

Meet the Monuments Men

Author Robert M. Edsel on the men and women who rescued art from Nazi looting – page 3

Two strings to the bow

Conserving musical instruments and the permambuco wood used in their repair – pages 4 & 5

Call for posters

Submissions for the 2010 IIC Congress in Istanbul welcomed! – page 7

No. 14, October 2009

News in Conservation

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



Will replicas replace public access to Valley of the Kings tombs?

Life sized replicas look set to replace access to originals in Egypt's Valley of the Kings. Zahi Hawass, Secretary General of Egypt's Supreme Council of Antiquities has warned that without further limiting and ultimately suspending public access to the most famous tombs, they could disappear within 150 to 500 years.

Fragile polychrome tomb reliefs face damage from the millions of tourists who visit each year. The tombs are poorly ventilated and affected by the fluctuations in humidity generated by so many visitors. In the short term, measures to improve ventilation and limit visitor numbers are being implemented, but in the longer term, replicas of the most famous and popular tombs will be built at a nearby site, an approach seen at prehistoric cave complexes such as Lascaux and Altamira.

High-resolution laser scanned copies of the burial chambers, including paintings and sarcophagi, are to be made. The replicas will then be installed within the cliff at the side of the Valley of the Kings. The original tombs could still be accessed, but at a price: Al-Ahram Weekly reports Dr Hawass as saying that in the future: "Whoever wants to visit



Egypt's Valley of the Kings

the original tombs of Tutankhamun, Seti I and Nefertari must pay a huge amount of money." Hawass has also said that once the most popular tombs are closed, tourists will

be encouraged to visit some of the other 13 royal tombs in the valley which are to remain open.

IIC's second round table takes place

The IIC's second round table event has taken place in Tokyo in collaboration with Japan's National Museum of Western Art. The round table entitled *Before the unthinkable...happens again* focused on the issues surrounding the protection of cultural heritage from earthquake damage.

Eight experts from five countries that regularly experience significant earthquakes came together to consider a series of questions posed by moderator, IIC President Jerry Podany. As the discussion revealed, vulnerability reduction of cultural collections is a significant world challenge. Although seismic risk maps have been drawn up over large areas of the world, most museums and many historical districts, find it difficult to know the level of threat they are facing.

This event is part of the larger IIC initiative: *Dialogues for the New Century: round table discussions on the conservation of cultural heritage in a changing world.*

These round table dialogues encourage the exploration of contemporary topics and their relationship to the preservation of cultural heritage. The goal is to raise the awareness of that relationship among relevant professions and the public sector. Each event benefits from a variety of experts from a broad spectrum of disciplines who contribute unique perspectives on a specific topic. Edited transcripts of each event, including the Tokyo round table are available to all on the IIC website.

Informal discussions at the round table in Tokyo



© Jerry Podany

World's oldest complete computer to return to working order

The Harwell/WITCH computer, the world's oldest complete computer, is to undergo a year long restoration to regain working order. The computer was moved to the UK's National Museum of Computing from storage in early September. Its framework

Tony Frazer, Project Manager, working on the WITCH restoration project in The National Museum of Computing at Bletchley Park, UK. The computer is believed to be the oldest original computer in the world



Photo by John Robertson for TNMOC

has now been reassembled and it is on display at the Museum at Bletchley Park.

The Harwell Computer dates back to 1949 when plans were drawn up for a machine to perform calculations previously done using mechanical calculators. The tedious nature of the work made mistakes inevitable, so the computer was designed to automate the process. Simplicity, reliability and unattended operation were design priorities for the resultant computer. The machine first ran in 1951 and remained operational at Harwell until 1957, at which point a competition was run to determine a future home at a college.

The then Wolverhampton and Staffordshire Technical College (later Wolverhampton University) won the competition and it is at this point that the computer was christened WITCH (Wolverhampton Instrument for Teaching Computing from Harwell). WITCH was used in computer education until 1973 before going on display at Birmingham Science Museum. Its careful storage at Birmingham City Council Museums'

Collection Centre has meant that the computer can be made to work again.

Tony Frazer, leader of the WITCH restoration team said: "The WITCH arrived in remarkably good condition after more than three decades of storage. We've assembled the frame and it now looks just as it did in its heyday in the 1950s and 1960s. Our first task is to see what we can do with the power supply – we dare not just switch things on as time will have taken a toll on the chemistry and physics of the unit. Then we will be moving onto the thousands of wires and switches and the hundreds of Dekatron tubes. Although we have circuit diagrams, we can already identify wiring modifications, so this is going to require a lot of ingenuity."

Companies, organisations and individuals have been supporting the restoration by purchasing shares and sponsoring the work. With the news of the restoration project, the three original designers have been in touch with the National Museum of Computing. It is hoped that a reunion at the Museum will be possible in the coming weeks.

Editorial

As you will see from this issue's front cover, the second of IIC's round table events has now taken place in Tokyo. The round table tackled the huge subject of protecting cultural heritage from earthquake damage.

The round table follows on from last year's event covering the effects of climate change on museum collections and is another step in the exciting IIC series, *Dialogues for the New Century: round table discussions on the conservation of cultural heritage in a changing world*. Food for thought, I am sure you will agree. A full transcript of the event is available on the IIC website.

From 1942 to 1951, 365 men and women from thirteen Allied nations served as the Monuments, Fine Arts & Archives section of the Allied armed forces

Page 3 is a reminder that some of Europe's most iconic works of art are perhaps only with us today thanks to the work of the monuments men. From 1942 to 1951, 365 men and women from thirteen Allied nations served as the Monuments, Fine Arts & Archives section (MFAA) of the Allied armed forces. We interviewed author Robert M. Edsel to find out how they rescued art from Nazi occupied Europe during World War II.

Robert L. Barclay writes about a project which involves conservation in its broadest sense: preserving both musical instruments and the sustainable growth of the tropical wood, pernambuco, essential to their repair (pages 4 and 5). Also this issue we hear from Chap Sopheara about the challenges of conserving iron age ceramics from Angkor, Cambodia (page 6).

Please take note that the call for posters for the IIC Istanbul Congress is now open – provisional titles and summaries have to be submitted by 11 December 2009. Presenting a poster is a great opportunity: an extended abstract is published in the conference papers and posters are displayed prominently throughout the meeting. This year there will also be a session giving delegates the opportunity to speak to poster authors. For the first time, this Congress there will also be a section for student posters.

Keep in touch with comments, news and views on news@iiconservation.org.

Lucy Wrapson
Editor

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News in brief...

Worldwide National Trusts urge climate action

The International Conference of National Trusts, which met in Dublin in September, has urged governments to tackle climate change. Delegates from 57 non-governmental heritage organisations have issued a joint declaration calling on governments to agree to challenging emission reduction targets ahead of December's Copenhagen UN meeting.

