

### Tight squeeze

How a Greek museum developed a new way to store a blacksmith's bellows in a limited space

### Learning from the past

The study and reconstruction of a thirteenth-century crucifix

### Listings

See the back page for full listings, including conferences, courses and job vacancies

No.4, February 2008

# News in Conservation

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



## London Congress, 15–19 September 2008



The Queen Elizabeth II Conference Centre

The 2008 IIC Congress 'Conservation and Access' will be held in the Queen Elizabeth II Conference Centre in London (above). Online registration for the Congress opens in early February 2008 via the IIC website ([www.iiconconservation.org](http://www.iiconconservation.org)). See pages 6 and 7 for further information about the Congress, including a full programme overview.

## Project to develop European conservation standards

**For some three years now, a European initiative has been under way to design a set of standards: CEN/TC 346 on the Conservation of Cultural Property. These will in due course become national standards promulgated within the countries of Europe, involving some 27 countries, both within and beyond the EU. They are likely to be used by commissioning or grant-giving organisations and commercial service organisations, so it is important that the conservation profession helps ensure they are right.**

The development process, under the auspices of the CEN – the European Committee for Standardisation (Comité Européen de Normalisation) – is led by a Technical Committee which oversees five Working Groups: WG1: General guidelines and terminology; WG2: Materials constituting artefacts; WG3: Evaluating methods and products; WG4: Environment; and WG5: Transportation and packing. The working groups are made up of conservators, scientists, architects, registrars and others.

Some conservators have questioned the concept of "standards" in a field where every object is unique, every conservation solution tailored to the situation and every

judgment informed by years of experience. These standards are not however intended to offer formulae on how to practice conservation. They are about bringing consistency of approach to associated practice, for instance to methods of analysis and environmental control. Some of the proposed standards – such as for transportation and packing – will serve areas where there is a clear need for consistency across Europe and beyond.

Working Group 1 is developing a set of agreed definitions for the terms most commonly used in conservation. Gaël de Guichen demonstrated in his Forbes Prize Lecture at the IIC Munich Congress (see *Studies in Conservation* 52(1) 69–73 (2007) for the text of his lecture) the extent of confusion about the use of words in conservation (e.g. "preventive conservation", "passive conservation", "non-interventive conservation", "collection care") and there is support for the view that greater consistency would be helpful. Once the main terms are agreed they will be used throughout all the other CEN conservation standards. Meanwhile, IIC's sister organisation, ICOM-CC, has recently established a Task Force to look afresh at the definitions of conservation which it has promulgated for many years. It is contributing to the

CEN terminology work, so the two sets of terms and their definitions should conform, rather than adding to the confusion. It will be a few years until wider consultation results in the formal approval of the CEN standards. Thereafter, they are likely to be quoted or required in connection with conservation work in Europe. There is not yet much published material on this work, but see [www.cen.eu/CENORM/Sectors/TechnicalCommitteesWorkshops](http://www.cen.eu/CENORM/Sectors/TechnicalCommitteesWorkshops) for a summary of the documents currently being drafted.

The CEN Working Group 1 meeting in Milan in November 2007



# Editorial

As you will have gathered from the front page of *News in Conservation* this month, the big story for IIC at the moment is the forthcoming London Congress. The organising committee have been very busy behind the scenes, preparing a range of social events and visits in addition to the technical programme. Information about these can be found on page 6 of *News in Conservation*, as well as on the Congress "microsite" within the IIC website. This microsite will be launched in early February, including the opening of online registration for the Congress, so please check the IIC website regularly for updates.

This issue of *News in Conservation* reflects well the diversity of activities that are covered by the conservation umbrella. An area that has gained more attention in recent years is the conservation of industrial heritage. 2007 was designated as Denmark's Year of Industrial Heritage, and also saw the completion of a five-year project to create a European Route of Industrial Heritage, and Aristotelis Sakellariou's article on page 3, about the rehousing of an important blacksmith's bellows in the Museum of Hellenic Folklore Art, reflects a growing awareness by museums and national bodies of the need to preserve some of the less glamorous parts of our cultural heritage.

## This issue reflects the diversity of activities that are covered by the conservation umbrella.

Lara Broecke's article on pages 4 and 5 also demonstrates how conservation operates at the junction of several related disciplines. Commissioned to make a reconstruction of a Cimabue crucifix, she researched original materials and techniques to create a unique and beautiful work of art that also tells us something about the artistic practices of Cimabue's time.

Finally, I would like to draw your attention to the notice at the bottom of this page, asking for volunteer news contacts for *News in Conservation*. Although we have now reached our fourth issue – something that would have seemed incredible to me only a year ago! – *News in Conservation* is still developing, and I would like to see it develop in a way that reflects the interests and concerns of the IIC membership. Please let me know what you would like to see in *News in Conservation* by e-mailing [news@iiconservation.org](mailto:news@iiconservation.org) – or, better still, get involved by writing something yourself!

Christina Rozeik  
Editor

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# News in brief...

## Israel forms conservation body

Following a meeting in December of more than 100 conservators in Tel Aviv, Israel now has a professional body for conservation. The new organisation will be known as the Israeli Society for the Conservation and Preservation of Cultural Property, and will bring together conservators in the private and public sectors. The organisation will be involved in professional conservation matters, including training, continuing professional development and the representation of conservators in the legal and political arenas.

## Sydney running out of sandstone

Sydney is in danger of running out of local sandstone to repair its nineteenth-century buildings, according to a team of conservators working for the New South Wales government. Much of the city is built in a soft, golden sandstone that is noted for its rich colour and its uniformity. However, many of the local quarries have now been built over or disused, making it difficult for the conservators to obtain suitable stone for replacements and repairs.

## Europa Nostra campaigns for Russia's cities

Europa Nostra, the pan-European Federation for Heritage, has launched a campaign to save historic architecture in Moscow and St Petersburg. The organisation is appealing to Russia's President Putin to safeguard the historic core of St Petersburg by preventing construction of a 396m high skyscraper for the new headquarters of Gazprom, Russia's energy monopoly. The skyscraper would rise three times higher than the city's tallest spire, and 8 times higher than the surrounding building height permitted by local regulations. Europa Nostra warned the city that it faces the likelihood of deletion from the World Heritage List if it allows construction of the Gazprom tower to go ahead.

