennis Piechota, Robert D. Ballard, Bridget Buxton and Michael Brennan – In situ preservation of a deep-sea wreck site: Sinop D in the Black Sea.
- Tatiana Kousoulou – Conservation of the gold-embroidered *epitaphios* from the St Paul Monastery, Mount Athos: the hidden story of an ecclesiastical textile.
- Naif Adel Haddad and Leen Adeeb Fakhoury – Conservation and preservation of the cultural heritage of ancient theatres and *odea* in the Eastern Mediterranean.
- Christina Rozeik, Julie Dawson and Lucy Wrapson – Are Attic vases ‘archaeological’?
- Kathleen Dardes, Jeanne Marie Teutonico, Catherine Antomarchi and Zaki Aslan – Building capacity for the conservation of mosaics in the Mediterranean: the MOSAIKON initiative.

17:30 Session Ends

18:30 Opening Reception at the Sabancı Centre

Tuesday 21 September

- 9:00 Session 2 *Islamic arts in metal and manuscript*. Chaired by Terry Drayman-Weisser
- Susan La Niece – Islamic copper-based metalwork from the Eastern Mediterranean: technical investigation and conservation issues.
- Nurçin Kural – The preservation of Ottoman manuscripts.
- Kristine Rose – Conservation of the Turkish collection at the Chester Beatty Library: a new study of Turkish book construction.
- Silvia Pugliese – Islamic bookbindings in the manuscript collection of the Marciana National Library in Venice.
- Andrew Honey and Nicholas Pickwood – Learning from the past: using original techniques to conserve a twelfth-century illuminated manuscript and its sixteenth-century Greek-style binding at the Monastery of St Catherine, Sinai.
- Lynn B. Brostoff, Yasmeen R. Khan, Tamara Ohanyan and Frank Hengemihle – Technical study of a fifteenth-century Armenian illuminated gospel from the Verin Noravank Monastery.
- Nil Baydar – Newly identified techniques in the production of Islamic manuscripts.
- 12:30 Lunch
- 13:00 Meeting of Student delegates
- 14:00 Session 3 *Diversity in the Eastern Mediterranean: from odea to photographs*. Chaired by Hande Kökten.
- Sophia Papida, Dionysis Garbis, Evi Papakonstantinou and Amalia D. Karagouni – Biodeterioration control for the Athens Acropolis monuments: strategy and constraints.
- Abdelrazek Elnaggar, Hams Mohamed, Gamal Mahgoub and Mona Fouad – Laser cleaning of excavated Greco-Roman glass: removal of burial encrustation and corrosion products.
- Bekir Eskici and Cengiz Kabaoğlu – Conservation and restoration at the Ilyas Bey Mosque complex, Miletos (Balat).
- Hamidreza Bakhshandehfard and Elaheh Arbabzadeh Boroujeni – The study of a religious decorative textile belonging to Vank Church in Isfahan.
- Ioanna Kakoulli, Christian Fischer and Demetrios Michaelides – Painted rock-cut tombs in Cyprus from the Hellenistic and Roman periods to Byzantium: material properties, degradation processes and sustainable preservation strategies.
- Michael Maggen – Conservation of a precious nineteenth-century fan.
- Nora W. Kennedy, Debra Hess Norris, Zeina Arida and Tamara Sawaya – Preservation of the photographic heritage of the Eastern Mediterranean.
- 17:30 Session Ends
- 19:00 19:00 Round Table discussion: **Between home and history: managing the interface between preservation and development of “living” historic places**

Wednesday 22 September

- 9:00 Visits and Excursions
- Free Evening

Thursday 23 September

- 9:00 Session 4 *From decorated sandals to decorated rooms*. Chaired by David Saunders
- Anna Valeria Jervis, Maria Rita Giuliani, Marcella Ioele, Michael Jung, Marica Mercalli and Federica Moretti – Stepping across the Mediterranean: conservation of a pair of pontifical sandals of the 13th century AD.
- Idries Trevathan and Lalitha Thiagarajah – The Ottoman Room at the Islamic Arts Museum Malaysia: a technical study of its methods and materials.
- Mechthild Baumeister, Beth Edelstein, Adriana Rizzo, Arianna Gambirasi, Timothy Hayes, Roos Keppler and Julia Schultz – A splendid welcome to the ‘House of praises, glorious deeds and magnanimity’.
- Anke Scharrahs – Insight into a sophisticated painting technique: three polychrome wooden interiors from Ottoman Syria in German collections and field research in Damascus.

