

News in Conservation

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



HP Image Permanence Award

Congratulations to Nora Kennedy, Sherman Fairchild Conservator of Photographs at the Metropolitan Museum of Art and the 2011 recipient of the HP



Nora Kennedy

Image Permanence Award. This award is given by the Society for Imaging Science and Technology (IS&T) in partnership with the International Institute for Conservation (IIC) and is sponsored by the Hewlett-Packard Company.

“Established in 2006, the HP Image Permanence Award recognizes advances in colorant and print media materials that significantly increase permanence; advances in predictive science that increase the validity of permanence predictions or provide insight into optimal storage and usage conditions; and/or educational efforts that raise awareness of the effect of storage and usage conditions on permanence.”

Nora is specifically being recognized for her outstanding contributions that advance the longevity of photographic and fine art images created via modern digital methods in the form of her co-leadership with Debra Hess Norris in organizing the Mellon Sponsored Collaborative Workshops in Photograph Conservation, the creation and distribution of digital sample book for two of the workshops and for leading the

creation of the Photograph Information Record (PIR). Since any single digital print process can change in behaviour from generation to generation in only a few years, the PIR is an important link between the object and the actual materials that produced it.

Digital prints were included in the Mellon Workshops starting with Contemporary Photographic Processes held in Chicago in 2000. Later, two offerings of the workshops were dedicated specifically to digital prints: Contemporary Photographs: Digital Prints held in both San Francisco and New York.

Nora’s willingness to engage contemporary artists in discussion regarding materials choices, exhibition and mounting (all related to preservation) as well as the general care of photographs including digital prints was also noted by the awards committee.

Again, congratulations to Nora.

For more information about the award see http://www.imaging.org/ist/membership/honors_desc.cfm?AwardCode=HPIP and

<http://www.iiconservation.org/node/15>

Issue 28, February 2012

Original or Replica?

Robin Neely tells us that the use of replicas in museums remains a controversial subject. Find out more on page 5

The Language of Conservation –

Saied Abdul Hamid Hassan, on the creation of an English-Arabic Glossary of Conservation Terms. Read the full article on page 9

IIC Website – New Look, New Functions!

Discover all the new features on page 11

www.iiconservation.org

Aga Khan Trust to Restore Qutb Shahi Tombs in India

The Aga Khan Trust for Culture (AKTC) has offered to finance a project for the conservation and landscape restoration of the Qutb Shahi Tombs complex. At the time of going to press, the signing of a formal Memorandum of Understanding (MoU) between the AKTC and the State Department of Archaeology of India was imminent.

The monumental complex is located near the ruined city of Golkonda in south-central India and capital of the ancient Kingdom of Golkonda (c. 1364–1512), west of Hyderabad.

Trust Director-general Louis Monreal, Director Cameron Rashti and Projects Director Ritish Nanda visited the tombs to conduct a preliminary survey and study various aspects of the proposed integrated development programme, which would be launched after obtaining necessary approvals from the local government.

The project will include the conservation of the entire area of the royal necropolis with over 150 structures to be restored together with the seven Qutb Shani tombs known for



Qutb Shahi Tombs, India

their intricate architecture.

Although this will be an entirely privately funded project, the conservation plan will be drawn up in consultation with the Archaeology Department and reviewed by national and international experts. In a statement released to the press, Jayesh Ranjan, Secretary of Tourism said: “conservation works will be undertaken in a phased manner on all tombs, mosques, water structures and enclosure walls within the complex”.

The project is expected to run for five years with documentation, archival research, high definition surveys, archaeological excavation, and preparation of detailed work plan to be

completed in the first year.

After successful restoration of the Humayun's Tomb in Delhi, this will be the second heritage site to be developed by AKTC in India. The Historic Cities Programme of AKTC aims at conservation of best of Islamic architecture and traditions across the world.

The Aga Khan Trust for Culture (AKTC) focuses on the physical, social, cultural and economic revitalisation of communities in the Muslim world.

For more information on this project and on the work of the Aga Khan Trust for Culture visit their website at:

<http://www.akdn.org/AKTC>

Source: *The Hindu, Times of India* ■

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Editorial

Welcome and happy New Year (of the Dragon)!