Speaking at the Dublin conference, Simon Molesworth, Chair of the International National Trusts Organisation (INTO) described the enormous change that has taken place since the first National Trusts were established, adding that today the movement embraces a whole variety of cultures, environments and peoples.

‘The National Trusts of the world enshrine the principles of inter-generational equity and it is our duty to find sustainable ways to safeguard what we have today for future generations’, he said. ‘Iconic buildings and landscapes all around the world are at risk because of climate change. Time is against us and it is critical that world leaders listen and put solid measures in place at Copenhagen to tackle this global risk head-on.

Climate change is a joint challenge for heritage and Government. We're all in this together and finding solutions is vital if we are to protect our natural and cultural heritage for future generations and enable them to experience the pleasure and refreshment that these amazing places can bring.’

Lost Wyeth revealed by synchrotron

The Cornell High Energy Synchrotron Source (CHESS) has been utilised to reveal a hidden painting by N. C. Wyeth in colour for the first time.

It was twelve years ago that the 1923 painting “Family Portrait” was found to have a second work lying beneath: a scene from a 1919 Everybody's Magazine article called “The Mildest Mannered Man”. CHESS scientists teamed up with conservators and Jessica L. Mass, senior scientist at Delaware's Winterthur Museum and Country Estate, to examine Wyeth's “Family Portrait” using confocal X-ray fluorescence.

The technique enables colour reconstruction of works of art which have been painted over. The X-ray fluorescence from each colour of paint provides a unique signature spectrum which can be mapped to reconstruct original colours. This way, unlike traditional X-rays, the hidden image can be shown in colour.

Conservation reveals Rembrandt signature

A portrait previously attributed to a pupil of Rembrandt has been discovered to be by the master himself following conservation. The painting from Antwerp's Royal Museum of Fine Arts had been in storage for many years before funds were found for its conservation.

Cleaning the 1637 portrait of Pastor Swalmius revealed the painter's signature. The Rembrandt Research Project also confirmed the painting's authenticity after examination indicated that it was painted on the same linen as two other autograph Rembrandts.

Bonnie Baskin (1944–2009)

Bonnie Baskin was an objects conservator and a member of the International Institute of Conservation. She was born in New York City on 3 December 1944 and received a B.A. in Fine Arts in 1968 from Brandeis University in Massachusetts. She then worked as curator of Education at the University Art Museum, University of California at Berkeley. In order to help preserve South East Asian cultural artifacts, she trained as a conservator at the Archaeological Institute of University College London from 1996-1997. Beginning in 1999, Bonnie worked at the Royal Palace Museum in Luangprabang, Laos. In February 2000, through her efforts Bonnie was awarded with a certificate attesting to her enrollment in the Golden Book of Lao History.

In 2002, Bonnie created the Ceramics Conservation Laboratory (CCL) in Phnom Penh, Cambodia. The purpose of the CCL was not only to conserve archaeological ceramics, but also to enable Bonnie to transfer her skills in ceramics conservation and in managing a laboratory to young Cambodian conservators, so that Cambodians would have the capability to care of their country's cultural heritage. In 2006, Bonnie turned over the management of the CCL to her two Cambodian colleagues. Bonnie stated

Huge collections move for UK Natural History Museum

The opening of the Natural History Museum's new Darwin Centre sees the move of many of its collections to modern stores. State of the art facilities will house the Museum's collections of more than 20 million insects and plants in temperature, humidity and light controlled conditions within a stylish new building called the ‘Cocoon’. The move means that many more of the museum's collections will be on site and that members of the public will be able to watch scientists as they work.

The entomology collections in the Cocoon in the Darwin Centre at the Natural History Museum, London. The walls of the Cocoon are 30 centimetres thick and the specimens are kept at a steady 17°C and 45 percent relative humidity – the optimum conditions to store collections



© 2009 Natural History Museum, London

Costa Rica National Library flooded

The basement of the National Library of Costa Rica has been flooded following torrential rains. Although the collections have not been directly water-damaged, high humidity is said to have affected some books dating from the 17th and 18th centuries. The flooding has also affected the conservation department which is based in the flooded area.

The basement is also home to a store room of the Costa Rican Museum of Art housing more than 6300 works of art but fortunately the water has not penetrated this part of the building.

It has been said that construction works on sewers in a nearby street may have contributed to the flood event, although this report has been rejected by those undertaking the work.

Shakespeare church in need of urgent repair

The church in Stratford Upon Avon where William Shakespeare is buried is fundraising for urgent repairs. Shakespeare's tomb is at risk of damage from rotten timbers in the roof above it. Since 2002 nearly £1m has been spent restoring Shakespeare's Church, starting with the tower and spire. However, recent work has revealed that the situation is more serious than previously thought. The church is trying to raise a further £50,000 to tackle this problem.



that the skills transfer that had taken place at the CCL represented the best work of her life.

In October 2007, Bonnie was diagnosed with cancer. She died of this disease on 30 July 2009. Bonnie was an excellent and selfless teacher whose warmth was irrepressible. She will be sadly missed.

Chap Sopheara

Freeing Europe’s treasures

From 1942 to 1951, men and women from thirteen nations formed the Monuments, Fine Arts & Archives section (MFAA) of the Allied armies. Known as the Monuments Men, they sought to preserve the world’s cultural heritage during World War II and its aftermath. At the height of the battle for Europe, there were only 65 Monuments Men in the forward operating area. They had to cover thousands of square miles, save hundreds of damaged buildings, and find millions of cultural items. In his book, *The Monuments Men*, Robert M. Edsel tells the story of seven members of the MFAA who started out in different directions, but ended up in the same place: the Alps near the German-Austrian-Italian border in the final weeks of the war, where many stolen treasures were stored.

NiC: What was the mission of the monuments men?
The mission of the Monuments Men was to minimize damage during combat to monuments – churches, historic structures and other irreplaceable landmarks – and to protect movable works of art and other cultural treasures so much as war allowed.

NiC: How many monuments men were there?
Not enough! Within a few months after D-Day (June 6, 1944), there were only a dozen or so men on the ground in France charged with the responsibility of protecting all of western civilization’s greatest cultural treasures (there were another two dozen or so Monuments Men in Italy). By the end of WWII in Europe (May 8, 1945), there were only about 60 Monuments Men in all of Europe. In the following years, as restitutions began, until 1951 when they ended, there were about 350 men and women who at some point in time served as Monuments Officers.