The organisation also joined ICOMOS (the International Council on Monuments and Sites) and the Moscow Architectural Preservation Society in urging the Russian Minister of Culture and the Mayor of Moscow to halt the rapid pace of destruction of the architecture of the Modern Movement. 'The Russian Avant-garde played a key role in the development of European Modernism', says Europa Nostra. 'Several important buildings in Moscow are now considered by experts to be iconic examples of modern architectural and engineering culture. Today they are in a poor condition and suffer from complicated problems of ownership'.

## New developments for AATA Online

AATA Online, formerly the Art and Archaeology Technical Abstracts, has published its most recent quarterly update in January 2008. The update contains a list of the publications that have been abstracted between October 2007 and January 2008, and shows how many articles have been abstracted from each publication. AATA online has recently added new publications to its core coverage of 150 titles. Following a recent review of these core titles, AATA has commissioned volunteer conservation students to fill in gaps in its abstract database. The website has also reorganised its classification categories to reflect current practice.

AATA Online is produced by the Getty Conservation Institute in association with IIC and ICCROM and is supported partly by volunteer assistance. It replaced the print version of AATA in 2002 and has a searchable database at [www.aata.getty.edu/NPS/](http://www.aata.getty.edu/NPS/).

## Baghdad National Museum restores two halls

The Baghdad National Museum has completed restoration of its Islamic and Assyrian galleries following their closure in 2003. The galleries are among 14 halls in the museum that were closed following damage caused by looters. The museum lost around 15 000 items during the looting, only 4 000 of which have ever been recovered. The two refurbished galleries will not be reopened to the public until better security measures have been put in place.

## Plastics conservation centre opens in Italy

A new centre for research into the conservation of plastics has recently opened in Naples, funded by Italian art collector Maria Pia Incutti. Plart is described as "a polyfunctional space dedicated to scientific research and technological innovation for the recovery, restoration and conservation of works of art and design in plastic". The centre will contain a museum for the display of objects from the Incutti collection, a library devoted to literature about plastics, and a laboratory for researching and developing non-destructive methods of plastics conservation.

## Museum Microclimates – conference publication

The contributions to the conference 'Museum Microclimates', held in Copenhagen in November 2007, are now available as a paper volume costing 46.72 Euro (postage extra). To order, send an email to [butik@natmus.dk](mailto:butik@natmus.dk).

The conference contributions are also available free for download under a creative commons licence. The whole volume is compressed into a single medium resolution pdf and the individual articles are available at high resolution. Many of the conference presentations and posters are also available as pdf files.

These files can be downloaded from the conference website: [microclimates.natmus.dk](http://microclimates.natmus.dk) or from mirrors on other websites.

## £10m awarded for Cutty Sark conservation

The tea clipper Cutty Sark, which was damaged by a fire in May 2007, has been awarded £10 million for conservation costs by the UK's Heritage Lottery Fund. The story of the fire and its immediate aftermath was covered in the August 2007 issue of *News in Conservation*.

## Online petition to save TCC

Following the announcement (covered in the December 2007 issue of *News in Conservation*) that the UK's Textile Conservation Centre (TCC) will close in 2009, an online petition has been organised to protest about the closure. The petition, which can only be signed by British citizens or residents, can be found at <http://petitions.pm.gov.uk/TCCclosure/>.

## Egypt to copyright the pyramids?

Zahi Hawass, head of the Egyptian Supreme Council of Antiquities, recently suggested that Egypt might pass laws to copyright its historic monuments and artefacts, including the pyramids. If passed, the laws would apply to any full-scale, accurate replicas of artefacts, or to images of monuments that were intended for commercial use. Hawass said that any money raised from copyright payments would be used for the conservation of monuments and sites in Egypt.

# News in Conservation needs you!

*News in Conservation* is looking for volunteers to report on conservation news stories from their region. This is your chance to share what is going on in your area with your fellow conservators! No regular commitment is needed, just a willingness to pass on interesting conservation news stories and photographs. Items may range from short "News in Brief" stories to longer, in-depth reports. They may be put on the IIC's online newsblog as well as in *News in Conservation*. If you are interested in getting involved, or would like more information, please contact the Editor, Christina Rozeik, at [news@iiconservation.org](mailto:news@iiconservation.org). We would like to have at least one news contact in every country!

# Tight squeeze

Aristotelis Sakellariou describes how the MHFA in Athens devised a way to store a large blacksmith's bellows in a small space

## Introduction

A major problem for many museums (and certainly Greek ones) is a lack of space. For the collections, this includes exhibition spaces and especially storage areas, particularly if these collections consist of large objects. The Museum of Hellenic Folklore Art faced this problem when organising its pre-industrial collection into a new space inside a historical building in the centre of Athens. This article is about the special attention given to, and the solution for, storing one of its most important objects, a blacksmith's bellows. This object's size and rarity make it unique for Greek heritage.

## The Museum

The Museum of Hellenic Folklore Art (MHFA) was founded in 1918 and is run by the Hellenic Ministry of Culture. It is the foremost ethnographic collection for late Hellenic (Greek) cultural heritage.

The MHFA consists today of a complex institution which is culturally, scientifically and educationally active. The museum is on several sites spread around the historic centre of Athens (figure 1), including conservation laboratories, a specialised library, a photographic archive and an exceptionally active education department.



Figure 1: the building on Thespidos street, one of the buildings of the Museum of Hellenic Folk Art

## Historical background

The pre-industrial era in Greece officially ends in 1960 (Papadopoulos 2003: 427). The bellows belongs to a large collection of pre-industrial workshop tools and products. This collection consists of approximately 1100 objects and was completed between 1975 and 1988 by the founders of the Society of Folk Studies (Εταιρεία Λαογραφικών Μελετών). The Society donated its collection to the MHFA in 1988.

The only recorded information about the bellows is its origin (the valley of Thessaly) and its place of use, in a blacksmith's workshop (Speis 1995: 61). Additional information sources mention that two to three men were needed to operate it, while more than three were needed to move it – something that was verified by the museum staff!

## The blacksmith's bellows

A bellows is a device for delivering pressurised air in a controlled quantity to a specific location. It typically has a separate inlet, and valves or flaps for ensuring that air enters only through the inlet and exits only through the outlet.

