

News in Conservation

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



“La Fontana del Moro” in Rome is Damaged by Act of Vandalism

In the early hours of the morning of September 3rd, the famous Fontana del Moro in Rome was damaged by an act of vandalism, which was caught on security camera. According to the Italian press, a 50-year-old homeless Italian man was arrested and later confessed the crime, although he failed to provide a motive for the offence. The man was also responsible for attempting to damage the Trevi Fountain shortly after his incursion in Piazza Navona.

Damage to cultural heritage by acts of vandalism is not uncommon in Italy, but

what makes this episode remarkable is the speed of the intervention by the technical staff of the Board of Cultural Heritage and Preservation, which immediately began work on the restoration of the fountain. The speed of the intervention was also possible thanks to a donation by the Ambassador from Bolivia and the remaining cost was covered using public funds made available by the Mayor of Rome.

The fountain was originally designed by Giacomo della Porta in 1575. In 1653, the statue of the Moor, by Gian Lorenzo Bernini, was added. In 1874, during a restoration of the fountain, the original statues were moved to Villa Borghese and replaced with the copies that were damaged.

The restoration intervention focused on the reattachment of the two heads to the side of the main figure, which had been hit by a heavy stone thrown by the vandal. The dragon head to the right of the main figure had a clean break so it was possible to reattach it with relative

ease whereas the left hand side dragon head required a longer intervention as fragments from the blow were found in the water and had to be collected before the intervention could be completed.

Source AGRPRESS

X-Ray Reveals Hidden Goya Painting

An unfinished and previously unknown painting by Francisco Goya has been found hidden underneath one of his masterpieces as announced by the curators of the Rijksmuseum in Amsterdam.

The painting was discovered beneath Goya's Portrait of Don Ramon Satue, and it is thought it might depict Napoleon Bonaparte's brother, Joseph. Although the reasons for the erasing of the portrait are unknown it is reasonable to believe that Goya could have had political motives to cover up the portrait once the Napoleonic army was driven out of Spain and Ferdinand VII restored

Issue 26, October 2011

The Tapestry Room Reinstated

Conservation is under way at the Isabella Stewart Gardner Museum. Find out more on pages 5 and 6

A look at Whale Conservation

NiC goes to Norway and discover the work of the 'Whale team' at the Bergen Museum. Page 7 to 10

IIC Student and Emerging Conservators Conference

NiC's Review. Pages 11 to 13

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Fontana del Moro in Piazza Navone, Rome, Italy

Copyright Rafael Jimenez

to the throne.

The analysis was performed using a mobile version of a high-resolution x-ray scanner that allows work to be carried out in-situ without the need for moving delicate objects as in the case of the Goya's portrait. The detail on his face was never completed, but "the decorations embellishing the uniform are those of the highest ranks of a chivalric order instituted by Joseph Bonaparte when his brother, the emperor Napoleon, created him King Of Spain".

Due to the temporary closure of the Rijkmuseum's main building until 2013, Goya's portrait of Spanish judge



Portrait of Spanish Judge Ramon Satue by Francisco Goya

Ramon Satue, which was concealing the Napoleonic painting, is on display at Museum Boijmans Van Beuningen in Rotterdam. *Source BBC News.*

School of Gladiators Discovered at Roman Carnuntum, Austria

A sensational discovery took place last month in Austria where a gladiator school was unearthed using "georadar" technology. A team of archaeologists from the Ludwig Boltzmann Institute for Archaeological Propection and Virtual Archaeology discovered the site 40 km. from Vienna, West of the ancient roman city of Carnuntum.

Georadar technology is gaining importance as a non-destructive tool in archaeological explorations. It allows researchers to accurately map an area and reconstruct its characteristics

virtually and with detailed precision, and uses the latest non-invasive technology to reveal archaeological remains hidden beneath the soil in unprecedented detail.

Carnuntum is one of the largest preserved archaeological landscapes of its type in Europe, and the site the investigated lay to the west of an amphitheatre, which was built in the first half of the second century AD and excavated from 1923 to 1930. Contemporary inscriptions claimed that it was the fourth largest amphitheatre in the Roman Empire and frequently used for gladiatorial games. The gladiator school has been compared to the famous school located in Rome, referred to as the ludus magnus, the great School of Gladiators, the amphitheatrum flavium, behind the Coliseum.



Roman Amphitheatre in Carnuntum, Austria

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Editorial

Welcome to the October issue of News in Conservation, my first as new editor. I hope you will enjoy reading it as much as I have enjoyed putting it together. My first thought goes to *NiC*'s previous editors, truly amazing people, who have supported me with their precious advice and help in navigating this new territory. I wish Vicki Humphrey all the best in her new position as Head of Conservation at the National Museum Australia and thank Lucy Wrapson for her great work as August acting editor of News in Conservation.

In this issue of *NiC*, Jessica Chloros will give us an insight in the conservation work currently taking place at the Isabella Stewart Gardner Museum to reinstate the tapestry room to its previous splendour, while Gordon Turner-Walker talk to us about conservation of whale bones!

Also in this issue, *NiC* will talk about the IIC Student and Emerging Conservator Conference, which took place in London on 16th–17th September 2011.