11:00 Poster viewing session

12:30 Lunch

12:45: IIC Group representatives meeting

- 14:00 Session 5 *Preserving objects in situ and ex situ*. Chaired by Paul Schwartzbaum
- Lorenzo Lazzarini – Six coloured types of stone from Asia Minor used by the Romans, and their specific deterioration problems
- Hande Kökten and Cengiz Cetin – Transformation from chaos to knowledge: a collaboration for the sake of cultural heritage.
- Christina Margariti, Natalia Kallitsi, Maria Petrou and Athina Papadaki – Encountering challenges and finding solutions for the display of an obscured archaeological assemblage from Theva, Greece.
- Karen Abend, Sara Caspi and Nicola Laneri – Conserving fragments of icons: clay votive plaques from Hirbemerdon Tepe, Turkey.
- Aristotelis Georgios Sakellariou – Preserving objects in situ: the case of *proskinitaria* in the Greek landscape.
- Kent Severson – Formulating programs for long-term care of excavated marble: removing and suppressing biological growth

17:30 Session Ends

18:30 Congress Gala dinner at the 1001 Direk Cistern

Friday 24 September

- 9:00 Session 6 *Making and preserving*. Chaired by Ravit Linn
- Recep Karadag and Türkan Yurdun – Dyestuff and colour analyses of the Seljuk carpets in Konya Ethnography Museum.
- Luciana Gabriella Angelini, Sabrina Tozzi, Susanna Bracci, Franco Quercioli, Bruno Radicati and Marcello Picollo – Characterization of traditional dyes of the Mediterranean area by non-invasive uv-vis-nir reflectance spectroscopy.
- Stefania Chlouveraki, Eleni Nodarou, Kleio Zervaki, Garyfalia Kostopoulou and Metaxia Tsipopoulou – Technological observations on the manufacture of the late Minoan goddesses from Halasmenos East Crete, as revealed during the process of conservation.
- Helle Strehle – Historical conditions for preserving antiquities in the Levant.
- Trevor Proudfoot and Kent Severson – Stabilization of walls with lime-mortar capping.
- Thomas Roby, Livia Alberti and Aïcha Ben Abed – A preliminary assessment of mosaic reburials in Tunisia.
- Aysar Akrawi and Lisa Shekede – A unique Nabataean wall painting in Petra: conservation in situ.
- 12:30 Lunch
- 14:00 Session 7 *Paint, painting, religious use and sustainability*. Chaired by Austin Nevin
- Giovanni Verri, David Saunders, Janet Ambers and Tracey Sweek – Digital mapping of Egyptian blue: conservation implications.
- Stefan Demeter – Tatarli, a fifth-century BCE painted wooden tomb in Anatolia: study, conservation, restitution and reconstruction.
- Marina Solomidou-Ieronymidou and Stephen Rickerby – The Byzantine and post-Byzantine wall paintings of Cyprus: conservation practice in a context of continuing religious use.
- Müge Akkar Ercan – Creating sustainable communities in historical heritage sites: Istanbul’s historic neighbourhoods.
- 16:30 Keck Award presentation
Honorary Fellow presentations
Announcement of 2012 venue
- 17:30 End of technical programme
- 18:00 Farewell Reception

For the IIC 2010 Istanbul Congress Posters, please turn to page 8.



The Fungus-Trolley

Conservators at the Islamic Arts Museum of Malaysia found that *necessity was the mother of invention* when developing ways to tackle fungal outbreaks in display areas.

The Islamic Arts Museum of Malaysia (IAMM) is located in Kuala Lumpur, Malaysia's capital city. At just 3° north of the equator, its climate has all the characteristics of a tropical equatorial region. It is hot and humid all year round, with a lot of rain. Due to these climatic conditions, air conditioning is used extensively; the IAMM is no exception and for the comfort of its visitors and to provide a stable environment for collections, a central air conditioning unit operates 24 hours a day in the exhibition galleries.

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

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

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

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

The *Fungus-Trolley* is a stainless steel trolley with a suction table at the top, and enclosed by a Plexiglas incubator chamber. A vacuum cleaner, equipped with a HEPA filter is located within the cabinet on the lower part of the trolley. The vacuum cleaner provides the suction for the suction table

The Islamic Arts Museum of Malaysia, viewed from the Kuala Lumpur Bird Park.



Photograph courtesy of the Islamic Arts Museum of Malaysia



The 'Fungus-trolley' as exhibited at the IAMM temporary exhibition 'Behind the Scenes' in 2010

Photograph courtesy of the Islamic Arts Museum of Malaysia



The trolley in use during the cleaning of books at the Manuscript Gallery

Photograph courtesy of the Islamic Arts Museum of Malaysia

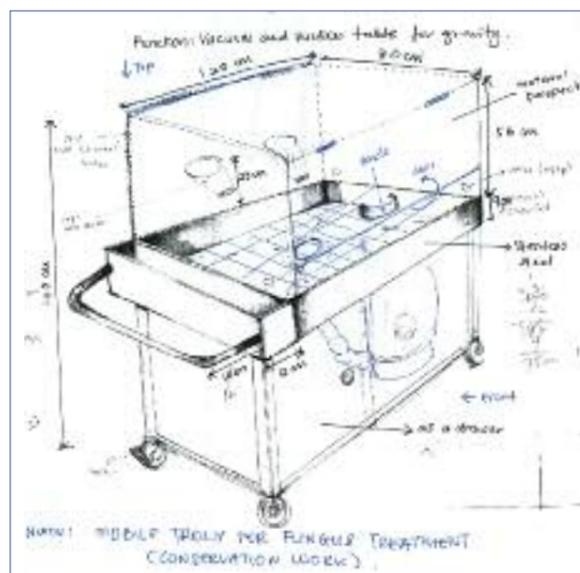
above. An external company was contracted to finalise the detailed design drawings and construct the trolley, which was completed at the end of 2007, at a cost of RM 17400.00 (about 4,097.50 €)