Figure 2: the first option, a shelf-like mount, for storing the bellows. This option was rejected due to accessibility problems and health and safety issues

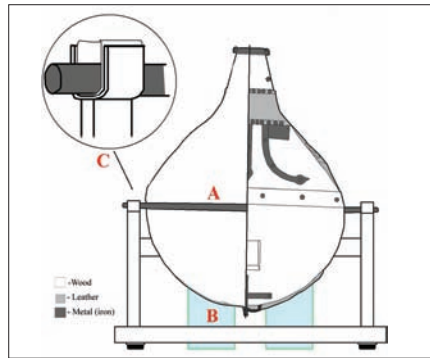
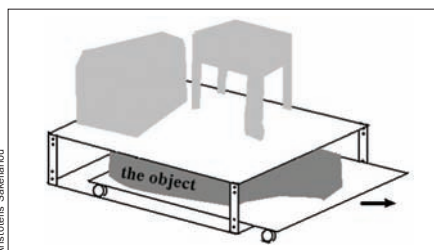


Figure 3: a cross-section of the bellows, showing how it is designed to lie on its mount.

A) shows the horizontal axis;  
B) shows the supports made of Ethafoam blocks; and  
C) shows how the axis is held. Acid free tissue is put between the two metals in order to avoid scratching or abrasion

The blacksmith's bellows at the MHFA (accession number 56; dimensions: 160 cm x 135 cm x 37 cm) is constructed of wood, iron and leather. Like most pre-industrial tools it was used for hard physical work, so it has been constructed from particularly durable components. As a result, although the bellows had become dusty and showed signs of wear, it was preserved in a relatively good condition, with no pieces missing or significantly damaged. The whole object was covered by a layer of dust and there were oily stains and an unidentified spillage all over the wooden surfaces. The cast iron components have a stable oxidised surface layer with a rather even patina. The leather components are still elastic, but there has been no opportunity to test how they would respond if the bellows were in use. After visual examination, traces of a synthetic paint were discovered on the leather, allowing us to speculate that whole leather surface might once have been painted red.

## The new storage area

The pre-industrial collection's new store is located in Thespidos Street, in a neoclassical historical residence that used to house two rather prosperous families. It was restored following its acquisition by the MHFA during the past decade. The building has four levels, including a basement and an attic. Both used to be the servants' quarters, which means that they are composed of several small rooms. The two middle levels are now museum administrative offices. It was decided to house the pre-industrial collection in the basement, an area of about 80m<sup>2</sup>, divided into 7 small rooms (5 of which are used for storage). The bellows collection, composed of four objects of different sizes, is stored as a group in the Wood & Furniture room (which is 7m x 5.4m).

These bellows have been recorded, but not been treated, studied, or even examined by professionals. Owing to MHFA policy and funding, the preservation (preventive conservation) of the collection as a whole is prioritised; this should enable people to study the objects individually, including the bellows, in future.

The challenges that occurred when storing the bellows were the following: its large size and weight; the limited storage space available; and the untreated state of the object.

After long discussion, the conservator, the curator and the museum ironworks technician ended up with two options. One option was to store the bellows horizontally, parallel to the floor, under a shelf-like metal construction that would enable people to use the space above it (figure 2). The other option was to make a base in order to store the bellows vertically (perpendicular to the ground). The first option was rejected for two reasons: firstly, visual examination would be difficult within the 'bellows shelf', because of a lack of light; and secondly, the objects that were to be put on top of the shelf were too heavy, so moving them or the bellows would be hazardous for the museum staff. In contrast, a base enables easy visual examination and allows space for the other objects to be stored safely near the floor.

The bellows base was designed by the project conservator and the museum's ironworks technician, and it was created by the technician within his private workshop. The base was made from electroplated iron (for more information, see Walker 2004: 14), chosen for its mechanical properties and durability and because of the limited budget of the museum (the final cost of the base was about €800). The idea was to hold the bellows within a 'nest'. During its original use, the bellows was balanced along a central, horizontal axis. The storage base was designed to support the bellows along this axis; the bellows is then naturally balanced vertically, with its

nozzle upwards (see figure 3). In order to divide the weight of the object evenly, and so as not to accumulate all the force onto this axis, two large pieces of Ethafoam (closed cell polyethylene foam) were fixed on the object's base (figure 4). The final improvement of the base was the addition of four wheels for easier transportation.



Figure 4: the bellows on its new base, in its final location within the Wood & Furniture store, before being supported with Ethafoam blocks

## Conclusion

The advantages of creating a base to hold the bellows were:

- 1 Economical use of space: if the object were stored in any other position, valuable horizontal space would be lost.
- 2 The stability of the base and the addition of the wheels enable safe movement over short distances, enabling access to other large objects stored in the same room. Additionally, the base is useful for other institutions if the object is loaned temporarily.
- 3 The object can now be moved easily by one person, whereas more than three were needed in the past.
- 4 Our solution can act as a case study for other museums facing similar problems, especially those with very large objects within small spaces.

The fact that this unique object is finally stored does not mean that it is to be left and forgotten. On the contrary, it is now safe and ready to be studied, and possibly treated.

## Acknowledgements

The Museum of Hellenic Folklore Art, Vasso Polizoï (MHFA curator), Yedvar Sariyan (ironwork technician), and Peter and Helena Wilkinson.

## Further information

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## Author biography

Aristotelis Sakellariou graduated from Northumbria University with a distinction in the Preventive Conservation MA course. He acts as a conservation consultant in joint projects with the University of Athens, the Museum of Hellenic Folklore Art and the Jewish Museum of Greece, as well as on other projects in the Eastern Mediterranean.



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**Conservators have added much to our knowledge of historical materials and construction techniques through their practice and research. Lara Broecke describes how she used this knowledge when commissioned to make a reconstruction of a thirteenth-century Italian crucifix – and how the process led her to appreciate the complexities involved in creating such an artwork.**



# Reconstructing the past

Lara Broecke

In December 2007 a reconstruction of an early Italian painted crucifix was completed at the Hamilton Kerr Institute, Cambridge, UK. The crucifix was a commission for the Catholic Chaplaincy in Cambridge and will be installed in their chapel at the end of January 2008.

The reconstruction is closely based on the crucifix by Cimabue in the church of San Domenico in Arezzo, dating from 1260–1270, although, at just under two metres high, it is considerably smaller than the original. Some of the materials and techniques of Cimabue's crucifix are known from technical studies, but where they are not, tips from Cennino Cennini's *Libro dell'Arte* (dating from the late fourteenth century) were used to ensure that the reconstruction was made in a historically plausible way.