One last word from me before I leave you to enjoy *NiC*; remember that we rely on your generous contributions so please note our next deadline for submissions and send us your news, images, projects and feedback.

Barbara Borghese
Editor

News in Brief

World Monument Fund announces award for preservation of two important heritage sites.

Two World Monument Fund (WMF) projects recently received grants from the U.S. State Department's Ambassadors Fund for Cultural Preservation.

Kilwa Kisiwani in Tanzania, once an important East African trading center, will receive \$700,000 for urgent conservation work on the buildings, marine restoration, a sustainable management plan, and improving the living conditions of the island's inhabitants. Kilwa Kisiwani is one of the most significant historic sites along the Swahili coast of East Africa and was declared a UNESCO World Heritage Site in 1981. Ongoing conservation projects at the fort and other structures will ensure that the site continues to play a significant role in the local economy by attracting cultural tourism and providing employment opportunities for local people.

The second site to benefit from the funds is Phnom Bakheng, in Cambodia, one of the oldest temples at Angkor. Phnom Bakheng is one of the greatest examples of Khmer architecture but its rise in popularity has meant that its preservation is now threatened by the increasing number of visitor and the



Manfred Werner

Phnom Bakheng, the main temple of Yasodharapura, the first city in Angkor, Cambodia

wear from constant foot traffic is threatening the temple's stability. The site is also subjected to environmental threats from rain and erosion. Phnom Bakheng will receive \$400,000 to continue the conservation work begun with a nearly \$1 million grant from the Ambassadors Fund two years ago. For More information about the awards and the work of the WMF visit their website <http://www.wmf.org/>

New Article in Open Access

E.C.C.O. Committee members Jeremy Hutchings and Susan Corr have just published the results of their experience dealing with the descriptors for the Conservation–Restoration profession in an article entitled “A framework for access to the conservation–restoration profession via the mapping of its specialist”. The article was published in Open Access in Higher Education journal. It can be freely downloaded at the following link:
<http://dx.doi.org/10.1007/s10734-011-9450-y>

Agreement signed to establish new regional centre for conservation in United Arab Emirates (UAE)

In September 2011 an agreement was signed between ICCROM and the Government of Sharjah, UAE, for the implementation of a new Regional Centre for the Management and Conservation of Cultural Heritage in the Arab States.

The centre will be located in Sharjah University City and will be the first centre of its kind in the Arab region.

His Highness Dr Sheikh Sultan Al Qasimi, Member of the Supreme Council and Ruler of Sharjah, in signing the agreement stressed the importance of raising public awareness in the field

of preservation of Cultural Heritage, and the need to enhance cultural dialogue and develop cultural policies in the Arab and Muslim world. He also welcomed support for the Centre from other regional and international organizations including the Arab League Educational, Cultural and Scientific Organization (ALECSO), the Islamic Educational, Scientific and Cultural Organization (ISESCO), and UNESCO.
(Source ICCROM)

Looting to Archaeological sites in Syria

While the unrest in the Arab world doesn't cease to occupy the front page of the international press, we are sorry to report more news of looting and damage to cultural heritage sites, this time in Syria.

Several archaeological sites in the



Ruins in Apamea, Syria

ancient city of Apamea were vandalized and pillaged by groups taking advantage of the tragic events in Syria. Reports talk of secret excavations to dig randomly and steal artefacts, damaging several finds including a mosaic and the crown of a column in the middle of the city.

As reported by the Syrian Arab News Agency, the Head of Hama Archaeology Department Abdelkader Firzat called on locals to report those who commit such acts of vandalism and robbery, adding that Apamea became a target for such crimes due to its wealth of historical periods and its large size.

He pointed out that damage caused by such criminal activities extends not only to the loss of artefacts but also to the structure of the entire site, causing instability and more decay. In addition he talked about the threats often received by security personnel working at archaeological sites. Source SANA

Heritage damaged following Earthquake in Virginia, USA

Three spires on the Washington National Cathedral, site of state funerals for several U.S. presidents, broke and fell and the U.S. Capitol suffered some minor damage as a result of an earthquake of 5.8 magnitude struck the region, and shook Virginia and other northern states of the US East Coast on



An image taken by a U.S. National Park Service helicopter, showing cracks in the Washington Monument in Washington, D.C., in the United States.

23rd August 2011. Several sites were reported as damaged including the 30-story central tower of the Episcopal Cathedral with three of the fleurs-de-lis shaped corner spires breaking off and falling to the ground. The National Cathedral, which weighs 150,000 tons and took 83 years to complete, is the highest point in Washington. It is a solid

masonry structure made of limestone blocks placed one atop another.

Also damages were reported in the U.S. Capitol, which was evacuated shortly after the earthquake and the Washington Monument was closed indefinitely after cracks were found in the stones at the top of the 555-foot (169-meter) obelisk. The Lincoln Memorial, Jefferson Memorial and the Old Post Office Tower were temporarily closed after the earthquake but all reopened after a short period of time.