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

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

Some improvements were made after the *Fungus-Trolley*

The final design sketch of the *Fungus-Trolley* by Rafida Bahari.



had been used for a time; a stainless steel tray was fixed on one side of the trolley to carry tools and solvents and brakes were added to the wheels to prevent movement during treatments.

IAMM Conservators are also conducting experiments to identify the causes of fungal growth on inorganic materials within certain display cases. Until the results of this investigation are known and a way of preventing further fungal growth is devised, conservation staff continue to treat the objects and display materials. Where necessary, low temperature and low oxygen enclosures are used as well as the *Fungus-Trolley*: both methods are used due to their efficiency and safety but both are *fungistatic* and inhibit the growth of fungus but do not necessarily kill the spores.

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

Biography

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



The full credit for the inspiration and creation of the *Fungus-Trolley* goes to the conservation staff of the IAMM Rafidah Bahari, Mohd. Nudman Ismail, Siti Yuhainizar Ismail, Fauziah Hashim, Lalitha Thiagaraja, Mukhtaruddin Musa, Malia Musa, Husnaiza Firdaus Hamzah and former staff Norhayati Zahari, Mohd. Hafiz Abd. Salam, Norhaizan Haromshah. The support of the IAMM Director, Tuan Syed Mohamad Albukhary, has been greatly appreciated.

Alp Kiykioglu and Alys Humphrey talk to Musa Dağdeviren about his efforts to preserve traditional cooking and food production



Preserving the taste of memory



Musa Dağdeviren in his restaurant, Çiya.

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

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

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

I have always been impressed with traditional home-cooked food, not with kebabs or street food. As a child, I also observed food used in ritual. Around our neighbourhood there was always a competition about whose mom's food was better. We brought pickles home and judged whose were best – and those would be eaten up right away. I remember lots of things related to food.

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

I guess subconsciously – things I don't like, I just don't remember but the things I love, I live in fine detail. When you are young you spend more time with your mother and you have contact with food preparation and its place in culture. Ever since I was a child, I have been excited by food and eating as a cultural process. I observed the role of food in ritual – food for funerals, food for weddings. In order to perpetuate that culture I try to use some of the themes in my restaurant and when I travel, I investigate the foods



Issues of YemekveKultur (Food and Culture)



Musa Dağdeviren's Istanbul restaurant, Çiya

associated with birth, weddings and death. I present what I research – people taste the food and I can tell them about the rituals it is used in.

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

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

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

We work to foster good food and drink culture in poor areas and try to help those areas. For example, we have been



Dried and pickled produce including dried quinces.

working on protecting the surviving Tandoors in Diyarbakir. I also share these traditions and techniques with people and try to re-invigorate the traditions. There are places I am successful. For example, instead of using ready-made yeasting techniques, I encourage them to use traditional ones. People aren't aware of the values they are losing.

NiC: How do you bring the food and recipes you find in your travels back to your restaurant?

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

NiC: Are you mainly concerned with food or do you see your work as a way of preserving culture and traditions?

Some people only think of their stomachs and the other group are really interested in the art of food preparation. A story: There is an old Bulgarian village in the Thrace region. The village has a cooperative. They make their own traditional cheese and it is all bought by a merchant. A locally born food engineer preaches to everyone that they should use new methods. The cooperative starts doing what the engineer says in order to make more money. Until then, the village's cheese was very famous. After the deal is done, the same merchant continues buying the product until one day he realises it is not the same cheese anymore. It does not have its old quality anymore. A tradition is lost, it becomes history.

There is certain technique in one region – another cheese-making technique. It uses a specific herb from up on the mountains and ash is boiled in with the milk during the making. There is this old lady who does this – I am not sure if she is still alive. I worked really hard and learned her technique from her. She left this legacy for me. I talked to councils, academics and non-governmental organizations and suggested that students from all over the country could stay in this village and learn how to make this cheese. I said, "Let's pass on this knowledge". We had discussions but we couldn't reach an agreement. They always look for profit; it often comes down to money in the end. With this cheese, the traditional method results in the best flavour.

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



Photograph by Sarah Davidson



A selection of dishes

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

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

NiC: Is the magazine like a museum or archive? Do you want to record these traditions forever through the magazine?

Actually, yes; definitely. The plan is to expand on the magazine and begin to publish books, using original texts.

I have also bought 100 acres of land. Here, we will grow traditional plants and offer traditional cooking courses. By propagating our native seeds we will also be preserving them. By investing in the areas' traditional methods we believe we will improve the area and protect the local production methods.

