

Capturing our history

The Oral History Project is recording the experiences of conservators worldwide – see page 3

Victorian treasure house

Innovative sponsorship supports major conservation project at Kew Gardens – pages 4 and 5

IIC AGM – Jan 30th

Read the candidates' manifestos ahead of voting in the IIC AGM – see pages 6 and 7

No. 9, December 2008

News in Conservation

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



Restoration of historic interior in China's Forbidden City

The Juanqinzhai, an 18th-century studio in the Forbidden City's Qianlong Garden, was opened for its first ever public viewing on the 10th November after a comprehensive restoration. The intensive five-year project, led by the Palace Museum in Beijing and working in partnership with the World Monuments Fund, was part of a major 12-year, multimillion-dollar project to restore the entire Qianlong Garden complex.

Juanqinzhai (the Studio of Exhaustion from Diligent Service) was built between 1771 and 1776 by the Qianlong Emperor (r. 1736–1795). The Studio's exquisite 18th century interiors include a private theatre adorned with room-sized silk murals that were painted using European trompe l'oeil perspective techniques and that are unique not only in the Forbidden City but in all of China. The paintings cover the entire ceiling with an intricate wisteria pattern and the walls with detailed scenes of palace



The Juanqinzhai, in the Forbidden City's Qianlong Garden.



The Qianlong Emperor's private theatre in the exquisitely designed interiors of the Juanqinzhai.

buildings and mountainous landscapes. Juanqinzhai also contains an imperial receiving room that reveals fine bamboo thread marquetry, jade inlay, and wood carpentry techniques, such as inner-bamboo-skin carving. Before the restoration began, much of the building's most delicate decoration, including the bamboo marquetry, white jade cartouches, and double-sided embroidered silk panels, was disintegrating.

"One of the biggest challenges in this project was how to use traditional craftsmanship and materials for restoration work while introducing modern conservation



Conservators work on the silk mural wallpaper which covers the ceilings of the 18th century studio.

approaches and scientific applications," said Bonnie Burnham, President of the World Monuments Fund. "Collaborating with the Palace Museum, we successfully met this challenge by putting traditional craftspeople together with modern conservation scientists to thoroughly research and develop the best approaches in order to adapt the building with contemporary climate control, lighting, and museum exhibition technologies. The building was as fragile as the art it contains. Now it is in a condition that will protect its precious contents for a long time."

The conservation team included master craftspeople from Zhejiang Province and Suzhou who still practise some of the fine traditional Chinese textile and woodworking craftsmanship used in the building. In addition, a number of leading modern conservation experts were brought together to work on the restoration. These included specialists from Tsinghua University in Beijing and from the United States, the Smithsonian Institution, the Winterthur Museum, the Getty Conservation Institute, and the Peabody Essex Museum in Salem, Massachusetts.

Worldwide protection of underwater heritage comes into effect

The UNESCO Convention on the Protection of the Underwater Cultural Heritage has now been ratified by twenty states worldwide and will come into effect on 2 January 2009.

Many important sites lie underwater, including parts of Carthage in Tunisia, Jamaica's Port Royal, destroyed by an earthquake in 1692, as well as some of the ruins of ancient Alexandria, Egypt. Estimates suggest that more than 3 million shipwrecks lie on the ocean floors worldwide.

Improvements in diving technology have increased looting of underwater cultural

heritage and while many countries have legislation to protect land-based heritage, most of their underwater sites have until now remained unprotected.

"This is a very important step in the history of the safeguarding of cultural heritage," declared Koichiro Matsuura, UNESCO Director-General. "From now on, it will be possible to offer legal protection to the historical memory that is in underwater cultural heritage, thus curtailing the growing illicit trade by looters."

The main principles which underpin the 2001 convention are the obligation to



Sample taking for dendrochronological analysis. Marinières wreck, Alpes-Maritimes, 15th century, France. Excavation by M. Daefleff

preserve cultural underwater heritage, a preference for in situ preservation where possible, a commitment against the commercial exploitation of underwater heritage and cooperation among States to protect this important legacy, to promote training in underwater archaeology, and to raise public awareness of the importance of sunken cultural property.

In a separate development, plans for the



View from above of the bottom of the hull. The Aber Wrack 1 wreck, Côtes d'Armor, 15th century. Excavation by M. L'Hour

world's first combined underwater/land-based museum have been proposed, sited near the New Library of Alexandria in Egypt. The museum would exhibit artefacts found in the Bay of Alexandria as well as allow visitors to witness the site underwater. In September 2008, UNESCO announced that it is assisting in the feasibility study for the museum, which presents exciting practical and ethical challenges.

Editorial

This is the last issue of *News in Conservation* for 2008. We look forward to the New Year and the Annual General Meeting in January, reflecting on a busy year. This has seen both a successful Congress and the inaugural discussion in the series *Dialogues for the New Century* on the subject of climate change and museum collections.

This issue's articles also look both forward and back: Joyce Hill Stoner's piece on the conservation oral history interview project is a reminder of the importance in recording the history of our relatively young profession for the benefit of conservators and those who study the history of conservation, now and into the future. I have personally been inspired by the project and have volunteered to interview some of my colleagues. I hope you will be inspired too!

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I hope you will be inspired too!

An innovative approach to funding conservation work is explored in this issue's feature on the Marianne North Gallery in Kew Gardens, London, where the public have been invited to Adopt a Painting. Marianne North is an inspirational character who captures the public imagination. Her intricate paintings of exotic flowers display her skill as both botanist and painter, and her global subject matter shows the extent of her travels: awe inspiring for a woman of her era. Marianne North's personality is stamped on the building which she had designed to show her work and where she personally arranged the display. We have taken the opportunity to talk to the conservators there about the restoration of both the gallery and the works it was built to house.

The AGM will be taking place on the 30th January 2009. As you will see from the 'IIC News' section, the meeting will involve the election of the Secretary-General, Director of Publications and six members for the IIC Council. Please take the opportunity to read the candidates' manifestos and use your vote. I am sure you will agree that the candidates possess an exceptional range of expertise.

Lastly, a reminder please to get in touch with articles, updates, letters and photographs so that *News in Conservation* continues to reflect all the activities of its readership.

Lucy Wrapson,
Editor

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News in brief...

Developing a UK National Heritage Science Strategy: a call for international contribution

In 2006, the United Kingdom's House of Lords' Science and Technology Committee held an inquiry into Science and Heritage. Among its recommendations was that "the heritage sector should come together in developing a broad-based national strategy for heritage science." They called for it to be developed as a "bottom up" strategy with input from the "users and doers of heritage science, so that the many institutions that play a part in the sector can share a sense of ownership."

The development of the strategy has now begun with the appointment of a steering group drawn from across the sector, and of a strategy coordinator who will assist through the collation of the initial reports. The strategy will assess the sector's use of science in understanding and preserving the UK's heritage. It will seek to identify gaps where existing techniques are underused, as well as opportunities for the exploitation of new and innovative scientific methods, and suggest ways to transfer gains in scientific knowledge into widespread practice.

