

News in Conservation

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



UNESCO urges protection of Libyan heritage sites

The United Nations Educational, Scientific and Cultural Organization (UNESCO), has called on parties involved in the armed conflict in Libya to ensure the protection of two important World Heritage sites.

Ghadamès, an oasis town known as 'the pearl of the desert', is one of the oldest pre-Saharan cities, and an outstanding example of a traditional settlement that also contains Roman ruins. Leptis Magna, an

old Roman seaport, is one of the most spectacular and unspoiled Roman ruins in the Mediterranean region.

Both are under threat from shelling from both sides in the Libyan conflict. The Old Town

of Ghadamès has already been shelled by Government forces and NATO has refused to rule out the possibility of bombing near the Roman town of Leptis Magna, east of Tripoli, which allegedly has warehouses of Government arms.

UNESCO has urged the warring parties to respect the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict, to ensure these important and unique historical sites are preserved.

UNESCO's Director-General Irina Bokova has written to each of the countries concerned stating, 'from a cultural heritage point of view, Libya is of great importance to humanity as a whole...Several major sites bear witness to the great technical and artistic achievements of the ancestors of the people [of Libya], and constitute a precious legacy.'

Roman ruins of Leptis Magna



The old oasis town of Ghadamès



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August 2011

Hungary for knowledge!

The IIC Croatian group visit conservation colleagues in Budapest
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How training can make the difference in preventive conservation
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Kaman-Kalehöyük

Archaeological cultural heritage and a new museum in central Turkey
– pages 10 and 12

St Paul's Cathedral restoration completed

The large-scale programme of cleaning and restoration undertaken at London's St Paul's Cathedral was completed in June 2011, after 15 years and at a cost of £40 million (\$65.3 million, €45.5 million). The ambitious restoration project encompassed cleaning and repair of the entire inside and outside of the building; the first such restoration in the history of

the 17th century building.

The completion of the works coincided with the building's 300th anniversary, with a service held to celebrate both events. The iconic building designed by Sir Christopher Wren, was blackened and damaged with age, and has spent much of the past 15 years shrouded in scaffolding.

Stonemason pointing carved stonework at St Paul's Cathedral



Sue Salton Photography

Martin Stancliffe, Surveyor to the Fabric, who has overseen the restoration project, said:

"It has been a privilege – and an extraordinary experience – to have led the team of professionals, craftsmen and conservators who have contributed so much to this transforming project".

St Paul's receives over 2 million visitors a year who can now experience a refreshed Cathedral, much as it would have looked when first unveiled in 1711.

The present St Paul's is the fifth cathedral to have stood on the site since 604 AD, and was built between 1675 and 1710, after its predecessor was destroyed in the Great Fire of London in 1666. It was the first cathedral to be built after the English Reformation in the sixteenth century.

Poussins vandalised

Two paintings by the 17th century French painter Nicolas Poussin were recently attacked by a member of the public. The paintings, which were on display in the National Gallery in London, were vandalised by a man with a red spray can. The two paintings, the *Adoration of the Golden Calf* and the *Adoration of the Shepherds*, were not seriously damaged and were promptly treated by the gallery's conservators. Both were back on display within a day.

News in Conservation is published by The International Institute for Conservation of Historic and Artistic Works

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ISSN 1995-2635

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L&S Printing Company Limited
www.ls-printing.com

Deadlines for next issue (October 2011)
Editorial: 1 September 2011
Advertising: 15 September 2011

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Editorial

A very warm welcome to *News in Conservation* in its new format! We hope you like the new design and we encourage you to distribute it to friends and colleagues far and wide! The features in this issue have a very international flavour – as we find out about museum storage in India, conservation and archaeology in Turkey and the IIC Croatian Group's visit to Budapest.

IIC is happy to announce a new event this September. 'Conservation: Futures and Responsibilities' will explore the relationship between conservation education and conservation in practice. The event is aimed at student and emerging conservators, as well as experienced professionals. There will be collaborative Live Web Broadcasts – in the usual IIC Round Table format.

This is also a chance for IIC both to thank Vicki Humphrey for all her hard work on *News in Conservation* over the past years, and also to welcome the new editor, Barbara Borghese. Barbara will be taking over from the October issue. Finally, please also be aware that IIC will be moving offices in September. Details of the new address can be found in the IIC News section.

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

Lucy Wrapson
Acting Editor

News in Brief

Students scoop Zibby Garnett awards

The Zibby Garnett Travelling Fellowship has awarded study trip grants to seven outstanding conservation students this year in diverse fields of conservation and from across the globe.

These are Nikki Chard (University of Glasgow) studying Maori and European textile conservation with Te Papa Tongarewa Museum of New Zealand in Wellington; Brenna Cook (University of Glasgow) studying costume textile conservation with La Musée de la Mode de la Ville de Paris; Heather Dowling (University of York), studying historic building conservation with The Romiri Project, Zakynthos, Greece; Cerys Fry (City and Guilds of London Art School) looking at the conservation of polychrome altarpieces with Grupo Oficina De Restauero, Conselheiro Lafaiete, Brazil; Fiona Rutka (The Courtauld Institute of Art, London) doing a ground layer and media analysis of Tudor British paintings with the Netherlands Institute for Cultural Heritage in Amersfoort; Julie Sommerfeldt (West Dean College) learning parchment bindings conservation with Centro de bel Libro, Ascona, Switzerland, and Makiko Tsunoda (Camberwell College of Arts, London), learning about paper and book conservation with the University of

Nikki Chard from the University of Glasgow will be studying textile conservation in New Zealand



Nikki Chard

conservation last year, and its condition is said to be delicate. Sadequain Naqqash (1930–1987) is one of Pakistan's most celebrated artists, known for his skilful calligraphy and social commentary. The Lahore Museum work is one of his most famous works.

Six new UNESCO world heritage sites

UNESCO has inscribed a further six sites on their world heritage list. The new sites include several in the Middle East – the ancient villages of Northern Syria, The Cultural Sites of Al Ain in the United Arab Emirates, and the so-called Persian Garden in Iran. Also inscribed were the cultural landscape of the Serra de Tramuntana in Mallorca, Spain, pile dwellings around the Alps (Switzerland, Austria, France, Germany, Italy, Slovenia) and the Selimiye Mosque and its social complex in Turkey.

California, Berkeley, USA.

ZGTF is an educational charity set up to fund overseas study trips for conservation students who are training in the United Kingdom. ZGTF has enabled over sixty students to visit nearly 30 countries since it was founded in 2000. More information can be found at www.zibbygarnett.org or by getting in touch with the ZGTF administrator, Clare Parker (clare.parker@zibbygarnett.org; 01400 283 123).

