

News in Conservation



The e-paper from the International Institute for Conservation of Historic and Artistic Works

Issue 37, August 2013

Saxon villages of Transylvania to be preserved in partnership with Global Heritage Fund

IIC Hong Kong Congress latest update -

Call for posters deadline
extended!

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Experiences in anchoring systems in the restoration of stone artefacts –

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www.iiconservation.org



Rosia Montana, Romania

ROMANIA - A cluster of medieval villages located in Southern Transylvania, Romania, many UNESCO Heritage Sites, have been given much-needed support to ensure that their unique historic characteristics are not lost. Their preservation will ensure that the rich architectural landscape characterising this region can be preserved for future generations.

This ambitious project is promoted in partnership with Global Heritage Fund (GHF) and Anglo-Romanian Trust for Traditional Architecture (ARTTA) with further assistance from Association Monumentum which is run by the conservation architect Eugen Vaida, HRH the Prince of Wales and his Carpathian Secretaria based in the Prime Minister's office in Bucharest. ARTTA has also received funds from the Tedworth Charitable Trust, and the Patrick Paul Charitable Trust, both U.K. based charities.

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The villages represent the last outpost of a central European medieval landscape and face several threats, including slow but incessant destruction from excessive development. Built, until recently, using traditional construction methods and materials including hand-made bricks and tiles and wood sourced from surrounding forests, the buildings are increasingly being built and repaired using cheap, poor quality, modern materials.

© Global Heritage Fund



Decorative detail

© Global Heritage Fund



Sighisoara, Romania

Talking to *NiC* **Brian Curran**, Global Heritage Fund (GHF) Project Manager for Europe said:

“The traditional architecture and environment of rural Romania is among the nation’s greatest and under-appreciated treasures. Along the mountain ranges of the Carpathians, the rolling hills of Transylvania and the sweeping plains of southern Romania, traditional agricultural and building practices survive and ancient cultural traditions are celebrated providing a rare display of living history. A vast and interconnected system of houses, villages, fields and forests, these cultural landscapes have preserved a way of life that has all but disappeared

elsewhere in Europe. However, this extensive and fragile historic resource is increasingly under threat. Since the fall of the Ceausecu regime in 1989, modernisation, migration and poverty have contributed to the neglect and the rapid destruction of scores of traditional houses barns and churches.

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3, Birdcage Walk, London, SW1H 3JJ, UK

Telephone +44 (0)20 7799 5500

Fax +44 (0)20 7799 4961

www.iiconservation.org

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Editor

Barbara Borghese

news@iiconservation.org

Advertising

Graham Voce

iic@iiconservation.org

Format | Production Design

Barbara Borghese

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Editorial

At the time of writing this editorial my thoughts sadly are directed at the events taking place in Egypt and Syria where the tragic loss of lives is accompanied by the destruction of heritage. Whenever cultural heritage is destroyed, people lose their cultural identity and memory. The condemnation of acts of vandalism, looting and of destruction against cultural heritage from the international community is therefore only to be expected. *NiC* wishes to express profound sadness and regret for the looting of the Mallawi Museum in Egypt and for the on-going destruction of cultural sites in Syria.

It is nearly time for IIC's Students and Emerging Conservators Congress, about to take place in Copenhagen next 12-13 September 2013. We expect a busy and lively event and to the ones among you planning to participate, I would like to invite you to send us your pictures/impressions/ reviews and whatever else relating to the event you think would be interesting for our readers, for publication in the next issue.

In this issue we have two amazing articles – I'm ever so grateful to authors sending such high quality material, thus contributing to *NiC*'s ever-growing reputation as one of the most popular international magazines in the field of conservation.

The first feature has been contributed by Jenny Figari from Peru, and talks about Yachay Wasi, the first Conservation Programme in the country.

The extended feature is an article submitted by Guy Devreux and Stefano Spada from the Vatican Museum in Rome. This paper discusses new solutions to improve mechanical anchoring systems for detached parts of stone artefacts. In the *IIC News* section we have more information on forthcoming events including the Hong Kong and the Copenhagen Congress.

Barbara Borghese
Editor

The threats are particularly acute in the region of Transylvania referred to as the Saxon Triangle, which holds perhaps the most significant system of historic villages in Romania, several of which have UNESCO World Heritage Status.

With the migration of the area's German ethnic or Saxon population in the 1990s, over one hundred villages, which had been sustained by the Saxon community for centuries, rapidly declined.

Now largely re-populated by economically disadvantaged Roma

communities, with little or no historic or cultural connection to their new homes, the villages are struggling to preserve their historic character and strong sense of place, while facing growing threats. Neglect and lack of maintenance are perhaps the greatest challenges, however traditional houses and agricultural buildings such as barns and outbuildings are themselves seen as resources to be exploited resulting in the demolition and harvesting of building materials for the sale in Germany and Austria. The exporting of historic materials is a symptom of the rapid modernisation throughout Romania in the last decade, which casts traditional architecture and materials as "old-fashioned" and reflecting poverty. Those with more income have begun to "improve" their homes through the use of non-traditional synthetic and unsympathetic materials, which drastically alter the appearance of the houses and the historic streetscapes. Today a network of environmental and cultural NGOs are working valiantly to educate the public as well as the government about the importance and significance of Romanian countryside, while attempting to bring economic opportunities to the villages themselves. The Carpathian Villages Preservation Project is one such endeavor promoting an effort to document the existing villages, encourage the preservation of traditional buildings through public outreach and working with the local and national government to implement preservation policy as well as encouraging the revival of the traditional building materials industry. It is hoped that our project will be one more step toward a future comprehensive solution, perhaps a national park, which will preserve the cultural landscape of the Saxon Villages and its way of life for generations to come."

For more information about this project and the work of the Global Heritage Fund please visit: <http://www.globalheritagefund.org/>



Georg, a local resident, working with a kiln. Image courtesy of Global Heritage Fund

News in Brief...

Medelhavsmuseet mummies to be revealed in 3D

©Karl Zetterstrom World Museums



One of the mummies during the imaging process

STOCKHOLM – A team of researchers at the Medelhavsmuseet will employ a unique technology to digitally make available enhanced images of human mummies on what the museum team working on the project described as a ‘virtual autopsy table’.

The work has been planned to coincide with the opening of a new exhibition space on Egypt to be inaugurated in 2014 and it is carried out in collaboration

with the Swedish Interactive Institute (ICT) and the Center for Medical Image Science and Visualization (CMIV) in Norrköping/Linköping.

The project is based on current research on visualization and interaction, and the goal is to provide insights using the latest technology, in the form of an interactive visualization tool. The museum’s collection of mummies will be digitised using the latest 3D reality capture techniques and will be made available to museum visitors through an interactive exhibition experience. The technology is based on the combination of images obtained through laser scanning, tomography and photogrammetry.

The eight mummies held in the Medelhavsmuseet’s collection are a main visitor’s attraction. To learn more about the project please visit:

<https://www.varldskulturmuseerna.se/en/medelhavsmuseet/exhibitions/upcoming-exhibitions/egypt-2014/mummies-on-a-virtual-autopsy-table/>

Metropolitan Museum and India’s Ministry of Culture sign co-operation agreement

©PD Art



Chand Bibi hawking, an 18th century Deccan painting

NEW YORK - The Metropolitan Museum of Art and the Union Ministry of Culture of the Government of India have signed a memorandum of agreement expressing mutual willingness to establish a long-term relationship of co-operation. MET’s Director and CEO Thomas P. Campbell announced that the agreement was signed in New Delhi by Venu Vasudevan, Joint Secretary, Ministry of Culture, and Mr. Campbell, in the presence of Chandresh Kumari Katoch, Minister of Culture of the Government of India.

The subject of the agreement is the establishment of a relationship of cooperation in areas including academic research, conservation, exhibition, sharing of information, education, museum management and the facilitation of short and long-term loans.

The first important initiative to launch under the auspices of this new agreement is the *Indian Conservation Fellowship Pilot Program*, in collaboration with the Ministry of Culture and the Stichting Restauratie Atelier Limburg (SRAL) in the Netherlands, supported by grants from the Andrew W. Mellon Foundation. The Fellowship will allow Indian art conservators to engage in advanced training opportunities in North America

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and Europe, and to develop broader ties with their colleagues abroad. A total of 16 fellowships of approximately 3-6 months each will be sponsored by the Metropolitan Museum, SRAL, and the Ministry of Culture over the two-year period 2013-2015. Both the Met and SRAL have longstanding fellowship programs.

Announcing the agreement, Mr. Campbell said: "This agreement is an important opportunity to collaborate with a group of international colleagues who are dedicated to studying and preserving Indian artistic heritage, a heritage that is so strongly represented in our collections. The Met has been collecting Indian art since the late 19th century, and our conservators and curators look forward to continuing our work in this field together with their Indian counterparts. Indeed, this partnership speaks to our larger commitment to engaging with a worldwide community as a truly global museum."

Another initiative promoted under the new agreement is an exhibition scheduled to open in spring 2015 at the MET with the working title: *The Art of India's Deccan Sultans, ca.1500-1700*. The exhibition will bring to the Museum over 150 works of art from the courts of Ahmadnagar, Bijapur, Golconda, Bidar, and Berar, illustrating the great classical Deccani traditions in painting, metalwork, and textiles.

Advanced laser technology to restore Villa dei Misteri in Pompeii

POMPEII - The frescoes in Villa dei Misteri (Villa of Mysteries) in Pompeii, Italy, will soon be subjected to extensive conservation interventions that will include the cleaning of all the decorative elements including mosaics and wall paintings. The conservation project, funded by the Italian Government, will include the series of paintings that has made the monument famous worldwide.