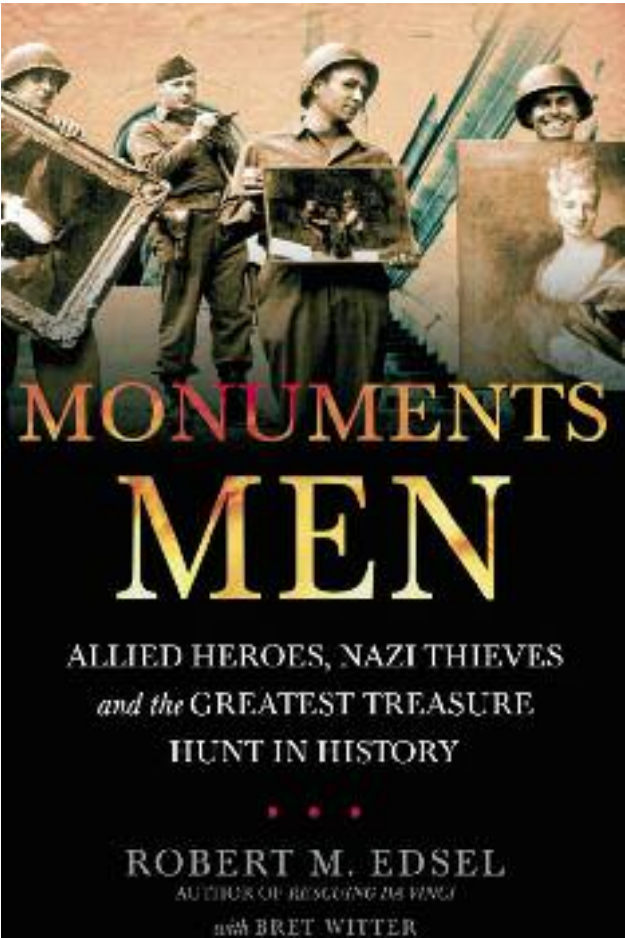
NiC: George Stout was one of the Monuments Men, what bearing did his training as a conservator have on his wartime activities?
No one person was more responsible for the creation and successful implementation of the Monuments Men concept than George Stout. As Hitler rose to power in Germany during the 1930s, Stout became increasingly concerned about the likelihood of war largely as a result of letters he received from friends and colleagues working in European museums, in particular those with relatives in Germany. The Spanish Civil War provided opportunities for him to study the impact of new technologies, such as aerial bombing and the consequent fires. Stout devised a manual for use by museums concerning how they could best protect their works of art from such attacks.

NiC: What were the Nazi motivations for taking art?
Adolf Hitler used art as a weapon of propaganda. Hitler was determined to construct the world’s greatest museum – the

September 12, 1944: Monuments Man James Rorimer and Ecole du Louvre director Robert Rey stand before the empty wall where the Mona Lisa once hung prior to its precautionary removal in 1939



© National Archives and Records Administration, College Park, MD



Courtesy of Robert M. Edsel

Führermuseum – in his hometown of Linz, Austria, and fill it with the greatest works of art in the world. In contrast, Hermann Göring considered himself a “Renaissance Man” and was determined to have his own great collection of art. In fact, by the end of the war, Göring’s personal collection included more paintings than exist today in the European paintings section of the National Gallery of Art in Washington, some 1800+ paintings.

In my view, everyone who visits a church, museum or other historic monument in Europe is indebted to these men and women and the brave volunteers in the host countries, who made every effort to protect these works of art prior to the outbreak of war

NiC: Can you give an idea of some of the iconic works of art, which fell into Nazi hands?
The looting by the Nazis during WWII was unprecedented. This was not looting incidental to war, rather, it was premeditated to exacting detail. Within months of Nazi Germany’s invasion of Poland, the Nazis had located and confiscated Leonardo da Vinci’s “Lady with an Ermine”, Rembrandt’s “Good Samaritan” and Raphael’s “Portrait of a Young Man” (all part of the famed Czartoryski Collection), and the Veit Stoss altarpiece. Even as late as October 1944, in the face of the crushing Western Allied advance, the Nazis were still stealing iconic works of art in last minute efforts to add to their riches, none more prominent than Michelangelo’s Bruges Madonna.

NiC: Were many of the works of art damaged by their escapades?
Works of art were often damaged by frequent movement, usually under harsh conditions and with inadequate precautionary packing methods. Many of the works of art stolen by the Nazis were hidden in underground mines that were so damp as to, on occasion, cause moss to grow through the canvas of a painting. Fortunately, most of the works survived the war with minimal lasting damage.

NiC: Obviously the toll on Europe’s great buildings was high, was much stolen art destroyed?
There are hundreds of thousands of works of art and millions of cultural treasures (library books, documents, manuscripts) worth billions of dollars, which remain missing to this day. No doubt, many were destroyed by the war. However, a large

number are believed to be in existence, either hidden or possessed by people unaware of their background. In the coming 10–15 year period I believe many thousands of these missing items will surface.

NiC: How were works of art ultimately repatriated?
Upon discovering tens of thousands of works of art, the Monuments Men quickly realised the need to create Central Collecting Points in Germany, which could provide storage facilities where researchers could evaluate the respective works of art and determine the country from which it had been taken. Working with representatives of the conquered nations, the Monuments Men and women sorted through the vast quantities of paintings, sculpture, drawings, stained glass, furniture, library books, religious materials and even church bells to assist with their eventual return. This process continued until 1951 when the Collecting Points were formally closed. By that time, the Monuments Men had returned almost 5 million cultural objects to the victims of what had been the greatest theft in history.

NiC: What inspired you to write this book?
I believe in my heart of hearts that the story of the Monuments Men is one of the most important stories in history. I certainly believe it is the greatest untold story of World War II. It is a remarkable moment in time that, coincident with the 70th anniversary of the commencement of World War II (September 1, 1939), this major story now provides us with an opportunity to see and understand the most important event of the 20th century in a completely new light.
I consider this one of history’s great inspirational stories – how a very small group of middle aged men walked away from established families and careers to save Western civilization’s greatest artistic achievements during the most destructive war in history. Without typewriters or equipment of any sort, hitchhiking their way across the battlefields of Europe, these brave men strived to save something beautiful worth saving, even though they were surrounded by destruction and death, including the loss of two of their own men. After the war, this same group returned to the United States and Great Britain and provided the leadership that built – and in the case of the United States, transformed – the cultural arts.
In my view, everyone who visits a church, museum or other historic monument in Europe is indebted to these men and women and the brave volunteers in the host countries, who made every effort to protect these works of art prior to the outbreak of war.
One final thought; who among us wishes to see similar events to the disastrous aftermath of the looting of the National Museum of Iraq that took place in 2003? The United States, in particular, will spend years, if not decades, overcoming the negative impressions created by the appearance of disinterest in the great culture of Iraq. This was a failing to learn the story of the Monuments Men and their legacy, something I sincerely hope this book ensures will never happen again.