The steering group are keen that as many people as possible participate in the development of the strategy; the initial reports and the final strategy will be made available through the project website for comment, www.heritagesciencestrategy.org.uk. At this early stage we are also looking for information about existing heritage and heritage science strategies, particularly from other countries, for comparison. Please contact our strategy coordinator Jim Williams (NHSS@english-heritage.org.uk) with the details of any strategy of which you feel we should be aware.

For more information and a copy of the Science and Heritage report see: www.parliament.uk/parliamentary_committees/lords_s_t_select/heritage.cfm.

Jim Williams



Dr Craig Kennedy, one of the NHSS steering group members undertaking hand-held Raman spectroscopy to analyse the paint on the surface of a cast iron canopy in Rothesay, Bute, Scotland.

Church of the Holy Sepulchre declared dangerous

The Deir al-Sultan monastery on the roof of the Church of the Holy Sepulchre in Jerusalem has been declared a "danger to human life" by engineer Yigal Bergman following a recent investigation. Atop one of Christianity's holiest locations, traditionally considered the site of Golgotha and of Christ's tomb, the monastery is at risk of collapse, endangering its residents, the church and visitors. The emergency situation has been worsened through dispute between a number of churches who have claims to the site. The Israeli Interior

Members' news

Ancient Olympia hosts natural disaster workshop

On 6th November, the Greek Minister of Culture, Michalis Liapis, opened the first International Workshop on the prevention and management of risks from natural disasters in World Heritage Properties. The two day workshop, entitled "Disaster Risk Management at World Heritage Properties", was held in Ancient Olympia, at the SPAP Conference Centre.

The workshop, attended by an international group of scientists and experts, was organised by the Hellenic Ministry of Culture and the World Heritage Centre of UNESCO, with the support of the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM).

Ancient Olympia, a site of exceptional World Cultural Heritage and venue for the workshop, narrowly escaped destruction in the serious forest fires that swept through

Ministry insists that the renovations, which it will fund, cannot proceed until the dispute is settled. Israeli police recently made several arrests after a brawl broke out between Armenian and Greek Orthodox monks during a religious ceremony.

UK think tank launches wide-ranging report on conservation

In response to the University of Southampton's decision to close the Textile Conservation Centre (*News in Conservation* issue 3), its staff and supporting Trust, the TCC Foundation, commissioned leading independent think tank Demos to examine the role of conservation and conservation education in the wider social and political context and in the context of a changing world.

As a result, Demos launched the pamphlet *It's a Material World: Caring for the Public Realm*, by Samuel Jones and John Holden on 28 November 2008. The pamphlet demonstrates the social value of caring for the material world, highlighting the importance of conservation as being integral not only to the culture and heritage sector but also social well-being. As the authors describe, in choosing what things to care for, and how to conserve them, we reflect and create social value. Conservation therefore not only sustains and refreshes the values of the past – giving us an understanding of where we have come from – but also reflects values for the present and the future. We need to sustain the conservation profession so that it can play a central role in a new agenda – caring for the material world.

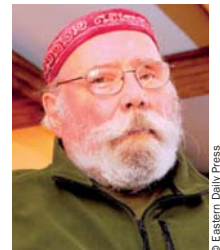
In addition to providing recommendations for conservators the pamphlet calls for action from policy-makers, cultural professionals and the public at large. All of these groups have an interest in caring for the material world, and they all have a part to play in connecting conservation to some of the major challenges we face as a society, both in the UK and internationally.

For more information about the pamphlet see the Demos website: <http://www.demos.co.uk/events/itsamaterialworld>

Sir Bernard Feilden 1919–2008

Sir Bernard Feilden, probably the world's leading authority on the conservation of buildings, died on Friday 14th November aged 89. He worked on many internationally important cultural sites including the Taj Mahal, the Sun Temple at Konarak, the dome of the Al-Aqsa mosque in Jerusalem, the Forbidden City, Norwich Cathedral and York Minister,

among many others. In 1954 he and David Mawson set up what became a multiple award winning architectural practice in Norfolk. Feilden published several books including *Conservation of Historic Buildings*, which remains the standard textbook on architectural conservation. He lectured on architectural conservation at the International Centre for the Study of Preservation and Restoration of Cultural Property (ICCROM) in Rome, and served as its distinguished Director-General from 1977 to 1981. He worked on many UNESCO projects, advising governments on the protection of their World Heritage sites. He was president of the International Council on Monuments and Sites (UK) from 1981 to 1987, was appointed CBE in 1976 and knighted in 1985.



© Eastern Daily Press



Paola Albritto, Regional Coordinator for Europe, International Strategy for Disaster Reduction, UN, addressing the audience and panel.

Greece in August 2007. It has since been completely restored, offering workshop participants a successful example of risk management in the face of natural disaster.

This was the first in a series of workshops initiated by the UNESCO World Heritage Centre aimed at seeking the appropriate protection of World Heritage Monuments, management of potentials risks, and promoting sustainable development.

Eleni Oeconomopoulou

The Oral History Project: a third-of-a-century old

In 1974, Rutherford John Gettens, one of America's pioneer conservators who worked at the original technical laboratory of the Fogg Art Museum, spoke at the American Institute for Conservation meeting in Cooperstown, New York: "To come to the point quickly, I think we should begin to think about collecting material for a history of the conservation of cultural property."

He went on to remark: "Knowledge of the beginnings and growth of our profession is a necessary background for training programs in art conservation. ...We wouldn't really be a profession without a stepwise history of growth." Gettens emphasized the necessity of recording personal recollections, anecdotes, and informal doings that would tie together 'serious events'. After the meeting, he went to his summer home and began to make handwritten notes about his early experiences at the Fogg, but ten days later he died. During a seminar held at the Freer Gallery of Art in March 1975 in honor of John Gettens, his wife Katherine, George L. Stout, Richard D. Buck, W. Thomas Chase, and Joyce Hill Stoner met to discuss the possibility of beginning an oral history project and establishing an archive to safeguard early records associated with the conservation profession after researching other existing oral history projects. As of 2008, the Conservation Oral History interview project is 33 years old, or a third of a century.

"I think we should begin to think about collecting material for a history of the conservation of cultural property."

Rutherford John Gettens

The first interview took place on 4 September 1975 at the Camino Real hotel in Mexico City during the joint AIC/IIC-Mexican Group meeting. The same planning group reconvened at that time and discussed the early days of the Fogg Art Museum conservation department, the origins of *Technical Studies in the Field of the Fine Arts*, the Forbes pigment collection, conservation efforts during World War II, and the founding of IIC (Richard Buck called it 'double-T'-C').