Cross border collaboration to aid Lahore museum conservation project

India and Pakistan are to collaborate to save Sadequain Naqqash's acclaimed Lahore Museum paintings. Pakistani artists are set to travel to India to undertake conservation training ahead of the project, which is expected to take several years to complete. Sadequain's 'Evolution of Man' comprises 48 canvas panels which previously hung on the ceiling of Lahore Museum's entrance hall. The paintings were completed in 1973. The 'Evolution of Man' was dismantled and put into storage ready for

Mine threat to Buddhist monastery in Afghanistan

Mes Anyak, an ancient Buddhist monastery on Afghanistan's Silk route is under threat from mining. The China Metallurgical Group has been given a 30 year lease to mine copper in the area. Archaeologists and conservators have been granted three years to rescue what they can from the site before large-scale mining commences.

The early Buddhist site is thought to be over 1400 years old and is remarkably well-preserved, with rich carvings and



©US Embassy Kabul Afghanistan

US Embassy officials visit the site at Mes Anyak

numerous artefacts. The supply of copper, thought to be the second largest reserve in the world, was the reason the monastery was built at Mes Anyak in the first place. Archaeologists and conservators from the museum in Kabul, along with international partners, are working to rescue as much as possible from the site, but are under-resourced. The US military has donated \$1 million to the project.

'Liberty Belle' B-17 crashes

World War II B-17 Flying Fortress bomber, 'The Liberty Belle' has crashed and been destroyed. An engine fire forced



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an emergency landing on June 13 2011 in Oswego, Illinois, USA. All seven people on board were able to evacuate safely and without injury, but fire spread through the aircraft, destroying it completely. The commemorative aircraft was constructed from two original, damaged B-17s and first flew in 2004. Accidents such as this raise the question as to whether original World War II aircraft should still be flown 65 years on.

New Preservation Institute for Yale University

Yale University is to open a new preservation institute dubbed the Institute for the Preservation of Cultural Heritage. The facility, housed in a former pharmaceutical factory, will unite Yale University's conservation resources, meaning that the conservation resources of its three museums and academic departments will be united under one roof for the first time. The centre hopes to develop new technologies for conservation, for example in the area of nanotechnology. The new Institute has

been made possible by a \$25 million gift from Lisbet Rausing, the TetraPak heiress.

Budget cuts impact on UK Museums

The United Kingdom's Museum Association has revealed the serious impact of budget cuts on the country's museums in a new survey. The survey, *The Impact of Cuts on UK Museums*, has found that a fifth of museums have had their funding cut by more than a quarter. The report has revealed that over 60% of museums have cut back their public events. Half of the museums surveyed have reduced their opening hours and over 85% have cut staff. 46% of respondents say that they expect a decrease in the quality of service in their

museum over the coming year and 41% say that expertise and knowledge is being lost at their museum. Links to the survey can be found at:

<http://museumsassociation.org/news/cuts>

Heritage Ironwork Conservation Policy

The United Kingdom's National Heritage Ironwork Group is a step closer to developing a comprehensive conservation policy for historic decorative forged ironwork. The organisation has received a grant from the Worshipful Company of Ironmongers, which will be used to develop guidance and policy. More information can be found at www.nhig.org.uk.

Obituary

Prof. Dipl.-Rest. Dr. Ulrich Schießl, conservator and art historian, passed away on 25 July 2011. Ulrich Schießl made a profound contribution in raising the academic and scientific profile of conservation and restoration as a profession in Europe. His achievements in his research and teaching in the fields of art technology, conservation history and practical conservation of works of art have set international standards. With great passion, farsightedness, and outstanding professional competence, he decisively influenced the Academy of Fine Arts Dresden and its Department of Art Technology, Conservation and Restoration and will be sadly missed.



Hochschule fuer Bildende Kuenste Dresden

The IIC-Croatian Group's first cultural exchange

Suzana Damiani, Sandra Lucić Vujičić and Ksenija Škarić report on their recent trip to Budapest as part of the IIC-Croatian Group. The IIC-Croatian Group was recently created to increase communication and integration among Croatia's professional conservation community. The IIC-Croatian Group is now facing up to this challenge, amongst other things, by travelling!

Between March 24–26 2011, the Group organized a visit to conservation laboratories in Budapest. Hungary was chosen for two main reasons, firstly

Restoration Department of the Academy of Fine Arts, wall painting conservation studio



IIC-Croatian Group

because it is nearby. Secondly, Croatia has a great shared history with Hungary. Our two countries have a lot in common, including a similar cultural heritage but with one important difference: Hungary is part of the EU while Croatia is only a candidate. Our Group was curious to see how this difference was reflected in conservation issues. We planned to visit the conservation laboratories at the Hungarian Academy of Fine Arts (Magyar Képzomuvészeti Egyetem), the Hungarian National Museum (Magyar Nemzeti Múzeum), the Hungarian National Gallery (Magyar Nemzeti Galéria), the Museum of Fine Arts (Szépművészeti Múzeum) and the Hungarian Museum of Applied Arts (Magyar Iparművészeti Múzeum). This ambitious programme attracted thirty one conservators and art historians from the Croatian Conservation Institute, the Museum of Arts and Crafts in Zagreb, the Academy of Arts and the Faculty of Humanities and Social Sciences. Given that the trip was condensed into two days, on the first day we split into three groups according to peoples' interests.

The first group visited the Restoration Department of the Academy of Fine Arts, the conservation studio of the Museum of Fine Arts as well as the Museum's permanent collection. Our host, István Bóna, professor at the Academy, showed us the main building in Andrassy Avenue in which most of the education, lectures and exercises in technology, easel paintings and polychrome sculpture restoration take place. Some of the



IIC-Croatian Group

Mr István Juhász, the Head of the Conservation laboratory at the Hungarian National Gallery explaining the conservation process on a Gothic retable

diploma work, with the exception of stone sculpture, also happens there. The late 19th century building is a work of art in itself with beautiful interior decoration and wall paintings from the historicist period. Walking through Andrassy Avenue, which is on the UNESCO world heritage list, we admired numerous buildings built, along with the first underground railway in Europe, at the end of the 19th century. Our kind host pointed out some of the sgraffito decorations that have undergone conservation and restoration treatment.

The mural and stone studios of the Academy are in the 'Mulberry Garden'. One of the studios was founded as a painting school for eminent artists in 1882 and has been an integral part of the Academy since 1921. The conservation studio of the Museum of Fine Arts was presented to us by the Head of the Conservation Department, Miklós Szentkirályi,



IIC-Croatian Group

Close-inspection of the work done at the Hungarian National Gallery by a member of IIC-Croatian Group

who showed us some interesting works of art that were undergoing restoration. Afterwards, we were treated to a tour of the Museum's collection by another conservator, Nemcsics Imre and the curator, Dora Sallay.