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

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

NiC: When you say memory loss, it makes me think about the reports of people crying after their first bite of one of your dishes – the flood of memories the food brings back, the emotional experience.....

An 85 year old lady, who had been living in the US since she was five, came here. It was her first time back in Turkey. She had always searched for a dish her grandmother made. She remembered the taste and everytime she tried that dish she was disappointed because it didn't live up to the memory. When she had our food, she said this was the taste she had been looking for, for all these years. She started to cry.

NiC: So you reminded her of her own culture and where she belongs?

Yes. When this happened, all the people around us were crying too. Then a Turkish lawyer told us a story. She said she used to eat Italian food. After eating traditional Turkish foods at Çiya, she started to question her family about their traditional food. She became interested in her own culture. When she said, "I know how Ravioli is made. However I don't have any idea about my own culture", it reminded me why



Alp Kiykioglu and Alys Humphrey talk to Musa Dagdeviren

conservation is so important; it motivates me to work harder to prevent cultural memory loss. We have to be responsible keepers and bequeathers of our cultural heritage.

NiC: Every time I come to your restaurants, there are people from around the world. Do you see your food as a way of communicating culture to others?

Yes, I do. It bothers me when you go to restaurants here, and see food with béchamel sauce. They make chard with soya sauce and they claim it is a traditional food. This is not an accurate portrayal of the culture.

I attend international food-preparation conferences – some are about ancient techniques, others about street food, others about Mediterranean cuisine and healthy eating. People are always amazed at my food – it is all about the technique you use. I will make sure I maintain this attention to detail and tradition in our institution that I mentioned earlier.

NiC: Do you update your menu?

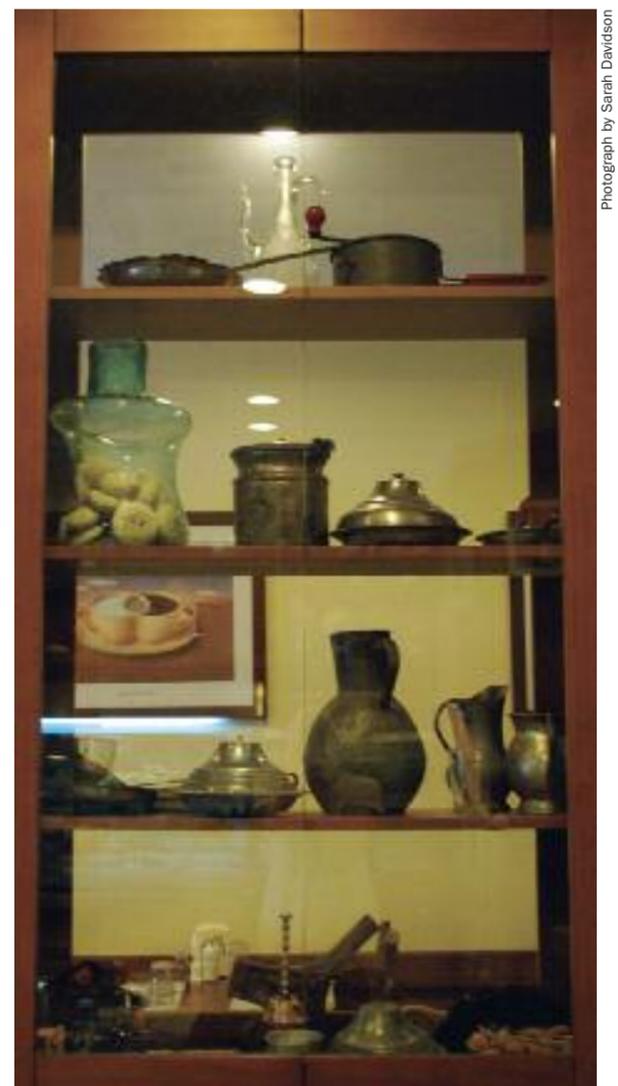
There are three things in the restaurant we couldn't cut down on because of demand – tomatoes, eggplant and peppers are available in the restaurant out of season. We will most probably change this, this year, no matter what. Apart from these, everything complies with seasonal availability.

NiC: Are you making the change because it is against your principles to have out of season produce?

I think we need to miss certain things. My goal is to eat seasonal produce and to preserve the traditional, seasonal food culture in Turkey. We work with independent family-run farms. They produce without greenhouses.

I do not reject the modern world, this is a living reality. But if we do not preserve our traditional techniques and ways of life, we will stumble in the modern world.

Traditional utensils on display at Çiya



Photograph by Sarah Davidson

Archaeology Conservation Outreach: Hands-on

Children and their parents had a taste of archaeological conservation activities and museum practice in a recent education and outreach program at the Archaeological Institute of America's annual Fair.