I am happy to report that the conservation community around the world has been as busy as ever, with great new projects for us to read, and an enthusiasm that thankfully doesn't seem to be affected by the gloom of the financial crisis, which is tightening its grip worldwide.

In response to the changing habits of Internet navigators, we have been working hard to deliver a new website with updated functions, improved accessibility and some services now available to non-IIC members. By widening access to our work, we hope to better fulfill our primary goal of "promoting the knowledge, methods and working standards needed to protect and preserve historic and artistic works throughout the world".

Talking of widening our reach, our Facebook page has reached 7846 fans!

In this issue, Robin Neely talks about her work following a commission by the Museum of Fine Art, Boston, to replicate the 17th century leaded glass windows for Brown Pearl Hall.

Following is an article on the creation of a glossary of conservation terms in Arabic written by Saied Abdul Hamid Hassan, and a review of a workshop held at KIK/IRPA Brussels, reported by Rebecca Lumsden.

Enjoy!

Barbara Borghese Editor

News in Brief

Roman Temple of Mithras Moves to a new Home

The Museum of London Archaeology has started a project to dismantle the reconstructed Roman Temple of Mithras, currently situated on Walbrook Square in the heart of the City of London. The temple will be moved to a temporary storage facility ahead of a complete and more faithful reconstruction in a nearby site.

The move was necessary as a result of Bloomberg LP, the global business and financial information and news leader, acquiring the site to build its new global headquarter. Bloomberg was granted listed building consent to dismantle the Temple of Mithras. The move will be followed by restoration of the stone that was encased in concrete and reconstruction of the building in a purpose-built and publicly accessible interpretation space within Bloomberg's new headquarters.

The Temple of Mithras, considered among the most important Roman archaeological discoveries in London, was unearthed by chance in 1952 by archaeologist W.F. Grimes, at that time director of the Museum of London. Built around the 3rd century BC, it was dedicated to Mithras and possibly to several deities popular among Roman soldiers. The artifacts recovered during the first excavation, were put on display



The Temple of Mithras, London

in the Museum of London.

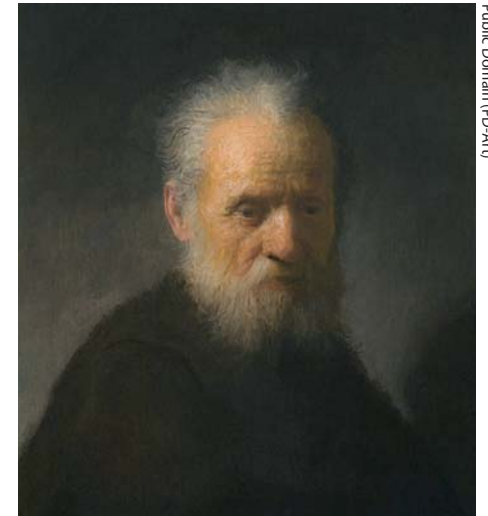
The temple foundations are very close to other important sites in the city of London including the historic London Stone, the Bank of England and London Wall.

Source: Museum of London

X-rays Reveal an Unfinished Self-portrait by Rembrandt van Rijn

On Friday 2 December 2011 an unknown painting by Rembrandt was presented at the Rembrandt House Museum, Amsterdam. The small panel, titled 'Old Man with a Beard' was painted by Rembrandt around 1630, at the end of his time in Leiden. The Rembrandt House obtained the painting on loan from a private collector.

The research into the painting and the reasons for the attribution to Rembrandt were explained at length during the presentation by Ernst van de Wetering (Emeritus Professor of Art History at the University of Amsterdam



Old Man with a Beard, by Rembrandt van Rijn

and head of the Rembrandt Research Project), Martin Bijl (restorer), Joris Dik (professor at the Delft University of Technology) and Koen Janssens (professor at the University of Antwerp). Images of the painting had also been made available at the presentation.

Scientific investigations have shown that there is an unfinished self-portrait by Rembrandt under the paint surface. The self-portrait was revealed when the painting was scanned at the European Synchrotron Radiation Facility (ESRF) in Grenoble, France, using a dual energy X-ray imaging technique, and at the Brookhaven National Laboratory (BNL) in New York using Macro-scanning X-Ray Fluorescence spectrometry (MA-XRF). The measurements at BNL

took advantage of a newly-developed fluorescence microprobe system, which enables large area surfaces to be scanned with high definition.