'We got to know more about Hungarian heritage and exchanged knowledge and experiences with our Croatian colleagues'

The National Gallery in the Buda Palace (another UNESCO heritage site) offered the second group a spectacular vista of the city and river Danube to begin their day. The Head of the workshops, Juhász István, and a stone sculpture restorer, Zoltán Hering, warmly welcomed the group to the conservation laboratory. We were particularly impressed by the well-preserved Gothic retables beautifully restored to their



Mr Balázs Lencz, Deputy Head of Conservation at the Hungarian National Museum showing his work

original polychromy, both in the conservation laboratory and in the galleries. The group also ventured into the National Museum laboratories where Balázs Lencz, Senior Conservator and Deputy Head of Conservation, showed conservation work on archaeological objects. A highlight was Balázs Lencz's extraordinary work, executed by combining Hungarian and Japanese tools, skills and invention. The visit to the National Museum was organized by Petronella Kovács Mravik, the Head of the Department of Conservation Training and Research, whom some of the Group first met during the IIC Istanbul Congress.

At the same time, our textile and metal conservators were hosted by Hungarian colleagues Zsombor Jékely, Márta Tóth and Andrea Várfalfi during a visit to the Museum for Applied Arts and the Hungarian National Museum. They toured the textile and metal workshops



Mr István Bóna, explaining the conservation that took place in the main staircase hall of the Hungarian National Museum

and marvelled at the museums' current and permanent exhibitions: including *Ottoman Turkish Carpets*, *Aristocratic Textiles from the Esterházy-treasury*, *Persian Arts of the Qajar Period (1796–1925)* and *History of Hungary from the foundation of the state to 1990*. In addition, their storage rooms revealed many interesting textile fragments. We were impressed with the pride of our hosts in their history and the numerous pieces of beautiful textile art. Conservators in the Hungarian National Museum collaborate with the University of Fine Arts, to give students the opportunity to practise techniques and learn from experts in the Museum. Our day culminated in interesting discussions around various topics including the conservation of 19th century textiles, the best way to display flat textiles and weaving technology.

Everyone was reunited on day two, starting with an excursion to the Inner

City parish church of Pest, by the Elisabeth Bridge and close to the site of an excavated Roman fort. The basilica, dedicated to the Virgin Mary, was built around 1200 and has undergone numerous changes through its history. Our guide, Mr Bóna, illuminated the church's fascinating history, including several re-builds and a period, during the Ottoman invasion, where it served as a mosque, traces of which remain inside. Research in 1930s and 1940s revealed fragments of medieval paintings, which were then detached from the wall. These fragments required several rounds of restoration and have been finally put back into the church. Éva Derdák took us through her discovery last year of a beautifully preserved scene of the Virgin and Child, uncovered during an examination of the walls. She also explained the processes and different phases of restoration that have been carried out subsequently.

Reconstruction was a common theme at the National Museum. Its building was completely reconstructed following extensive research about its exterior and interior surfaces. Some details were presented to us by the leader of the restoration works, Mr Bóna. The frescoes painted by the eminent Hungarian painters Károly Lotz and Mór Than were in good condition after the removal of impurities, but a fragment of the frieze, damaged by a tank missile in 1956, was a great problem both artistically and for conservation. Since the frieze is in the



The metal objects conservation at the Hungarian National Museum

main staircase hall, conservators decided to reconstruct the lost fragments, including figural scenes.

After leaving Budapest the IIC-Croatian Group stopped at Balaton to share impressions. We are all looking forward to seeing our Hungarian colleagues in Croatia and continuing further exchange in our workshops. We got to know more about Hungarian heritage and exchanged knowledge and experiences with our Croatian colleagues. The trip's cultural exchange left everybody asking: where shall we go next?

Authors' Biographies

Suzana Damiani is Assistant Professor at the Academy of Fine Arts, University of Zagreb. Sandra Lucić Vujčić is Senior Conservator-Restorer at the Croatian Conservation Institute, Zagreb. Ksenija Škarić is a Conservator-Restorer Adviser at the Croatian Conservation Institute, Zagreb

Achal Pandya, Simon Lambert and Gaël de Guichen **demonstrate the radical improvements in storage practices which can be achieved through training in preventive conservation and storage reorganization**

Saving collections at risk: workshop in New Delhi, India

About 60% of museum storage worldwide is in such disastrous conditions that it is virtually impossible to use collections for research, exhibitions and learning – a serious threat to their conservation. This is an account of what can be achieved in small museums with few resources.

The Indira Gandhi National Centre for the Arts (IGNCA), based in New Delhi, was established in 1987 under the Ministry of Culture of India as an autonomous institution for research,

Condition in Janapada Sampada ethnographical storage before the reorganization



Simon Lambert

academic pursuit and dissemination in the field of the arts. Its mandate is achieved mainly through scholarly publications and a rich and varied programme of temporary exhibitions; on average six to seven each year lasting from one to six months.

IGNCA has five main divisions, one of which, Kala Nidhi, encompasses the Conservation Laboratory. The lab was created in 1993 with the appointment of one conservator. After 15 years it has now become a fully operational professional lab with nine staff. The lab's main focus is to offer conservation services to all other divisions for their activities. The lab is also very active in organizing workshops and seminars on topics related to conservation and museology within IGNCA and in regions of India where museums lack trained conservators.

For every exhibition, the lab is called on to clean, dust and repair objects before they go on display. As this was occurring regularly, it created much frustration among the conservation staff who

sometimes had to re-treat objects they had worked on the year before. Moreover, the sheer quantity of incoming objects was at times overwhelming: up to 50 objects to be handed over in 15 days, and sometimes in one day! This factory-style approach to conservation certainly compromises the effectiveness of the treatments and the long-term conservation of the objects. Moreover, the storage areas were in terrible condition. After having been treated and put on display, the objects still had to return to these conditions. In view of these problems, the lab was convinced that adopting a preventive conservation approach was necessary.

As access within the storage area had become difficult, regular cleaning was virtually impossible

One of IGNCA's divisions is Janapada Sampada, mainly interested in lifestyle and folklore studies. Before February 2011, all 449 objects in the Janapada Sampada ethnographic storage (10×12m) lay on the ground with no identification. The collection is composed mainly of masks (wood or paper maché), shadow puppets (leather), hand puppets (fabric, wood, etc.), painted textile scrolls, and large paper objects used in religious celebrations (Tazia). As access within the storage area had become difficult, regular cleaning was virtually impossible. In addition, some of the windows had become unhinged, allowing dust (as well



Workshop participants

as pigeons) to enter. Whenever objects were needed for an exhibition, staff had to rummage through the collection to find the object they were looking for, at great risk to the other objects. The Janapada Sampada storage area has several functions: collection storage, exhibition preparation, loading/unloading and research. However, these functions were physically overlapped without a clear delineation of spaces. IGNCA contacted ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural

The workshop participants and organizers



Simon Lambert

Simon Lambert



Final result: no collections on the ground

Property) for help in organizing a two-week workshop on preventive conservation and storage reorganization, to enable staff to identify and implement solutions for the storage issues.