Using historical materials and techniques made the reconstruction process into a kind of empirical research project, looking at how early Italian panel paintings were made. The project served to highlight how little we actually know about the practicalities of producing paintings, even in such a well-studied field, and generated a host of interesting questions for further study.

The cross itself was constructed from poplar, with sweet chestnut battens at the back. The main elements were attached to each other using dowels and animal skin glue, while the framing pieces and battens were glued and nailed in place. The most challenging part of the construction process was the halo. Creating smooth, curved mouldings around a circular base proved very labour intensive, as the direction of



The cross after completion of construction (left) and the completed crucifix (right)

work constantly changed in relation to the direction of the grain in the wood; in addition, fixing the protruding halo securely at the correct angle, while giving a perfectly smooth transition to the flats and avoiding joins across what would later be Christ's face required some careful thought. It became clear that Cimabue must have planned his composition in detail from the very early stages to have got the positioning of the halo and joins correct, and I had to do likewise in order to avoid difficulties later in the process.

Following construction, the panel was prepared with layers of size, linen canvas and then gesso grosso followed by gesso sottile. Interestingly, despite the use of canvas to try to keep the effects of any movements in the wood to a minimum, cracks related to the board joints appeared in the gesso grosso layer very soon after its application. This suggested that the additional canvas layers which have sometimes been

found between the gesso grosso and gesso sottile layers in early Italian paintings might have been added as a response to just such cracking, in an attempt to prevent it from being transmitted into the gesso sottile.

A pattern was made for the composition by squaring up from a photograph of the original crucifix, and this was transferred to the panel in charcoal, fixed with ink. Water gilding was then carried out on a base of bole bound in glair, using the materials and methods described by Cennini. Timing proved crucial in the water gilding process, as the window of opportunity for burnishing the gold was much smaller than with modern techniques, where the glair is replaced by gelatine. After some experimentation, however, it became possible to achieve a beautifully even finish, which gave the desired impression of solid gold. Punching was then used to create intricate patterns in the gold, giving the figures

Chris Thomas



Chris Titmus

Detail during painting of the flesh in egg yolk tempera

decorative haloes which will glitter in candle light.

Painting was carried out with dry pigments ground in egg yolk tempera. Following the techniques used for the original crucifix, the direction of the hatching strokes was used to create form in the flesh, with the size of the strokes varying from long and relatively coarse in the torso to short and very fine in the faces. Paint was applied in several layers in order to achieve sufficient covering power while maintaining a slight translucency that allowed the shading from the underdrawing and green verdaccio beneath the flesh contribute to the final effect.

The blue pigment used for the background of the cross was azurite, which required a good deal of preparation and was only applied successfully after a lot of experimentation. When the particle size of the azurite is very small the colour is an unappealing blue-grey, but with larger particle sizes it becomes very difficult to apply the paint densely and evenly; in addition, mixing two particle sizes gives an ugly effect as the smaller particles give a dusty look where they fall on top of larger ones. As a result, the azurite from the supplier had to be separated into three different particle sizes before use, and covering layers created with the smaller sizes before the application of larger particles to create a luscious, velvety effect at the surface. The binder was also important; egg yolk tended to saturate the blue, destroying the sparkle of the

large particles, while egg white made the large particles clump together. The ideal binder was parchment glue, suggested by Cennini, which gave sufficient tack and allowed a fairly even application with a brush without affecting the appearance of the pigment particles.

**Using historical materials and techniques made the reconstruction process into a kind of empirical research project, looking at how early Italian panel paintings were made**

Red and green glazes based on linseed oil and an oil-resin varnish were used over an egg tempera underlayer in many parts of the crucifix to give an enamel-like effect. The glazes, in the drapery, lettering and lozenge pattern, were then embellished with oil gilding to make striations, letters and

patterns. This was the most difficult part of the reconstruction process. The first hurdle was the formulation of an oil mordant which would dry relatively quickly, without cracking or wrinkling and would have the right flow qualities to allow very fine work, standing just proud of the paint surface. Once again, Cennini came to the rescue here, with recipes for mordants based on linseed oil, heated with an oil-resin varnish and with lead white, verdigris and bole added to promote drying and alter flow qualities. It was then necessary to find a way of applying the gold leaf so that it would stick to this mordant, but not to the red and green oil-resin glazes around. Many different release layers were tried, with varying degrees of success, but the best method seemed to be to paint the glazes with several layers of glair before applying the mordant; the gold did not stick to the glair, which could then be washed away with water once the gilding was finished.

**On finishing the project I had a renewed respect for Cimabue's art and felt very grateful to Cennini for the clarity and accuracy of his instructions**

As the project neared its end the richness of the aesthetic became apparent, with glossy glazes and burnished gold laid next to deep, velvety blues. Amongst these luxurious textures, Christ's head and torso, painted in plain egg tempera, stood out for their simplicity. The reconstruction process gave an insight into the complexities of the materials available in the period and the degree of planning and practice needed to bring a painting, especially on this scale, to successful completion. On finishing the project I had a renewed respect for Cimabue's art and felt very grateful to Cennini for the clarity and accuracy of his instructions.

All photography is by Chris Titmus and Lara Broecke, Hamilton Kerr Institute, Fitzwilliam Museum, University of Cambridge. Photographs have been reproduced by kind permission of the Catholic Chaplaincy, Cambridge.

**Author biography:**

Lara Broecke has a diploma in the conservation of easel paintings from the Hamilton Kerr Institute, Cambridge, UK and a masters degree in the history of art from Oxford University. She currently works in London as a freelance paintings conservator.

Detail of the underdrawing on the gesso ground



Chris Titmus

Detail of the completed crucifix



Chris Titmus

Detail during mordant gilding of the Virgin's robe



Lara Broecke

# IIC News

## IIC Keck Award 2008 Final Call

Every two years an award is offered to the individual or group who, in the opinion of IIC Council, has done most to further the public appreciation of the work of the conservation profession. The award consists of a certificate and a cash prize of £1000, presented at the biennial IIC Congress. Details of previous award winners can be found on the IIC member website ([www.iiconservation.org](http://www.iiconservation.org)) in the About section.