Dead Sea Scrolls go Online

The Israel Museum in Jerusalem, in collaboration with Google, has made available online the digitised version of five scrolls including the Temple Scroll and the Great Isaiah Scroll. The manuscripts can now be viewed on the museum website at <http://dss.collections.imj.org.il/>

The Dead Sea Scrolls were discovered in 1947 in a cave complex along the shore of the Dead Sea, East of Jerusalem.

The Return of Mrs. Gardner's Tapestry Room

The completion of the refurbishment of Mrs. Gardner's Tapestry room at the Isabella Stewart Gardner Museum provides opportunities for the public to see conservation as it happens thanks to the in-situ work of the conservators involved in the preservation of this unique historic house.

The Tapestry Room at the Isabella Stewart Gardner Museum is currently undergoing a major conservation effort to transform it back to its original function; a grand tapestry hall. This is one of the primary preservation projects associated with the museum's Expansion Project that is currently taking shape behind the museum and that will alleviate problems related to programming and over-crowding when the new wing opens in January 2012.

Isabella Stewart Gardner opened her museum in 1903 but while she lived at Fenway Court, she continued acquiring works of art, refining the display of her collection in many of the galleries and in a few instances making substantial alterations to portions of the museum. The Tapestry Room, which is on the second floor along the east side of the building, did not exist in 1903, nor for that matter, did the Spanish Cloister, the East Cloister or the Chinese Loggia which occupy the ground floor directly below the Tapestry Room. That portion of the building was originally occupied by the Music Room, an immense two-storey space featuring a stage for music performances and

seating for audiences.

She continued to acquire material over the years to fill the new spaces she was envisioning and by February 1914 the dismantling of the Music Room began. Approximately a year and a half later the transformation was complete. The two-storey space occupied by the Music Room was divided into two levels with the Tapestry Room on the second floor and the Spanish Cloister, East Cloister and the Chinese Loggia assembled on the ground floor.

Towards the end of 1915, the photographer Thomas Marr documented the changes that had taken place and took the first images of the newly created Tapestry Room. Marr documented room views of the museum for Gardner from 1903 to 1926 and his photographs provide us with a vital record of the galleries during Gardner's lifetime. These archival photographs are of great importance to us as they



1915 archival photograph of Tapestry Room

illustrate the changes she made to her installations. They have also been useful in determining alterations that inevitably occurred after Gardner's death in 1924. Along with primary historic records and correspondence, the judicious use of archival photographs serves as a crucial guide for the individual conservation projects and whole-room treatments that are undertaken by conservation in collaboration with our curators.

When unveiled to the public in early 1916, the predominant feature of the 4,000 square foot Tapestry room were the Flemish tapestries cycles that lined the walls of the room. The floor was covered with red, blue and grey tiles made by Henry Mercer's Moravian Pottery and Tiles Works in Doylestown, Pennsylvania. The great span of the wood ceiling was supported by oversized wooden beams, and on the walls plain wood paneling provided a medieval-style background for the tapestry hangings. Within the large room, Gardner arranged intimate groupings of tables, chairs and objects and also a piano for concerts, but as is obvious from the archival photographs, the room was essentially a wide-open space with ample room for visitors to wander freely. At the south end of the room she placed a highly-carved 15th century French mediaeval fireplace mantle and in a niche above it, a panel painting of the *Archangel Michael* by Pere Garcia that dates from 1470.

For the past several decades, the Tapestry Room has functioned as a space for programming activities including highly acclaimed music performances and lectures. Beginning in the 1970s, the space was taken over by the stage and chairs that would occupy much of its footprint for the next 40 years. At the height of its use, the room accommodated 250 seats and the

frequency of programming events began to take its toll on the collection and the building fabric. The performance stage that occupied the south end of the room and the chairs that filled the space forced all of the collection artifacts arranged by Gardner to the perimeter of the room where they were largely un-viewable. For the past 40 years, visitors have been unable to enjoy the room as it was conceived of by Mrs. Gardner when she created it in 1915 and even the great fireplace mantle and Archangel Michael painting could not be approached because they were blocked by the stage. Gardner's vision for the gallery was a grand and spacious environment for the viewing of tapestries, furniture, assorted objects and paintings and this experience was lost because of programmatic activities.

As stated earlier, the new wing being built behind the museum will absorb most of the programming events that have otherwise been held in the museum. Designed by the noted architect, Renzo Piano, the building will feature a new exhibition hall for temporary exhibitions and a concert hall where music performances and lectures will be held. The new building will provide other visitor amenities, much needed spaces for education classes and also new conservation labs. With the programming related activities relocated to the new building, the Tapestry Room will once again be the great gallery it was intended to be.

The Tapestry Room project is a multi-faceted endeavor. The main goal of the project is to return the room as closely as possible to its appearance during Gardner's lifetime. At the beginning of this year, the stage and chairs were removed from the space making room for conservators and tradesman to carry out

their work. The space is currently a large laboratory of sorts as all of the conservation work is taking place in-situ. The Tapestry Room is not closed to the public and visitors can walk along a side of the room and observe the various treatment projects as they unfold. In total the project includes 21 textile treatments, 26 object treatments, and one painting treatment. In



1926 archival photograph of Archangel Michael painting and fireplace in Tapestry room

addition to the conservation of works of art, worn and failing polyurethane coatings on the floor tiles will be removed, and as part of the museum's on-going lighting project, electrical wiring will be upgraded as will the unsightly lighting fixtures that presently hang from the ceiling. In concert with the application of appropriate shades and window treatments, the new lighting will strive to improve viewing for visitors while also reducing light levels on sensitive works of art. When the infrastructure work and conservation work is complete later this autumn, the gallery will be reinstalled as it was during Gardner's time.