It took a week (5 days, with 6 hours a day of lectures and practical work) to transform what was then a group of 9 lab staff of different ages and backgrounds, into a team. In practical terms, this meant defining a common objective and agreeing on a common terminology, managing time effectively, organizing the workspace, and recognizing leadership. During the first week, participants also

learnt the basics of preventive conservation and how to apply this to a collection in storage. It is only after a 'reorganization team' had been formed that practical work in the Janapada Sampada storage area could begin.

On Monday of week two, the team prepared a working area in the room adjacent to the storage area. Divided in three groups, they analyzed the situation by preparing a condition report that focused on the four main areas of responsibility: 'Management', 'Building and Space', 'Collection', and 'Furniture and Small Equipment.' The initial situation



Participants discovering collections among the non-collection materials



Construction of a storage surface for masks

was documented and the items were removed from storage.

The condition report highlighted problems common to many small museums. For 'Management', there were no written procedures, particularly for security, object handling, cleaning, object entry and documentation. For 'Building and Space', the windows were in poor state of repair. For 'Collection', there was no location system for the objects and none were labelled visibly with accession numbers. All the objects were directly on the floor and completely inaccessible due to the large quantity of non-collection items (exhibition panels, rubbish, wrapping materials, broken furniture and equipment, wooden crates, etc.), which had no purpose being there. For 'Furniture and Small Equipment', there were no storage units and no equipment for cleaning or reaching the objects. That evening the team debriefed and prepared an action plan ('Reorganization Project').

On Tuesday the groups analyzed each specific problem and proposed solutions. For example, one group had the task of finding a system to house the large masks and another of finding a way to store the shadow puppets. Each proposal was then discussed and a common work schedule was prepared. The main problem was the complete lack of storage units. As luck would have it, some divisions of IGNCA were replacing their furniture that week and had left several shelving units and drawers (in good condition) in the corridor. Thus, enough units to house almost the entire collection were retrieved.

The last Wednesday and Thursday of the workshop were devoted to the implementation of the Reorganization Project. Six workers came to lend a hand cleaning, transporting and adjusting the shelving units, and cleaning the space regularly while work was underway. To motivate the team, progress was



Simon Lambert

Participants installing shadow puppets on vertical storage surface



Simon Lambert

Final storage surface for masks in use

monitored on a large whiteboard where all the actions were listed (e.g. clean units, adapt units, transport units into storage, etc.).

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The results obtained during the workshop show what can be achieved without substantial expenditure and with little extra manpower

At the end of the fourth day, 90% of the collection was off the floor and housed inside units. Janapada Sampada now has designated spaces for loading and unloading cases, preparing objects for exhibition, research, and a space reserved exclusively for the collection. In this new layout 50% of the floor's surface is occupied by units (filled to 70% of their capacity). Any incoming object can now be accommodated easily. On the final day, the participants listed the missing procedures that needed to be drafted to ensure the sustained functionality of the

storage area.

This project brought major change in the mindset of staff. After the workshop ended, the Janapada Sampada division decided to organize all the collections based on this model. Now, new objects are entering the collection and are being integrated in the storage area according to the principles discussed in the workshop. An object movement register is being created and the collection is now easily accessible for exhibitions, research and conservation. As the objects are now visible, it will also be easier to detect problems such as insects or mould.

In India there are a daunting number of collections requiring urgent attention. Storage reorganization is a concrete way to regain access to collections for public enjoyment. The results obtained during the workshop show what can be achieved without substantial expenditure and with little extra manpower. The newly trained IGNCA reorganization team is now ready

to assist other institutions in India facing similar problems.

The ICCROM-UNESCO online platform, RE-ORG [www.re-org.info], is a new open-access online tool to help museums reorganize storage areas and documentation systems. The RE-ORG methodology was applied at the IGNCA workshop. It was developed by ICCROM and UNESCO within the framework of a three-year partnership, and in collaboration with a task force of museum specialists from 15 countries. It is aimed at small museums (about 10,000 objects) with reduced resources or access to outside expertise.

ICCROM and UNESCO are now implementing a dissemination plan to raise awareness of the importance of functional storage areas and to promote RE-ORG to the general public, to professionals and managers working within institutions, and to decision makers at national and international levels. ICCROM is currently collecting new data on the situation of storage worldwide as it examines the possibility of launching a full-scale international capacity building training programme on this issue. The RE-ORG helpdesk [info@re-org.info] is now open for anyone requiring assistance in using the online tool or related supporting material. For more information on ICCROM and its collections programmes, please email collections@iccrom.org.

Authors' Biographies

Achal Pandya graduated in Chemistry (Honours) from Delhi University. He obtained a postgraduate degree and PhD in the Conservation department of National Museum Institute, Delhi. Achal is the Head of the Department of Cultural Archives at IGNCA, New Delhi.



Simon Lambert is an ICCROM consultant. Among other projects, he has been involved in the development of RE-ORG. Simon studied art history and Italian literature in Canada and the conservation of paintings in Italy. He also received an MSc in the Care of Collections from Cardiff University, UK.



Gaël de Guichen is a Special Advisor to the Director General of ICCROM on a range of projects. After graduating in chemical engineering in 1966, Gaël began his career at the Lascaux caves in France. From 1969 until his retirement in 2001, he worked at ICCROM in preventive conservation and as Assistant to the Director General for 15 years. He continues his consultancy work and teaching worldwide.



Acknowledgements

Many thanks to Prof. Molly Kaushal, HoD (Janapada Sampada Division) for her active support and Mr. V.B. Pyarelal, acting member secretary of the IGNCA, for his encouragement.



Preservation of cultural heritage in Turkey: Kaman-Kalehöyük

Kaman-Kalehöyük was a rural settlement on the ancient Silk Road trade route and dates from the Bronze Age (2300 BC) through to the Ottoman Empire (17th century). Today it is located in Çağırkan village, Kırşehir province, in Central Anatolia, Turkey. The site consists of a tell, or mound, 280 metres in diameter and 16 metres high and is situated 3 km east of Kaman (100 km southeast of Ankara). It is also a centre for archaeological study, conservation and training, which has recently been expanded with new buildings including a new museum.