One of many mine chambers in Altausee, Austria in which the Nazis had constructed wooden shelves to house vast numbers of stolen works of art



©Robert Posey Collection

George Stout and team moving the central panel of the Ghent altarpiece out of the narrow passageways of the Altausee mine, Austria



©National Archives and Records Administration, College Park, MD

Robert L. Barclay **has contributed to an international project to address both the conservation of stringed instruments and their bows and of pernambuco, an endangered wood essential to their preservation and repair.**

Interdependent conservation: stringed instruments, craft traditions and pernambuco wood



Map of the region in Brazil where pernambuco grows

The word “conservation” means something to both ecologists and luthiers, though perhaps not quite the same thing. But the interests of ecologists and luthiers are aligned when it comes to pernambuco, a wood used for centuries for fine violin bows but now endangered. Over the past seven years, the Canadian chapter of an international foundation has been seeking to address the future condition of stringed instruments and pernambuco by fostering an unprecedented cooperation between organologists, conservators, curators, and the traditionally secretive world of violin- and bow-makers.

The results of this project, a publication titled *The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows*, has two lofty ambitions. It seeks to assist in the conservation of both a natural resource and an intellectual resource: the source of wood in its native forests, and likewise the products of the violin- and bow-makers’ crafts. Pernambuco, or pau-brasil, (*Caesalpinia echinata*) has been the favored wood for making violin bows since the French bow-maker François Xavier Tourte popularized its use in the eighteenth century. The wood grows in the Mata

Atlantica, an area of Brazil that sweeps around its coast in a dog-leg, from close to the mouth of the Amazon to south of Rio de Janeiro. Due to agricultural incursions, urban development and over-use of the forests, it is estimated that the Mata Atlantica occupies scarcely ten percent of its expanse in pre-Columbian times.

The International Pernambuco Conservation Initiative (IPCI) is a non-profit organization dedicated to the conservation and sustainable use of pernambuco and is directly involved in research and reforestation projects in Brazil. Within the umbrella of the IPCI, IPCI-Canada has devoted itself to the other end of the equation: the documentation and dissemination of best practices in the use of the resource and the conservation of its products. While the forthcoming three-volume publication will provide instrument- and bow-makers with the most comprehensive theoretical and practical source of conservation-minded techniques available, its sale is also a major fundraising initiative that aims to raise \$400,000 in support of the IPCI’s broader research, reforestation, and educational activities.

In addition, the IPCI-Canada initiative constitutes, in and

of itself, an innovative research project in the documentation and conservation of manual crafts. It has been a tradition of many crafts from time immemorial that manual practices are passed down orally and by example, and that little is consigned to any permanent documentary record. With the thrust of conservation in past decades, and the emphasis upon documentation of both findings and practices, it becomes more important for practitioners to share their wisdom in a more liberal way. The makers of violins and bows, and restorers and custodians of their work, have risen to this challenge, and the many papers of workshop techniques, recipes and approaches presented here are probably unrivalled in any other discipline. The artisans have cooperated in a most altruistic and unselfish way in laying out for all to see the long-earned secrets of their craft. Of particular interest in this category are the papers that present alternative approaches to resolving difficult problems, showing, for instance, how the same repair can be made using traditional hand tools or new machine techniques.

In raising funds for the conservation of a natural raw material, the producers have fostered an almost unique dialogue between artisans, conservators, scientists and scholars

The IPCI-Canada project, with its emphasis on the descriptions of manual practice, brings the practices of the workbench into the realm of consistent, shared information. This is unusual in a conservation publication, where the emphasis is more often upon the materials of fabrication and their preservation. Here a continuing tradition of renewal, maintenance and intervention is documented, showing how fragile wooden artifacts made of thin, reactive material under constant tension may be preserved for posterity yet still used and enjoyed in the present.

Because this project breaks new ground in its approach to the documentation of the manual craft traditions within a conservation context, it is important to dwell in some detail on the process. Two-hundred and fifty proposals for articles were received from craftspeople and scholars from throughout the world. After a thorough peer review exercise, an editorial board was formed, consisting of eight experts on instruments and eight experts on bows. The editorial board identified areas that were under-represented, and arranged the commissioning of articles to fill in the perceived gaps. The result was a collection of 140 articles by an international roster of 120 prominent contributors. The resulting consistency and uniformity of approach and terminology make this book a groundbreaking work in the field. All conventions, rote preparations, and unconscious manipulations were made fully explicit and broken down into precise steps; all required tools and materials were itemized and quantified. Numerous photographs and more



Image courtesy of IPCI-Canada

The pernambuco tree

than 150 original drawings document conservation procedures.

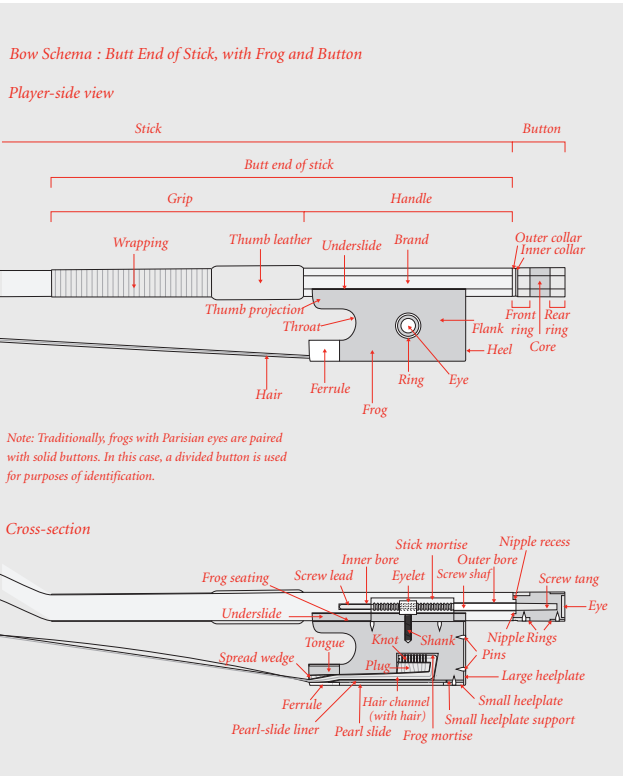
The research on documentation and terminology addresses a key area that hopes to make the project valuable for many years to come. As conservation professionals will appreciate, the lack of a consistent descriptive and diagrammatic approach is by no means unique to this field; the recent huge expansion in our ability to share information across national borders – largely due to the internet and electronic publication – has highlighted the many inconsistent, regionalized and local approaches. The effort to normalize terminology, methods of measurement and descriptions of findings has been a preoccupation of many fields in conservation, restoration and the arts and crafts for a considerable time, and as the level of communication increases a conclusion to these endeavors becomes ever more urgent. The editors of *The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows* have made it a priority to address the inconsistencies in approach in the string instrument world, and to produce a consistent set of standardized forms and diagrams. This is an enormous task, and it has been undertaken with a clarity and economy that will serve as a model to many other disciplines who are struggling with the same issues.