Also in September 1975, the board of directors of the Foundation of the American Institute for Conservation (FAIC) approved the project under the leadership of Joyce Hill Stoner, and in 1976 Winterthur Museum consented to informally house the oral histories and archives. In 2004, after meetings with the AIC, the files were officially transferred to the Winterthur Archives for professional management, with some support funding provided by Debra Hess Norris, Chair of the University of Delaware Art Conservation Department.

Over the last third of a century, more than 95 conservators and students from the US, UK, Italy, Germany, Denmark, and The Netherlands have conducted interviews on a volunteer basis, and the FAIC/AIC office in Washington, DC, has provided funds for transcriptions. There are currently



Past interviewee Joe Nkrumah with Don Etherington, a future candidate for interview.

more than 200 transcripts on file, most with signed releases and open to researchers. Recent users have investigated the history of preventive conservation, the history of paper conservation, conservation in New York City, conservation at the Fogg Art Museum, and the history of textile conservation. A database has been created recording the names of people who have been interviewed, their conservation specialties, life dates, publications, and other information. We hope this database can eventually be made available on the Internet.

We are especially grateful to the volunteer interviewers and others who have come forward to assist with the project. Simon Lambert in Italy volunteered to re-transcribe some of the earlier typescripts, including the original 'Camino Real' roundtable and interviews with Norman Brommelle and Tony Werner, which, thanks to him, are now available in an electronic format. We have just received the news that the AIC Board has voted to provide additional funding to transcribe more of these older hard copy typescripts onto word processing formats in 2009.

There are currently more than 200 transcripts on file, most with signed releases and open to researchers.

Previous *IIC Bulletins* (in 1998 and 2005) have contained descriptions of the project, lists of interviewees, and a few excerpts from released interviews. Since 2005, at least nineteen regular interviews have been added to the file, and another fifteen were carried out during the November 2006 symposium sponsored by The Conservation Center of the Institute of Fine Arts and the Villa la Pietra, New York University, in collaboration with the Opificio delle Pietre Dure Laborati di Restauro Opere d'Arte. This symposium brought together many of the surviving participants in the rescue effort to consider the 1966 flood and its legacy for the discipline of art conservation and international emergency response.

The Florence Flood interview project was coordinated by Rebecca Rushfield who has carried out almost thirty history interviews and has been transcribing them herself. Joyce Hill Stoner and four of her Winterthur/University of Delaware Program in Art Conservation (WUDPAC) graduate students joined Rebecca's team to interview an international roster of participants: Nicolette Bingham, Mette Bjarnhof, Henrik Bjerre, Natalie Brooke, Anthony Cains, Alan Farancz, Marco Grassi, Lucilla Kingsbury, Peter Mallory, Patrick Matthiesen, Joe Nkrumah, Anne Pelikan, Kirsten Aschengreen Piacenti, Andrea Rothe, and Erling Skaug.

Alison Richmond, a new volunteer on the project, described her first interview in the July 2008 *Icon News*: "I purchased a digital voice recorder, read the guidance

Rebecca Rushfield interviewed Peter Mallory who came to Florence as a 'mud angel' in December 1966 and returned as part of the CRIA (Committee to Rescue Italian Art) effort in the summer of 1967.



Amber Kerr-Allison interviewing Patrick Matthiesen, who helped to rescue Donatello's Magdalene from the mud during the Florence Flood in 1966.



Amber Kerr-Allison, Lauren Cox, Kristin de Ghetaldi, and Katie Payne, four WUDPAC graduate students who joined Rebecca Rushfield and Joyce Hill Stoner to carry out interviews in Florence in 2006.

notes sent to me by Dr. Joyce Hill Stoner, and set up an appointment with my interviewee. Joyce's list of questions was helpful in getting me started in planning the interview. My first victim was Dr. Vincent Daniels, formerly of the British Museum Scientific Department, and currently a colleague of mine on the Royal College of Art/Victoria and Albert Museum Conservation Programme. My task was made easier by the fact that I had worked with Vincent and knew him fairly well. This helped me draft my own questions in addition to those suggested by Joyce. When it came to the day, I was nervous. I think he was too. It is true that the presence of a voice recorder makes everyone a little shy. However, after a while we both got used to it and after a slightly awkward start, got into the swing of it. The interview lasted between two and three hours. It took me a while to get the hang of listening without commenting, and to stray from my script when something interesting came up. With a bit more practice, these techniques should come naturally, I hope."

Alison's interview with Dr. Daniels has been transcribed and is now housed in the Oral History archive.

At least 43 of our 200+ interviewees are now deceased. Unfortunately, ten of the senior conservators who died and were memorialized in conservation newsletters since 2005 had not been interviewed; this reminds us all of the importance of arranging interviews whenever possible. In the best of scenarios, articles such as this one will inspire even more international readers to interview or be interviewed as our history continues.

Those interested in conducting an interview or being interviewed are asked to e-mail jhstoner@udel.edu. Some conservators in hard-to-reach locations have typed their own answers to the suggested questions; such contributions are welcome for the file. A packet of information is ready to be sent out by e-mail.

Author Biography

Joyce Hill Stoner has taught for the Winterthur/University of Delaware Program in Art Conservation for 32 years and served as its director for 15 years (1982-1997). She is currently the Director of the Preservation Studies Doctoral Program for the UD. She was Managing Editor of *Art and Archaeology Technical Abstracts* for 17 years.



Photo courtesy of Alison Richmond



Photo © Susan Mallory

News in Conservation spoke to Jonathan Farley, Senior Conservator for the Library, Art and Archives at Kew and to Eleanor Hasler, the Marianne North Gallery Supervising Conservator to ask them about the progress of the project.



Adopt a painting from a Victorian treasure house



©REC Kew

The interior was arranged by Marianne North herself.

The Royal Botanic Gardens at Kew near London is home to the Marianne North Gallery, which was purpose-built to house the artist's botanical paintings. Marianne North was a Victorian painter who travelled the world, recording more than 900 species of plants during her travels.

North conceived of the idea of presenting her works to the Royal Botanic Gardens after a successful exhibition in 1879, and she then provided the building in which to display them. The 120 year old purpose-built gallery was designed by her architect friend James Fergusson who based the eclectic building on Greek and Indian models. The artist herself arranged the pictures in geographical order, closely packed around the walls with a dado made from 246 strips of different timbers. Her involvement with the building even went so far as her painting on its doors and door surrounds.

However, until the present project, the gallery had no environmental controls in place to protect the works of art and, over time, had become in need of restoration and improved accessibility. The Marianne North Gallery Project was begun in July 2008 in order to restore both the fabric of

the gallery and the important collection which it houses. Half of the £3.7million (\$5.5million, €4.4 million) project has been funded by the Heritage Lottery Fund while the Royal Botanic Gardens have been raising money for the project in a number of ways including an innovative Adopt a Painting scheme. The Gallery is scheduled to be reopened in October 2009 at which stage the public will be able to see the final touches of the conservation in progress.