Since 1986 excavation has been conducted annually by the Japanese Institute of Anatolian Archaeology (JIAA) of the Middle East Culture Center in Japan (MECCJ). The reconstruction of a cultural chronology of Kaman-Kalehöyük is one of the objectives of the excavation. The 'Dark Age' from the 12th to 8th centuries BC following the collapse of the Hittite Empire had been characterized by a lack of cultural evidence. A series of occupied levels and material culture dating from the early part of the so-called 'Dark Age' period have been discovered at the site. Cultural levels have been traced from the Assyrian Colony Period, the Old Hittite Kingdom, and the Hittite Empire Period through

the 2nd millennium BC.

The JIAA's yearly archaeological surveys in Central Anatolia (1986 to 2007) have resulted in the addition of two new sites to their excavation roster in 2009: Yassihöyük (Kırşehir) and Büklükale (Kırıkkale). Yassihöyük is a mound site at Çaiız village, Kırşehir province. It is located approximately 170 km from Ankara and about 30 km east from Kaman-Kalehöyük. The magnetic survey indicated a very large structure, c. 50 m long and 40 m wide, that may prove to be a royal palace or a temple. Büklükale

Aerial view of partially excavated mound of Kaman-Kalehöyük



New JIAA (original JIAA on right, new JIAA complex in center, new Kalehöyük Archaeological Museum on left)

is a mound site located about 100 km from Ankara in Kırıkkale province, approximately 40 km west of Kaman-Kalehöyük. The site dates to the Hittite Empire Period (second half of the 2nd millennium BC) and extensive architectural remains were indicated by the surveys.

The JIAA has recently completed an ambitious building project at Kaman-Kalehöyük with the goal of creating an international centre for the study of Anatolian archaeology. The new complex, built next to the original building, consists of two octagonal buildings, one housing the library and auditorium, and the other housing a photo studio, registrar's office, and laboratories for conservation, zooarchaeology, archaeobotany, and osteoarchaeology. There are also new storage areas and residence halls.

Construction of a new Kalehöyük Archaeological Museum was financed by the Japanese Ministry of Foreign Affairs (ODA). The museum design was contracted to the Ishimoto Architectural & Engineering Firm and construction was carried out by the Kajima Corporation. The new museum has been designed to replicate the existing tell, or mound, of Kaman-Kalehöyük from which most of the artifacts to date have been unearthed. It is owned and operated by the Turkish Ministry of Culture and



Octagonal building in foreground housing the conservation laboratory

was opened to the public in July 2010.

Plans are also underway to develop a conservation laboratory for Central Anatolia in the new Kalehöyük Archaeological Museum. This ambitious program developed by Dr. Sachihiro Omura, Director of the Excavations for the JIAA, will involve the establishment of a permanent, year-round conservation facility that will provide conservation treatments and training of archaeological conservators in Central Anatolia.

The organization of the Conservation Department at Kaman as it exists today is due in large part to the efforts of former Director of Conservation, Glenn Wharton, who took on the position in 1991. The responsibilities of the department include first aid treatment of artifacts in the field, treatment of artifacts in the laboratory, storage of artifacts, preventive conservation, condition surveying, environmental monitoring, packing of artifacts for transport and education of conservators. Conservators also form part of a collaborative team with archaeologists and specialists in the

fields of zooarchaeology, archaeometallurgy, osteoarchaeology, geoarchaeology, and archaeobotany. This collaboration ensures that the highest degree of information is gained from the artifacts, the architectural remains, and their burial context. There is a strong materials investigation component at the site.

Extensive compositional and technological analysis is carried out especially on lead, iron, bronze, copper, metallurgical slag, ceramics, plaster, glass, obsidian, unbaked clay and mud brick. Dating is carried out with 14C and

dendrochronology. The material science and soil investigations are invaluable for the design of successful conservation treatment protocols. Preventive conservation is given full mandate at Kaman and by its very nature necessitates complete familiarization with the environmental conditions in which the objects were buried and the climatic conditions in which the objects are stored and displayed.

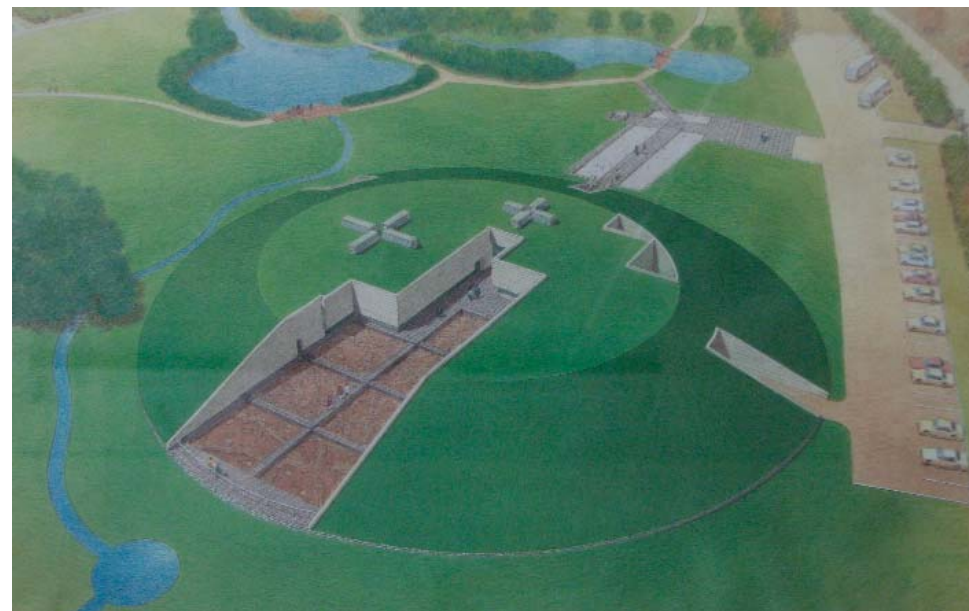
Fluctuations in RH and temperature in the JIAA storage areas have necessitated the establishment of desiccated

..... Kaman and by its very nature necessitates complete familiarization with the environmental conditions in which the objects were buried and the climatic conditions in which the objects are stored and displayed.