The first set of schemas, developed by Tom Wilder, describes the parts of the violin (and by extension the viola, cello and bass, whose parts are comparable). Ten explicit diagrams detail the terminology, including the orientation, views from all sides, the interior, and all small details. A second set of schemas, also by Tom Wilder, describes the violin bow; nine diagrams provide a wealth of detail on salient features. In a third paper, Hans Rudolph Hösli and Mark Soubeyran provide a documentation checklist and twenty schemas of the violin to guide the measurement of

Label in the interior of a violin



Image courtesy of IPCI-Canada



Schema of the violin bow, developed by Tom Wilder

such subtle features as scrolls, f-holes, purflings, and the multitude of interior details. A fourth article, by Paul Siefried, does the same for the bow.

The International Pernambuco Conservation Initiative (IPCI) is a non-profit organization dedicated to the conservation and sustainable use of pernambuco and is directly involved in research and reforestation projects in Brazil

There is no more idiosyncratic terminology than that traditionally associated with patinas, or the esthetic aspects of surfaces. The standardized descriptive approach taken here will interest conservators and restorers who deal with fine arts, furniture and decorative objects, as many of the finishing techniques and materials of the violin-maker are shared by other crafts. Florence Gétreau's article, "Linking



Varnish texture on a Stradivari scroll

Cut timber showing the pernambuco tree heartwood



IPCI-Canada and J&A Beare Ltd

Image courtesy of IPCI-Canada



Patina on a violin

Collection History and Conservation History," includes quotes from the servicers and maintainers of past centuries. Sieur Bâton, an eighteenth-century conservator of a hurdy-gurdy, remarked: "I know that in general the venerable grime of age often increases the price of a medal or a monument which would be of little value if it were well cleaned." *Plus ça change....*

In "Issues in Repair, Restoration and Conservation," Andrew Dipper looks at the history of the craft; his article is lavishly illustrated with details and features of early restoration techniques gleaned from the usually inaccessible insides of instruments, opened for repair and maintenance.

In "Thoughts on Instrument Restoration," Charles Beare examines the writings of the late eighteenth-century Spanish restorer Dom Vincenzo Ascensio and describes his hair-raising techniques. Friedemann Hellwig provides a systematic overview of enquiry into the authenticity of historic musical instruments including workmanship and organological examination, tools marks and other features, and such technical methods as dendrochronology and radio carbon dating.

While on a narrow and undervalued area of conservation, this project provides a wider model for the dissemination of information on many traditional craft practices that are at the present obscure or poorly articulated. It also sets a standard for the way in which practitioners from diverse backgrounds can find a common means of expression. The resulting volumes come into a near-vacuum occupied by only one substantial work: Hans Weisshaar's *Violin Restoration: A Manual for Violin Makers* (Los Angeles: Hans Weisshaar and Margaret Shipman, 1988). No comparable work on the violin bow exists.

In raising funds for the conservation of a natural raw material, the producers have fostered an almost unique dialogue between artisans, conservators, scientists and scholars. The three volumes will be co-published in the spring of 2010 by Archetype Books in London, United Kingdom and IPCI-Canada in Montreal, Canada. Full information on this publication and the International Pernambuco Conservation Initiative is available at: <http://www.ipci-canada.org/>

Author Biography

Robert L. Barclay was conservator and senior conservator at the Canadian Conservation Institute from 1975 to his retirement in 2008. He is a contributor to *The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows*.



Image courtesy of IPCI-Canada

Meet the Angkor Ancestors

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Chap Sopheara describes the conservation of early pottery finds from Angkor Wat and their display in a new exhibition at the National Museum in Phnom Penh
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A team of Cambodian conservators from the Ceramics Conservation Laboratory (CCL), led and trained by the late Bonnie Baskin (Obituary page 2), have been involved in the considerable undertaking of stabilizing, repairing and transporting a group of important ceramics the 314 km from the stores of the L'École Française d'Extrême-Orient (EFEO) in Siem Reap to the National Museum of Cambodia in Phnom Penh. The artifacts represent some of the earliest finds uncovered in the region of Angkor Wat, the famous early 12th century temple complex and symbol of Cambodia, constructed by Khmer King Suryavarman II as his state temple and capital. These rare finds are one of the only opportunities to study Cambodian civilization in the pre-Angkorian era (before 802), when two kingdoms, the Chenla and Funan, were prevalent. The conservation and consolidation of these prehistoric finds was completed in 2008 and facilitated this year's exhibition at the National Museum in Phnom Penh, *Angkor Ancestors*, the first on pre-Angkorian Cambodian history. The exhibition showcases forty-four pieces of conserved pottery and a 3000-year-old skeleton in a reconstruction of the excavation site, along with more traditional displays detailing the ancient burial rituals



Part of the Angkor Ancestors exhibition: the bridge built over the burial site reconstruction and surrounding display panels

Ceramics conservators Chap Sopheara, Tep Sokha and Pich Thyda reconstructing pots at EFEO, Siem Reap



and the archaeological and conservation procedures used when excavating the numerous finds.

The archaeological excavations, begun in 2000, were carried out by MAFKATA (Mission archéologique franco-khmère sur l'Aménagement du Territoire Angkorien), a cooperation between EFEO and APSARA (The Authority for the Protection and Management of Angkor and the Region of Siem Reap). Two new sites were uncovered in the Angkor region: one, a village near the 7th century temple of Prei Khmeng (excavated between 2000–2003) and the other a burial ground at nearby Koh Ta Meas (excavated between 2004–2005). Numerous artifacts, including pots, tools and organic remains were discovered at the Prei Khmeng site, dating from the Iron Age (100–600 AD). Koh Ta Meas revealed earlier Bronze Age (c. 900 BCE) artifacts including some richly-painted pots and other offerings arranged around the interred body.

The conservation of the ceramics had to overcome numerous challenges. Wet soil, hard mineral crusts and soluble salts, deposited under damp conditions in the soil, had to be cleaned off the artifacts. Additionally, pots were found broken into many pieces by the compaction of overlying soil; one complete jar has been reconstructed from 644 separate shards. The handling and storage of the artifacts after excavation had not always been ideal, resulting in the loss of some clay and paint. Additionally, previous attempts to glue together pot fragments had been unsuccessful as the glue used was not resistant to the hot and humid Cambodian climate. The project's conservators had to mitigate for these problems, seeking out appropriate conservation-grade adhesives to rejoin ceramic fragments.