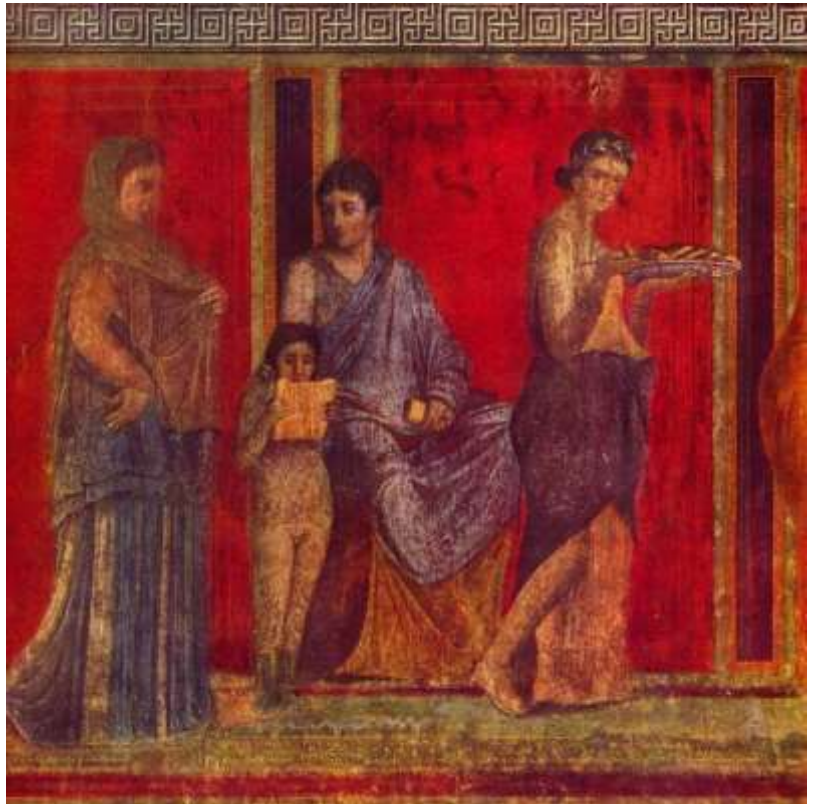
The cleaning of the paintings will be carried out using an innovative technique involving the use of lasers. Used for the first time on such large scale, the technique will allow conservators to work on very sensitive surfaces and be able to selectively remove the accumulation of protective layers applied during the years and no longer functioning as originally intended.

It is estimated that the project will cost approximately €900.000 (£775,000) and will be carried out while the villa remains open to the public.

Built in BC 2nd century and located on the road that from Pompeii leads to Herculaneum, the Villa dei Misteri had already been restructured twice: the first time in 60 AD and the second time sometimes around 100 AD. The villa is one of over 100 discovered in the Vesuvian Archaeological Area and it's particularly important as the paintings represent exceptional examples of Pompeii so called 'second' and 'third style'.

The archaeological site of Pompeii has the UNESCO World Heritage Site status and is one of the most popular tourist attractions of Italy, with approximately 2.5 million visitors every year. For more information about the project and to see high quality images of the works please visit:

<http://www.pompeisites.org/Sezione.jsp?titolo=Il+restauro+degli+affreschi+di+Villa+dei+Misteri&idSezione=1336>



Detail from one of the frescoes in the Villa dei Misteri, Pompeii

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National Heritage Science Forum launches at the House of Lords

LONDON - The foundation of the National Heritage Science Forum has been welcomed by cultural and academic institutions across the UK.

On Monday 24th June, the Forum held its first AGM and launch event at the House of Lords hosted by The Baroness Sharp of Guildford. The National Heritage Science Forum brings together many disciplines under the wide-ranging, interdisciplinary heritage science umbrella. It provides a platform to address the research and practice needs of institutions interested in or engaged with heritage science. The term 'heritage science' is used to encompass all technological and scientific work that can benefit the heritage sector, whether through improved management decisions, enhanced understanding of significance and cultural values or increased public engagement.

Commenting on the launch of the Forum, Sarah Staniforth, IIC President, Museums and Collections Director at the National Trust, and Chair of the Forum's Board said: *"The Forum will bring together the sectors involved in heritage science and provide a platform for the users and doers of heritage science to share issues and opportunities. It is particularly relevant that the Forum has been brought back to the House of Lords for this event,*



as it provides an opportunity to highlight progress that has been made since the development of the National Heritage Science Strategy."

Baroness Sharp of Guildford has been made the Honorary President of the Forum. Commenting on her appointment, Baroness Sharp said: *"I am delighted and honoured to have been appointed the Honorary President of the Forum. I am pleased that the sector has acted on the recommendations of the House of Lords Science and Technology Select Committee report on Science and Heritage and come together to develop the National Heritage Science Strategy and to establish the Forum. The work of the Forum will be crucial in sustaining the UK's rich and diverse cultural heritage for future generations."*

In 2005-2006, the House of Lords Science and Technology Select Committee Inquiry on Science and Heritage highlighted:

1. the lack of available new talent to replace retiring conservation scientists;
2. the fragmentary nature of the sector, and
3. the absence of strategic national priorities and vision.

In response, the heritage sector published a National Heritage Science Strategy in March 2010, which recommended the setting up of a National Heritage Science Forum to address the issues raised by the Inquiry and to implement the strategy objectives.

The Arts and Humanities Research Council provided priming funds for the establishment of the Forum to Professor May Cassar, Director of the AHRC/EPSRC Science and Heritage Programme and Director of the UCL Centre for Sustainable Heritage, and in November 2011 Dr Rowena Banerjea took up the post as Forum Coordinator.

Further details about the Forum, its background and members can be found on the Forum website: www.heritagescienceforum.org.uk.

Getty launches Open Content Program

LOS ANGELES - The Getty has launched a programme to make digital content available in open source format in order to share its collections, research and knowledge freely and without restrictions.

Initially the focus of the *Open Content Program* will be to release in high resolution, with embedded metadata, all images of public domain artworks in the Getty's collection. The Getty has been reviewing copyright and privacy restrictions on its holdings to identify all images that can be made available. In the future, the Getty aims at making available documentation from the Getty Conservation Institute's field projects around the world, other digital publications and the Getty Vocabularies.

For further information and to access the Open Content Programme visit:

<http://www.getty.edu/about/opencontent.html>





The Yachay Wasi Conservation Programme in Peru

by Jenny Figari

Established in 1993, Yachay Wasi is the first conservation training programme to be set up in Peru and IIC is pleased to talk about their many achievements and future projects. Yachay Wasi is also a recipient of the IIC Opportunities Fund.



The painting studio



It has been 20 years since the creation of Yachay Wasi in August 1993. Being the first and only institution for training conservators in Peru, Yachay Wasi assumed the unavoidable task and responsibility of designing a programme focussing on three main targets: the conservation, research and dissemination of what is one of Peru's principal stakes for identity and development - its cultural heritage

With an invaluable material and immaterial heritage, Peru confronts the challenge of preserving more than 100,000 archaeological sites and innumerable ancient Andean traditions and technologies some of which are still in use in remote communities. Training the professionals that would be in charge of this huge patrimony seemed impossible for a small, private and non-lucrative institution like Yachay Wasi. Yet, its accomplishment is due to the hard work and collaboration of individuals and institutions committed to Peru's development.

The link between heritage conservation and social and economic development urged Yachay Wasi to develop research projects aiming at the recuperation of pre-Columbian technologies. Their dissemination through public awareness programmes has reinforced social identity and self-assurance as well as bringing economic benefits to the involved communities.

The conservation programme: training, research and dissemination

Training

Under the supervision of the Peruvian Ministry of Education and after a thorough review by an interdisciplinary team of highly respected professionals, the Yachay Wasi Conservation Institute was established 20 years ago. It currently offers a three-year programme in the conservation of Archaeological Objects with majors in metals, ceramics and textiles and a four-year programme on conservation of paintings and sculptures.

The first obstacle that the newly established school encountered was the difficulties in establishing a faculty of conservation as there

were no conservators with formal training in Peru. As a consequence,

a *Train the Trainers* programme was introduced. Under this programme, outstanding conservators, restorers, chemists and conservation scientists joined as visiting professional trainers. So far, more than 50 international workshops and short courses have been organized to back the conservation programme. These courses have shaped and continually update the Yachay Wasi training curricula. They also bring up to date graduate students and other professionals in Latin America working with heritage.

We must thank all the individuals, institutions and, since 2007, the Getty Foundation for enabling the progress of the programme bringing the highest level of education to the conservation field in Peru and for facilitating the building of strong bonds between the international conservation community and the country.

Our graduate students are now leading Peru's conservation community; they are incessantly raising treatment standards at the different museums, archaeological projects and private studios where they work.

Research

The experience accumulated throughout these years working on a diverse range of materials ranging from archaeological projects to convents, churches and private collections, has resulted in an ample database of materials, pigments, colorants etc. This in turn has facilitated the establishment of interesting and diverse research projects.



Students during a ceramic workshop



Weavers for the Program for the Reconstruction of Pre-Columbian Textile Technology at the Musée du Quai Branly

at its core the workshops run by PRETECA (Program for the Reconstruction of Pre-Columbian Andean Technology) includes a collaboration with the British Museum identifying pre-Columbian natural colorants.

Next in line stands an Azulejo Conservation Project in collaboration with various institutions in Portugal due to begin August 2013.