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

The goal of the collaboration was to provide an experiential, inclusive and interactive learning environment that would inform participants about archaeological conservation and include direct experience with artifacts. In designing the program and activities we aimed to give children – ranging from pre-school to high school ages – the chance to imagine themselves as conservators and to consider the possibility of future careers as museum professionals. The program was divided into five major themes, each with its own station: archaeological excavation, conservation, conservation research, object re-construction, and museum handling and display. Volunteer conservators and educators, from both the Getty and other local institutions, interacted with visitors, demonstrating the activities, explaining concepts and answering questions.

It was important to have an activity for each theme and thus for each station. When children and their families arrived at the first station, they were presented with a facsimile of an archaeological burial inside a Plexiglas box, with objects in easily distinguishable stratigraphic layers. Children were asked to identify some of the objects and discuss who might have used them, how they may have been used, and what information archaeologists might be able to deduce from them. For example, fish bones indicated that the people who lived in the area represented by the facsimile caught and ate fish, while a terracotta dish could have been used to prepare and eat food. Children learned that the bottom layers were most commonly the oldest, and they had a chance to pretend they were the archaeologist, filling out a worksheet to record their finds and data.

The second station focused on cleaning archaeological materials. It was one of the most popular activities. Children learned to roll cotton swabs that they then used to carefully clean faux ancient marble sculptures, wearing gloves and

Extract from the development notes for the themed activity stations

Conservation
-have kids "clean" faux marble objects
Materials: cotton, bamboo skewers, pump bottles, water, "marble"

LESSON PLAN
After an object has been excavated, and archaeologist may enlist the help of a conservator to clean and preserve the object. A conservator is a person responsible for the care, repair, and preservation of works of art, buildings, or other things of cultural or environmental interest. Preservation is the act of maintaining, or keeping, something in the same condition. Part of preserving archaeological objects is to carefully remove some or all of the burial dirt and accretions, so that the object can be seen, studied, and appreciated. Cleaning is also done to remove any materials that might cause further damage to the object. (The burial dirt may contain salts, which can harm ceramics and metals, it can hold moisture on the surface of the object, leading to corrosion, etc.) Conservators do this with specialized tools and a lot of patience. Some of these tools include cotton swabs, bamboo sticks, and solvents. Solvents are usually liquids and are substances used to dissolve another substance. One frequently used solvent you might know is water. What happens when you place solid cubes of salt or sugar in water? They dissolve!
Water is a simple solvent which can be used to help remove burial dirt. (Further discussion may include the fact that conservators use purified water to clean, so as not to contaminate objects. Other solvents we use include acetone, which is a purified version of everyday nailpolish remover, which kids can relate to.)
Activity
One of a conservator's favorite tools is a cotton swab. You may have cotton swabs in your home in the form of a Q-tip. However, we often make our own cotton swabs in the specific sizes and shapes that we need. Make your own cotton swab by rolling cotton around a bamboo stick.
With your cotton swab, dip it into water and try cleaning a small section of marble. Is water a good solvent for dirt?
Vocab: Conservator Preserve Solvent



Photograph by Colleen Snyder

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

Opti-visors to complete their transformation to conservators. While the focus of this station was on controlled cleaning using gentle motions, it also provided an opportunity to emphasize that water on its own can be a very effective cleaning agent and that conservators do not necessarily use fancy chemicals and hi-tech methods. Health and safety considerations are also important when designing activities for children and the public, and the use of water as the solvent was an obvious choice.

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

The Conservation Research station introduced the role that scientific analysis plays in revealing more about artifacts and their manufacture. Volunteers at this station could refer to the range of analytical techniques that had been used to determine the name, height, age and gender of a mummy from the Getty collection, and the fact that a CT scan revealed a mummified ibis inside his wrappings. The scientific concepts were especially useful for engaging more

A visitor learns about the Getty mummy and his CT scan



Photograph by Eidehiz Senga

mature audience members. A digital microscope and laptop were used to show slides of pigments, while in a corresponding hands-on activity children made their own pigment by crushing yellow ochre with a mortar and pestle. Didactic aids from the Education section included examples of wall paintings and materials used to make them. Together, these materials demonstrated how pigments were made and used in antiquity and what we have learned about them through research. Participants could also examine X-rays of objects and compare them to the actual object. The use of X-rays to expose structural damage on artifacts, that otherwise appeared sound, was a good link to the later handling activities.

Reconstruction was also very popular. Participants were given broken Greek-style replica vases that needed mending, condition reports to fill out, beanbags to support the vases, and some wax to begin reconstruction. Many stayed for an hour or more, diligently working to reconstruct their vases, and it was not unheard of for parents to join in as well!

Finally children were able to get an idea of what can be done to prevent damage through exercises in the correct handling of objects, using reproductions including an Etruscan mirror and a Roman glass vase. Discussions about mountmaking and how it is used, to both protect the object and to allow museum visitors to fully appreciate the artifacts, provided further insights into work behind-the-scenes in museums.