XRF technology detects the pigments in hidden layers of paint, making it possible to record over-painted compositions photographically. This new technology has previously resulted in spectacular discoveries in paintings by Francisco Goya and Vincent van Gogh.

From 1 May to 1 July 2012 the Rembrandt House Museum is staging a special exhibition of research into ten paintings by Rembrandt and his contemporaries using XRF technology.

Source: Brookhaven National Laboratory News Press Release

Tomb of Oscar Wilde Restored

Restoration work has been completed on the tomb of Oscar Wilde, one of Ireland's most celebrated writers. The tomb is housed in the famous Père-



Tomb of Oscar Wilde Restored

Lachaise cemetery in Paris and the date chosen for the unveiling coincides with the 111th anniversary of Wilde's death.

The project was coordinated by his grandson Merlin Holland, and supported by both the French and Irish governments. Restoration work has to be carried out as the monument had been covered by graffiti and most notably by lipstick left by fans visiting the tomb. Conservators working on the project carefully cleaned the surface and decided to encase the tombstone in glass to avoid further damage.

Heavy Rain Threatens Famous Byzantine Mosaic

Heavy rain fallen this autumn in the Mediterranean area have caused damage particularly to the southernmost regions of Italy including the island of Sicily. The most important church building in the city of Monreale has been heavily damaged and the water is threatening to reach the inside of the building and causing further damage to the Byzantine mosaics including the famous Christ Pantocrator. The sum of €1,3 million (US\$1.7 million) has already been set aside for conservation work to the church but the project is set to start not earlier than April 2012.

The building of the Cathedral of Monreale, called Santa Maria la Nova, was begun in 1170 by William II, one of the Norman kings in northern Sicily. In 1182 the church, dedicated to the Assumption of the Virgin Mary was



Mosaic of Christ Pantocrator

elevated to the rank of a metropolitan cathedral by Pope Lucius III.

The mosaics adorning the church are the largest cycle of Byzantine mosaics surviving in Italy. They were probably executed by skilled Venetian and Arab craftsmen.

Currently access to the church is limited to some areas with the apse, where the mosaic of Christ Pantocrator is located, remaining closed to the public until further notice.

Getty Foundation's Online Scholarly Catalogue Initiative

The Getty Foundation's Online Scholarly Catalogue Initiative (OSCI) challenged a select group of nine museums to create an innovative online scholarly publication that would transform how museums publish curatorial and conservation research about their permanent collections. The Art Institute of Chicago is pleased to invite participants to review the first

stage of its efforts for this exciting initiative. This stage includes entries of the catalogues Monet Paintings and Drawings at the Art Institute of Chicago and Renoir Paintings and Drawings at the Art Institute of Chicago.

This preview publication is currently in a usability-testing period and only fully functions in Chrome and Safari browsers. The AIC OSCI Team is extremely interested in receiving feedback and asks for users' assistance in making the experience of these catalogues the best it can be.

The catalogues can be viewed at:

Monet Paintings and Drawings at the Art Institute of Chicago
<http://publications.artic.edu/reader/monet-paintings-and-drawings-art-institute-chicago>

Renoir Paintings and Drawings at the Art Institute of Chicago
<http://publications.artic.edu/reader/renoir-paintings-and-drawings-art-institute-chicago>

There is also a video demonstration of the Online Scholarly Catalogue Reader, which readers might find useful as an introduction:
<http://www.artic.edu/aic/resources/resource/1980>.

Please share your reactions and comments at:
<https://www.surveymonkey.com/s/OnlineCatalogueFeedback>
 or directly by emailing at:
OnlineCatalogueFeedback@artic.edu.

Making Museum Replicas: Expanding Project Goals May Help in Decision Making

By Robin Neely

The use of replicas in museums remains a controversial subject; however, museum period rooms and house museums utilise replicas as a necessary tool to interpret the larger story. Here the Museum of Fine Arts in Boston commissions a conservator to recreate 17th century leaded glass windows by comparing 17th and 18th century windows with historical literature. The final result provides both an accurate replica and scholarship to further the preservation of ancient trades.