As a private, not-for-profit institution, new challenges now face Yachay Wasi. It is now imperative to implement an analytical laboratory in order to back its training programme and research projects.

Dissemination



Cajamarquilla fourth graders' visit to an archaeological site

investigation and the community programmes represent an example of constructive relationships where each programme is

Winning the first prize at the CONCYTEC (National Commission on Science and Technology) contest with a research on colonial art pigment characterization was the first step into realizing that, even with very scarce funding, ambitious research projects could be carried out. The key was to co-ordinate the work done in Yachay Wasi's different programmes, fixing common objectives among the training workshops, diploma dissertations and even public awareness programmes.

Alliances and active collaboration with other institutions and/or individuals also proved essential.

At present, Yachay Wasi continues with the colonial art pigment research project in collaboration with the Pontificia Universidad Católica del Perú (PUCP).

Another on-going research project that has

Building conscience on the importance of heritage as a tool to reinforce identity and its potential for economic prosperity through tourism, has always been a main concern at the Yachay Wasi Conservation Institute.

Since its foundation, lectures, seminars and short courses have been programmed at city halls, cultural associations, and high schools to support people's participation in heritage preservation. But it wasn't until the first decade of this century while managing the Cajamarquilla Archaeological Project, that an integral Public Awareness programme involving the site's community was designed. Archaeological data led to two parallel projects: the recuperation of ancient species of plants and the reconstruction of pre-Columbian textile technology. The bond between scientific

investigation and the community programmes represent an example of constructive relationships where each programme is

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complementary to the other. Throughout the PRETECA programme, 45 individuals have now been trained in pre-Columbian textile weaving techniques. High school students from Cajamarquilla and their teachers also joined in an effort to reduce the high school desertion rate.

Cajamarquilla weavers have led demonstrations at the Musée du Quai Branly, taught at different textile associations in France, and now sell their products in different stores and museums.

Disseminating their material and immaterial heritage has not only enhanced their self-esteem, but also brought economic benefits to their families. Sustainability, an indispensable requisite for the continuity of any conservation programme, has come hand in hand with the scientific approach of these community awareness programmes.

Although conserving 100,000 archaeological sites and its contents is practically impossible, Yachay Wasi has set the route to involve local communities in its protection disseminating basic conservation principles through their alumni's influence, short courses and social web.

What's coming next? Reaching far out to archaeologists and authorities working with heritage in remote places by an e-learning programme and setting an analytical lab to better understand Peru's unravelled past.



Jenny Figari was born in Lima, Peru and obtained an MA in Cultural Resources Management, Social Sciences. With the objective of help preserving Peru's cultural heritage, in 1982 she founded the NGO *Circulo Amigos de la Cultura*.

After 11 years organizing short courses and conferences in museums, city halls etc., in 1993 she founded Yachay Wasi, the first conservation institute in Peru where she also trained in Archaeological Conservation. Since 1997, she has been the Director General of Yachay Wasi.

Jenni has been editor of *Iconos*, Peru's journal of art, archaeology and conservation (2000-2002) and since 2000 she has been the director of the Programme for the Recuperation of Pre-Columbian Andean Textile Technology (PRETECA).

All images in this article are ©Jenny Figari



Experiences in anchoring systems in the restoration of stone artefacts

by Guy Devreux + Stefano Spada



The Vatican Museums Studio for the Restoration of Marble and Casts is working on new solutions so as to keep on improving mechanical anchoring systems for detached parts of stone artefacts. In essence, the aim is to make these systems as reversible as possible, in some cases modifying the philology of the procedure. This paper describes three different methods to be used in three different situations. The first uses a pin combined with a hole which passes through one of the parts to be attached, the second uses a plain pin inserted without using adhesives to be used only in situations not involving traction forces – and the third provides a solution for attaching suspended or semi-suspended elements. In this latter case, the pin is only partly involved in anchoring the piece: primarily it acts as a safety bolt which impedes the complete detachment of the reattached component to prevent it from falling off. All the systems described were designed mainly to facilitate adhesion methods, to improve their effectiveness and to be reversible.

In recent years the Vatican Museums Studio for the Restoration of Marble and Casts has dedicated itself to advancing and developing treatment methods, leading to new and substantial changes in its procedures. The object of this has been to make treatments more effective, but above all to make them more respectful of the artworks and to make them as far as possible fully reversible. The subject under discussion here is central to a significant part of our work – the reassembly of sculptures – and involves the systems of mechanical connection (pins) used between detached components.

Traditionally in the restoration of stone sculptures, when parts needed to be joined together, combined with the use of adhesives, there was often recourse to the use of one or more pins or rods – or some other anchoring elements such as brackets, clamps, holding frames, or pins or rivets made from molten lead – to attach parts projecting to a greater or lesser extent from the sculpture. In various different ways, wax-resin, plaster and lead were employed both as adhesives as well as fillings, and thus applied both on the fracture/join surfaces and around the mechanical joining element (pin or rod). Even today, when reattaching a part, particularly when there is an old hole available, the general practice is to apply a mechanical element and an adhesive. These form part of a “joining



system". Nowadays, as opposed to earlier practice, we try to preserve the distinction between the mechanical and the adhesive components of this system, maintaining them as independent in their role and function as possible.

The traditional adhesive which we most often come across in the re-restoration of ancient sculpture is the well-known "mistura" or "mestura" – a mix of beeswax and colophony resin ("pece greca"), sometimes with aggregates such as marble powder, brick dust, etc. This adhesive, whose properties warrant more detailed research, has excellent reversibility especially if compared to many modern synthetic resins such as epoxies and polyesters, as it dissolves in organic polar solvents such as ethanol and acetone even after some centuries. The biggest disadvantage of *mestura* is that over decades, if not centuries, it suffers both aesthetical and mechanical degradation. The adhesives available today are much more resilient and they are much stronger both internally and at their bond surface than the cohesive inter-granular strength of sound marble, even if applied in very thin layers. The excessive mechanical properties of an adhesive can be a drawback, not only from the reversibility point of view, but also from the safety of the joint itself. For, if a repair (for example, in the typical case of a statue with a broken arm) made with these kind of adhesives was subject to a serious physical shock, any break would occur in the intact marble, close to the old repaired fracture/join rather than in the adhesive, producing new damage to the object.

Ideally an adhesive for the joining of stone elements should possess mechanical characteristics slightly inferior to those of the treated stone in the area around the joint. Another problem is that adhesives like epoxies and polyesters still have poor reversibility and, typical of polymers, undergo gradual alteration of their appearance and mechanical properties over the medium to long term. While we are hopeful that an ever greater variety of improved adhesives will be developed, our approach at present is to use the minimum quantity of adhesive necessary, applying it, unlike in the past, only to the stone interface of the joint which has been previously coated with a reversible intervention layer using Paraloid B72. This intervention layer is also applied in advance to the surfaces of the seats of all pins, cramps, etc. to be filled later. The type of filler applied around the pin or other mechanical element depends upon the specific nature of each case; however, we seek as far as possible to avoid the direct application of a material with adhesive properties to the mechanical element itself, using instead a material with filling properties and sufficient compactness. Considering all these factors, that an adhesive should be weaker than the treated stone, that it alters over time, and that it should normally be used in minimal quantities (often necessarily so as the voids available are less than a millimetre in size), it seems even more important to clarify the function of any pin or mechanical anchor which may be used. Where heavy weights are involved, and differently orientated relative load vectors, and in the presence of already existing holes (and at times when it is necessary to drill a new hole), it is generally best to use a system of reversible pin + "weak" adhesive rather than an "ultra-strong" adhesive without a pin. The pin, in fact, should have the function of connection and load distribution in relation to the masses involved, as well as assuring safety should the adhesive fail, either naturally or intentionally, while planning should include as far as possible reversible treatments.

The development of composite materials and their gradual and cautious entry into the field of stone restoration, supported by planning and testing using techniques such as Finite Element Analysis applied to the 3D modelling of a sculpture and the fragment to be joined, allows us in some cases to reduce the dimensions of the mechanical elements to be used (especially, but not limited to, the diameter), while still providing the required mechanical properties, thus reducing the impact on the sculpture. This further encourages us to favour the solution "new pin + weak adhesive", rather than "strong adhesive without pin", albeit in the case of loads above a certain level bearing on a unit join area. On the other hand, below this limit, reversible adhesives such as acrylics, vinyls, methyl methacrylates, polyvinyl butyrals and similar are sufficient.

In accordance with this philosophy, in the Vatican Museums Studio for the Restoration of Marble and Casts we have recently been attempting to produce tailor made anchoring systems for each specific case. Factors to evaluate include the orientation of the linking pin, the shape and position of the piece or fragment (projecting on one side,

>> locked in place, etc), whether there is a perfect join or otherwise, and whether the piece will be self-supporting and connecting or just self-supporting.

As part of a series of varied cases and their solutions that have been published by colleagues in our sector in recent years [1,2,3,4] and which seem to converge as examples of real "teamwork-in-progress", we would like to offer here our further constructive contribution. The following examples will clarify the concepts described above.

The first system, the simplest, is that of anchoring two elements using a pre-existing hole which opens onto the exterior of the work. In this case it is quite simple to create a thread, with the glue or with the insertion of a bushing into the hole passing through both the pieces to be joined; the threaded supporting pin is screwed into this

and held in place at the top by a concealed blocking system that can be easily removed (Fig. 1).