We are now seeking nominations for the 2008 award. If you would like to propose yourself, or a colleague, please send your nomination to the IIC office (preferably by e-mail) to arrive by 31 March 2008. You should send a statement of between 500 and 1000 words describing the nominee's public outreach activities and outlining what supporting material, such as publications, websites, videos, or evidence of media coverage is available. You may be asked to supply these at a later date. The application should include the name, job title and professional address of the individual (or of all the partners in a group project). Send your proposal to [iic@iiconservation.org](mailto:iic@iiconservation.org) with the words 'Keck Award' in the subject line, or by post to IIC, 6 Buckingham Street, London WC2N 6BA, UK.

## IIC Congress 2008 Conservation and Access

IIC is proud to present the 22nd biennial IIC Congress, its first in London for over 40 years. It will be held in the Queen Elizabeth II Conference Centre in the heart of Westminster.

A full programme of social events is planned, including a reception in the British Museum and the Congress Dinner on a Thames Riverboat. There will be poster displays and a trade show by suppliers and service providers. The language of the congress is English.

Full details will be available on the Congress website (go to [www.iiconservation.org](http://www.iiconservation.org) and click on Congress) from early February 2008.

### The topic: Conservation and Access

Enabling people to see and enjoy art and heritage is our shared aim. Cultural institutions throughout the world strive to provide and encourage physical and intellectual access to their collections and

sites. Conservators and conservation scientists play a vital part in enabling cultural heritage to be enjoyed while not compromising its condition or survival.

The programme will examine the central role of conservation in the presentation and protection of the world's cultural heritage. It will explore the many ways that heritage professionals engage in this sharing worldwide, whether that involves people going to see that heritage or the heritage itself travelling the globe.

An impressive range of over 44 speakers is lined up to report on contemporary thinking, current research and examples of best practice. Topics will include conservation involvement in

- permanent displays
- temporary exhibitions
- packing and transport
- storage and handling
- risk evaluation and decision support
- the interpretation of collections and sites.

### What registration brings you

The registration fee covers attendance throughout the event, full buffet lunch, morning and afternoon refreshments every day of the technical programme, the printed Congress Preprints (and CD), prior on-line access to the abstracts and papers (from a date to be advised), attendance at all evening receptions, and half-day visits on the Friday. There will be an additional fee for the Congress Dinner and for whole-day excursions on the Friday. Delegates (and accompanying persons, if requested) will also have the benefit of a free two-week pass to National Trust Properties and English Heritage properties.

Registration for the Congress opens early in February 2008. The registration fee is discounted for members of IIC. If you are not already a member, consider joining IIC now, to save money and get all the other benefits of membership straight away. See the IIC website ([www.iiconservation.org](http://www.iiconservation.org)) for more information about membership.

### Provisional programme overview

#### Sunday 14 September

16:00 – Registration opens, Museum of  
19:00 London  
18:30 – Welcome reception: Museum of  
19:30 London

#### Monday 15 September

09:00 Registration continues, Queen  
Elizabeth II Conference Centre  
10:00 Coffee  
11:00 Opening ceremony  
11:45 Forbes Prize Lecture: David



The Congress dinner will take place on the Thames Riverboat, Silver Sturgeon.

Bomford, Associate Director for  
Collections, The Getty Museum  
12:30 Lunch  
14:00 Session 1  
17:30 End  
18:30 Opening Reception: The British  
Museum, including private view of  
Hadrian: Empire and Conflict

#### Tuesday 16 September

09:00 Session 2  
12:30 Lunch  
14:00 Session 3  
17:30 End  
19:00 Grand Reception: Lancaster House,  
hosted by Margaret Hodge, Minister  
for Culture

#### Wednesday 17 September

09:00 Session 4  
11:00 Poster viewing session  
IIC Group representatives meeting  
AATA abstractors presentation  
12:30 Lunch  
14:00 Session 5  
17:30 End

Free evening

#### Thursday 18 September

09:00 Session 6  
12:30 Lunch  
14:00 Session 7  
16:30 Keck Award presentation  
Honorary Fellow presentations  
Announcement of 2010 venue  
17:30 End of technical programme  
18:30 Conference dinner on Thames  
Riverboat, Silver Sturgeon

#### Friday 19 September 2007

09:00 Visits and excursions  
18:00 Farewell Reception: Victoria & Albert  
Museum

### Visits and excursions

A series of half-day visits is being arranged to London venues, including conservation in Westminster Abbey, the new Conservation Centre in the British Library, and several more, to be announced.

Alternatively, you may decide to join one of the all-day excursions to heritage venues within easy reach of London.

More details on these are again featured on the Congress pages of the IIC website.

### Registration

Online registration opens in early February 2008. Members of IIC should log onto the IIC website before attempting to Register, in order to take advantage of the special members' rate. Contact the office if you have forgotten your password.

Non-members may wish to join (via the website, or by contacting the office), in order to take advantage of the members' discount

while also gaining the manifold benefits of membership.

If you wish to join one of the one-day excursions you will need to choose and book this at the same time as registering for the Congress. You also need to book in advance if you wish to attend the riverboat banquet.

During online registration you can choose to pay online (using WorldPay) or to send a sterling cheque drawable on a UK bank to the IIC office, or to arrange a direct bank payment.

Booking in advance for the Congress is required and admission on the day cannot be guaranteed since attendance figures are limited and catering numbers need to be known in advance.

Booking online is straightforward: just go to the IIC website ([www.iiconservation.org](http://www.iiconservation.org)) and follow the links to the Congress pages. The registration pages are clearly marked there.

### Accommodation in London

For your hotel arrangements please follow the link on the Congress website to Jigsaw Conferences, who have arranged an allocation of rooms at special IIC prices at hotels not far from the Congress venue (see the hotel location map on their website).

If you wish, you can also make your travel bookings by using the Jigsaw Conferences website.

You are of course free to make your own hotel arrangements, but will not then benefit from the special discounts negotiated for us by Jigsaw.

### Help for Student Members

The Brommelle Memorial Fund was established in 1990 in memory of Norman Brommelle, who was Secretary-General of IIC between 1958 and 1988. The fund is used to provide assistance for students of conservation who wish to attend the Institute's international congresses.

Students are defined as those enrolled in a full-time course of conservation training leading to a recognised academic qualification. Students may apply at any time during their course of study, including their final year or internship. Applicants must be Individual Members or Student Members of IIC in good standing.