Author's biography

Jessica Chloros received her MS in Conservation from the Winterthur/University of Delaware Program in Art Conservation in 2007. She completed post-graduate fellowships at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums and at the Isabella Stewart Gardner Museum. She is currently the Assistant Objects Conservator at the Isabella Stewart Gardner Museum. Email: jchloros@isgm.org



Saving the Whales – the Restoration of an Historic Exhibition in Bergen Museum

The Natural History Collections of Bergen Museum are home to one of the world's largest collections of whale and dolphin skeletons. Gordon Turner-Walker reports on the conservation of the whale skeletons.

Currently, Bergen Museum is undergoing a programme of restoration and refurbishment with the aim of returning the building to its former appearance and splendour. Work on the external fabric of the building was completed earlier this year and renovation and modernisation of the interior, including the exhibition galleries, is scheduled to take place over the next three years.

The whale skeletons are the most visible exhibits in the museum and may justifiably be described as the “jewel in the crown” of Bergen Museum's collections. Out of a total collection of 22 specimens, eight baleen whales and two toothed whales were scheduled for conservation over the two-year period between 2010 and 2012. Most of the whales were collected in the 1860s–1880s and have experienced little or no cleaning since they were hung in the galleries. Since the whale skeletons are such an integral part of the museum's visual impact their restoration and cleaning must be sympathetic to the larger aims of the building restoration project and any major alteration to their appearance should be avoided wherever possible.

The Whale Project (2010–2012)

The Whale Project has brought together an international team of conservators and bone specialists from Scandinavia and beyond. This two-year project represents the opportunity of a lifetime to collaborate on a huge and varied assignment.

Conservation, whether of artworks or natural history specimens is normally a solitary pursuit where individual conservators work quietly and patiently on a single object, often lost in concentration. In stark contrast, the conservators working of the whales often work as a team with several people working on one



Gordon Turner-Walker

Dry vacuuming the humpback whale



Gordon Turner-Walker

The author using solid CO₂ particle blasting on a killer whale scapula

skeleton simultaneously. In its scale, the work often has more in common with engineering or building restoration than normal conservation, certainly in terms of the surface area to be cleaned – which must add up to hundreds of square metres. The blue whale skeleton alone is estimated to have a total surface area of almost 95 m² (for comparison the goal area on a soccer pitch is a little over 100 m²).

The goals of the Whale Project mirror those of the museum building's restoration – to return the hanging skeletons to their original glory and secure them for the future, while retaining as much of the original materials, character and scientific potential as is practical. Obviously, the mounted skeletons must be structurally safe and there must be no danger of bones or other fragments falling on the heads of unsuspecting visitors. Similarly, the bones themselves should be clean so that visitors can see clearly the various anatomical details of the skeletons, but also so that visitors can see that the whales are being cared for in a way appropriate to their status as the museum's "crown jewels". An important goal in all of the interventions is to remove inappropriate, misleading or structurally unsound previous restorations, especially those done with incompatible materials. The restoration of the skeletons thus falls into five distinct categories – some which can be solved simultaneously and some which must be resolved in sequence:

- 1 Removal of external contaminants and dirt
- 2 Removal of internal contaminants
- 3 Removal of disfiguring or deteriorated earlier restorations
- 4 Structural reinforcement and support of the bones
- 5 Cosmetic reconstruction



Photo: Christina Holmfjord.

Before/after cleaning caudal vertebrae, using 'cleaning solution'.

The first category includes dust which comprises flakes of human skin, textile fibres, fine airborne grit and soil particles, soot from burning wood and fossil fuels, together with paint splashes and soluble salts carried onto the exhibits by water leaking from the ceiling. The second category relates to organic residues left in the bones after their original de-fleshing and cleaning – the majority of which is oil migrating from the spongy interiors of the bones to the surface, together with its degradation products. The third category, previous repairs and restorations, consist of a combination of wooden supports, animal glue repairs, gypsum plaster or clay fills and oil-based paints, all held together with assorted screws, nails, brackets and twisted wire. It is now possible to replace this hotchpotch of old repairs with more enduring and cosmetically acceptable restorations using new conservation adhesives and materials, albeit ones that

must last at least as long as the former interventions. The final phase of the restoration process, reconstruction of damaged or missing bones, is more subjective and the desire to make the skeletons look beautiful or more complete must be carefully balanced against the professional responsibility not to hide the historic feel of the exhibits whilst simultaneously complying with ethical guidelines and best practice.