The second system, far more frequently applicable, is used when there are stone blocks to be joined which only require mechanical reinforcement. Generally speaking, a pin is applied at right angles to the break we need to repair. This second "dry" system (without adhesive for the pin) can be used when the pin reinforcing the piece to be attached is at any angle between twelve o'clock (vertical) and three o'clock (horizontal). The pin is inserted into an anchoring system which is solidly attached to the parts which are to be joined. The adhesive is applied only

on the contact surfaces of the join and not in the seat of the pin, making the treatment much more reversible. To ensure the success of this system, ideally there should be a smooth male-female connection for the pin. Thus before inserting the pin in the stone, the hole in the marble should be prepared beforehand by coating with synthetic resin to make it smooth (Fig. 1b) Even better, the seat for the pin is provided by gluing a corrosion resistant metal sleeve into each of the holes in the two stone pieces to be joined. In order to make this system

more reversible, we have designed steel sleeves with threads on their exteriors and internal bottoms so that they can be more easily removed from the stone using a tailor made extractor (Fig. 2). All of these systems mean that anyone who has to dismantle our work just needs to break down the adhesive applied between the areas of contact to separate the join and extract the pins applied



Fig.1 and 1b - Insertion of threaded pins into exterior-opening holes (red arrow) and "dry" (no adhesive) pins (blue arrow). With thanks to the firm Kavaklik (Works direction - Vatican Museums).

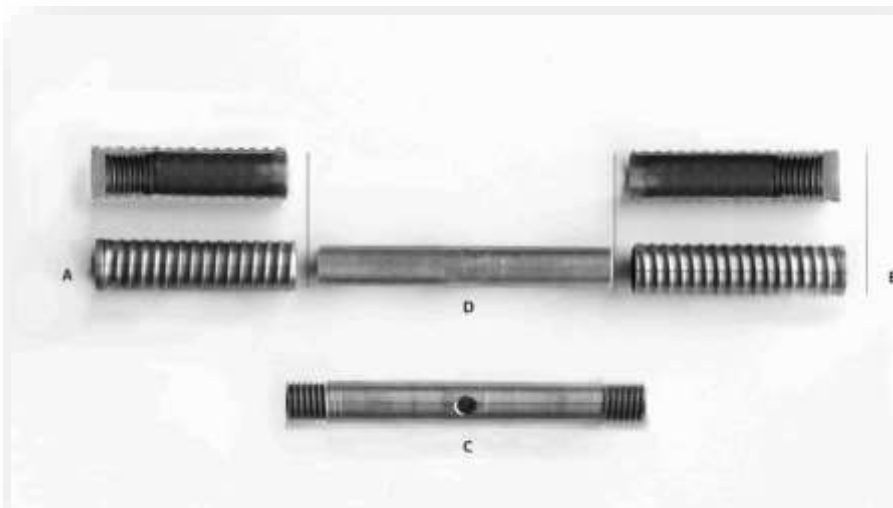


Figure 2. "Dry" supporting pin with extractable threaded inserts. The system, made of stainless steel, is composed of a pin ("D"), two sleeve inserts (right "A" and left "B") and an extractor ("C"). A nut may be soldered to the extractor at the position of the aperture.

>> 'dry' (without adhesive). Additionally, in the procedure illustrated, in order to prepare two new holes for pins which needed to be perfectly parallel, a template was used which provided a guide not only for the position but the alignment of the holes. This template may be considered a doubled version on the horizontal plane of the "forassometro" - hole template - devised by Usai [2]. If required, the device can be used several times, starting from an existing hole, to create additional parallel holes.

The third case is when a part is attached with a simple join, that is when there are no other obstacles around the join (which is coaxial), there is a single mechanical linking element, there is no through-hole opening to the outside, and the pin and its hole are completely hidden inside the stone of the sculpture and may be accessed only when the attached piece is removed from the sculpture. In these cases, and where there is no other join at the other end of the attached piece, and above all when the part is inclined downwards, sloping below the horizontal line between 3 and 6 o'clock on our reference clock, we use

a mechanism we have recently designed. It is an "anti-falling" system which ensures the piece is held even if the adhesive gives way (accidentally or intentionally), while allowing easy removal. This system, in terms of safety, is



Figure 4. Centering rod pin

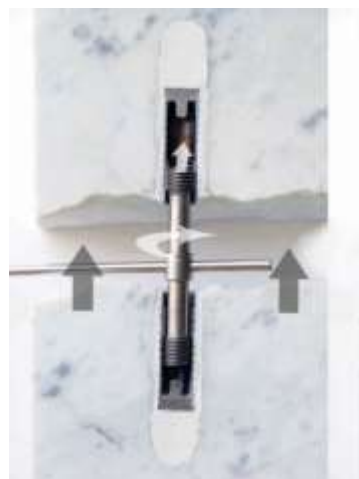


Figure 5. Insertion of dual-threaded pin

necessary for ease of entry. This is to keep the pin as best aligned as possible once it is load-bearing and to increase the contact and load bearing surface between the pin and the mass acting upon it (stone-matrix-filler-bushings). The hole through this thicker section allows a pin-key to be inserted to screw and unscrew the pin. The pin should be screwed all the way to the end of the threaded section (Figs 5 and 6). Once the adhesive is added, just to the surface of the join (Fig. 7), the pin can slide freely for a further short distance until the two sides of the join fit together perfectly.

Reversing this process, to disassemble the system, the adhesive is broken down and the parts are partially separated. The pin can only move a short distance before being blocked by the contact between the male threads

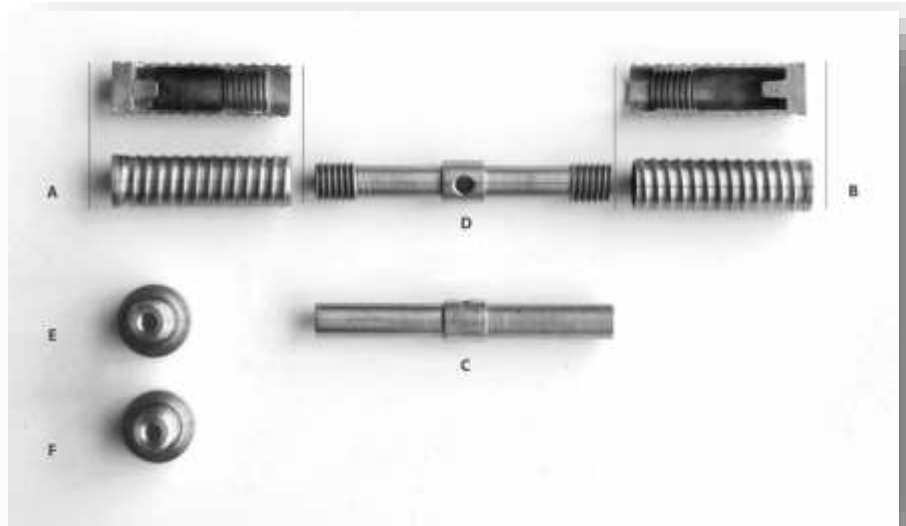


Figure 3. The mechanism, in stainless steel, is composed of a pin ("D") and two threaded bushings (right "A" and left "B"), as well as a centering rod ("C") and two extractor bolts ("E" and "F"), useful in certain phases of assembly and dismantling

desirable above all for works at risk from vibration (works being transported for exhibitions, or in seismic risk zones) (Fig. 3). At the end of the pin there are two threads with opposite twists. Each one fits into the threaded bushings previously correctly positioned using the centering rod and glued into place (Fig. 4). The pin can then be screwed simultaneously into both bushings and can be extracted by reverse rotation (Fig. 5). The ends of the centering rod and the pin have holes in the centre to enable the entry of two corresponding studs in the base centre of the threaded bushings, so that the two bushings can be perfectly aligned during installation, and thus also the pin during final assembly. The central part of the bolt has a thicker section equivalent to the internal diameter at the entry of the bushings, with the minimum tolerance

>> on the pin and the female threads on the bushings (Fig. 9). This is the greatest advantage of the system, as it

guarantees secure hold on the pieces even if unsuitable adhesives are employed and/or there is stress or impact.

Another factor is, as in the second case described above, the external part of the bushings also have a thread, but shallower and wider than the internal one. On the one hand, these threads increase the roughness of the bushings' outer surface, and therefore provide a greater surface area for the filling material within the hole to attach to; on the other, they are also intended to improve the removability of the bushings. The method used is as follows: the twist of the external thread on the bushing insert is opposite to that of the internal thread, so that if an extractor bolt (E and F in Fig. 3) is screwed



Figure 6. Positioning of "anti-falling" pin



Figures 7, 8 and 9. Application of adhesive/ releasing the pin



Figures 10 and 11. Removal of the bushing using the extractor collar

into the empty insert until it reaches the end of the insert (Fig. 10), continuing to screw on it in the same direction will cause it to couple with the bushing and start to rotate the bushing in a direction which due to its external threads tends to draw it out of the hole (Fig. 11). It is, however, important that the bushing are lubricated but with appropriate materials: the type of lubricant used and its method of application must not fill the grooves on the exterior of the bushing, as this would dangerously reduce the bushing's adhesion to the hole (previously

deliberately improved by the threads). We used a fluorinated lubricant which is relatively nonreactive to resins. After lubrication, adding a very thin layer of tin or aluminium foil over the inserts will further aid removal. With the assistance of the Mechanical Workshop of the Governorate of the Vatican City State (the director, Claudio Cellante, and staff members Roberto Pietroletti and Sandro Sanità), the first prototypes were made in AISI 303 stainless steel.