In order to spread funding over as wide a geographical area as possible, it may be necessary to restrict the number of recipients from any one organisation. The Fund will normally provide only a part of the total cost of attending the congress and it is important that students should attempt to obtain additional funding from elsewhere. Successful applicants will receive not less than the amount of the Congress Fee.

Applications must be received at the IIC office by 30 April 2008 and successful recipients will be advised by the end of May.

The Queen Elizabeth II Conference Centre in Westminster, venue for the Congress.



The application form can be downloaded from the Congress website, or a paper version may be obtained from the IIC office. Send the completed form by post or fax to IIC, together with a copy of your CV and a letter of support from your course supervisor. Applications will be accepted in English only.

**The Getty Foundation**

Thanks to the generosity of the Getty Foundation, we are able to offer a limited number grants to enable practising conservators from developing countries to attend the Congress. These grants are not available to students.

Application is open to individuals from developing countries currently in employment in either public or private capacity. Applicants must demonstrate in their CV prior formal or significant informal training in conservation or conservation science, and must have been in practice for at least one year since the completion of training.

A brief statement should be provided in English describing how attendance at the Congress would be of benefit to the individual and to conservation in his/her country. The application should be supported by one senior professional conservator, who should be named, with affiliations and contact details, on the application document.

Applications will be accepted by post, fax or email and should be received by 30 April 2008.

**Criteria for selection will include:**

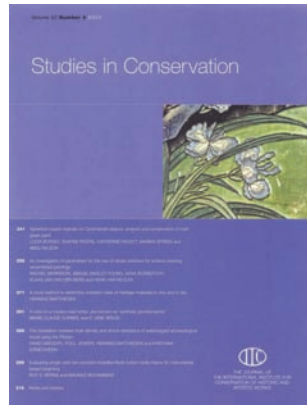
- The current involvement of the applicant in conservation
- The relevance of the Congress theme to her/his current work
- The potential benefit to her/his career
- The potential benefit to conservation of cultural heritage in her/his country.

Successful and unsuccessful applicants will be notified as soon as a decision has been made. Successful applicants will be informed of the arrangements for payment.

**Studies in Conservation**

*Studies in Conservation* 52(4) has just been published; its contents are as follows:

- Spherical copper resinate on Coromandel



- objects: analysis and conservation of matt green paint  
*Lucia Burgio, Shayne Rivers, Catherine Higgitt, Marika Spring and Ming Wilson*
- An investigation of parameters for the use of citrate solutions for surface cleaning unvarnished paintings  
*Rachel Morrison, Abigail Bagley-Young, Aviva Burnstock, Klaas Jan van den Berg and Henk Van Keulen*
  - A novel method to determine oxidation rates of heritage materials in vitro and in situ  
*Henning Mathiesen*
  - A note on a modern lead white, also known as 'synthetic plumbonaacrite'  
*Marie-Claude Corbeil and P. Jane Sirois*
  - The correlation between bulk density and shock resistance of waterlogged archaeological wood using the Pilodyn  
*David Gregory, Poul Jensen, Henning Mathiesen and Kristiane Strøtkvern*
  - Evaluating single- and two-constant Kubelka-Munk turbid media theory for instrumental-based inpainting  
*Roy S. Berns and Mahnaz Mohammadi*

Papers from recent issues of *Studies in Conservation* (numbers 51(3) to 52(2), 2006-7) have just been uploaded to the IIC website. These are available for free download by IIC members: simply go to [www.iiconserv.org](http://www.iiconserv.org) and click on Publications to get access to the searchable database of back numbers.

**The Gabo Trust**

The Gabo Trust, in partnership with IIC, recently announced travelling scholarships for studying the conservation of sculpture anywhere in the world.

The judges were delighted with the calibre of the applications and the two scholarships awarded were to **Ksenija Škarić**, Conservator-Restorer at the Croatian Conservation Institute, whose theme is historic and modern outdoor wooden sculpture and who will be travelling to Vienna to research her topic; and to **Catarina Gersão de Alarcão**, Conservator of Sculpture at the Museu Nacional de Machado de Castro in Coimbra, Portugal. Catarina's theme is polychrome stone sculpture and she will be travelling to New York, London and Paris to research this.

We look forward to the winners' reports of their travels which will be published in a future issue of *News in Conservation*.

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.

**Caroline Keck and Sir Norman Reid**

It is with great regret that we note the deaths of Caroline Keck and Sir Norman Reid, both Honorary Fellows of IIC, in December 2007.

Caroline Keck, with her husband Sheldon, another IIC Honorary Fellow, were instrumental in the setting up of the IIC's



Keck Award and were very involved in IIC from the outset, as well as with the IIC's American Group, later to become the AIC. Caroline Keck continued to take a strong interest in IIC's activities and was in touch with Council only recently over the implementation of the Award that is made at IIC Congresses in her and Sheldon Keck's name.

In addition, Caroline Keck was instrumental in the founding of the New York University Conservation Center in 1960 and the Cooperstown Graduate Programs in Cooperstown in 1970 where they taught more than 15 classes of students before the program relocated to Buffalo in 1987.

Caroline Keck was a tireless advocate for public awareness about the profession of conservation and wrote several books and pamphlets aimed at lay readers. Many members of IIC were privileged to receive regular salty letters featuring her strong opinions. In her last weeks she wrote a number of letters expressing a wish to donate her hot table and other possessions to found a museum of early 20th-century conservation. She is survived by the couple's two sons, Albert and Larry; Larry has continued in his parents' profession.

Sir Norman Reid had been an IIC member since 1952 and had been elected Fellow in 1961; Honorary Fellowship followed in 1980.

Norman Reid was Director of the Tate Gallery from 1964 to 1979. He joined the Tate staff on being demobilised from the army in 1946, and became John Rothenstein's right-hand man, eventually taking over as Director when Rothenstein retired. A much needed expansion of the Gallery, the 'North East Quadrant' opened in 1979, vastly increasing the Tate's exhibition space. Reid also strengthened the Collection, particularly in the area of early twentieth-century European art, acquiring outstanding works by artists including Brancusi, Mondrian, and Dali.

He took a special interest in developing the Conservation Department at the Gallery and also made the first moves towards raising money from the private sector in organising the successful campaign to acquire *The Haymakers* and *The Reapers* by George Stubbs in 1977.