A New Addition – Reinterpretation of an Existing Period Room

In 2010, the Museum of Fine Arts in Boston, USA, opened the spectacular \$504 million dollar (£323 million) Art of the Americas wing. The new addition takes a global perspective showcasing art from the Americas from the Pre-Columbian era through the twentieth century. The massive wing contains 53 new galleries and nine period rooms highlighting the museum's colonial collection including the c.1704

Brown Pearl Hall.

The hall, originally from a Boxford, Massachusetts home, interprets domestic life in America's founding years and is furnished to illustrate its multi-purpose nature. The heavy beams, mortise and tenon joinery, pine wall boards and large fireplace exemplify period construction and craftsmanship used by immigrant builders. Initially installed in the museum in the 1920's, the hall is now reinterpreted to display locally made furniture as well as smaller, imported luxuries.

Dennis Carr, the MFA's assistant curator of Decorative Arts and Sculpture, commissioned stained



1695 Perkins Window – The 1695 Perkins window served as the primary model for the replications. The unique glass color described in the historic workman's guides can be seen when placed upon a white sheet of paper.



glass conservator, Robin Neely, to create historically accurate leaded glass window replicas for the hall. Neely approached the project by combining the study of 17th and 18th century windows with historical literature and historian's writings. An original c.1695 window from the collection of Historic New England was used as the primary model from which to base the replicas. This window originated just 11 miles from the Brown Pearl's location, and like the Hall's original windows is also a casement-style window. Additionally, ten 17th and 18th century windows from the MFA, Peabody Essex Museum in Salem, Massachusetts and Historic New England were referenced.

Comparing Colonial Windows with Historical Literature

Colonial Windows

Diamond-paned glass windows were an important feature in a colonial home as glass was a highly prized



Brown Pearl Hall - The clear glass diamond-paned windows were an important and precious feature in a colonial-era home such as the Brown Pear Hall; shown here reinterpreted for the MFA's new addition.

commodity for a variety of reasons: colonial glass manufacturing was a general failure, the English glass industry dominated the market, and crippling legislation tightly controlled colonial trade. Glass was so prized that a 1634 publication advised immigrants to bring carefully packed windows – a precious commodity – on their voyage. 1652 court documents

show that window glass was so valuable that after pirates seized a home in Virginia they stole not only the door locks but also the windows.

Historical Literature

Comparing historical literature with the handful of authentic colonial leaded windows was essential in

confirming that the reference windows were typical of their time and suitable as models. Contemporary workman's guides from 1703 (*The City and the Country Purchaser and Builders' Dictionary*) and 1835 (*Crown Glass Cutter and Glazier's Manual*) itemised materials and gave detailed glass cutting instructions, including the precise sizes and angles of the diamond panes. Letters from a Boston merchant to his London supplier revealed how a gentleman might order windows in 1701, and early New England newspapers advertisements imparted how windows were sold in 18th century Boston.

Glass

The study windows contained two types of glass; broad and crown, both were extensively discussed in the historic workmen's guides. Broad glass was made by blowing a cylinder, letting it cool, scoring and removing the ends, slitting the cylinder lengthwise, and then after reheating the cylinder, opening it up and flattening it out with a wooden block to form a flat sheet. Crown glass, more expensive and brilliant than broad glass, was made with several steps which resulted in the molten glass being spun platter-like on the end of the blowpipe. The centrifugal force of the twirling caused the glass to open out to a flat disc up to four feet in diameter and resulted in distinctive curved striations in the glass surface.

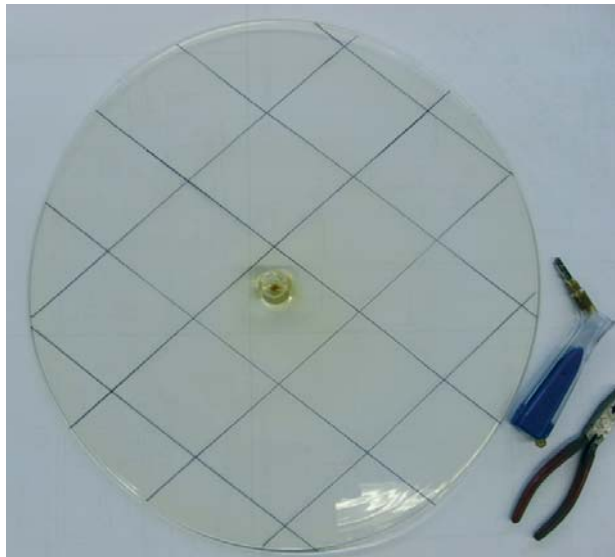
The color of the antique window glass in relation to where it was made could also be compared to descriptions found in the Builder's Dictionary. Speaking of Ratcliff Crown-glass from Ratcliff, England, the color description reads: "This fort of Crown-glafs is of a light Sky-blew Colour." Glass from the London borough of Lambeth, "tis of a darker Colour then Ratcliff Crown-glafs, inclining fomething to a Green." Though project funding did not allow consulting with a glass historian, the close comparison