It is crucially important to bear in mind that the mechanism described - pin/ bushings /filler/marble - works coherently with the stone surrounding it only if the bolt, with its widened middle section, is in contact with the insert (this thickened section may be made longer than in the first prototypes), offering resistance to the traction force exercised by the mass of the stone connected to it via the vector of the vertical component.

In other words, when released, at first the pin acts like a "dry pin" when it is moving freely. Thus, especially for loads which are heavy in relation to the area of the join, it would be better to have pins which are aligned from the horizontal to 30-35° below horizontal (between the hours of 3 and 4.30 on the clock). At the same time, it is

>> important to ensure that the marble or stone around the joint is in good condition and has all the necessary mechanical properties to resist the traction forces of the adhesive applied there. In the absence of these conditions, we should rather consider the use of mechanical joints which are better anchored, less subject to slippage and in greater contact with the surrounding masses. We are working on a variant of the system described above which involves the use of a (partially elastic) block on the pin when in the closed position and, as a consequence, active collaboration of the pin in "holding" the joint along with the adhesive. This would employ springs with strong and weak compression, and a different design of certain details which we hope we can discuss on a future occasion. In this case we will be able to use the bolt with greater confidence in positions between 35 and 90 degrees from the horizontal (4.30 and 6 o'clock on the clock face).

Further developments of this system will involve testing its feasibility and efficiency when using other materials such as titanium and composites to improve the mechanical characteristics and further reduce the size of the components (especially the diameter, but also the length) while maintaining the parameters achieved by the original steel mechanism. Naturally in this case the threaded surfaces of the inserts would be maintained as they improve their adherence, indeed the adherence may be improved using fibre-reinforced plastics. Other possible improvements, particularly where heavy stone parts need to be joined (therefore requiring the use of longer pins) might be made to the extractor, which would have to be able to release longer and wider inserts: one method might be by attaching the extractors more solidly to the inserts, thus allowing the application of more torsion to remove them. This could be achieved, for instance, by making the extractor with a cylinder with a toothed rim which would insert into notches created along the external edge of the inserts, which would then be blocked with a nut that could be screwed onto the upper part of the extractor itself. The moment of release (intentional or accidental), would involve a short movement of the pin inside the sleeve followed by the impact of the pin's and the bushings' threads (Fig. 9) and could have caused damage to the internal thread, as well as on the stone due to the induced stresses in the zone around the joint. For this reason we are studying the possibility of inserting a shock absorbing component in the circular crown inside the inserts at the point where contact takes place. A first proposal involving the use of O-rings in Sorbothane (Sorbothane Inc.) was rejected due to difficulties of compatibility between rubbery thermoplastic materials inserted into a completely mechanical system intended for long term duration. We are studying other options, such as Ondufil (Borrelly) compression washers/springs or similar materials, of a suitable diameter so they would be fitted at the point inside the inserts where the two threads come into contact, and inserted in such a way as to enable the easy tightening and unscrewing of the pin.

In conclusion, the procedures we have so far succeeded in applying and testing are already partly applicable to and useful for the modifying our future treatments, both from a technical point of view and in terms of the philological aspect of the procedure itself.

Acknowledgements: Images ©Kavaklik, Rome

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Guy Devreux is the Director of the Vatican Museums Studio for the Restoration of Marble and Casts, Vatican Museums, 00120 Vatican City, tel. 0669885295, e-mail lrm.musei@scv.va

Stefano Spada is Restorer at the Vatican Museums Studio for the Restoration of Marble and Casts, Vatican Museums, 00120 Vatican City, tel. 0669885295, e-mail lrm.musei@scv.va



IIC News

Obituary – Betty Jones

On May 20, Elizabeth H. Jones died as she wanted, peacefully in her sleep in her early 18th-century house in Woodbury, Connecticut, with her beloved niece, Leslie, at her side.

She was born in nearby Waterbury, where she graduated from St Margaret's School, and she earned a degree in fine arts from Vassar College in 1940. She then studied painting at the Art Students League of New York for two years before joining the war effort in the drafting department of Pratt & Whitney in Hartford.

After the war, Betty decided that "she was not cut out to be an artist" and apprenticed with art conservator Caroline Keck, while studying chemistry at New York University. She received her master's degree in fine arts from Radcliffe in 1948 and immediately began working in the Conservation Department of the Fogg Museum. In 1951 she directed a National Parks Service restoration project at Independence Hall in Philadelphia and later the National Portrait Gallery in Washington. In 1952 she returned to Harvard and served 22 years as Head of the Conservation Department and Keeper of Silver of the Harvard Art Museums. After an early retirement to Woodbury she was called back to Boston to serve as Chief Conservator at the Museum of Fine Arts. While there she prepared the paintings from the museum's collection for the Copley and Monet shows. In addition to the catalogue of the Monet show, her publications include technical articles on picture varnishes and their solvents. She was a Fellow of the International Institute for Conservation and the American Institute for Conservation (AIC). She served as vice chairman of the AIC in the early 1960s.

Beginning in 1967 Betty devoted many months to the preservation and restoration of paintings, sculptures, and structures that were ravaged by floods in Venice, Italy. Working under the auspices of the Committee to Rescue Italian Art (CRIA), she spent the summers of 1969, 1971, and 1972 in Venice. During the academic year, when she was based in Cambridge, she participated in a number of events to raise funds for CRIA.

Betty had been trained in a university museum, where scholarship was of extreme importance. In her labs, using binocular microscopes, X-ray imaging, ultraviolet light, and spectrometers, she was able to look below the surface of the paint, see the artist's sketches and follow their creative process, and analyze the chemical composition of pigments. In consultation with her colleagues and scholars, she would preserve the original work of the artist as differentiated from the work of later restorers. The results were sometimes startling. She cleaned off layers of yellowed varnish and grime of works by old masters, such as Poussin. Her work revealed the brilliant ultramarine he used, a pigment that was more costly than gold. Betty took a special interest in the history of ultramarine and also that of a yellow pigment made from tin and lead, which was used only in the Renaissance. Her research established its usage as a reliable tool for dating and authentication.

Betty felt that students should learn from the artist and took special care always to welcome them into the conservation laboratory. From 1957 until her retirement she held a lectureship in the Harvard Fine Arts Department, and she personally educated many graduate students who would go on to careers in museums. They learned from her the principles of conservation, proper environmental and exhibition conditions, and handling procedures, which they went on to apply to the collections under their care. These museum professionals and also the academic art historians that she educated never forgot her first lesson: allow the work of art, in the original, to tell you all it knows.

She is survived by her nephews, Bennett Jones of Cambridge, Daniel Jones of Exeter, New Hampshire, and numerous grandnieces and grandnephews and their families. There will be a family internment service this summer. Donations in her name can be made to the Fogg Museum, Institutional Advancement, 32 Quincy Street, Cambridge, MA 02138, USA. Please contact Thomas H. Woodward, Director of Development, +1(617) 384-7317 with any questions about making your gift.

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The call for posters for the IIC 2014 Hong Kong Congress has now been extended...

IIC is happy to announce that the deadline for submission of posters for *An Unbroken History: Conserving East Asian Works of Art and Heritage* is now 13th September 2013!

An Unbroken History: Conserving East Asian Works of Art and Heritage is a theme uniquely suited to Hong Kong's wealth of cultural heritage, as well as to its role as a point of exchange between Chinese heritage and the cultures of the rest of the world.

Full details of the Call for Posters and its requirements, including an elaboration of the theme of guidance on geographical focus of the topic) can be found here: <https://www.iiconservation.org/congress/2014hongkong>

It's easy to submit your proposal - go to <https://www.iiconservation.org/node/3922> Share your expertise and learn first-hand what your colleagues around the world are doing!

Please contact us at iic@iiconservation.org or conservation@lcsd.gov.hk if you have any questions or wish to receive further information on the Congress.



Horological conservator wins 2013 Plowden Medal

IIC would like to congratulate IIC Fellow Jonathan Betts MBE FSA FIIC FBHI for winning the Royal Warrant Holder Association's 2013 Plowden Medal in recognition of his tireless and pioneering work in furthering the understanding, conservation and ethical treatment of historic clocks and watches. Sir Christopher Frayling presented him with the medal at the Royal Warrant Holders Association Luncheon which was held in London on 4th June 2013.

Jonathan Betts is Senior Curator of Horology at the Royal Museums Greenwich where his principal work is in the history of precision timekeeping, with the history of the marine chronometer, and the life and work of the early pioneers of chronometry, being particular specialisations. He has been a long-term adviser to many collections including the National Trust (with nearly 2000 clocks in 175 houses) and the Wallace Collection. He has transformed entrenched attitudes both within the museum sector and in private collections, by his committed and constant advocacy.

The Plowden Medal recognises Jonathan Betts' determination and dynamism in teaching, lecturing and guiding his professional colleagues, clockmakers, students and curators for the past 35 years. His acknowledged leadership in horological conservation has been instrumental in transforming this discipline as well as inspiring and training generations of clock conservators.

"I am deeply honoured to be given this award," said Jonathan. "I was a great admirer of Anna and her achievements, and when the medal was first announced in 1999 I thought it was a highly appropriate memorial to this important figure in the world of conservation. However, I never imagined for one moment that I should receive such an accolade myself and it is a delightful surprise to hear this news. It's also very gratifying to see it recognised more widely that the theory and practice of conservation applies to the horological profession, something which has by no means been taken for granted in the past. There is still a long way to go in bringing some horological practitioners into the conservation fold, but this kind of recognition and validation in our profession will be a great support."