The Adopt a Painting scheme is very exciting, especially since the scheme is aimed as much at the individual as at corporate sponsorship.

NiC: There are many facets to the restoration project given that both the gallery building and works of art it houses are undergoing renovation. How many conservators do you have working on the project?

EH: The Marianne North gallery was specifically designed to house, not only the 833 oil paintings on paper, but also 16 oil paintings on canvas, 4 painted door panels, 3 painted and gilded door surrounds, a stencilled gallery cove and 246 exotic wood panels. A marble bust of Marianne North by Conrad Dressler is also usually displayed in the gallery. All of these artworks need to be conserved to some degree and so conservators from many specialist areas are working on this exciting and diverse project.

The 833 oil paintings on paper are being treated over two years by paper conservators in the specially designed Marianne North Conservation Studio which is based at The Royal Botanic Gardens in Kew. There are four of us altogether in this team – I am the supervising conservator and oversee the project as well as carry out practical work, Helen Cowdy and Emma Le Cornu are full time paper



The Marianne North Gallery was designed by James Fergusson and opened in 1882.



Marianne North at work.

conservators and Elanor King is our conservation technician.

Expert conservators from the London based conservation and restoration company 'Plowden and Smith Ltd' are working on the other artworks which were housed in the gallery. These include easel painting, furniture, sculpture and decorative objects. In addition the gallery itself is undergoing a dramatic renovation which will provide a more environmentally controlled and monitored space for the artworks.

NiC: *This is an ambitious project, given that 833 paintings are to be conserved before the gallery reopens in 2009. What sort of conservation problems are typically presented by the works?*

EH: The project will run for two years by which time we need to have conserved all of the artworks that were housed in the Marianne North Gallery. Last summer I carried out a conservation art survey and assessed the condition of all the paintings in the gallery – a process which allowed me to group the paintings into five treatment requirements. All of the paintings consisting of oil paint on paper were adhered to board by Marianne North to give the artworks more rigidity however, as is the case with so many mounted works on paper, the board has become very acidic and poses risks to the paintings. All of these boards need to be removed from the verso of the paintings and then the paintings need to be tabbed onto new conservation-grade museum board. As well as this problem with the backing boards there are also other issues to contend with. Around 100 of the paintings have been painted on more than one support, so treatment in these cases is likely to include facing the painting, so that the board can be removed from the verso, and then the application of a lining. In other cases Marianne North has painted onto the backing board where it is visible on the recto and has also written notes in ink on the verso of the board. Of course all this information needs to be retained so splitting of the boards is required in some instances. Due to fluctuating humidity and temperature levels in the gallery we are also presented with problems that have been the result of the paper support distorting; cracking and flaking medium is evident on around 200 paintings and so consolidation treatments need to be carried out. Losses of paint are also evident in a few paintings so in-painting these areas needs to be considered, and blanching is also apparent in areas of some of the paintings.

NiC: *Do Marianne North's paintings vary substantially in terms of their materials and techniques?*

EH: The medium of all the paintings that we are treating is oil based and generally tends to be in a good overall condition. Marianne North, for the most part, painted on a paper of medium thickness which had been prepared with a ground, thereby preventing the oil from leaching into the paper support. She did however experiment with different supports and I noticed that one painting in the gallery appears to have been painted on tarpaulin. There are also 2 paintings in the gallery that are each composed of multiple paper supports which have been lined with a fairly poor quality machine made paper which has in turn been adhered to canvas on a stretcher.

NiC: *Have you had to draw on the expertise of conservators from more than one background during their treatment?*

EH: The majority of conservation issues concerning these paintings are, for the most part, related to the primary or secondary supports which we, as paper conservators, can treat. However as the paintings are composed of varnished oil paint on a ground, we are also dealing with issues easel painting conservators usually encounter. Recommendations and advice from easel paintings conservators has been very helpful with this project and we have all researched the field before starting treatments. The issue with blanching, for example, is something that we, as paper conservators, do not see that often so advice was taken on how best to treat it in this situation.

The Marianne North gallery was specifically designed to house, not only the 833 oil paintings on paper, but also 16 oil paintings on canvas, 4 painted door panels, 3 painted and gilded door surrounds, a stencilled gallery cove and 246 exotic wood panels.

NiC: *That the gallery was purpose built for the collection and has many details, including its layout and decoration, uniquely linked to the artist, is unusual. Has it been easy to adapt the gallery to meet the needs both of its visitors and the collection it houses whilst maintaining its authenticity as a space purpose built for its collection?*

JF: It has been fairly easy to make the necessary adaptations to accommodate the requirements of the collections. In some cases this is still an on-going process as we continue to discover new elements in the gallery's makeup that require us to vary our plans. Thankfully, the expertise we have to hand, covering all manner of skills and knowledge, from the art to the architecture, has ensured that the solutions we have arrived at are practical and effective.

The Gallery's architect, James Fergusson, was quite innovative for his time and because of this, we have found that the adaptations to cater for the needs of the collection and today's visitors have been quite minimal in their impact on the gallery. Indeed, some of the alterations necessary for the welfare of the collections have been organised in such a way as to restore the Gallery's authenticity rather than detract from it.

The principal alteration has involved a slight adjustment to the handrails around the gallery in order to allow for disabled access through the connecting doors by marginally widening the space to them. This does not significantly alter the authenticity of the gallery but allows better access via the new disabled entrance, located behind the Interpretation Room (in a redundant kitchenette) and via the Link Gallery to the Shirley Sherwood Gallery of Botanical Art next door.

NiC: *The Adopt a Painting scheme is an exciting way to engage the public in this project-has it been successful so far?*

JF: The Adopt a Painting scheme is very exciting, especially since the scheme is aimed as much at the individual as at corporate sponsorship. The level of response we have had indicates the standing that Marianne North has in the eyes of the public and the staff here at Kew. It is interesting to see how some of the people have decided upon which painting to sponsor. Some have chosen a painting purely for its beauty, while others have looked at geographical areas or plant groups which hold a specific meaning to them.



Conservator Helen Cowdy separating a backing board from a painting.



Surface cleaning of one of Marianne North's paintings.

NiC: *Have you had many visits from your paintings' adopters?*

JF: We have been waiting until the completion of the new Marianne North Gallery Preservation Unit before inviting the first groups of sponsors in to view the conservation work and the first visit took place on the 12th November.

We are also planning on making presentations to the public about the conservation work as part of our promotion of the Adopt a Painting scheme. To this end, we will produce displays of work being undertaken in the unit and on certain days, the conservators will be available to answer questions from the public and demonstrate some of the skills required to conserve the paintings. These demonstrations will take place in the new Shirley Sherwood Gallery. To learn more, or to adopt a painting, visit: <http://www.kew.org/mng/restoration.shtml>.