Formulating a Conservation Strategy

The cleaning and restoration of the whale skeletons presents many major challenges. The skeletons are extremely large and access to the bones is limited by them being suspended several metres from the floor and the number of bones to be cleaned in each skeleton is. The project's timing and finances limited the possibility of a comprehensive dismantling of the skeletons and also excluded the possibility of a full X-ray study of the skeletons to see how they are held together. Therefore, all cleaning and conservation work must be done in situ using temporary scaffolding to allow conservators to reach all the bones where they hang.

When first evaluating cleaning protocols the conservation team tested several methods for cleaning the skeletons. Several high-tech approaches were evaluated. These included particle blasting (sandblasting) using powders as diverse as sand, aluminium oxide, sodium bicarbonate, glass beads, walnut shells and solid carbon dioxide (dry ice). Laser cleaning with a portable laser system loaned by Lynton Lasers in the UK was also tested extensively. All of these methods were abandoned in favour of more traditional and low-tech approaches. The laser was very effective at removing black dirt but



Gordon Turner-Walker

Sticky oil residues running down the ribs of a minke whale

ineffective on lighter-coloured fatty deposits. Particle blasting was not useful in removing sticky residues unless the pressure was so high it risked damaging the surfaces of the bones. This experience amply demonstrated that simple solutions are still an important part of the conservator's toolbox. The gentlest cleaning methods are used first. Loose surface dust is removed by vacuuming, although heavy fatty deposits, laden with dirt, must be removed by scraping with wooden tools. Oil and fat contaminating the surface can be removed using a paper poultice containing equal volumes of pure water, ethanol and acetone. However, the best results were obtained by applying a strong solution of aqueous ammonia to the surface, then scrubbing with pure water and removing the dirty water with a vacuum cleaner. The ammonia



The 'whale team'.

reacts with free fatty acids in the degraded whale oil to form a detergent *in situ*. A portable air extractor is used where necessary and solvent or ammonia vapours exhausted through an open window. Each conservator wears appropriate safety equipment – including gloves, goggles and a respirator.

The cleaning of the skeletons has already produced some unexpected results. Weighing the dust vacuumed from the bones shows that each of the large whale skeletons was covered in 400–500 g of loose dust. However, this is only what can be removed easily. Carefully measured test cleaning of selected bones has shown that, even on bones that do not appear oily, more than twice as much “dirt” can be removed by gently scraping the surfaces with a scalpel than can be

removed by vacuuming. Furthermore, on oily bones – especially the tail vertebrae, and parts of the skull and ribs – the sticky black residues constitute a further six to twenty-two times as much by weight. The nature of the dirt on the bones can also tell an interesting story. We are quite sure that the skeletons have had minimal cleaning since they were first put on exhibition. Therefore the dust and grime deposited on the upper surfaces of the bones represent an enduring record of air pollution over the past hundred years. Preliminary analyses of this dirt reveal that, in addition to spider's webs, fine mineral particles and pollen grains carried into the galleries from the streets outside there is also a carbon-rich deposit with a distinct sulphur signature. This almost certainly represents pollution from the burning of fossil fuels – either coal-burning domestic fires, fuel oils from the museum's own central heating boilers or from motorised traffic outside. The exact natures of the oils and fats leaking from the bones are also of considerable interest. Unintentionally, the whale skeletons have taken part in a long-running experiment into the degradation of marine oils and their analyses can contribute to an understanding of how lipids and collagen age over decades and centuries.

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The Bergen Museum

Author's biography

Gordon Turner-Walker is conservation manager at Bergen Museum. He has published widely on a range of cultural heritage conservation issues but is perhaps best known for his work on degradation processes in ancient bone (diagenesis). He is an Associate Professor at the Graduate School of Cultural Heritage



Conservation at National Yunlin University of Science and Technology, Taiwan. He is a Fellow of the International Institute for Conservation of Historic and Artistic Works (IIC) and an Individual Affiliate of the Asian Academy for Heritage Management.

IIC Emerging Conservators Conference – The Editor's View

On September 16 and 17 IIC hosted the first Student and Emerging Conservators Conference titled: "Conservation: Future and Responsibilities".

The conference was made possible thanks to the invaluable support of the History of Art Department and the Institute of Archaeology at University College London and in particular to the help of Elizabeth Pye, Professor of Archaeological and Museum Conservation at UCL and the students from Camberwell College of Arts and UCL who have organised and managed the event. Also invaluable was the help of Amber Kerr-Allison of the Smithsonian American Art Museum for her support in co-ordinating the event.

In many ways this conference has been pioneering in experimenting with the concepts of accessibility and outreach. Our live broadcast was very well attended and some very minor glitches aside it proved a success, judging from the amount of questions received via the various available feeds and generally the positive feedback received during and after the event.

The main questions that the conference aimed at answering reflected in part the climate of uncertainty that emerging conservators like other professionals from different backgrounds are facing at present. Through sharing their professional experiences and talking about their careers, our panellists, some mature professionals, others just 'emerged' in the profession, provided participants with a very real insight into what it takes to get to 'the other side'.