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The exhibition showcases forty-four pieces of conserved pottery and a 3000-year-old skeleton in a reconstruction of the excavation site
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The conservation of the pots followed a procedure which covered cleaning, stabilization, assembly and restoration. The first step in the treatment was to remove the dirt and mineral crusts without removing the fragile original surface layer. This painstaking work had to be carried out with brushes, scalpels, and chisel-edged bamboo sticks, as water can be used only on insoluble, high-fired stoneware. Work then had to be done to remove the old adhesive from previous restoration attempts by using solvents such as ethanol and acetone. The artifacts were then tested for soluble salts and, where these were found, methods were explored to remove them. After cleaning, edges, cracks and other weak areas were strengthened by applying very dilute, penetrating conservation-grade adhesive. To start the assembly process, pieces of pots were laid out on a table and matched by shape, clay color, thickness, contour, and decoration. Pieces were re-examined one by one until matches were found. They were then joined with a mixture of two conservation-grade adhesives, Paraloid B72 and Paraloid B48, dissolved in acetone. If the joins were too loose, the adhesives were thickened with glass microballoons and tinted with dry pigments to fill the spaces between pieces. Highly precise joining was



The broken vessel shown below before cleaning, filling and inpainting, but after reconstruction. It was rejoined with a mixture of Paraloid B72 and B48



A red slip jar of high-fired clay, broken into 644 pieces



Detail of packed ceramics being moved from EFEO, Siem Reap to the National Museum, Phnom Penh

required to obtain good results. After joining, pots often were missing large or small areas that then needed to be filled for structural or aesthetic reasons. Fills were usually made by placing a sheet of plasticene clay or dental wax behind a gap and pouring in hard, high-quality dental plaster. Fills were refined by scalpel and sandpaper to match the contour of the pot. The complete fills were consolidated with dilute adhesive to make both sides waterproof and then painted with acrylics to blend with the color of the pot. Once the conservation and stabilization work had been completed, pots were selected by EFEO for inclusion in the exhibition. CCL was responsible for the supervision of suitable packaging and transportation of the ceramics so that they could be safely moved between Siem Reap and Phnom Penh. They were moved in a small minibus and were carefully packed to prevent vibration damage to the objects.

The aim of the *Angkor Ancestors* exhibition, which opened on the 6th May 2009, is to display the new prehistoric finds from the Angkor region and to inform museum visitors about the history and culture of Cambodia's past. A further important aspect is to showcase the work of archaeologists and conservators in Cambodia. The exhibition includes a reconstruction of an excavation site of a burial, set up with soil from Siem Reap, real human bone and ceramics around the excavated skeleton. Further artifacts displayed in cases include lithic tools, animal and human bones, beads and decorative ornaments. An audio-visual display provides footage of the actual archaeological excavation. The *Angkor Ancestors* exhibition was supported by Friends of Khmer culture (FOKCI), APSARA, Mrs. Beatrix Latham, UNESCO, EFEO and The Archaeological Commission of the French Ministry of Foreign Affairs.

Through the painstaking conservation and restoration of this important group of excavated ceramics, the long-term safekeeping of these ancient artifacts has been assured. The information gained from technical examination of the objects was very important for setting up the *Angkor Ancestors* exhibition. It allowed many artifacts to gain a new life, and offers real insight into the culture and lifestyle of the ancient civilizations in the pre-Angkorian era. It has assisted archaeological comparison with other sites and, perhaps most importantly, raised awareness about the efforts of the archaeologists and conservators who are engaged in preserving Cambodia's heritage.

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Author Biography
Chap Sopheara graduated in archaeology in 2002 from the Royal University of Fine Arts (RUFA) in Cambodia, where she received training in ceramics conservation from American conservator Bonnie Baskin. She has since conserved pottery from excavated sites throughout Cambodia. From 2004–2007, she lectured archaeology undergraduates on archaeological ceramics and was a course leader with APSARA – the Authority for the Protection and Management of Angkor and the Region of Siem Reap at Angkor. She assisted the preparation of the *Angkor Ancestors* exhibition at the National Museum in Phnom Penh from 2008–09, having begun working at the National Museum of Cambodia as a ceramics conservator in October 2008. Contact details: chhsopheara@yahoo.com.



IIC News

IIC Congress 2010: Conservation and the Eastern Mediterranean, 20–24 September 2010, Istanbul

The twenty-third IIC Congress will take place in the spectacular and historic city of Istanbul, the European Cultural Capital for 2010. In conjunction with the Sakıp Sabancı Museum, the many Congress events will focus on the conservation of movable and immovable heritage in or from the Eastern Mediterranean. This will include material held in collections around the world: the care and conservation of works of art and artefacts, of sites, and the preservation of extraordinary architecture, reflecting the influences that have made the region one of the world's richest centres of heritage. The conference will bring together the international professional community to present and exchange ideas, to debate conservation practices and cutting edge research, to consider exciting new developments and thought-provoking challenges, and to make new connections between this region and all corners of the world.

Congress update

The planning for the 2010 IIC Congress in Istanbul continues apace. One of the attractions will be a number of evening events, which will allow delegates to meet fellow conservation professionals socially; these are as essential a part of IIC Congresses as the programme of papers and posters. In addition, excursions are being planned to venues of special conservation interest as well as sites of more general heritage interest so that those attending can put their conservation into context. There will also be a Trade Fair for those attending to browse and discuss matters with the leading suppliers in the field.

Below you will find the Call for Posters; the technical papers are already under consideration by the Technical Committee (under the leadership of Sharon Cather) and will make for a series of important and informative presentations; the posters will augment these, allowing displays of ideas, research and work that will add to the value of the event.

We are also delighted to announce the first student poster initiative, which will give students and recent graduates the opportunity to communicate their projects in a special section of the Congress Poster display.

We will be opening booking in February 2010, and the full details of the Congress will be available from the Congress section of the IIC website as well as regular updates in *News in Conservation*. We very much look forward to seeing you there!

Call for Posters

Poster presentation is particularly well suited to material with a strong visual impact. Posters are displayed prominently throughout the meeting and, there will be a dedicated session giving delegates the opportunity to speak to poster authors. An extended abstract will be published in the conference papers to provide a permanent record and point of contact.

Posters will also be accepted in electronic format to enable display on the IIC website. If you would like to present a poster, please send us your provisional title and a 100-word summary of the poster content by 14 December 2009. The choice of posters for display will be made by 15 January 2010 and final texts will be required by 31 March 2010. Submit your abstract to the Istanbul Congress section of the IIC website.

Call for Student Posters – a new departure

IIC is delighted to announce that the 2010 Congress will host the first IIC Student Poster Session. The aim of this new session is to provide a peer-reviewed platform for research and work on conservation projects being undertaken by students and recent graduates. This is a new opportunity for those who are starting out in the conservation arena to take part in conservation's international showcase. Student posters will be displayed prominently throughout the meeting and there will be a programmed session giving delegates the opportunity to speak to poster authors. Posters will also be accepted in electronic format to enable display on the IIC website.