The gold medal, inaugurated in 1999, is awarded by the Royal Warrant Holders Association in memory of the late Hon. Anna Plowden CBE, the leading conservator who was Vice-President of the Association at the time of her death in 1997. The Medal is presented annually to the individual who has made the most significant recent contribution to the advancement of the conservation profession. It can also be awarded to recognise a lifetime of commitment and achievement.



Jonathan Betts posing with his award with Jennifer Emery

©John Stone, courtesy of QEST

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IIC 2013 Student & Emerging Conservator Conference - Conservation: Obstacles or Opportunities?

©Wikimedia Commons



Following on from the successful 2011 London Student & Emerging Conservator Conference IIC's second Student & Emerging Conservator Conference will be held in Copenhagen on the 12th & 13th September 2013.

Conference Themes

Developing the ideas raised in London, and looking at other issues of current concern, this new event will focus on three areas

- national vs. international conservation work and conservation study and the language(s) used in conservation
- presenting oneself to others
- making the most of your skills and networking.

As with the London conference, this event will aim to offer an international perspective and to facilitate communication between student/emerging conservators on the one hand, and professionals active in the field of conservation, in national institutions and museums as well as in the private sector. The conference aims to create a platform where the discussion of current needs in conservation and the relationship between expectations and reality can be discussed.

The Conference has the support of KADK (the Schools of Architecture, Design and Conservation School of the Royal Danish Academy of Fine Arts, Copenhagen) and is being held at their central Copenhagen site. We are also delighted to be working with a number of additional partners, whose details may be found here:

<https://www.iiconservation.org/student-conferences/2013copenhagen/partners>



The Royal Danish Academy of Fine Arts,
Schools of Architecture, Design and Conservation
School of Conservation

Studio Visits

The themes discussed will be supported by organised visits to some of central Copenhagen's major conservation studios, both at cultural institutions and conservation businesses.

The presentations will be held in the form of collaborative Web Broadcasts, which will allow an international community of speakers and participants to take join the conference, either in person or online. There will also be dialogue between the speakers and the audience, including those attending via the web. Conservation professionals active in the private sector as well as in museums/institutions will discuss their experience and address the concerns raised, will give their views on the future of the profession, and the evolution of conservators' responsibilities. Experienced conservators will address the issues of presentation skills, portfolio creation and use and language skills, as well as getting started in a career and the international aspects of conservation work.

The conference will provide an excellent platform for the exchange of ideas among those studying conservation, archaeology, art history, heritage studies and related disciplines, people who are soon to share the professional responsibility for a wide array of heritage-related issues.

Programme



©Mikkel Schaff

KADK Conference venue

The full-timed programme will be available from the IIC website shortly.

The themes for the event are matters of current concern to all who are studying or starting out in their conservation careers:

1. Education and Employment across Borders

Conservation is a small field and collaboration across borders is therefore essential to broaden ones work experience and strengthen ones professionalism. Globalisation has meant that it has become easier to find training

>>

and work placements abroad, which can also start conservators on an international career.

a) What advantages and disadvantages are associated with attending conservation training courses at institutions in other countries? The network acquired in this way during one's training can greatly influence later work options. However, does an international education always benefit the student and does it lead to a loss of potential conservation work in the student's country of origin?

b) Internationalisation also requires linguistic and cultural adaptation for the student – at ones the educational institution, ones work place and to enable the discussion of conservation matters in other countries How do students whose first language is not English, for example, fare in comparison to native English speakers in regard to training and work abroad? Conversely, how are English speakers received in countries where English is not the first language?

c) How should links across linguistic, cultural and national borders be enhanced? Should we aim to some degree of commonality across borders? How do the efforts to create standardisation in conservation education/terminology help us students/emerging professionals/the field? How does this help skills transfer from one place to the next and skills develop within a person?

2. Presenting Oneself in a Professional Context

In the pursuit of a professional career a student must learn to promote him or herself by presenting work experience and study to a potential employer or institution (e.g. students seeking work placements either at home or abroad, or applying for a local or an international training programme). It has become increasingly common to present oneself with the help of a portfolio, in print and online versions. What constitutes a good portfolio? How should one be designed / appear? What should a portfolio include and for what reasons? How can the student's educational institution prepare the student for this challenge? Should the student have versions of this in a number of languages?

3. Optimising Skills and Networking - locally and further afield

In addition to applying for work, how can the newly trained conservator become better involved within the Nordic conservation field in order to strengthen his or her qualifications and experience and build a professional network? How does one become engaged in the field of conservation? What are the advantages of this sort of involvement? How does this differ from the situation elsewhere? How does the newly-trained conservator become engaged with issues?

Contact

For further information please email iic.conference2013@gmail.com



Reviews

Périodiques de langue française concernant la conservation- restauration Belgique+Swisse

Ségolène Bergeon Langle + Maryse Pierrard

Following-on in the series of non-English language conservation journals and periodicals reviews submitted by IIC members, in this issue we present part two of the review concerning French, Swiss and Belgian publications submitted by Ségolène Bergeon Langle and Maryse Pierrard. As with part one, the review is in French, one of the two official languages of IIC and we hope to be able to offer an abstract in English soon.

Contrairement à ce qui est habituel en France, le sens en Belgique du mot français conservation se rapproche du sens en anglais de *conservation*. Les exigences linguistiques spécifiques à la Belgique font que beaucoup de revues comportent des articles souvent différents en flamand et en français et soit la traduction soit un résumé dans l'autre langue.

La particularité de la Belgique, élevée très tôt, à la fin de l'entre-deux guerres, au sommet de la réflexion et de la qualité en restauration, est peut-être d'avoir aujourd'hui parfaitement intégré l'interdisciplinarité dans son traitement de la restauration, ce qui est visible dans plusieurs publications, depuis le véritable modèle de publication (encore sur papier aujourd'hui) qu'est le *Bulletin de l'IRPA*, jusqu'à celle, exclusivement virtuelle et aussi de grande qualité qu'est *CeROArt*, en passant par la revue de l'association des restaurateurs qui publie beaucoup, à égalité en flamand et en français.

C'est en Belgique qu'est publiée la revue internationale de la préservation des films (traitant partiellement de restauration).

La Wallonie publie beaucoup sur l'inventaire et le patrimoine en général, évidemment en langue française, mais pas de manière spécifique sur la restauration.

Les périodiques sont classés par ordre alphabétique de titres.

Bulletin APROA-BRKA - Association Professionnelle des Restaurateurs d'Œuvres d'Art, Beroepsvereniging voor restaurateurs van kunstvoorwerpen, Bruxelles, APROA, 1995 - Trimestriel, français, flamand, ISSN : 1370-8066

Texte intégral en ligne depuis 2009 : <http://www.aproa-brk.org/Publications/BulletinFr>

L'APROA-BRK a été constituée en 1991. Elle est membre fondateur de l'organisation européenne ECCO (European Confederation of Conservator-Restorers' Organizations), qui est devenue rapidement un interlocuteur indispensable au niveau européen. Ses objectifs sont d'étudier, sauvegarder, conserver et restaurer le patrimoine culturel ; de faire connaître et d'obtenir la reconnaissance légale de la profession de conservateur-restaurateur tant au niveau national qu'europpéen. L'APROA-BRK publie aussi régulièrement les textes issus de ses journées d'études consacrées à un thème centré sur la restauration (prévention, stabilisation et interventions esthétiques) et traité de manière interdisciplinaire.



Bulletin de l'Institut Royal du Patrimoine Artistique (IRPA), Bruxelles, IRPA, 1958- annuel ou tous les deux ans, français, flamand, ISSN : 0085-1892

Le sommaire des numéros (à partir du n°9) est consultable sur Internet:

<http://www.kikirpa.be/FR/115/395/Bulletin.htm>

L'Institut royal du Patrimoine artistique, créé en 1948, est chargé d'une mission de recherche et de service au public, sur le double plan de l'inventaire et de l'étude scientifique du patrimoine culturel de la Belgique (le noyau de l'IRPA fut le Centre de recherche sur les primitifs flamands) et de la conservation (préservation, stabilisation et interventions esthétiques) des biens culturels du pays. Il constitue un instrument unique pour le patrimoine national du pays, tant mobilier qu'immobilier, œuvrant de manière vraiment interdisciplinaire (sciences humaines, sciences physiques et restauration ayant leurs représentants pérennes dans les structures de l'IRPA) pour les trois communautés de la Belgique (de langues française, flamande et même allemande). Le Bulletin présente les résultats des recherches en restauration (domaine rare) et un choix d'interventions majeures de l'Institut.

CeROArt (Périodique électronique), Liège, CeROArt, 2008- biannuel, français, anglais, ISSN : 1784-5092.

<http://ceroart.revues.org/>

CeROArt est une revue scientifique consacrée à une approche interdisciplinaire de la Conservation, (présentation, Exposition ...) et de la Restauration des œuvres d'Art. Soutenue en Belgique par l'École Supérieure des Arts Saint-Luc de Liège et le Centre Européen d'Archéométrie de l'Université de Liège, et à l'étranger par le Centre Interrégional de Conservation Restauration du Patrimoine (CICRP, Marseille) et le Stichting Restauratie Atelier Limburg (SRAL, Maastricht), elle offre un espace de réflexion et d'interaction entre historiens et historiens de l'art, philosophes et muséologues, scientifiques intéressés par le patrimoine culturel, conservateurs et restaurateurs, ainsi que les représentants du monde muséal ou les étudiants en l'une des disciplines ci-dessus.

Journal of Film Preservation, Bruxelles, Fédération Internationale des Archives du Film (FIAF), 1993- semestriel, français, anglais, ISSN : 1609-2694.