Crucially the conference afforded a critical look

into the kind of training academic institutions are providing to students and the adequacy of their offerings to the job market. The general impression seems to be that cuts and major changes in the way training courses are organised, in the UK but also worldwide, have meant that students increasingly feel they are not trained to get out there and be let 'loose' on objects. Supervised studio practice hours have been reduced and science teaching is perceived as inadequate at a time when major Institutions are shifting some



Adam Klups, the mind behind the conference and Francesca Lemass and Kathleen Froyen, event co-organisers



Day 1 - The conference panellists Elizabeth Pye, Velson Horie, Sonja Schwoll, Jocelyn Cuming and Robert Payton

positions in conservation science and research. There is also the feel that training institutions might be graduating far too many students compared to market demands. Emerging conservators are increasingly accepting unpaid work in job placements and internships next to conservators who are losing their jobs. This situation is uncomfortable for both conservators and students.

The conservation profession will undeniably be affected in a major way by cuts to programmes taking place on all levels.

One other important issue raised at the conference questioned the consistency between conservation programmes internationally or even within the same country. The feeling is that there is very little consistency between programmes with some countries requiring rigorous and long undergraduate courses before allowing a full qualification and others being more relaxed on the training stage and relying on a system of accreditation to be achieved at a later stage in career. In addition the career path can be not straightforward with people joining the profession from different backgrounds not necessarily related to conservation. Moreover there seems to be very little clarity in terms of differences between undergraduate and post-graduate provisions with some institutions morphing their offerings to adapt to political demands but often without majorly improving their programmes.

Following on from the previous issue, the question was also whether skills were transferable between countries. When it comes to employers, the feeling is that qualifications obtained in different countries are difficult to interpret in order to make a decision between candidates. Perhaps in a not so distant future

an agreement could be reached at international level to create an accreditation system that is truly transferable between countries.

Skills were also discussed in relation to requirements for emerging conservators wishing to compete in today's job market. Valuable ideas came from panellists and audience with interesting suggestions regarding additional skills, marginally related to conservation. Project management, budgeting, digital photography and database skills were all indicated as likely add-ons that could win the interest of potential employers.

The value of international experience as a form of additional training was also discussed. At the start of a career there should be flexibility in order to take full advantage of opportunities that could be achieved in different countries. Emerging economies offer great opportunities for volunteers, often in very rewarding projects if one is prepared to make small sacrifices and adjustments. Extra skills can also be acquired,



Elizabeth Pye (Institute of Archaeology, UCL, UK) and Velson Horie (IIC Treasurer and Independent Collection Care and Conservation Consultant)

Barbara Borgnese



Barbara Borgnese

including a foreign language.

A recurring question related to the best path to follow when choosing conservation as a career. One thing that became obvious is that many professionals have approached their conservation career 'one step at a time'. Many conservators went back to academic training over and over again, to add, improve or change their skills to fit the needs of their career. This was certainly the case for the majority of the conference speakers and despite the common feeling that things have got more difficult with time, evidence suggests that there is little difference between then and now.

Adam Klups, instigator and organiser of the



A packed audience

Barbara Borgnese

Conference said "It has been amazing to see such a great number of conservation students and young conservators ready to take part, and give their views on what concerns them about conservation as a career path. The S&ECC reminded us all that the future of conservation starts now".

Overall the conference was successful in delivering 'something rather different from the usual student conference', as promised by Jo Kirby Atkinson on the welcome address in the conference programme pack. Amber Kerr-Allison commented, "It was an honour to participate in this conference and have the opportunity to meet so many enthusiastic and engaging students. Our field is fortunate to have such a dedicated generation of emerging conservators".

The Conference provided practical and useful advice and plenty of opportunities for exchanges of ideas and networking. It also represents a starting platform to build upon for future events, which undoubtedly will follow in the future.



Panellists Robert Payton, Museum of London and Jocelyn Cuming, Camberwell College of Art, UK

Barbara Borgnese

IIC News

IIC Congress 2012: The Decorative: Conservation and the Applied Arts 10–14 September 2012, Vienna

The twenty-fourth IIC Congress will be held in conjunction with the Universität für angewandte Kunst Wien (the University of Applied Arts Vienna) from 10th to 14th September 2012 and will focus on a topic that is uniquely well-suited to Vienna's wealth and breadth of decorative and applied arts heritage. Ornament and decoration have been evident in human endeavour since the beginning of our history, ranging from the bold clarity of ancient Egypt to the clean-lined, discreet styles of the 1930s and the exuberant revivals of today. Wherever civilisations have developed, many of their forms of cultural expression can be considered 'decorative' or 'applied' arts.

Responding to contemporary need and reflecting artistic values, new technologies and material inventions, the decorative and applied arts have contributed towards optimising both the practical and the social aspects of everyday life. However, technologically innovative aspects of the artifacts produced have sometimes been underrated, compared with the intensive study of their aesthetic qualities. Perhaps conservators, with their multidisciplinary approach, are those best able to read the

full story of the multifunctional purpose of these artifacts in their original context. The conservation of this heritage thus encompasses much of human endeavour and as such is central to our cultural life.

The range of work that this IIC congress will cover is very broad: architectural decoration; ceramics from pottery to porcelain; glass, including painted, stained and studio glass; furniture; hardstone carving, including pietra dura and engraved gems; metalwork in all its forms; jewellery; ivory and bone carving; textiles including tapestries, embroideries and costume; mosaics; painted decoration; wallpapers and wall coverings; terracotta; plaster work; bookbinding and leatherwork. This is by no means an exclusive list.