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

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

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

Author Biography

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



IIC News

Studies and Reviews to merge

To further broaden the scope and widen the content of *Studies in Conservation*, we are pleased to announce that IIC's younger peer-reviewed journal *Reviews in Conservation* is to be merged into *Studies* during this anniversary year,

following the recent publication of volume 10 (2010) of *Reviews*. This is another response to the practical realities of writing and publishing in the twenty-first century: a number of

prospective authors have expressed concern about the long publication time that a journal like *Reviews*, produced only once a year, can engender, and others have pointed out that journals published annually tend to miss out on citation indices, and are therefore less attractive as a publication medium to many university-based researchers. Museum-based authors will probably follow this trend soon. Both views are valid and have been taken seriously by IIC. The opportunity to address these concerns while broadening the content of *Studies* could not be resisted, and the combined journal, still to be known as *Studies in Conservation*, should enhance the strengths of both. Inevitably, this process of assimilation involves a considerable amount of work for those involved in order to harmonize the procedures, logistics and evaluation criteria of two previously independent journals; but these are purely mechanistic issues and we are confident that *Studies* will emerge from the merger a bigger and better thing. As an immediate practical response to this change, *Reviews* editor Marika Spring, will join the editorial team of *Studies* focusing initially on the incorporation of the *Reviews* element into the combined journal. Marika brings a wealth of practical, organizational and technical specialism skills to the editorial group which will add greatly to the continued development of the journal.

World Membership – a new IIC initiative

The world's heritage is at risk as never before. Conservators who care for that heritage need the best tools to do their work – including collaboration and exchange of information with their colleagues around the world. This is where IIC plays a vital role. Unfortunately, many conservators and heritage organisations employing conservators cannot afford IIC membership fees.

IIC, through the Professional Development Fund, has been assisting individual conservators by subsidising their IIC membership fees for some years. The Council would like to acknowledge the generosity of the many IIC Members who contribute to the Fund. Building on this success, IIC Council is expanding the range of beneficiaries to include institutions, reflecting this in a new name – the **Opportunities Fund**.

By providing the benefits of IIC membership for both individuals and institutions, conservators and conservation professionals will be better able to advance their skills and access the relevant knowledge for the care of heritage.

The IIC Council will, from July 2010, offer membership to eligible institutions assessed against a list of criteria. This will be for two years initially with the possibility of renewal for a further two years. Individuals will

continue to be eligible to apply. Full details for both institutions and individuals are on the IIC website: <http://www.iiconconservation.org/about/awards.php>

IIC encourages members to contribute to this effort, by donating to the Opportunities Fund over and above their regular IIC membership fee. This can be done by contacting the IIC office on iic@iiconconservation.org or by phoning +44 207 839 5975 or via the web site www.iiconconservation.org.

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

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

The Gabo Trust – IIC Travelling Scholarship

The Gabo Trust and the IIC are pleased to announce a call for applications for the Gabo Trust-IIC Travelling Scholarships. Applications are invited from Individual Members 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, with the aim of carrying out research on the conservation of sculpture and meeting and seeing the work of other conservators, and learning about their differing approaches, ethics, materials and methods. The Travelling Scholar is required to make a written report on their tour, with photographs, in order not only to benefit their own career but also to enrich the worldwide body of knowledge of the conservation of sculpture.

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

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

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

The Gabo Trust

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

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

How do I apply?

The application form is available from the IIC web-site – www.iiconconservation.org.

Your application **must** include an estimate of the amount of money required (in Pounds Sterling, US Dollars or Euros) and a proposed itinerary of countries, venues and

sites to be visited.

With your application a signed letter of support will be required from a Referee, who must be a person of standing, training, experience and background in conservation; 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 Scholarships
IIC
6 Buckingham Street
London WC2N 6BA, UK
iic@iiconconservation.org
Fax: +44 (0)20 7976 1564

How will winners be notified?

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

What happens then?

Within a month of being notified of their being awarded a Travelling Scholarship, individuals must confirm to the IIC office the dates of their intended 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.

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

Membership Renewal 2010–2011

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

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

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

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

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

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

Publications: reduced prices for past IIC publications and for conservation publications from Elsevier Butterworth Heinemann.

Subscription rates are: Students £19 (held for the third year running), Individuals £50, Fellows £75 and Institutions £180. Personal members (Fellows, Individuals and Students) should receive a renewal form at the same time as (but under separate cover from) this *News in Conservation*. Institutions receive an invoice separately. No renewal form will be sent if you have already paid your subscription for 2010–2011, if you pay your

subscription by standing order (UK members only – reminder already sent), 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 **Opportunities Fund**. Your donation will be most welcome and put to very good use.

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

IIC Japan

Obituary

Kazuo YAMASAKI 1911–2010

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

Kazuo Yamasaki was born in Nagoya on 15 March 1911 and studied Chemistry at the



Faculty of Science, Tokyo Imperial University. After graduation in 1933, he was appointed assistant professor at the alma mater in 1936. He was appointed associate professor in 1941 at Nagoya Imperial University and then full professor in 1943. He retired from Nagoya University in 1974 (the term "imperial" having been deleted in 1947) and was granted the title of professor emeritus.