The JIAA has recently completed an ambitious building project at Kaman-Kalehöyük with the goal of creating an international center for the study of Anatolian archaeology

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Artists' rendition of new Kalehöyük Archaeological Museum



New Kalehöyük Archaeological Museum microclimates for metals. The metal finds at Kaman were stored in desiccated climates created in sealable polyethylene bags and boxes with silica gel until 2009. The number of desiccated microclimates has increased over the years with the growth of the collection necessitating an ever-increasing time commitment on the part of the conservation staff for the annual regeneration of the silica gel. In 2009 the conservation department began replacing the silica gel desiccated storage with the RPSys[®] (Revolutionary Preservation System) anoxic storage system for the iron and copper alloy artifacts. The anoxic properties of these microclimates are maintained for several years before the RP-A oxygen scavengers are exhausted and require replacement. This radically reduces the time required by the conservation department for preventive conservation. The exclusion of wood and other organic materials from the enameled steel storage cabinets and packing materials has prevented corrosion from the off-gassing of organic acids (e.g. acetic and formic acid). The conservation department is also in the process of replacing chemical stabilization treatments of iron (e.g.



RPSystem®: RP-A® scavenger, oxygen indicator, and datalogger in Escal® bag with iron object.

alkaline sulphite) and copper alloys (e.g. benzotriazole BTA) with the RPSystem® of preventive conservation. Site conservation involves the construction of a protective covering over the excavation at the end of each season.

The conservation department runs an annual conservation student internship program, initiated by Glenn Wharton, which provides two conservation students from university graduate programs around the world the opportunity to gain hands-on experience in the field and conservation laboratory. An important part of the internship program is a research project dedicated to a particular aspect of the collection. Projects have included the study of adhesives for ceramics, the stabilization of cuneiform tablets by firing, the chemical stabilization of iron, the anoxic storage of iron, the corrosion inhibition of copper alloys, and a risk assessment for the JIAA.

The conservation students and staff publish their reports at the end of the season in the excavation journal

Anatolian Archaeological Studies (AAS), published in English by the JIAA. The table of contents for every issue of the AAS is available on the website of the JIAA, www.jiaa-kaman.org/en/aas/index16.html, and the majority of conservation related articles have been submitted to AATA Online (Abstracts of International Conservation Literature) at <http://aata.getty.edu/NPS/>

A series of 20 Field Notes: Practical Guides for Archaeological Conservation and Site Preservation has been prepared by numerous authors under the auspices of the JIAA. A listing of the Field Notes is available at www.jiaa-kaman.org/en/fn1.html and they can be downloaded from the website <http://cool.conservation->

us.org/byorg/takiact/

Conservation workshops have been held throughout the history of the excavation: Materials Characterization and Spot Testing by Nancy Odegaard and Scott Carrlee (2010); Field Course in Bronze Conservation by Glenn Wharton and Howard Wellman (1999); Conservation of Archaeological Ceramics, a Field Course for Conservators by Tony Sigel (1998); and Archaeological Conservation in the Field by Glenn Wharton and J. Claire Dean (1995). A conference for archaeological conservators in Turkey is planned for the near future in the auditorium of the new JIAA at Kaman.

Conservators at Kaman collaborate with a wide range of specialists on site

thereby assisting in the historical and chronological interpretation of the cultural heritage of Central Anatolia. The annual conservation student internship program and the conservation workshops and conservation conferences at Kaman make important contributions to the field of archaeological conservation in Turkey and abroad. The future growth of archaeological conservation in Turkey will be promoted by the establishment of a Central Anatolian conservation laboratory in the new Kalehöyük Archaeological Museum and the development of an in-house training program for Turkish archaeological conservators.

Author's Biography

Alice Boccia Paterakis has a MA in Objects Conservation from Queen's University, Canada, and a PhD in Archaeological Conservation from the Institute of Archaeology, University College London. She was Head of

Conservation of the Agora Excavations for the American School of Classical Studies in Athens, Greece, from 1986 until 2004. Since 2008 she has held the position Director of Conservation of the Kaman-Kalehöyük excavation in Turkey for the Japanese Institute of Anatolian Archaeology.

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Aerial view of protective covering over Kaman-Kalehöyük.



IIC News

New IIC Student and Emerging Conservator Conference announced

IIC is delighted to announce a new international conference for students and emerging conservators. 'Conservation: Futures and Responsibilities' will focus on the relationship between conservation education and the actualities of conservation in practice. Its aim will be to offer an international perspective and to facilitate communication between students and emerging conservators on the one hand and, on the other, professionals active in the field of conservation in national institutions and museums as well as in the private sector. The themes discussed will be supported by visits to some of central London's conservation studios, at both not-for-profit cultural institutions and conservation businesses.

IIC will be working with the Institute of Archaeology at University College London on this project, and are very grateful to UCL for their involvement in this event.

The presentations will be held in the form of collaborative Live Web Broadcasts, in IIC's familiar Round Table format, which will allow an international community of speakers and participants to join the conference, either in person or online. Participants, including those attending via the web, will be able to ask

questions and join in the debate.

The Conference will have a two-day format and the programme will be broadly as follows:

Friday 16th September

After registration, for participants able to attend in person the morning of the first day will be devoted to visits to conservation studios, followed by a Live Web Broadcast session in the afternoon and a reception in the evening.

Saturday 17th September

The morning and afternoon of the second day will be devoted to two Live Web Broadcast sessions, followed by a closing reception.

Conservation professionals, active in the private sector as well as in museums/galleries/training institutions, will discuss their career paths and work experience and address the relationship between their expectations at the outset of their careers and the reality of where they are now and where they see themselves going. Speakers will give their views on the future of the profession, and the evolution of the conservator's responsibilities. Experienced conservators will address the issues of getting started, professional accreditation, and setting up one's own business, as well as looking at conservation training.

Though held in London, this will be an international conference and we hope the event will provide a useful platform for the exchange of ideas among those

studying conservation, archaeology, art history, curatorship and related disciplines, people who are soon to share the professional responsibility for a wide array of heritage-related issues.

Keep an eye on IIC website for details of the event, reviews and the transcript (available in due course).

New IIC Fellow

Dr David Grattan began his career as an industrial research chemist and ended it on retirement in February 2011 as Manager of Conservation Research at the Canadian Conservation Institute. David has contributed numerous conservation research papers – from waterlogged wood, to permanent paper to preventive conservation issues such as Isoperms. David has also been involved in a number of specific conservation projects such as

the technical evaluation of Totem Poles at Nan Sdins World Heritage site (BC) and the Fossil Forest on Axel Heiberg Island in the Canadian Arctic. David was instrumental in a key conference on the preservation of modern materials "Saving the Twentieth Century", Ottawa in 1991. His activities in ICOM-CC include being Coordinator of the Waterlogged Organic Archaeological Materials Group, and of the Resins Group in the early 1980s and from 1996 to 2002 he served for two terms as Chair of the Directory Board. ▶



© Dr David Grattan

IIC will be moving in September 2011

From the beginning of September 2011 IIC will have a new address:

1 Birdcage Walk, London, SW1H 9JH, UK.

We will be keeping the same telephone and fax numbers and the same e-mail and web addresses. We will be in central London, just off Parliament Square and will be in the same building as the Institution of Mechanical Engineers (ImechE). IIC has been at the old Buckingham Street address since 1975, so the move will be something of a wrench, but we are looking forward to the light, bright new space into which we will be moving. We will be having our post re-directed to the new address, but please note that the new address will be in effect from the start of September 2011.