The Permanent Snows, from Santiago.



Native Vanilla hanging from the Wile Orange, Praslin, Seychelles.



IIC Annual General Meeting 2008 – Official Notice to IIC members

Notice is hereby given that the fifty-fourth Annual General Meeting of The International Institute for Conservation of Historic and Artistic Works will be held in the Clore Auditorium at Tate Britain, Millbank, London SW1, on Friday 30th January 2009 at 5.30 pm for the following purposes:

- 1 To receive and consider the Reports of the Council and the Auditors and the Financial Statements for the year ended 30 June 2008 (copies of which are being circulated with this *News in Conservation*)
- 2 To re-appoint Jacob, Cavenagh & Skeet as Auditors to the Institute and to authorise the Council to fix their remuneration for the ensuing year
- 3 To elect a Secretary-General
- 4 To elect a Director of Publications
- 5 To elect six Ordinary Members of the Council
- 6 To approve a Special Resolution that the Articles of Association produced to the meeting and signed by the Chairman for the purposes of identification be approved and adopted as the new Articles of Association of the Company in substitution for, and to the exclusion of, the existing Articles of Association
- 7 To transact any ordinary business of the Institute

Explanatory Note to Resolution 6:

The Council proposes to add to the IIC's Articles of Association provisions which permit members to appoint proxies to attend and speak on their behalf at a meeting of the Institute in order to take account of changes in United Kingdom company law brought about by the Companies Act 2006.

The Council proposes to add to the Articles of Association provisions which permit the passing of written resolutions, and also to amend existing provisions in order to clarify the procedures for appointing officers of the Council.

A draft copy of the IIC's amended Articles of Association will be available for inspection on its website or during normal business hours on any week day at the Company's Registered Office at 6 Buckingham Street, London WC2N 6BA, from the date of dispatch of the notice convening the meeting until the close of the meeting. They will also be available for inspection at the AGM from at least 15 minutes prior to the meeting until its close.

1 December 2008

By Order of the Council
David Leigh
Secretary-General

Lecture

After the formal business is concluded, Dr Joris Dik, materials scientist and art historian at the Technical University of Delft in the Netherlands, will speak on a Van Gogh image he has uncovered, through x-ray imaging, which the artist had painted over. We think you will agree that this will make for a most interesting talk.

Voting at the AGM

Fellows, Honorary Fellows and Individual Members are able to vote using the forms enclosed. For postal voting and proxy votes the forms can be returned by post to IIC, 6 Buckingham Street, London WC2N UK, by fax to +44 20 7976 1564 (020 7976 1564

within the UK) or by email to iic@iicconservation.org. Please remember that they must reach us 48 hours before the meeting, that is, by 4.00 pm on Wednesday 28th January 2008 at the latest. Forms received after that will not be counted.

All current members of the Institute are entitled to attend but it would be helpful if you could notify the office in advance if you plan to come. If you attend the meeting you should not, of course, make use of the postal or proxy voting form.

Please use your vote. Below you will find statements from the candidates.

Candidates for Election

David Leigh is standing for re-election to the post of Secretary-General; Joyce Townsend is standing for election as Director of Publications as David Saunders has retired from this post.

As Sharon Cather, Alice Paterakis, Barbara Ramsay and Paul Schwartzbaum are standing down from the Council, Hans-Christoph von Imhoff is standing for re-election and there is one additional vacancy for an Ordinary Member of Council, there are six positions vacant. The following are standing for election: Hans-Christoph von Imhoff (re-election), Richard Kerschner, Michał Łukowski, David Saunders, Michael von der Goltz and David Watkinson

Their 'manifestos' are printed below:

Standing for Secretary-General

David Leigh

I have agreed to stand again for the position of Secretary-General. The Council has recently decided to review this role and the possibility of restructuring the organisation in a year's time.

IIC has achieved much in the last few years, in part due to my efforts but of course also those of the excellent staff, the other voluntary officers and members of Council; and in part also due to the hard work of previous officers. We have seen the launch of *News in Conservation*, which appears to be serving a real need; and the re-vamping of the IIC website. Our record of excellent well-attended congresses has been maintained, most recently with the success of the London event. Our technical publications continue to set the standard internationally. Our President, Jerry Podany, has established the roundtable series: *Dialogues for the New Century*. In these and many other ways I am confident that IIC has a vital and continuing role to play in conserving the world's shared cultural heritage.

Yet there is more to do: to achieve its purpose IIC needs to retain existing members and to recruit more; and it needs to do this in part by extending its reach, by bringing in and serving those from countries where traditionally we have seen little interest, to have closer links with regional and national groups, and cater better for students. It needs to identify what else is required of it by its members. It needs to stabilise its finances, even more urgently in these difficult times, and it needs to be more

ready to speak up and provide leadership.

It would be a privilege to serve again as Secretary-General of the Institute.

Standing as Director of Publications

Joyce Townsend

Joyce Townsend has been a Senior Conservation Scientist at Tate Britain for over 20 years, where she specialises in the identification and deterioration of traditional paints on both oil paintings and watercolours. Previously, she was a conservation scientist at Glasgow museums for 8 years, and she has been an active member of Icon specialist group committees or their forerunners over much of this time. She has published widely on her own research, organised many conservation conferences, written or edited several books on artists' techniques, and acted as both technical and production editor for a growing number of Archetype conference postprints and books on conservation science, art technological source research and artists materials, and was joint editor of the last two IIC conferences. She writes:

"I'm happy to expand my involvement with IIC, to become Director of Publications and a Council member. I've always enjoyed the publication process, and indeed devote many absorbing weekends to voluntary editing. I believe strongly that the research process is only half complete if its results are not available to others. A well-written, well-considered account can be consulted in the future by new researchers, and it will take its place in the edifice of knowledge that has been built by earlier researchers, and will be extended by others in the future. Published observations can be revisited in the light of new understanding, as a spoken presentation or discussion cannot.

Ways of publishing and disseminating knowledge are developing fast, and web-based publications offer a low-cost additional option to any practitioner denied access to IIC publications due to cost. Web availability is an area I would like to develop. Another is greater speed in the publication cycle, from first submission of a text to its appearance in print.

Two things will never change within the field of publishing: firstly the need to maintain and improve efficient and fair processes for ensuring that published work is of high quality and is so regarded by researchers already active in the subject area, and secondly the need to make publishing for the first time a positive experience that a conservation professional would like to repeat. The editorial process is really about adding value and clarity to original and fascinating work carried out in the field of cultural heritage, and it's a worthwhile enterprise from the point of view of writers, editors and readers alike."