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

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

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

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

Hisao MABUCHI

Calls for Papers

10th International Congress on the rehabilitation of built heritage: contemporary perspectives and new heritage dimensions

3–5 November 2010
Santiago, Chile
Call for papers deadline:
30 June 2010
www.cicop-chile.org

New Approach to Book and Paper Conservation-Restoration

May 2011
Vienna, Austria
Call for papers deadline:
1 July 2010
<http://www.european-research-centre.buchstadt.at/Conferences.113.0.html?&L=0>

Painting and polychrome sculpture

26–27 November 2010
Oslo, Norway
Call for papers deadline:
1 July 2010
n.l.w.streeton@iakh.uio.no

Surface Metrology Applied to Art Conservation and Cultural Heritage

25–27 October 2010
Worcester, Massachusetts, USA
Call for papers deadline:
30 July 2010 for tutorials,
31 August 2010 for presentations
<http://www.surfacemetrology.org/>

Domes in the world

3–6 November 2011
Florence, Italy
Call for papers deadline: 31 July 2010
<http://domesintheworld.wordpress.com/>

Adhesives and Consolidants for Conservation: Research and Applications

17–22 October 2011
Ottawa, Canada
Call for papers deadline:
September 2010
<http://www.cci-icc.gc.ca/ann/symp2011-eng.aspx>

Jardins de Pierres: Conservation of stone in Parks, Gardens and Cemeteries ; Call for contributions

22–24 June 2011
Paris, France
Call for papers deadline:
10 December 2010
<http://www.sfiic.fr>

Meetings and Conferences

Dealing with disaster: Fire, Emergency and Salvage at Hampton Court Palace.

22 June 2010
London, UK
http://www.icon.org.uk/index.php?option=com_content&task=view&id=27&Itemid=

Archaeological iron conservation colloquium

24–26 June 2010
Stuttgart, Germany
<http://www.icom-cc.org/52/event/?id=90>

Chemistry for cultural heritage (ChemCH)

1–3 July 2010
Ravenna, Italy
www.socchimdabc.it/pages/OrgDivis.htm

Central Asian Islamic Manuscripts and Manuscript Collections

8–10 July 2010
Cambridge, UK
www.islamicmanuscript.org

In situ technical imaging for art and archaeology: a symposium in conservation science

15 July 2010
London, UK
www.britishmuseum.org/technicalimaging

4th International Architectural Paint Conference

3–6 August 2010
Lincoln, UK
http://www.lincoln.ac.uk/home/conferences/architectural_paint/index.htm

SEM and microanalysis in the study of historical technology, materials and conservation

9–10 September 2010
London, UK
info.sem2010@googlemail.com

2nd Balkan Symposium on Archaeometry

15–17 September 2010
Istanbul, Turkey
http://www.iku.edu.tr/TR/semp_ice_rik.php?p=160&tr=0

ICON Ethnography group symposium - Basketry conservation

15–19 September 2010
London, UK
ICONbasketry@googlemail.com

IIC Congress 2010: Conservation and the Eastern Mediterranean

20–24 September 2010
Istanbul, Turkey
www.iiconservation.org/conference/s/istanbul2010/

2nd Historic Mortars Conference

22–24 September 2010
Prague, Czech Republic
www.itam.cas.cz/HMC2010

4th International Symposium of the ICOM-CC working group Art Technological Source Research

23–24 September 2010
Vienna, Austria
<http://www.icom-cc.org/52/event/?id=103>

CMA4CHL Application of multivariate analysis and chemometrics to environment and cultural heritage

26–29 September 2010
Taormina, Italy
<http://w3.uniroma1.it/cma4ch/>

Glass and Ceramics Conservation 2010

3–6 October 2010
Corning NY, United States
www.icom-cc.org/51/news/?id=23

ENAMEL: 3rd experts meeting on enamel on metals conservation

8–9 October 2010
New York NY, United States
day@frick.org

Interim Meeting of the ICOM-CC Metal Working Group

11–15 October 2010
Charleston, USA
<http://www.icom-cc.org/10/documents?catId=13&subId=167>

Costume Colloquium II: Dress for Dance

4–7 November, 2010
Florence Italy
www.costume-textiles.com

ICOM Triennial Conference on Museums and Harmonious Society

7–11 November 2010
Shanghai, China
http://icom.museum/gen_conferences.html

2010 NYCF and EAS Conservation Science Annual

15–18 November, 2010
Somerset, New Jersey, USA
www.eas.org

Denkmal 2010 - Europäische Messe für Denkmalpflege, Restaurierung und Altbausanierung

18–20 November 2010
Leipzig, Germany
www.denkmal-leipzig.de/LeMMon/denkmal_web_ges.nsf/start?OpenPage

Colours, Early Textiles Study Group (ETSG) Meeting

19–20 November 2010
London, UK
h.persson@vam.ac.uk

Technology and Technique in the Research of Works of Art

25–26 November 2010
Torun, Poland
konftech@op.pl

Seventh International Conference on Science and Technology in Archaeology and Conservation and The Stone Workshop of CIPA, ISCS, and ICAHM of ICOMOS