Full obituaries will appear in forthcoming issues of *Studies in Conservation*.


# The Çatalhöyük Wall Paintings Project

The Çatalhöyük Wall Paintings Project, which aims to analyse and conserve the internationally renowned Neolithic wall paintings from Çatalhöyük, commenced on 3rd December 2007 with the collaboration between the Anatolian Civilizations Museum and the Turkish Atomic Energy Institute in Ankara. The famous wall paintings were excavated by James Mellaart during his excavations in 1960s and are currently housed in the Anatolian Civilizations Museum in Ankara. These elaborate paintings reveal some of the richest data on Neolithic symbolism in the world, and are therefore globally significant for our understanding of prehistoric art and the human use of symbols. In the first stage of the project, a number of fragments from five paintings were analysed to investigate the types of mortar and the pigments that were used. Further analysis on the paintings will continue together with the conservation work which is planned to be undertaken in the near future. We welcome colleagues from all over the world to join and support our project. If you are interested, please contact: Latif Özen (Head Conservator, Ankara Anatolian Civilizations



The Hunting Scene, one of the wall paintings from Çatalhöyük

Museum; [latifozen@gmail.com](mailto:latifozen@gmail.com)) or Duygu Çamurcuoğlu Cleere (Head Conservator, Çatalhöyük Research Project; [dcleere@gmail.com](mailto:dcleere@gmail.com)).  
 Duygu Çamurcuoğlu Cleere



**Textile Conservator**  
**People's History Museum**  
**Salary: Scale 5-6 (£18,907 - £22,845)**  
**Full time 35 hours per week (flexi-time)**

We are seeking a Textile Conservator with a special interest in painted banners to work on the museum's designated collections and external contracts. We are currently implementing a £12.2m redevelopment programme with the new People's History Museum due to re-open in late 2009. The successful candidate will help relocate and establish the studio at the new museum site.

Candidates should hold a nationally recognised qualification in textile conservation or equivalent and have a minimum of three years post training textile conservation experience.

For application pack contact:  
**People's History Museum**  
 103 Princess Street, Manchester, M1 6DD  
 Tel: 0161 228 7212, Email: [admin@pnm.org.uk](mailto:admin@pnm.org.uk)  
 Closing date: **7 March 2008**  
 Interviews will take place: **20 March 2008**

For further information about the museum visit our website [www.pnm.org.uk](http://www.pnm.org.uk).

**Calls for papers**

**Multivariate Analysis and Chemometry for Cultural Heritage and Environment**  
1-4 June 2008  
Ventotene, Italy  
Submit abstracts by: 28 April 2008

**XIII International Symposium on Luminescence Spectroscopy**  
7-11 September 2008  
Bologna, Italy  
Submit abstracts by: 15 April 2008

**In situ monitoring of monumental surfaces**  
27-29 October 2008  
Florence, Italy  
Submit abstracts by: 15 February 2008

**Meetings and Conferences**

**Is David Hockney right?**  
8 February 2008  
London, UK

**Risk assessment - management strategies**  
14-16 February 2008  
Aschaffenburg, Germany

**Communities and memories**  
19-22 February 2008  
Canberra, Australia

**Holding it all together**  
21-22 February 2008  
London, UK

**Icon Stone & Wall Paintings Group: 'Polychromed wood'**  
22 February 2008  
London, UK

**Disolventes, soluciones acuosas y nuevos polímeros para la restauración**  
22 February 2008  
Madrid, Spain

**Artists and their colourmen in 19th century Paris**  
3 March 2008  
London, UK

**GLASSAC - Glass Science in Art and Conservation**  
5-7 March 2008  
Valencia, Spain

**Infrared and Raman Users Group (IRUG) conference**  
26-29 March 2008  
Vienna, Austria

**Concrete and cast stone in the 21st century**  
29-30 March 2008  
Cambridge MA, USA

**Association of Art Historians 34th annual conference**  
2-4 April 2008  
London, UK

**8th Indoor Air Quality meeting**  
17-19 April 2008  
Vienna, Austria

**The final touch: artists' varnishes past and present**  
18 April 2008  
London, UK

**AIC annual meeting**  
21-24 April 2008  
Denver CO, USA

**Architectural heritage: the reality and challenges for preservation**  
22-23 April 2008  
Gaza, Palestine

**11th international seminar on the care and conservation of manuscripts**  
24-25 April 2008  
Copenhagen, Denmark

**8th triennial meeting for conservators of the Baltic states**  
7-10 May 2008  
Tallinn, Estonia

**International Paper Historians Congress**  
27-30 May 2008  
Stockholm, Sweden

**Art 2008: non-destructive testing, microanalysis and preservation**  
25-30 May 2008  
Jerusalem, Israel

**34th Annual CAC Conference**  
30 May-1 June 2008  
Montreal, Canada

**Multivariate Analysis and Chemometry for Cultural Heritage and Environment**  
1-4 June 2008  
Ventotene, Italy

**Study and serendipity: testimonies on artists' practice**  
12-13 June 2008  
Glasgow, UK

**Structural analysis of historic construction**  
2-4 July 2008  
Bath, UK

**XIII International Symposium on Luminescence Spectroscopy**  
7-11 September 2008  
Bologna, Italy

**11th International Conference on Accelerator Mass Spectrometry**  
7-11 September 2008  
Rome, Italy

**IIC 2008 Congress: conservation and access**  
15-19 September 2008  
London, UK

**Stone 2008**  
15-20 September 2008  
Torun, Poland

**ICOM-CC triennial meeting, 2008: Diversity in heritage conservation: tradition, innovation and participation**  
22-26 September 2008  
New Delhi, India