Congress Update

Planning for the 2012 IIC Congress in Vienna continues apace. One of the attractions will be a number of evening events, which will allow delegates to meet fellow conservation professionals socially; these are as essential a part of IIC Congresses as the programme of papers and posters. In addition, excursions are being planned to venues of special conservation interest as well as sites of more general heritage interest so that those attending can put their

conservation into context. There will also be a Trade Fair for those attending to browse and discuss matters with the leading suppliers in the field.

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

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

We will be opening booking in February 2012, and the full details of the Congress will be available from the Congress section of the IIC web-site as well as regular updates in News in Conservation. We very much look forward to seeing you there!

Call for posters

Poster presentation is particularly well suited to material with a strong visual impact. Posters are displayed prominently throughout the meeting and during the week there will be a dedicated session, giving delegates the

opportunity to speak to poster authors. An extended abstract will be published in the conference papers to provide a permanent record and point of contact. A pdf-format file of your copyright-cleared poster would also be welcome at a later stage to enable display on the IIC website.

If you would like to present a poster, please go to the Congress website <http://iiconservation.org/congress/> where you submit your proposal electronically. You can also find the link to the Congress website on the first page of the IIC website www.iiconservation.org. The deadline for electronic submission of proposals is **3 February 2012**. One image may be included at this stage, and in printed poster abstracts. With an image included, the total word count for the printed abstract will be 600 words. Without an image, the total word count will be 800. The choice of posters for display will be made by **2 March 2012** and final texts and image will be required by **30 March 2012**. See the IIC Congress website <http://iiconservation.org/congress/> for guidelines.

Call for Student Posters

IIC is delighted to announce that the 2012 IIC Vienna Congress will continue the innovative Student Poster Session, ▶

first run as a part of the 2010 Istanbul Congress. The aim of this session is to provide a peer-reviewed platform for research and work on conservation projects being undertaken by students and emerging conservators. This is an opportunity for those who are starting out in the conservation arena to take part in conservation's international showcase. Student Posters will be displayed prominently throughout the meeting and, as with the main poster session, there will be a programmed session giving delegates the opportunity to speak to poster authors. A pdf-format file of your copyright-cleared poster would also be welcomed at a later stage to enable display on the IIC web-site. The abstracts are not published in the preprints of the conference however.

We invite current students and recent graduates to submit proposals for inclusion at the 2012 IIC Congress. If you would like to present a poster, please send your provisional summary of the poster content (200–800 words, one image may be included) to: students2012@iiconservation.org by **3 March 2012**. The choice of posters for display will be made by **5 May 2012** and final texts will be required by **30 June 2012**. See the IIC conference website <http://iiconservation.org/congress/> for proposal and abstract submission guidelines.



IIC is glad to announce the election of Jerzy J. Kunicki-Goldfinger as new IIC Fellow.

Jerzy J. Kunicki-Goldfinger graduated in the conservation of art from the Nicolaus Copernicus University in Toruń, Poland, taught conservation and received his doctorate in conservation at the same university. He has over 25 years of practice in conservation, focusing on inorganic material, such as stone, ceramics and glass. For the last 15 years, he has worked as a conservator and researcher mostly on glass. He was a head of research on historic glass at the Institute of Nuclear Chemistry and Technology in Warsaw, Poland (1999–

2007), a researcher on historic glass at the Micro- and Trace Analytical Centre, University of Antwerp, Belgium, where he worked within a team led by Professor Koen Janssens and lastly spent three years at Cardiff School of History and Archaeology, Cardiff University, UK (2008–2011) working within a team of Professor Ian C. Freestone. He is an Honorary Research Fellow at Cardiff University. He has received a number of Polish and international scholarships and individual grants; among others he was Fulbright Senior Scholar at The Corning Museum of Glass, Corning, NY and received the Rakow Grant for Glass Research. He has also led several Polish and international projects concerned

with glass conservation and archaeometry.

His current research interests are in provenance and technological studies of vessel and window glass, glass corrosion processes and conservation of glass with special emphasis on unstable glass. He has experience in the application of a wide range of analytical methods. He has recently been involved in the application of synchrotron techniques to research the structure and technology of medieval flashed red windows. His ongoing projects deal with central European vessel glass from late-medieval times to the end of the preindustrial era, medieval stained glass and glass from Amsterdam's glasshouses.

IIC Has Moved!

As announced in the August issue, after 36 years of residency in Buckingham Street, IIC has moved and has now a new address:

**Room 209,
3 Birdcage Walk, London, SW1H 9JH, UK (entrance from 1 Birdcage Walk)
Tel: +44 (0) 20 7799 5500 Fax: +44 (0) 20 7799 4961**

The office is located in the same building as the Institution of Mechanical Engineers (ImechE) and is conveniently situated in central London, just off Parliament Square.

The move is something of a wrench, but we are enjoying the light, bright new space into which we have moved. We are having our post re-directed to the new address, but please note that the new address is in effect from the start of September 2011.