Suite de : *Information bulletin - Fédération internationale des archives du film*, 1972-1993, ISSN 1017-1126

Le JFP est mis en ligne en format électronique un an après sa parution papier et depuis 1995:

http://www.fiafnet.org/fr/publications/fep_journal.html

La Fédération Internationale des Archives du Film (FIAF) regroupe les institutions qui consacrent leurs activités à la sauvegarde des films, considérés tant comme des œuvres d'art que comme des documents historiques. Fondée à Paris en 1938, elle a pour but de conserver et de montrer (donc soit restaurer de manière physique soit restituer de manière informatique et donc virtuelle) les films, grâce aux efforts des plus importants centres d'archives du monde. Le bulletin, où le français domine encore à côté d'articles en anglais, en allemand, en portugais ou en espagnol, traite autant des exigences d'identification et d'inventaire international des copies existantes d'une œuvre avant de lancer un projet de restauration que des problèmes éthiques et techniques afférents à un multiple dont l'usage est le préalable indispensable à la connaissance et à la mise à la disposition du public.

Lettre du Patrimoine (La), Namur, Institut du patrimoine wallon, 2005- trimestriel, français, ISSN : 1782-7531.

Les numéros sont consultables en texte intégral sur Internet : <http://www.institutdupatrimoine.be>

La *Lettre du Patrimoine* est composée de six fascicules thématiques relatifs à la politique générale dite de valorisation de la Région en matière de patrimoine immobilier régional classé (architecture religieuse, militaire, civile, culturelle, rurale ou industrielle): principaux chantiers de restauration en Wallonie, nouvelles de l'archéologie, parutions de publications et manifestations, informations du Centre de la Paix-Dieu, vie des Associations de défense du patrimoine culturel.

Nouvelles du patrimoine (Les), Bruxelles, Association des Amis de l'Unesco en Belgique, 1985- bimestriel, français, ISSN : 0773-9796.

Le sommaire des derniers numéros est accessible sur Internet :

http://www.nouvellesdupatrimoine.be/index_files/Page444.htm



La revue, consacrée à la promotion et la sauvegarde du patrimoine, plutôt architectural et paysager, se structure autour d'une thématique particulière à chaque numéro : l'Art nouveau en Europe, le patrimoine immatériel, la rénovation urbaine, les sites belges et les espaces verts à Bruxelles inscrits au patrimoine mondial de l'Unesco, l'archéologie industrielle, modernisme et Art déco à Bruxelles, le façadisme, l'architecture des années 50, les paysages culturels, le patrimoine culturel et ses métiers... Chaque numéro comporte également des rubriques récurrentes comme la chronique bruxelloise et la chronique wallonne qui développent des aspects particuliers du patrimoine culturel dans ces régions. Chaque article est traité par des journalistes spécialisés dans le domaine et enrichi de documents photographiques.

SUISSE (Confédération Helvétique)

Les intérêts de la protection des biens culturels sont défendus à trois échelons : fédéral, cantonal et communal. S'y ajoutent de nombreuses institutions et associations culturelles qui s'investissent en faveur de la conservation et de la protection des biens culturels helvétiques. La plupart des périodiques suisses sont multilingues et les articles en français y figurent parmi d'autres en allemand et/ou italien.

1. Publications des cantons

Les services cantonaux et communaux chargés de la conservation des monuments historiques et de l'archéologie sont les principaux interlocuteurs lorsqu'il s'agit de protéger, de conserver et d'entretenir les édifices, ouvrages et sites historiques ou naturels ayant un intérêt patrimonial.

Gazette du laboratoire de conservation-restauration, Lausanne, Musée cantonal d'archéologie et d'histoire, 2001-annuel, en français exclusivement, sans résumés, ISSN : 1661-9943

La Gazette rend compte auprès de la communauté des conservateurs-restaurateurs de travaux effectués au sein du Laboratoire, d'expériences allant de la conservation préventive, de la gestion des collections en dépôt, aux restaurations en vue d'études ou d'expositions. Le patrimoine archéologique est privilégié, mais l'approche méthodologique peut intéresser tous les acteurs du patrimoine.

Patrimoine et architecture, Genève, Département de l'aménagement, de l'équipement et du logement, République et Canton de Genève, Direction du patrimoine et des sites, 1996- irrégulier, français, pas de résumés, ISSN 1420-7095

Le sommaire des numéros est accessible sur Internet : http://www.geneve.ch/patrimoine/sms/inc/pub/pat-arch_accueil.asp

La revue explore le patrimoine bâti et sa conservation. Elle présente des interventions et mesures de sauvegarde exemplaires. Parmi les thèmes traités : sites et patrimoine, les jardins historiques, l'église, l'architecture et son décor peint, le patrimoine industriel en Europe, l'archéologie médiévale dans l'arc alpin, la politique du patrimoine, la sauvegarde du patrimoine bâti du XXème siècle, histoire et restauration de la synagogue Beth Yaacov de Genève, patrimoine et cartographie, les fenêtres, les moulins à eau, le traitement créatif de la lacune en peinture murale, mesures de protection du patrimoine bâti à Genève...

Patrimoine fribourgeois / Freiburger Kulturgüter / Hrsq.: Denkmalpflege und Kulturgüterinventare des Kantons Freiburg, Fribourg, Service cantonal de la conservation des monuments historiques et des inventaires du patrimoine, 1992- annuel, français, allemand, ISSN : 1660-7376.

Fondée en 1992, la revue du Service des biens culturels est le seul périodique du canton exclusivement consacré au patrimoine culturel immobilier et mobilier. Ne paraissant qu'une fois par année, *Patrimoine fribourgeois/Freiburger Kulturgüter* est, comme son nom l'indique, une revue bilingue, très richement illustrée, en couleur et en noir blanc. Elle publie avant tout le résultat de recherches, ainsi que des comptes rendus de restaurations récentes. Au fil des ans, deux types de livraisons ont été proposés, soit des numéros rassemblant des articles variés, reflétant dans l'ensemble les domaines de recherche et l'activité des divers secteurs du service, soit des numéros spéciaux,

consacrés à un thème, à un édifice ou à un objet, constituant de vraies monographies. Ces numéros spéciaux sont généralement des commandes provenant de diverses instances (le

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Groupe de St-Luc, la collégiale de Romont, le Panorama de la bataille de Morat, l'église du Christ-Roi et l'abbaye d'Hauterive) ou de l'Etat lui-même (le portail occidental de la cathédrale St-Nicolas et la salle du Grand Conseil). Les textes sont publiés en français ou en allemand, selon l'auteur ou le sujet traité. Un bref résumé dans l'autre langue accompagne chaque contribution.

2. Publications fédérales

La Confédération, en collaboration avec des organisations partenaires suisses et étrangères, prend les mesures adéquates pour la protection des biens culturels afin de transmettre le patrimoine culturel suisse aux générations futures. Cette tâche est assumée par la Section de la protection des biens culturels (PBC) de l'**Office fédéral de la protection de la population (OFPP)**, laquelle conseille et aide les cantons pour ce qui est de la mise en œuvre de la protection des biens culturels.

Forum PBC - la revue de la protection des biens culturels, Berne, Office Fédéral de la Protection de la Population (OFPP), 2001- irrégulier, articles en français, anglais, allemand ou italien, sans résumés, ISSN 1662-3495.

Les numéros sont consultables en texte intégral à l'adresse ci-dessous

http://www.bevoelkerungsschutz.admin.ch/internet/bs/fr/home/themen/kgs/publikationen_kgs/forum_kgs.html

La revue publie une information ciblée destinée aux organes spécialisés : institutions culturelles et partenaires œuvrant au sein de la protection des biens culturels.

Les tâches induites par la protection des biens culturels doivent être bien perçues à tous les niveaux (confédération, cantons et communes); c'est pourquoi «PBC Forum» se veut un podium permettant de présenter une palette d'expériences et d'opinions aussi large que possible. Les exemples précédemment vécus doivent inciter à se préoccuper au quotidien de l'étendue des mesures à prendre (planification, organisation, application pratique) pour contrer les dangers menaçant les biens culturels. Chaque cahier traite un thème spécifique : Jardins historiques, Inondations, Vitrail, Inventaires, Formation PBC, Séismes et biens culturels, Collaboration PBC/Sapeurs-pompiers, Deuxième Protocole de la Convention de La Haye sur la protection des biens culturels en cas de conflit armé, Plan d'urgence, Bases légales pour la PBC, Coopération civile-militaire...

NIKE : NIKE Bulletin, Bern, Nationale Informationsstelle für Kulturgüter-Erhaltung = Centre national d'information pour la conservation des biens culturels = Centro nazionale d'informazione per la conservazione dei beni culturali, 1996- bimestriel, allemand, français, italien + résumé en français quasi systématiquement, ISSN : 1015-2474

Ce titre succède à *Gazette Nike* (1986-1996). Les numéros depuis 2005 sont consultables en texte intégral sur Internet: <http://www.nike-kultur.ch>

Le *Bulletin NIKE* traite des questions de conservation, gestion et restauration du patrimoine culturel, surtout immobilier.

Chaque année, trois numéros sont construits autour d'un thème central appartenant à un des domaines de la conservation des biens culturels; ces numéros thématiques permettent aux auteurs d'informer le lecteur des derniers développements de leur discipline, qu'il s'agisse de l'archéologie ou des bâtiments à conserver et restaurer. Les thèmes varient depuis les Celtes jusqu'aux bâtiments parlementaires en passant par les jardins historiques. En complément, deux numéros généraux servent à l'échange d'informations. En outre, des notes d'actualité, des signalements de publications et de rapports consacrés à la recherche et à la politique culturelle font du *Bulletin NIKE* une très riche source d'information pour toutes les personnes qui travaillent dans le domaine de la conservation des biens culturels, ou s'intéressent simplement à ce sujet.