**Conservation: an act of discovery**  
20-26 October 2008  
Palermo, Italy

**Salt weathering on buildings and stone sculptures**  
22-24 October 2008  
Copenhagen, Denmark

**In situ monitoring of monumental surfaces**  
27-29 October 2008  
Florence, Italy

**Courses, seminars and workshops**

**Digital photography of museum objects**  
14-16 May 2008  
Tenerife

**Conservation of glass**  
19-23 May 2008  
Corning, NY, USA

**Making high-quality resin replicas of museum objects**  
26-30 May 2008  
Dianalund, Denmark

**Making high-quality electroform replicas**  
9-13 June 2008  
Dianalund, Denmark

**Indo-Persian paintings workshop**  
16-20 June 2008  
London, UK

**Practical insect pest management**  
17-18 June 2008  
London, UK

**New methods of cleaning paintings**  
28 July-1 August 2008  
Brisbane, Australia

**New methods of cleaning painted surfaces of objects**  
4-8 August  
Brisbane, Australia

**Digital photography**  
24-25 June 2008  
London, UK

**Deacidification of paper**  
25-26 June 2008  
London, UK

**Conservation and preservation of photographs**  
3-5 July 2008  
London, UK

**Giltwood frame and object restoration workshop**  
30 June-4 July 2008  
London or Oxford, UK

**Lapis lazuli: fact and fiction**  
8 July 2008  
London, UK

**London, UK Identification of paper**  
7-8 July 2008  
London, UK

**Integrated Pest Management**  
22 July 2008  
London, UK

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

**Job Vacancies**

**YALE CENTER FOR BRITISH ART Post-graduate Research Associateship in Painting Conservation**  
Closing date: 1 March 2008

The Yale Center for British Art is offering a Post-Graduate Research Associateship for Advanced Training in the Conservation of Paintings. The term of the associateship will be two years with the possibility of a renewal for a third year. Candidates must hold a master's degree in conservation awarded within the past 3 years and have the ability to undertake research and the highest quality conservation treatments.

The Yale Center for British Art holds more than 1800 paintings. Together with more than 50,000 works of art on paper and 35,000 rare books, the Center forms the largest collection of British art outside the United Kingdom and offers a superb opportunity to study the history of British painting at a major university. The Center engages in interdisciplinary projects involving many parts of Yale, and the Fellow will have opportunities to work with museum curators and conservators as well as students and faculty.

Painting conservation is the newest department at the center, and the successful candidate will be expected to take an active role in the first systematic technical study of the collection. S/he will be encouraged to expand and refine conservation skills through active treatments while developing a sense of connoisseurship through the study of collections. The Fellow will work under the supervision of the Chief Painting Conservator in a new, well equipped studio. S/he will undertake research to be shared with the museum, conservation, and scholarly communities, and make full use of the Center and university at large.

Written applications should include: letter describing the candidate's professional interest in the position; curriculum vitae;

record of Master's degree in conservation; transcript of graduate course of study (unofficial copy is acceptable); names of three references, with full contact information; three confidential letters of reference sent under separate cover.

Fellowship applications should be sent to:

Mark Aronson  
Conservation Department  
Yale Center for British Art  
P.O. Box 208280  
New Haven, CT 06520-8280

Deadline for applications is March 1, 2008. Starting date is negotiable.

Position will include: stipend of \$35,000 per year, travel allowance, Yale University health and vacation benefits (22 vacation days; 18 holidays, recess and personal days; and comprehensive health care). Yale University is an equal opportunity employer. Informal questions can be directed to mark.aronson@yale.edu or (203) 432-2805.

**MUSÉES D'ART ET D'HISTOIRE, GENÈVE Conservateur-trice**  
Closing date: 11 February 2008

**Mission**

Assurer la responsabilité et la gestion du secteur Laboratoire et ateliers de restauration sur les plans scientifique, administratif et financier, conformément aux buts de l'institution et aux objectifs de la direction des Musées d'art et d'histoire; conserver, restaurer et étudier les objets des collections des Musées d'art et d'histoire; mettre en valeur les activités scientifiques du secteur en lien avec les collections au travers de rapports internes, publications et expositions; participer activement aux animations à caractère scientifique et pédagogique des Musées d'art et d'histoire; représenter le secteur selon les instructions de la direction.

**Conditions**

- être titulaire d'un doctorat en chimie ou d'un titre jugé équivalent;
- posséder une expérience de plusieurs années dans l'analyse et l'étude technologique des objets culturels, attestée par des publications scientifiques;
- pouvoir justifier d'un réseau de contacts professionnels sur les plans national et international;
- posséder des connaissances des pratiques de la conservation-restauration des objets culturels;
- justifier d'une expérience professionnelle dans la gestion d'un laboratoire et la conduite d'une équipe;
- maîtriser la langue française et posséder d'excellentes connaissances de la langue anglaise ainsi que d'une autre langue, de préférence l'allemand.

**Adresse**

Rue Charles-Galland 2 - Case postale 3432 - 1211 Genève 3, Suisse.

**Conditions générales**

Etre domicilié(e) dans le canton de Genève ou dans la zone de domiciliation autorisée; Entrée en fonction: de suite ou à convenir. Dépôt de candidature jusqu'au 11 février 2008.

Les offres manuscrites sont à retourner au moyen du formulaire « demande d'emploi » à l'adresse mentionnée ci-dessus. Pour le formulaire et la zone de domiciliation, voir sur Internet: [www.Ville-ge.ch](http://www.Ville-ge.ch).

**For more information about these or other vacancies, visit the jobs page of the IIC website: [www.iiconsevation.org](http://www.iiconsevation.org)**

**PHILADELPHIA MUSEUM OF ART Mellon Fellowship in Objects Conservation**  
Closing date: 1 April 2008.

The Philadelphia Museum of Art offers one Mellon Postgraduate Fellowship in Objects Conservation, beginning September 1, 2008 and ending August 31, 2009. The Fellowship may be extended up to three years. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The Fellow will examine, conduct research and perform treatment on objects typically ranging in date from 2000 BC through contemporary and will be expected to participate in preservation activities throughout the Museum.

Each Fellowship includes a stipend of \$31,000, health insurance, \$3,000 in travel funds and \$2,000 for research support. Applicants should send a letter with a statement of interest; a resume; transcripts of graduate and undergraduate courses; several samples of examination reports and treatment records with photographs including any published treatments or research; and two supporting letters from conservation professionals familiar with the candidate's work to: Andrew Lins, The Neubauer Family Chair of Conservation, Philadelphia Museum of Art, P O Box 7646, Philadelphia PA 19101-7646. All application materials must be received by April 1, 2008. EOE.

**To advertise in News in Conservation or on the IIC website please contact the IIC office email: [iic@iiconsevation.org](mailto:iic@iiconsevation.org)**

**Do you have any conservation-related photographs (humorous, dramatic or artistic)? Or have you spotted an amusing or unusual story in the news? Send your clippings to: [news@iiconsevation.org](mailto:news@iiconsevation.org) and share them with your fellow IIC members!**