Graham Voce, Executive Secretary

Calls for papers

Developing Knowledge for Economic Advancement in Africa: 2nd International Conference on African Digital Libraries and Archives (ICADLA-2)

University of the Witwatersrand,
Johannesburg, South Africa
14–18 November 2011
Submission deadline: 30 October 2011

Climate for Collections: Standards and Uncertainties

Doerner Institut, Munich, Germany
7–9 November 2012
Submission deadline: October 31, 2011
Info:
www.climateconference@doernerinstitut.de

Imaging in Conservation: Looking at Artefacts under new Light

1st Announcement and Call for Speakers
STFC Rutherford Appleton Laboratory,
Harwell, Oxfordshire OX11 0QX, UK
10–11 November 2011
Info and abstract submission: Evelyne Godfrey
e.godfrey@open.ac.uk
For provisional bookings, please contact:
Claire.Woodhead
Claire.woodhead@hants.gov.uk

Meetings and Conferences

International Conference on Preventive Conservation of Architectural Heritage

29–30 October, 2011
Southeast University, Nanjing, China
Info:
<http://www.precoach2011.org/Default.html>

New Zealand Conservators of Cultural Materials (NZCCM) 2011 annual conference

02–04 November 2011
Wellington, New Zealand
Info: www.nzccm.org.nz

Asia-Pacific Regional Conference on Underwater Cultural Heritage

08–12 November 2011
Asian Academy for Heritage Management,
Manila, Philippines
Info: www.apconf.org

III Latin-American Symposium on Physical and Chemical Methods in Archeology, Art and Cultural Heritage Conservation (LASMACH)

Universidad Nacional Mayor de San Marcos
08–10 November 2011
Lima, Peru
Info: Dr. Martha Barriga,
lasmach2011@gmail.com

International Scientific Colloquium on the Factors Impacting Underwater Cultural Heritage

Royal Library of Belgium
13–14 December 2011
Info: Contact Ms Egger
b.egger@unesco.org or
Ms. Caressa Cornelis
rlicc@asro.kuleuven.be

17th ICOMOS General Assembly and Scientific Symposium 'Heritage, Driver of Development'

UNESCO
27 November 02 December 2011
Paris, France
Info: www.icomos-paris2011.com

Remote Access to World Heritage Sites from St Kilda to Uluru – "I Know Where I'm Going"

Edinburgh, UK
23–24 November 2011
Info: Isabelle Uny, Project Manager
Email: rawhsc11@gmail.com
Website:
<http://inspace.mediascot.org/beholder/iknowwhereimgoing>
Mobile: +44(0) 777 380 8912

Courses, Seminars and Workshops

Digital Imaging for Conservators and Museum Professionals

Softtek training facility, 1156 15th Street,
Washington, DC, USA
8–11 November, 2011
Info: Abigail Choudhury
achoudhury@conservation-us.org
www.conservation-us.org/courses

The Treatment of Pressure Sensitive Tapes and Tape Stains on Photographs

National Conservation Training Center
28 November – 02 December 2011
Shepherdstown, West Virginia, USA
Instructors: Elissa O'Loughlin (The Walters Art Museum),
Linda Stiber Morenus (Library of Congress), and Barbara Lemmen,
(Conservation Center for Art and Historic Artifacts)
Info: Abigail Choudhury
achoudhury@conservation-us.org

Understanding and preserving audio collections

7–9 November 2011
Preservation Advisory Centre Course,
The British Library, London, UK
Info and Bookings: Preservation Advisory Centre, The British Library,
96 Euston Road, London NW1 2DB, UK
Tel: +44 (0)20 7412 7612
Email: blpac@bl.uk

The Conservation Guest Scholar Program

Getty Conservation Institute
Application Availability and Deadline:
Complete application materials are now accepted online only at
http://www.getty.edu/foundation/funding/residential/conservation_guest_scholars.htm
The next deadline for this grant is
November 1, 2011
Info: Conservation Guest Scholar Grants,
The Getty Foundation,
1200 Getty Center Drive, Suite 800 Los Angeles, CA, U.S.A.
E-mail: researchgrants@getty.edu

Conservation Forum 2011: Disasters: Prevention and Management Seminar

Southwark Cathedral, London, UK
 22 November 2011
 Info: David Knight
 david.knight@churchofengland.org
 Tel: +44 (0) 20 7898 1874

Introduction to Feather Conservation

Norfolk Museums and Archaeology Service
 Workshop
 9–11 November 2011
 Norfolk, UK
 Info: Helen Rush
 helen.rush@norfolk.gov.uk

Eastern Analytical Symposium: Celebrating Innovation in Analysis

Garden State Exhibition Centre
 14–17 Nov 2011
 Somerset, New Jersey, USA
 Info: www.eas.org/symposium/

Campbell Center Collections Care Course: Care of Paintings I

Campbell Center for Historic Preservation
 Studies
 21–22 Nov 2011
 203 East Seminary, Mount Carroll, IL, USA
 Info: <http://www.campbellcenter.org/>

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 (1992.391); *The Actor*, 1904–05, Gift of Theima Chrysler Fox, 1952 (52.173); *Saltimbanque 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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