Standing as Ordinary Members of Council

Hans-Christoph von Imhoff

Having both worked and formally taught in conservation in several countries (Canada, France, Mexico, Switzerland) and in several languages including at the time giving apprenticeship training and guidance to numerous interns; having served the Council of Europe as "expert-consultant" in former Yugoslavia; since 1965 in leading positions with major preservation institutions on both sides of the Atlantic;



being a long term actor and connoisseur in ICOM-CC matters; now for three years having been member of Council of IIC and having worked also within IIC-CG, the Swiss SCR and ECCO, I consider myself somewhat experienced in the conservation professions. My CV is on file in the membership area of the IIC website, including a bibliography.

IIC's steady structure and its regular and multiple outreach through its different, still further developable publications and its internal organisations, be it the national IIC groups or the student group, seem favourable to pursue long term preservation goals:

There is a need and a great chance to improve not only relationships but also synergies between international preservation concerned bodies, in particular with ICOM-CC and ICOMOS. I experienced this particularly participating in their latest congress, ICOMOS Quebec 2008; this should also include further contact to related professional organisations and professions to synchronise efforts, know-how, research and aiming at a better presence of conservation in the public domain – I'll do my very best to assist.

I will not repeat my election 'platform' from 2005 but on a single point: the constitution of a reliable, continuously updated list of IIC members, willing, experienced and actually available to help with man-made and natural disasters. This is not considered to be an IIC-only effort, but a collaborative one together with ICOM, ICOMOS, ECCO and certainly Blue Shield.

Last time I wrote that "the IIC Council supposedly does periodically do brainstorming and then aims to translate some results into action". I can now tell you that this actually happens and more than once a year, and that there are results – I would love to continue to participate and contribute to this, helping preservation by advancing IIC.

So dare I ask for your vote?

Richard Kerschner

As a member since 1982, I am very familiar with IIC goals and accomplishments. I am excited by the revitalized IIC and welcome its new face reflected in *News in*

Conservation and the attractive and user-friendly web site. I applaud IIC's increased emphasis on outreach exemplified by the creation of *Dialogues for the New Century*. The first roundtable discussion on Climate Change and Museum Collections is an excellent educational and outreach tool and its timely distribution through the web site efficiently expands its audience without contributing to global warming.

For the past 25 years, I have been in charge of conservation at the Shelburne Museum in Vermont, a unique collection of Americana, art and design that ranges from Impressionist paintings to some of the finest American folk art in the world. Our collections are exhibited in 39 buildings, 25 of them historic structures, spread over 40 acres in the relatively harsh climate of the northeastern US. My area of expertise is preventive conservation with an emphasis on practical environmental control for collections in historic structures. My career has focused on the issues discussed at the Climate Change and Museum Collections roundtable and I could well represent the preventive conservation interests and challenges of small and midsized museums on the IIC Council.

I am a Fellow of the American Institute for



Conservation, have served as Treasurer for the past six years, and was a member of the task force that drafted the Commentaries to the AIC Guidelines for Practice. I served on the board of the Vermont Museum and Gallery Alliance and helped establish their nationally recognized Collections Care Program. I have learned much about how museum and conservation service organizations operate and look forward to using my knowledge and experience to further IIC's efforts to promote the knowledge, methods and working standards needed to protect and preserve historic and artistic works throughout the world.

Michał Łukomski

I am honoured to be standing for election to the Council of IIC.

Currently I am Research Fellow at the Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences, where I am implementing a large research project on environmental risks to painted wood in collaboration with NIKU – the Norwegian Institute for Cultural Heritage Research. I think I can be regarded as a heritage scientist with a background in physics, deeply interested in practical conservation and having contacts in the Polish conservation community. I would like to be able to contribute to the future of IIC, helping the organisation to move forward as well as maintaining its principles and strengths that have made it the respected organisation that it is now. Working on IIC's Council would also be a very exciting prospect for me in that it would allow me to bring my awareness of conservation and scientific work in Poland to the benefit of the Council and IIC at large.

I am also very interested in the workings of the IIC as I am looking into the idea of setting up a Regional group of the IIC in Poland; there are currently few members of the IIC in Poland, probably not sufficient to form such a group. This low take-up of membership has to be addressed; the issue would require a systematic information campaign reflecting the fact that the Polish conservation community needs to co-operate and share its ideas and experience with partners from other countries, and the IIC is the ideal platform for such co-operation.

I hope you will give me the opportunity to contribute to the future of the IIC.

David Saunders

After completing a term of six years as Director of Publications I am standing for election as an ordinary member of the Council as I wish to continue to serve the IIC in a broader role,

while offering whatever assistance I can to the new Director of Publications in the initial handover period. In particular, I would like to be a part of discussions with our colleagues on the Directory Board of ICOM-CC to help the two organisations work more closely together and to try to ensure that in 2014, the next time the IIC congress and ICOM-CC conference fall in the same year, our efforts are co-ordinated, if not combined. In addition, I am committed to extending our membership base beyond Europe and North America, to ensure that IIC can claim to be a truly international independent representative of the conservation profession. I bring experience



from previous service on the IIC Council and of 18 years of close association with the IIC and its working practices as an editor of *Studies in Conservation*. My role at the British Museum gives me access to members of the conservation profession worldwide, including those areas where IIC is not represented or currently under-represented, and I would be happy to use this also to benefit the IIC.

Michael von der Goltz

I have been a Member of the IIC for about ten years and have been an IIC Fellow since 2005. I was at first surprised that I was nominated to stand for election as an ordinary Council member of IIC. After a short reflection I knew that I would be pleased to support the IIC in that position.

I have an MA in History, in History of Art and a PhD in History and have worked in the conservation field for 32 years. After 26 years in museums, since 2002 I have been a full Professor at the University of Applied Science and Art in Hildesheim, in the Faculty for Preservation of Cultural Heritage. In recent years I have served as the Dean of the Preservation Faculty. I teach conservation of paintings and polychromed wooden objects. I am deeply interested in interdisciplinary and international exchange in the conservation field. I have collaborated with colleagues from other countries for several publications. I try to urge my students to participate in open-minded international cooperation, convinced that this will be one of their main future tasks. In this context I am engaged in multilateral projects together with teachers and students from universities of different nations for example in eastern Europe.

The IIC is one of the most important international organisations in our field. Here I meet colleagues and friends who have the same interests in worldwide cooperation on high quality standards. However, I have the feeling that this internationality still could and should be improved, especially with regard to non-English-speaking countries. Therefore I have decided to stand for the election and, in the event I would be elected, support the IIC as a Council member.

David Watkinson

I studied conservation at University College London and following work in museums I moved into conservation teaching and research at Cardiff University, where I am now a Reader in Conservation. At Cardiff we ensure our conservation graduates link conservation practice to academic ability commensurate with an investigative science.

I act as course leader for an Undergraduate Degree in the conservation of objects and two Masters Degrees in heritage conservation. While my main area of research is metal, I also have a broad interest in glass, ethics, training and practical conservation. Recent projects have included laboratory modelling desiccation of chloride infested iron, investigation of washing methods for chloride removal and corrosion of buried glass. I have authored over 50 publications, including co-authorship of *First Aid for Finds*.