Graham Voce, Executive Secretary

Gabo Trust Travelling Scholarships for sculpture conservators

The Gabo Trust, in partnership with IIC, is once again offering travelling scholarships to study the conservation of sculpture anywhere in the world. Applications for the 2012 Scholarship are now invited from Individual Members and Fellows of IIC who are conservators practising in either the public or private sector. Applicants will preferably have had several years' experience following their primary training. A maximum of two scholarships per year will be awarded to applicants proposing study tours which, in the opinion of the selection committee, will most benefit their own careers and the worldwide body of knowledge of the conservation of sculpture.

The scholarships are limited to the conservation of sculpture in all its aspects and are not restricted to any particular period or culture. However, some benefit to modern and contemporary sculpture (post 1880) must be apparent in the application. The proposed tour should normally be completed within twelve months of the award being made.

The maximum sum awarded will be up to £5000 or equivalent in US dollars or euros.

For full details of the Scholarship, including an application form, please go to the IIC website. The closing date for applications this year is 30 November 2011. Awards will be made by the end of January and announced in *News in*



A detail of Naum Gabo's Constructed Head No. 2, 1916 (enlargement 1975) at the Nasher Sculpture Center, Dallas, Texas, USA.

Conservation in February 2012.

The Gabo Trust was founded in 1988 by the family of the sculptor Naum Gabo (1890–1977). Aware of the problems with new materials in modern and contemporary sculpture, they set up the Gabo Trust to increase conservation resources in institutional collections and to further the education of conservators.

More details about the Gabo Trust can be found on <http://www.gabotrust.org/>

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Regional Groups

Gardens of Stone

SFIIC, the French section of the IIC has a new publication out, *Jardins de Pierres, Conservation de la Pierre dans les Parcs, Jardins et Cimetères* (*Gardens of Stone, Conservation of Stone in Parks, Gardens and Cemeteries*). The book is a result of a conference which took place in collaboration with ICOMOS international committee on stone and the Laboratoire de Recherche des Monuments Historiques (LRMH) in June 2011.

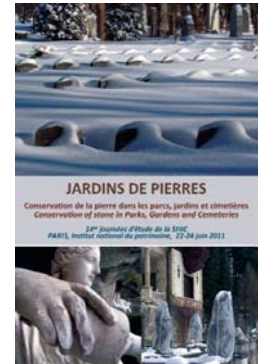
Stone has a specific role in parks, gardens and cemeteries. Stone may appear in the form of steles, sculptures or small buildings with decorative, commemorative or didactic purposes, or may simply indicate a burying place. In all cases, these artefacts have a strong heritage identity, and provide many challenges to institutions or individuals responsible for their care. Conservation issues include ensuring that individual monuments are preserved with reference to the whole collection of artefacts; preserving the landscape, often rich in vegetation, without accelerating the degradation of artefacts; and complying with the requirements of burial and commemorative services without endangering the long-term conservation of stone artefacts. In addition, some artefacts have been subject to repeated vandalism, and in the case of sculptures which have been regularly been treated

over the years, there is concern regarding re-treating them. Winter shelters are often installed on certain sculptures, but there is still no consensus on the best practice in this context.

Furthermore, funerary headstones and monuments often lie unattended, without any opportunity for the teams managing the cemeteries to respond to conservation needs. Through these conference proceedings, SFIIC, the ICOMOS International committee on stone and the Laboratoire de Recherche des Monuments Historiques have joined their efforts to propose a better understanding of the conservation issues relating to this exceptional cultural heritage and to encourage good site management practice.

Jardins de Pierres represents the result of this work; forty papers have been presented by international authors. The papers have been published in the language of their presentation (French and English, with about one third and two thirds respectively), each having an abstract in the other language (25 in English, 15 in French). The price of the publication is €48. More information, including a table of contents and an order form can be found on the SFIIC website: www.sfiic.fr.

Marcel Stefanaggi



Calls for Papers

The Materials and Techniques of Renaissance Art

10–11 May 2012
London, United Kingdom
Call for papers deadline:
1 September 2011
abstracts@renaissanceworkshop2012.org

Polychrome Sculpture: Artistic Tradition and Construction Techniques

13–14 April 2012
Glasgow, United Kingdom
Call for posters and papers deadline:
30 September 2011
icomcc.spadinterim2012@gmail.com

Meetings and Conferences

MATCONS 2011

Matter and Materials in/for Cultural Heritage
24–28 August 2011
Craiova, Romania
www.forummuzeulolteniei.ro/index.html

Jornadas de Conservación y restauración

29–30 August 2011
Lima, Peru
http://yachaywasi.com/

2011 International IADA Congress Practice/research/ethics in Paper Conservation and related materials

29 August–2 September 2011
Berne, Switzerland
www.iada-online.org/berne.pdf

CIDOC 2011: Knowledge Management and Museums

4–9 September 2011
Sibiu, Romania
cidoc2011.brukenthalmuseum.eu

LACONA 9: Lasers in the Conservation of Artworks

7–10 September 2011
London, United Kingdom
www.lacona9.org

INTERCOM 2011: Museums and Politics

13–16 September 2011
Copenhagen, Denmark
http://www.intercom.museum/

IV Latin American Congress on Conservation and Restoration of Metal

13–19 September 2011
Madrid, Spain
www.mcu.es/patrimonio/MC/CLCRM/Temas.html

International Symposium and Workshop on Cultural Property Risk Analysis

14–16 September 2011
Lisbon, Portugal
http://protectheritage.com/Lisbon2011

IIC Student and Emerging Conservator Conference: Conservation: Futures and Responsibilities

16–17 September 2011
London, United Kingdom
www.iiconservation.org

ICOM-CC 16th Triennial Conference

19–23 September 2011
Lisbon, Portugal
http://icom-cc2011.org

Artworks in Churches: The challenges of the conservation of artworks in churches

11 October 2011
London, United Kingdom
www.churchcare.co.uk/pdf_view.php?id=220

Dyes in History and Archaeology – DHA 30

12–15 October 2011
Derby, United Kingdom
www.chriscooksey.demon.co.uk/dha/dha30.html