3. Publications des associations de professionnels

Bulletin Memoriv - Association pour la sauvegarde de la mémoire audiovisuelle suisse = Verein zur Erhaltung des audiovisuellen Kulturgutes der Schweiz = Associazione per la salvaguardia della memoria audiovisiva svizzera, Bern, Memoriv, 1997- annuel, français, allemand, italien, pas d'ISSN.



Les numéros sont disponibles en ligne en texte intégral:

<http://fr.memoriav.ch/memoriav/about/publications.aspx>

Chaque édition est consacrée à un thème spécifique. L'association Memoriav a pour mission d'assurer à long terme la sauvegarde et la mise en valeur du patrimoine audiovisuel suisse dans les domaines de la photographie, du son, du film et de la vidéo. Memoriav constitue et anime un réseau d'institutions et de personnes (conservateurs, producteurs, utilisateurs) dans le but d'échanger compétences et informations et d'optimiser les ressources. Elle lance, soutient et gère des projets de conservation, description/classement et mise à disposition du patrimoine audiovisuel suisse dans le respect des normes et de l'éthique professionnelle.



Ségolène Bergeon Langle après une double formation (sciences physiques et histoire de l'art) s'est spécialisée en restauration (ICR, Rome; IRPA, Bruxelles). Chef du Service de la restauration des peintures (Musées), des bibliothèques (Livre et Lecture), des affaires juridiques de l'archéologie (Patrimoine). Directrice de l'IFROA (1992-1995); chargée de mission à la direction du Patrimoine (1996-2007). Secrétaire générale de l'Association des Conservateurs (1983-1986), présidente du Conseil de l'ICCROM (1993-1995). Membre: Conseil de l'IIC (2000-2006), Conseil Scientifique du CERR (Sienne, 1999– 2006), Comité Scientifique de projets européens de l'Association Giovanni Secco Suardo: *Déclaration de Pavie*, 1997; *Con.be.for*, 2000. Fondatrice et présidente du Comité Français du Bouclier Bleu (2001-2004), présidente du CICRP (Marseille, 2003- 2006).

Auteur de: *L'Histoire de la Restauration des peintures en Italie (XVIIIème et début du XIXème)* 1975, mémoire, Ecole du Louvre; *Comprendre, Sauver, Restaurer*, Avignon, 1974; *La Restauration des Peintures*, Louvre, 1980; *Science et Patience*, Paris, 1990; avec P.Curie *Vocabulaire de la Peinture et du Dessin*, Paris, 2009. Chargée d'enseignement (technique de la peinture, histoire de la restauration): Université, Ecole du Louvre, IFROA/Inp. Conférences en France et à l'étranger (Buenos Aires, Cuba, Bogota, Veszprem et Sarospatak en Hongrie, Athènes, Washington, Maastricht, Pavie, Prague, Bruxelles...).



Maryse Pierrard is an information professional specialised in Cultural Heritage. After a bachelor Degree in Art History and a Master Degree in Literature from the University of Strasbourg, she received a Master's degree from the School of Library and Information Science of the University of Montréal. She was in charge of documentation services in Canada and France in various environments: public libraries, corporate settings, government agencies, specialised libraries. She spent 15 years at the French Court of Accounts, as Head of the Documentary Research, then as Head of the Training Department. In 2005, she joined the Institut National du Patrimoine (INP), where she manages the library, which holds a major collection in the field of heritage conservation and restoration. She led the retrospective digitization of INP graduation theses (400 titles), which are a record of the conservation projects undertaken by student-conservators in the final year of their studies.

More News

Looting of Mallawi Antiquities Museum in Egypt

@Roland Unger via Wikipedia Commons



Statue of Pepi-Ankh and his wife, from Meir, 6th dynasty, Museum of Mallawi, Egypt. According to reports this object could have been destroyed rather than looted

CAIRO – The outburst of violence that took place recently in Egypt has resulted in yet another case of museum looting, with the latest victim being the Antiquities Museum of Mallawi. Located some 190 miles (300 kilometres) south of Cairo, the museum was opened in 1963 to showcase the finds from excavations at nearby sites and contained irreplaceable artefacts, many not yet studied.

According to local news reports the looting took place while supporters of recently deposed Egyptian president Mohamed Morsi were holding a sit-in protest in the museum's garden. The looters broke into the museum stealing an estimated 1,050 artefacts. After the looting, the building was further subjected to destruction with local gangs setting fire to what remained of the museum.

In order to facilitate the identification of the artefacts on the antiquities market and to improve awareness among dealers and collectors, a group of Egyptologists are using social media to reach as many people as possible. The newly established Facebook group called [Egypt's Heritage Task Force](#) has published a large number of images portraying objects looted or destroyed from the museum.

What's on + NiC's List

Call for papers

ISA 2014 International Symposium on Archaeometry

Hosted by the Getty Conservation Institute and UCLA

19-23 May, 2014
Los Angeles, USA

Deadline for abstracts 16 December 2013

For further information about this event visit:

<http://www.archaeometry2014.com/>

The 4th International Fair of Conservation and Restoration of Cultural Heritage

29-31 October 2013,
Sremska Mitrovica, Serbia

Submission deadline for abstracts: 1 October 2013

For further information about this event visit:

http://www.iccrom.org/eng/news_en/2013_en/fiel_d_en/06_18_KulturniForum_SER.pdf

APA International Conference on Digital Preservation and Development of Trusted Digital Repositories

5-6 February 2014,
New Delhi, India

Submission deadline for abstracts: 1 October 2013

For further information about this event visit:

<http://www.ndpp.in/APA-DPDTR-2014/index.php/submission-guidelines>

LACONA 10 – Lasers in the Conservation of Artworks

2-6 March 2014

Alexandrina Bibliotheca, Alexandria, Egypt

The deadline for submission of abstract is 15 Nov 2013

For further information about this event visit:

www.lacona10.org

A comprehensive list of events taking place around the world, in and around the field of conservation.

Write to

news@iiconservation.org if you wish to add your event
Conferences/Seminars

IIC 2013 Student & Emerging Conservator Conference - Conservation: Obstacles or Opportunities?

12-13 September 2013,
Copenhagen, Denmark

For further information about this event please

visit: <https://www.iiconservation.org/node/4057>

Conservation of mural paintings and sculpture in the Himalayan region

2-6 October 2013

Leh, Ladakh, India

For further information about this event please visit:

www.facebook.com/Leh2013
leh2013@iprimus.com.au

The History of European Bookbinding 1450-1830 and Identifying and recording bookbinding structures of the Eastern Mediterranean

2-7 October 2013

Uppsala, Sweden

For further information about this event visit:

<http://www.ligatus.org.uk/summerschool/k.difranco@arts.ac.uk>

10th International Conference on Preservation of Digital Objects

2-5 October, 2013

Lisbon, Portugal

For further information about this event visit:

ipres2013.ist.utl.pt/call.html
ipres2013@ist.utl.pt

Lo Stato dell'Arte 11

10-12 October, 2013

Accademia delle Belle Arti,
Bologna, Italy

For further information about this event visit:

<http://www.igiic.org/lo-stato-dellarte-11-3/>**ICOMOS Thailand International Conference
2012-2013 - Asian Forgotten Heritage:****Perception, Preservation and Presentation**

15-16 October, 2013

Chiang Mai, Thailand

For further information about this event visit:

<http://icomosthai.org/InternationalConference2013.html>**Asiatic Traditional Painting, Its History and
Conservation - The 4th Heritage Conference**

18-19 October, 2013

The National Maritime Museum, Greenwich
London, UK

For further information

email: chinculture.connect@gmail.comor velson.horie@manchester.ac.uk**Weaving Royal Tradition through Time: Textiles
and Dress at the Thai Court and beyond**

5-9 November, 2013

Bangkok, Thailand

For further information about this event visit:

<http://www.qsmtsymposium2013.com>**Between Dream and Reality: Debating the
Impact of World Heritage Status**

14-15 November, 2013

Oslo, Norway

To register please visit:

<http://www.uio.no/forskning/tverrfak/kultrans/aktuelt/konferanser/world-...>**Collection Care at The National Archives, UK -
Symposium13: What do you think we do?**

20 November, 2013

The National Archives,
London, UK

For further information about this event visit:

<https://www.iiconservation.org/node/4175>**Courses/Workshops****Innovations in Conservation Mounting of Works
on Paper**

21-23 October, 2013

National Maritime Museum
London, UKA three-day workshop led by Hugh Phibbs
(National Gallery of Art, Washington D.C.)

For information and booking email:

ameliarampton@aol.com**Training day on adhesives**

7 November, 2013

Norfolk Record Office
Norwich, UKTo Book please contact: Lorraine Logan
Archives and Records Association+44 1823 327030 membership@archives.org.uk**Workshop on Petrographic Analysis -
Petrographic Analysis for Conservation**

11-12 March, 2014

Natchitoches, Louisiana

For more information and registration please see
the events website at:<http://ncptt.nps.gov/petrographic-analysis-for-conservation-2014/>**Conservation and Management of
Archaeological Sites with Mosaics**

28 April – 16 May, 2014

Paphos, Cyprus

Deadline for submission of the application is
September 30, 2013.

Further information can be found at:

http://www.getty.edu/conservation/our_projects/education/mosaikon/mosaikon_course2014.html

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