7–12 December, 2010
Petra, Jordan
www.heritagedocumentation.org/workshop2010

Courses, Seminars and Workshops

Digital Photography of Museum Objects

22–23 June 2010
London, UK
<http://www.academicprojects.co.uk/>

Identification of Wood

28–29 June 2010-05-28
London UK
<http://www.academicprojects.co.uk/>

Identification of Paper Workshop

5–6 July 2010
London, UK
<http://www.academicprojects.co.uk/>

Spot Tests for Material Characterization

5–8 July 2010
Kaman-Kalehoçuk, Turkey
alicepaterakis@yahoo.com

Giltwood Frame and Object Restoration

5–9 July 2010
Oxford, UK
<http://www.academicprojects.co.uk/>

Ligatus Summer School 2010

2–6 & 9–13 August 2010
Wolfenbüttel, Germany
<http://www.ligatus.org.uk/summerschool/>

Ancient and Historic Metals: Technology, Microstructure, and Corrosion

16–20 August 2010
London, UK
dascott@ucla.edu

Chemistry for Conservators

1 September–31 December 2010
By correspondence
<http://www.academicprojects.co.uk/>

Conservation of Glass

13–17 September 2010
London, UK
<http://www.academicprojects.co.uk/>

Plastics: History, Technology, Conservation

14–16 September 2010
London, UK
<http://www.academicprojects.co.uk/>

ICOM-CC Paintings Group Workshop: Current Practice and Recent Developments in the Structural Conservation of Paintings on Canvas Supports

16–18 September 2010
Vantaa, Finland
tannar.ruuben@metropolia.fi

First Aid to Cultural Heritage in Times of Conflict

17 September–29 October 2010
Rome, Italy
aidinconflict@iccrom.org

Integrated Pest Management Workshop

28–29 September 2010
Cologne, Germany
<http://www.academicprojects.co.uk/>

Workshop on energy efficient museum buildings

4–8 October 2010
Copenhagen, Denmark
www.conservationphysics.org/cpw/Storage

Scientific Instruments: Technology, Surface Finishes, Care and Conservation

12–13 October 2010
Greenwich, UK
<http://www.academicprojects.co.uk/>

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

IIC 2010 Istanbul Congress POSTERS

Traditional commercial centres of the Eastern Mediterranean: values, problems and potential for conservation
Tuba Akar

Rehabilitation of the Damir Gapsi historic caravan route in Tabriz, Iran
Solmaz Yadollahi

Documentation of the ancient city of Semiran
Abbas Shirzad Chenari and Hadi Zaynali

Secret treasures of Izmir
Ariella Amar and Sigal Benzoor

Preservation of unique architectural heritage in Izmir: renovation of the synagogue area
Mine Tanaç Zeren

The conservation of Choli minaret in Erbil, Iraq
Petr Justa and Miroslav Houska

The Acropolis monuments: surface conservation projects and general conservation activities in the last few years
Giasemi Frantzzi, Katerina Frantzikinaki, Anastasia Panou, Evi Papakonstantinou and Anthoula Tsimereki

A pilot project to protect and promote Macedonian Tomb C at Pella
Vanta-Vasiliki Kyriakou, David Gundry, Dionisios Kapizionis, Andreas Nachlas and Pavlos Chrysostomou

Conservation, restoration and configuration of the palace of Galerius in Thessaloniki
Fani Athanasiou, Venetia Malama, Maria Miza and Maria Sarantidou

Conservation–restoration works on the Peristyle of Diocletian's Palace
Sagita Mirjam Sunara, Domagoj Mudronja, Marin Barišić and Ivan Sikavica

Conservation and presentation of the Corpi Santi in the church of St Blasius in Vodnjan, Istria
Ksenija Škarić and Frane Mihanović

Use and decay of coloured stones in the former Byzantine churches of Istanbul
Roberto Bugini, Luisa Folli and Hale Tokay

Lasers in the study and conservation of cultural heritage objects in the Eastern Mediterranean
Paraskevi Pouli, Demetrios Anglos and Costas Fotakis

Lost polychromy on Byzantine ivories
Clare Ward, Jane Hamill, Giovanni Verri and Janet Ambers

Experiments in the restoration of the original appearance of historic 'watered' steel blades
Seoyoung Kim, David Edge and Alan Williams

Manufacturing technology and conservation of a Graeco-Roman bronze coin from Sa el-Hagar (Sais site), Egypt
Ibrahim Abd El-Fattah Ibrahim Mohamed Ali and Ahmed Mohamed Ibrahim El-Smany

False-colour infrared imaging as a tool for the study of pigments used in ceramics from areas within the Mediterranean basin
A. Alexopoulou, N. Liaros, D. Panagopoulou and A. Kaminari

Identification of the painting technique and identification of pigments in the work of Nikos Hadjikyriakos-Ghikas
Vicky Spachou, Vicky Kantarelou, Andreas Karydas, Vassilis Paschalis, Athina Alexopoulou and Stamatis C. Boyatzis

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