Adhesives and Consolidants for Conservation: Research and Applications

17–22 October 2011
Ottawa, Canada
www.cci-icc.gc.ca/ann/symp2011-eng.aspx

VAST 2011: Symposium on Virtual reality Archaeology and Cultural Heritage

18–21 October 2011
Prato, Italy
www.vast-conference.eu/

Digital Preservation Summit 2011

19–20 October 2011
Hamburg, Germany
www.digitalpreservationsummit.de

Salt Weathering on Buildings and Stone Sculptures

19–22 October 2011
Limassol, Cyprus
www.swbss2011.org/

Pest Odyssey 2011: Ten Years Later

26–28 October 2011
London, United Kingdom
www.pestodyssey.org/

Future Talks 011: Technology and Conservation of Modern Materials in Design

26–28 October 2011
Munich, Germany
www.die-neue-sammlung.de/event

iPRES 2011: 8th International Conference on Preservation of Digital Objects

1–4 November 2011
Singapore
http://ipres2011.sg/

3rd Latin-American Symposium on Physical and Chemical Methods in Archaeology, Art and Cultural Heritage Conservation

8–10 November 2011
Lima, Peru
http://lasmac2011.webnode.es/ presentacion

Plying the Trades: Pulling Together in the 21st Century

8th biennial North American Textile Conservation Conference
8–11 November 2011
Oaxaca, Mexico
www.NATCConference.com

The Life of Things: The Preservation of Ethnographic Objects and their Stories Stuttgart, Germany

11–12 November 2011
www.ethnographic-objects.abk-stuttgart.de

CHNT 2011: 16th International Conference on Cultural Heritage and New Technologies

14–16 November, 2011
Vienna, Austria
www.stadtarchaeologie.at

The Third Dimension: 3rd European Students' Conference on Object Conservation

4–5 May 2012
Vienna, Austria
m.pfenninger@akbild.ac.at

12th International Conference on the Deterioration and Conservation of Stone: 40th Anniversary

4–8 June 2012
New York, USA
gw2130@columbia.edu

European Painted Cloths C14th-C21st: Pageantry, ceremony, theatre and domestic interior

15–16 June 2012

London, United Kingdom

www.courtauld.ac.uk/researchforum/EuropeanPaintedClothsC14th-C21st.shtml

IIC Congress 2012: The Decorative: Conservation and the Applied Arts

10–14 September 2012

Vienna, Austria

www.iiconservation.org/conferences/vienna2012/send_abstract.php

Courses, Seminars and Workshops

Care and conservation of modern and contemporary outdoor sculpture

15–17 September 2011

Porto, Portugal

www.incca.org/masterclass-in-porto-modern-and-contemporary-sculpture

Handmade Cover Paper Making and Rebinding Period Text Block Workshop

19–23 September 2011

Charante, France

http://conservation-by-design.co.uk/z_paper_workshop/

Managing the library and archive environment

5 October 2011

London, United Kingdom

www.bl.uk/blpac/environment.html

Damaged Books Training Day

18 October 2011

London, United Kingdom

www.bl.uk/blpac/damaged.html

Introduction to Preservation Training Day

25 October 2011

London, United Kingdom

www.bl.uk/blpac/basics.html

Preservation assessment survey workshop

2 November 2011

London, United Kingdom

www.bl.uk/blpac/pasworkshop.html

Understanding and preserving audio collections

7–9 November 2011

London, United Kingdom

www.bl.uk/blpac/audio.html

Introduction to Feather Conservation

9–11 November 2011

Norfolk, United Kingdom

helen.rush@norfolk.gov.uk

Loss compensation in paintings: filling and retouching

10–12 November 2011

Porto, Portugal

www.incca.org/masterclass-in-porto-loss-compensation-in-paintings

Writing and using a preservation policy

17 November 2011

Edinburgh, United Kingdom

www.bl.uk/blpac/policy.html

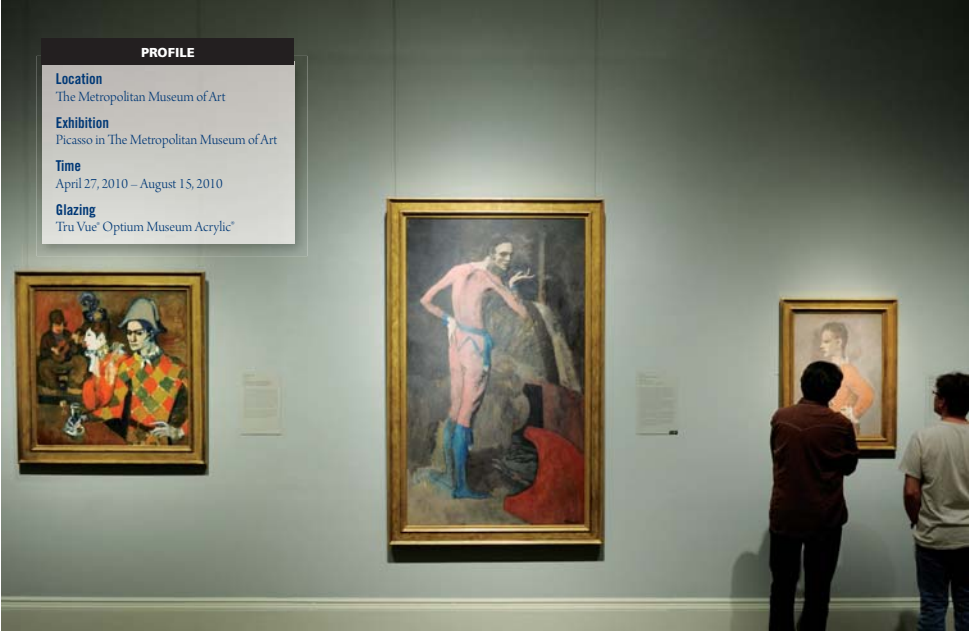
Managing World Heritage Sites: Integrating Disaster Risk Reduction Strategies

5–16 December 2011

Mexico City, Mexico

www.iccrom.org/eng/01train_en/announce_en/2011_12managingWHsitesMEX_en.shtml

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



PROFILE

Location
The Metropolitan Museum of Art

Exhibition
Picasso in The Metropolitan Museum of Art

Time
April 27, 2010 – August 15, 2010

Glazing
Tru Vue® Optium Museum Acrylic®

anti-reflective anti-static abrasion resistant UV protection

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Pablo Picasso, *At the Lapin Agile*, 1905, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1992, Bequest of Walter H. Annenberg, 2002 (1992.390); *The Actor*, 1904–05, Gift of Thelma Chrysler Foy, 1952 (52.175); *Salimbanque in Profile*, 1905, Bequest of Scofield Thayer, 1982 (1984.433.269). All works from The Metropolitan Museum of Art. © 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Don Pollard.

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