We invite current students and recent graduates to submit proposals for inclusion at the 23rd IIC Congress. If you would like to present a poster, please send us your provisional title and a 100-word summary of the poster content by 14 December 2009. The choice of posters for display will be made by 15 January 2010 and final texts will be required by 31 March 2010. Submit your abstract to the special email address given for this purpose on the Istanbul Congress Section of the IIC website.

New IIC Fellows

We are pleased to feature the biographies of the following new IIC Fellows in this issue.

Katherine Ara



Katherine Ara graduated from Southampton University in 1985 with a BSc. in Biochemistry and Physiology before studying for a one year postgraduate diploma at Sotheby's. She undertook her primary training in paintings conservation the following year at Gateshead receiving a Masters Degree in 1988 before furthering her studies at the Hamilton Kerr from where she received the Diploma in 1990. Funded by the John Paul Getty Trust, Katherine then spent two years at the Tate Gallery as an intern in the paintings conservation department.

She has worked as a practising paintings conservator/restorer in both the private and the museum sectors for 20 years including at the Royal Collection and the National Museums, Liverpool. Katherine established a successful paintings restoration studio in London in 1997 working predominantly for leading art dealers and private collectors. She works mainly on Old Master and British paintings with a special interest in Elizabethan and Jacobean portraiture. Recently she has begun to work more frequently on modern and contemporary paintings.

Katherine has a particular interest in how technical art history can be used for the purposes of attribution and to gain a fuller understanding of the artist's intent which in

itself informs her restoration practice. She has published and lectured on materials and techniques of painting and restoration. Katherine has served as a council member of the paintings section of UKIC and of BAPCR. She is also a member of INCCA, an accredited member of ICON and a fellow of BAPCR. She acts as a consultant to Christie's Old Master Paintings Department.

Robin Hodgson



Robin Hodgson trained originally as a cabinet maker. Upon early completion of his apprenticeship, travelled to London where he studied for 6 years, initially furniture design but after 2 months changing stream to conservation. This was primarily at the London College of Furniture and also Victoria and Albert Museum, City & Guilds Art School and the Study Centre. Robin returned to Australia in 1986 and established his furniture and wooden object conservation practise. Robin works Australia-wide and internationally as a conservator and in his parallel business RH Conservation Engineering, designing and manufacturing specialist conservation equipment. Robin has developed advanced skills in product manufacture including electronics, tool making, fabrication in stainless steel, aluminium and composite plastics including custom formulation of epoxies.

Robin has held within the AICCM, the positions of national treasurer 2003–4, and Victorian chairman (1988–1991). Robin is a keen traveller, cook and gardener.

Professorship for IIC Vice-President

Congratulations are due to IIC Council member and Vice-President Joyce Hill Stoner who has been named Edward R. and Elizabeth Goodman Rosenberg Professor in Material Culture at the University of Delaware College of Arts and Sciences.

Gabo Trust Travelling Scholarships

It is not too late to apply for an IIC-Gabo Trust Travelling Scholarship! The scholarships are offered to conservators who wish to study the conservation of sculpture anywhere in the world. Applications for the 2010 Scholarship are invited from Individual Members and Fellows of IIC who are conservators practising in either the public or private sector. A maximum of two scholarships will be awarded to applicants proposing study tours that, in the opinion of the selection committee, will most benefit their own careers and the worldwide body of knowledge of sculpture conservation. Full details of the Scholarship together with an Application Form are available on the IIC website. The closing date for applications this year is 30 November 2009. Awards will be made by the end of January and announced in *News in Conservation* in February 2010.

IIC Regional Groups



Art of today, cultural property of tomorrow: The conservation and restoration of contemporary artwork

The latest conference of the IIC French group, SFIIC was held in Paris between the 24th–26th June 2009. A book of the proceedings is now available, priced €46. The book includes all papers published at the conference, about forty in total. There are six main topics: ethics, installation/transportation, synthetic materials, painting/graphic arts, photography and new media, monumental and public art.

Papers are published in their original language (French or English), with an abstract in the other language. There are about 20 papers in English and 20 papers in French. The posters presented at the conference are also published in the book.



To see a presentation of this book, as well as the full table of contents, go to the SFIIC website: www.sfiic.fr

Available at the secrétariat de la SFIIC
29 rue de Paris - F -
77420 CHAMPS-SUR-MARNE
All information, order form, etc. on the site: www.sfiic.fr

CoRé

Issue 22 of CoRé (Conservation et restauration du patrimoine culturel; the journal of the SFIIC) has been published. The theme of this issue is facsimiles, copies and replicas.

Issues of CoRé are available from the SFIIC office (sfiic@lrmh.fr).

Marcel Stefanaggi



Calls for Papers

Glass and Ceramics The technical examination of Old Master drawings

20 May 2010
London, United Kingdom
Call for posters deadline:
31 October 2009
drawings@bm-mellon-symposia.org.uk

BIBLIOARCHI 2010 sobre Cientificidad y profesionalidad de la Gestión de Información y la preservación

1 January 2010
Havana, Cuba
Call for papers deadline:
1 November 2009
bfortiz@ceniainf.cu

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

15 July 2010
London, United Kingdom
Call for papers deadline: 30 November 2009
www.britishmuseum.org/technicalimaging

Archaeological Iron Conservation Colloquium

24–26 June 2010
Stuttgart, Germany
Call for papers deadline:
31 December 2009
gerhard.eggert@abk-stuttgart.de

ATSR 4th international Symposium – Technology and Interpretation Reflecting the Artist's Process

23–24 September 2010
Vienna, Austria
Call for papers deadline:
8 February 2010
eyb-green@akbild.ac.at

Adhesives and Consolidants for Conservation: Research and Applications

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

Meetings and Conferences

RIPAM 3 – 3ème rencontre internationale sur le patrimoine architectural méditerranéen

15–17 October 2009
Lisbon, Portugal
http://www.ripam3.lis.ulusiada.pt/

New Zealand Conservators of Cultural Material National Conference

21–23 October 2009-07-06
Auckland, New Zealand
www.aiccm.org.au

Conservation of modern materials in applied arts & design

22–23 October 2009
Munich, Germany
www.die-neue-sammlung.d

Ravenna Musiva: Conservazione e Restauro del Mosaico Antico e Moderno

22–24 October 2009
Ravenna, Italy
www.ravennamusiva.com

Rogier van der Weyden in context - Symposium XVII for the study of underdrawing and technology in painting

22–24 October 2009
Leuven, Belgium
www.vanderweydenincontext.be/

Ecole thématique interdisciplinaire – Caractérisation et datation des matériaux du patrimoine culturel (CADAPAC)