I would welcome an opportunity to use knowledge and experience gained during my 30 year involvement in conservation teaching and research to further the goals of



IIC. The recent IIC London Congress identified themes and ideas that will challenge conservation and drive its agenda in the years ahead. These topics include the energy crisis, carbon footprint, climate change and the lifespan of cultural objects as a function of their role. It is important to expand our activity to encompass and address these difficult subjects and global issues, if conservation is to influence attitudes in the changing world that lies ahead. These future challenges can be seen as positive opportunities for conservation to develop a bigger role on the international stage. By presenting a pragmatic and flexible profile to authority and the public, IIC is in a position to promote the image of a pedant free profession that is prepared to embrace change and seek working solutions to problems. I would like to contribute, developing such an image using experience from my service on professional committees, my academic skills and lessons from project work such as the preservation of Brunel's iron ship SS Great Britain, where research-led evidence was used to design conservation and justify its ongoing carbon footprint.

IIC Congress Poster Winner



Co-author Vicki Marsland in front of the IIC award winning poster "Making Filming Safe".

Congratulations to Vicki Marsland, Fiona Macalister and Rhian Tritton for winning the IIC Congress poster prize for their poster 'Making Filming Safe' which described how the National Trust approaches managing conservation risks at the same time as enabling access for filming. The poster met the judges' four criteria of:

- Good fit with the conference theme of 'conservation and access'
- Clarity of content
- Visual impact
- Making good use of the format of a poster to communicate the content



Filming the BBC adaptation of "Sense and Sensibility" at Ham House.

It provided an insight into both the hazards encountered and some of the National Trust's solutions, including the innovative use of tennis balls on tripod feet to protect floors from damage.

Caroline Saye

IIC Regional Groups



First notice of the IV GEIC conference – Restoration in the 21st century – Cáceres, Spain 25–27 November, 2009

The IIC Spanish group and University of Extremadura are pleased to announce the forthcoming congress on Restoration in the 21st century: function, aesthetic and image.

The growing value placed on cultural heritage in recent times has resulted in growth of restoration and conservation interventions. However, this growth has not been accompanied by a revision of the theoretical framework constructed in the last century by Cesare Brandi and 'critical restoration', which has guided with greater or lesser coherence, the practice of restoration until the present day.

The theoretical premises proposed by Brandi are directed towards those interventions on artworks which produce a confrontation between the aesthetic and historical condition, such as the cleaning of surfaces or the treatment of losses and additions. Chromatic integration with *tratteggio*, so universal in our professional world, is only one of the practical methods for recovering the reading of the images. Yet resources like this have become systematically applied to all types of cultural heritage, sometimes in an arbitrary manner.

The current broad-ranging definition of heritage has incorporated new categories of cultural heritage, which makes it necessary to revise the fundamental theories which underpin all those interventions which place value on the image. These theories were initially founded on a fairly narrow concept of cultural heritage, based around works of fine art, where the importance of the aesthetic condition is undeniable.

The object of the GEIC congress is to promote reflection and critique of the fundamental theories of conservation and restoration, to analyse its experimental evolution from the last century until now, and to examine new directions and proposals. Among this, of special interest are those interventions which affect the image of an object in those cases where the restorer must take a critical decision based on the knowledge of the object's cultural value, be that aesthetic, historical or functional, and adopt reasoned visual solutions.

We hope that this conference will also be a space of reflection open to Portugal and Latin America, which, given the cultural affinities we share, will enormously enrich the discussion. Therefore we invite conservation professionals to present communications which set out reflections, interventions or proposals appropriate to the objectives outlined. For further information please contact: Ana Laborde/Noelia Yanguas, Secretaría del GEIC: Apartado de Correos nº 100, 28250 Torreldones (Madrid) <http://www.ge-ic.org>

The maximum length for abstracts, written in Spanish, should be 350 words.

Define the character of communication (treatments, proposals for intervention, historical analysis or theoretical reflections) and explain in a concise manner the contents, justifying your interest. Please send abstracts indicating if the abstract is for a poster or a presentation by email to the GEIC Secretary: 4congreso@ge-ic.com by 15 December.

Calls for Papers

Studying Old Master Paintings – Technology and Practice

16–18 September 2009
London, UK
Submit abstracts by:
12 December 2008

First Bolzano Mummy Congress – Mummies and Life Sciences

19–21 March 2009
Bolzano, Italy
Submit abstracts by:
15 December 2008

IV GEIC conference: Restoration in the 21st century

25–27 November, 2009
Cáceres, Spain
Submit abstracts by:
15 December 2008

Museums and the Web 2009

15–18 April 2009
Indianapolis IN, USA
Submit proposals by:
31 December 2008

Icon Gilding & Decorative Surfaces Group: Picturing the Frame

22 April 2009
London, UK
Submit abstracts by:
31 December 2008

Symposium: Facing the Challenges of Panel Paintings Conservation

17–18 May 2009
Los Angeles CA, USA
Submit abstracts by:
1 January 2009

IUPAC 2009: heritage science symposium – analysis and detection

2–7 August 2009
Glasgow, Scotland, UK
Submit abstracts by:
16 January 2009

Art d'aujourd'hui patrimoine de demain: conservation et restauration des oeuvres contemporaines

24–26 June 2009
Paris, France
Submit poster abstracts by:
31 January 2009

Lacona VIII: lasers in the conservation of artworks

21–25 September 2009
Sibiu, Romania
Submit abstracts by:
1 February 2009

Costume in the American West: Historic to Modern Times

25–26 September 2009
Sacramento CA, California
Submit abstracts by:
4 April 2009.

Application of Raman Spectroscopy in Art and Archaeology

14–18 September 2009
Bilbao, Spain
Submit abstracts by:
30 April 2009

Meetings and Conferences

Material Worlds
15–17 December 2008
Leicester, UK

Andrea Mantegna's painting technique

19 December 2008
Paris, France

Places of Meaning, Meaning in Place

6–11 January 2009
Toronto, Canada

Theories and practice in conservation of modern art

13–14 January 2009
Hildesheim, Germany

IV Bienal de Restauración Monumental

22–25 January 2009
Madrid, Spain

Photographic Materials Group of the AIC

23–25 January 2009
Tucson AZ, USA

Chimie et art

28 January, 2009
Paris, France

Laseranwendung in Restaurierung und Denkmalpflege

29–30 January 2009
Osnabrück, Germany

The Art of the Della Robbia

31 January 2009
Berlin, France

12th US/ICOMOS International Symposium: preservation in peril

11–15 March 2009
New Orleans LA, USA

5th Annual Ename International Colloquium on climates of heritage conservation

18–20 March 2009
Ghent, Belgium

Conservation and Research of the Terracotta Army

23–27 March 2009
Xi'an, China

Restauro: salone dell'arte del restauro e della conservazione dei beni culturali e ambientali

25–29 March 2009
Ferrara, Italy

Historic Urban Landscapes: A New Concept?