25–31 October 2009
Sao Joao del Rey, Brazil
www.cbpf.br/~cadapac/

The Art of Conservation-Materials, Methods and Ethics

London, UK
26–27 October 2009
Email: art-of-conservation@live.co.uk

Salone dell'arte e del restauro di Firenze

29–31 October 2009
Florence, Italy
www.salonrerestaurofirenze.org

Crossing Borders: The Conservation, Science, and Material Culture of East Asian Lacquer

30–31 October 2009
London, UK

APT LA 2009: Preservation in the City Without Limits

2–6 November 2009
Los Angeles CA, USA

II International meeting on the conservation of the agro-industrial heritage

4–6 November 2009
Córdoba, Argentina
www.mnactec.cat/~public/docs/Argentina2009.pdf

Feria Internacional de Conservación y Restauración del Patrimonio

12–14 November 2009
Granada, Spain
www.fermasa.org

14th International Congress: Cultural Heritage and New Technologies

16–18 November 2009
Vienna, Austria
www.stadtarchaeologie.at/tagung/einhalt.htm

2009 Eastern Analytical Symposium

16–19 November 2009
Somerset NJ, United States
www.eas.org/

International Trade Fair for Museums, Conservation and Heritage

17–20 November 2009
Cologne, Germany
www.exponatec.com

SOIMA 2009 Safeguarding Sound and Image Collections

17 November–11 December 2009
New Delhi, India
www.iccrom.org/eng/01train_en/announce_en/2009_11SoimaIND_en.shtml

Réflexe ou réflexion? Les acteurs et le processus décisionnel dans la conservation-restauration

19–20 November 2009
Brussels, Belgium
www.aproa-brk.org

IV GEIIC conference: Restoration in the 21st century

25–27 November 2009
Cáceres, Spain
ge-iic.com/files/IVcongreso/IV_Congreso.doc

Simpósio Conservação e Restauro de Talha e Escultura – Preservar o Passado, Garantir o Futuro

26–30 November 2009
Porto, Portugal
www.uportu.pt/site-scripts/ver_destaque.asp?ID=551

DISH2009: Digital Strategies for Heritage

8–10 December 2009
Rotterdam, The Netherlands
http://www.dish2009.nl/

BIBLIOARCHI 2010 sobre Cientificidad y profesionalidad de la Gestión de Información y la preservación

1 January 2010
Havana, Cuba
bfortiz@ceniainf.cu

Preservation and Conservation Issues in Digital Printing and Digital Photography: 4th International Conference

1 January 2010
London, UK
www.iop.org/Conferences/Forthcoming_Institute_Conferences

Electrochemistry in Historical and Archaeological Conservation

11–15 January 2010
Leiden, The Netherlands
http://www.lorentzcenter.nl/lc/web/2010/364/info.php3?wsid=364

9th Biennial international Conference of Infrared and Raman Users' Group

3–6 March 2010
Buenos Aires, Argentina
www.irug9.org

Multidisciplinary conservation: a holistic view for historic interiors

23–25 March 2010
Rome, Italy
www.icom-cc.org/51/news?id=45

ICON Conference: Conservation in Focus 2010

25–26 March 2010
Cardiff, United Kingdom
www.iiconconservation.org/events/index.php?idnr=347

MEDACHS 10: Marine Environment Damage to Coastal and Historical Structures

28–30 April 2010
La Rochelle, France
http://medachs.univ-lr.fr/

AIC 38th Annual Meeting: The Conservation Continuum

11–14 May 2010
Milwaukee WI, United States
www.conservation-us.org/index.cfm?fuseaction=Page.viewPage&pageId=710

11th ICOM-CC Wet Organic Archaeological Materials

24–28 May 2010
Greenville NC, United States
http://www.woam2010.com/index.htm

Chemistry for cultural heritage (ChemCH)

1–3 July 2010
Ravenna, Italy
www.socchimadbc.it/pages/OrgDiVis.htm

IIC Congress 2010: Conservation and the Eastern Mediterranean

20–24 September 2010
Istanbul, Turkey
www.iiconconservation.org/conferences/istanbul2010/

Glass and Ceramics Conservation 2010

3–6 October 2010
Corning NY, United States
http://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 WG

11–15 October 2010
Charleston SC, United States
ICOMCC.Metal2010@gmail.com

ICOM General Assembly on Museums and Harmonious Society

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

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

Courses, Seminars and Workshops

Thangka Conservation Workshop

26–27 October 2009
Canberra, Australia
http://www.aiccm.org.au

Workshop on low energy climate control

26–30 October 2009
Copenhagen, Denmark
http://www.padfield.org/tim/wiki/index.php/Storage/Announcement

14th International Course on Wood Conservation Technology

24 May–2 July 2010
Oslo, Norway
http://www.iccrom.org/

ATHAR-MOSAIKON: Conservation and Management of Mosaics on Archaeological Sites

3–21 May 2010
Tyre, Lebanon
http://www.iccrom.org/

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



The great give-away campaign

This is a call for generosity and support! Generosity to your colleagues in conservation and support of your international membership organisation – IIC. We are asking you to share the benefits of being part of IIC with those who should be getting them but have not yet realised what a good deal IIC membership represents.

We are asking that you read and enjoy your copy of *News in Conservation* (as usual) each time you receive it and then hand it on – to a colleague who is not a member of IIC, but who really should be. As you hand it to them, mention the other benefits they could be getting for only £49 a year, like *Studies in Conservation*, *Reviews in Conservation*, full member access to the IIC website resources and discounts to the IIC's outstanding Congresses.

Like all membership organisations, IIC depends upon your membership fees to continue developing yet more exciting programmes and initiatives to serve you individually as well as the entire field of conservation. A larger membership means a more valuable and dynamic organisation. But we need your help.

Support IIC (and do someone a favour) during this membership year. Give a colleague your *News in Conservation*...after you're done with it of course...and encourage them to join the international community that is IIC.



AATA Online

Abstracts of International Conservation Literature

www.aata.getty.edu

A free resource for professionals engaged in the conservation and management of material cultural heritage in all its forms: works of art, cultural objects, architectural heritage, and archaeological sites and monuments.

AATA Online includes more than 100,000 abstracts, with new abstracts of both current and historical conservation literature added quarterly.

AATA Online regularly abstracts 150 journals, conference proceedings and monograph series. Hundreds of other publications, both from the field of conservation and from allied fields, are abstracted on an irregular basis by volunteer contributors.

AATA Online includes all 36 volumes of *Art and Archaeology Technical Abstracts* (AATA), its predecessor, *IIC Abstracts*, and over 1,600 abstracts published between 1932 and 1955 by the Fogg Art Museum and the Freer Gallery of Art. Also included are all of the original AATA special subject supplements and additional supplements added since going online.

For more information, please contact us at **aata@getty.edu**

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