5–10 April 2009
Hanoi, Vietnam

Conference on Natural Fibres in Australasia

15–17 April 2009
Dunedin, New Zealand

The Future of Historic Cities: Challenges, Contradictions, Continuities

18–19 April 2009
Cambridge, UK

De Nederlandse Restauratiebeurs 2009

23–25 April 2009
's-Hertogenbosch, Netherlands

Standards in the science of conservation and restoration of historic monuments

23–25 April 2009
Berlin, Germany

Going green: towards sustainability in conservation

24 April 2009
London, UK

Symposium: Panel Paintings

17–18 May 2009
Los Angeles CA, USA

AIC Annual Meeting: Conservation 2.0 – new directions

19–22 May 2009
Los Angeles CA, USA

Incredible Industry: preserving the evidence of industrial society

24–27 May 2009
Copenhagen, Denmark

CAC: Preservation of First Nations collections

29–31 May 2009
Vancouver, Canada

International Conference on Intangible Heritage

30 May–1 June 2009
Azores, Portugal

Forum for the Conservation and Restoration of Stained-Glass Windows

1–3 June 2009
New York NY, USA

E-MRS 2009

8–12 June 2009
Strasbourg, France

Historic Houses as Documents of Social Life and Traditional Skills

19–24 June 2009
Stavanger and Sand, Norway

IUPAC 2009: heritage science symposium

2–7 August 2009
Glasgow, Scotland, UK

XIV international TICCIH congress – industrial heritage, ecology and economy

30 August–5 September 2009
Freiburg, Germany

AICCM National Conference

22–25 September 2009
Fremantle, Australia

Courses, Seminars and Workshops

Workshop on Peruvian textiles

11–21 January 2009
Lima, Peru

European Bookbinding 1450–1820

2–6 February 2009
York, UK

Bleaching in paper conservation

11–13 February 2009
Vienna, Austria

Course on Conservation of Built Heritage 2009

2 March–30 April 2009
Rome, Italy

16th International Course on Stone Conservation

16 April–3 July 2009
Venice, Italy

Aurum – Authentication & analysis of gold work

11–13 May 2009
Paris, France

Ancient metallurgy and analytical developments

14–15 May 2009
Paris, France

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

Job Vacancies

Hamilton Kerr Institute

Fitzwilliam Museum

University of Cambridge

Internships in the Conservation of easel paintings.

One or more internships will be offered from September 2009. Tenable for one year, interns may be invited to extend the internship for a further year. Applicants should be recent graduates from a recognised training programme. Emphasis will be on practical studio work, although the intern might undertake a written research project. One internship will be funded, with a maintenance grant of £700 p/m and the tuition fees reimbursed. There will be limited funding available for other internships, but candidates will be required to find the balance of funding required (maintenance and tuition fees).

Applications with the name and address of two referees should be e-mailed or addressed to: The Administrator, the Hamilton Kerr Institute, Mill Lane, Whittlesford, Cambridge CB22 4NE, UK
Tel: 44(0)1223 832040;
Fax: 44(0)1223.837595
e-mail: hki-admin@lists.cam.ac.uk
website: www.hki.fitzmuseum.cam.ac.uk
Closing date for all applications: 31 January 2009

Worcester Art Museum, Worcester,

Massachusetts

Paper Conservator

The Worcester Art Museum seeks a Paper Conservator to examine, treat and monitor works of art on paper, and supervise the work of the paper conservation laboratory.

Founded in 1896, the Worcester Art Museum has a comprehensive collection of Renaissance to contemporary works of art on paper, with particular strengths in photography, color prints and Japanese woodblock prints. The conservation department, which was established in 1939, includes staff, fellows and interns with specializations in paintings, paper, objects and science.

The paper conservator works closely with

curators to assess works on paper for acquisition, exhibition and loan. He/she will be encouraged to collaborate with the scientist on technical studies and pursue research that leads to professional presentations and publications. The paper conservator will also interact with other Museum staff, as well as collectors, donors, educators and the public.

The successful candidate should demonstrate superior hand skills and have mastered a wide variety of treatment options that conform to museum standards and practices. Excellent oral and written communication skills are essential. A master's degree from a recognized conservation graduate training program, or equivalent apprenticeship training is required, as well as a minimum of four years of post-graduate experience.

The Museum has a four-day workweek and offers full benefits. Salary is commensurate with qualifications and experience. Professional development funds are available for attending conferences, workshops and symposia.

For consideration, please submit a cover letter and resume to the Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA 01609. Applications will be accepted until February 27th, 2009.

The Museum is an equal opportunity employer committed to diversity.

Harvard Art Museum

Andrew W. Mellon Postdoctoral Fellowship for Scientists in Conservation

Duties and Responsibilities:

The Straus Center for Conservation and Technical Studies is seeking a postdoctoral scientist for a 3-year research fellowship in the field of conservation science. This position reports to the Senior Conservation Scientist and works with scientists, conservators, conservation fellows, curators, and academic art historians on research projects. Utilizes a broad range of art and artists' materials collections in the Art Museum and other institutions. Emphasis will be shared between traditional and modern/contemporary artists' materials and

techniques. Provides analytical services to the Straus Center conservators and research curator in the study and preservation of the collection and documents findings.

Organizes workshops and symposia to engage others in examining issues related to conservation science research. Assists with instrument maintenance and repair as necessary, and in training others to use the instruments.

Required Education, Experience, and Skills:

Ph.D. in chemistry/physical science combined with a demonstrated interest in the visual arts is required. The successful candidate will have a high level of scientific achievement and a serious interest in a career as a scientist in the museum field. Experimental research experience and an ability to conduct academic research required. Experience with microscopy of diverse types, image analysis, and advanced computational skills desirable. Strong oral and written communications skills required. Record of publication or presentation preferred. Knowledge of one or more foreign languages preferred.

Additional Information:

The Andrew W. Mellon Foundation funds this 3-year research fellowship. The Straus Center has a long history of multi-disciplinary collaboration between scientists, curators, and art historians. The Harvard Art Museum houses world-renowned art collections and important study collections of art and artists' materials. The laboratories are equipped with polarized light and reflectance/UV fluorescence microscopes, GC-MS, FT-IR, Raman and XRF Spectrometers. Beyond the resources of the Center, Harvard University offers access to specialized analytical equipment and a large scientific community.

Application Instructions:

Please apply online via the Harvard University Jobs website at www.jobs.harvard.edu, Requisition #35528. Inquiries may be directed to kathleen_kennelly@harvard.edu (telephone - 617.495.2392; fax - 617.495.0322). The Harvard Art Museum requires a pre-employment reference and background screening. Harvard University is an Affirmative Action / Equal Opportunity Employer.

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