between the study windows and the historical literature provided an adequate base from which to work.

Research Creates Questions

The most frequently asked questions during the research phase were interrelated: Why were diamonds used? Why are the diamonds similar in size? And why are the panels lopped off? The answer: efficiency. The diamond design and sizes were carefully determined to reduce waste and maximize the cutting of the glass crowns. A 1724 Builder's Dictionary stated clearly: "To cut a case (of glass)... diamond-fashion...this form improves the glass best, for that there is little loss." Workmen were instructed to use the same diamond shape and acute angle being 77 Degree 19 Min.

And the question of layout? All of the eleven study



New glass rondel ready for cutting

windows had at least one side of their diamond layouts unevenly cut off, with six of the windows having two sides cut unevenly, giving these windows an odd lopped-off appearance. The first hypothesis was that the leaded panels were made in large sections in England and then cut to fit wooden sashes when they arrived in the colonies; however, the consistently smooth workmanship along the edges did not belie any rough site cutting. Nor did the historical literature mention cutting larger leaded panels down to size; instead letters and advertisements repeatedly mentioned receiving the glass and lead as separate parts or as completed leaded panels already set into wooden sash and ready for installation. A 1701 request from a Boston property owner to his London supplier for glass cut to specific sizes "...for I purpose to set them in lead" clearly indicates colonial fabrication. Advertisements in the *Boston Newsletter* from 1701–1732 lists the individual materials of "Crates of Glass, Lead, etc. just arrived from New Castle," which further underscores final assembly in the colonies.

Evidence also supports that leaded windows framed in wooden sash and ready for installation were shipped from England. Shortly after Banister's first letter requesting parts, he changed his mind and ordered completed windows: "Pray Sr let the glass be all made and set in the Frames ready to put up. One main reason why I would have it sent ready fitted is that few if any of our workmen know how to do it." Advertisements in the *Boston Newsletter* also substantiate that framed windows are being sent over: "Sash Glass, with Lead Lines, Rolls and Pins fitting for the Same, the Glass being framed ready to put up." What the historical literature didn't mention may be the most telling; that while the workman's journals were detailed in the types of glass and lead, the size and angles to efficiently cut the glass, and how to



A new glass rondel sitting next to one of the diamond paned glass windows in the conservation studio.

package the parts for shipping, they did not mention creating larger leaded panels for the purpose of cutting them down at their destination. The same can be said of contemporary letters and advertisements; windows were discussed as either coming in parts or complete in their wooden sash and ready for installation.

In conclusion, the diamond panes in the model windows were so consistent in size and shape and agree so well with the historical literature that it seems certain that the glass was cut by glaziers working to the specifications outlined. In the end it was surmised that the unevenly laid out diamond panels were dictated by the maximum use of the glass when it was cut from the original rondel and then fitted to the sash opening at the expense of a uniform diamond design. ▶



Portland Maine glassblower Ben Coombs creating an artistic goblet. Coombs provided the crown glass for the replications.

The Fabrication

Fabrication by Neely of the replica windows began following extensive research and historic window evaluation. The largest challenge was obtaining the crown glass. Dozens of calls to curators and glassblowers determined that no ready sources were

available. Finally, a local Portland, Maine glassblower agreed to blow the large glass crowns. After the glass crowns were delivered to the conservation studio, work proceeded following the same cutting and leading steps as the 18th century workman's journals outlined.

Decision making in Replications: Expanding the Project Goals

The use of replicas in period rooms and house museums must be approached with great caution and will always be controversial. The curatorial decision making that weighs artificiality with the need to fulfill a larger interpretive vision can only be made on a room by room, object by object basis. Broadening the replication process to include historical literature, advertisements, and correspondence, in addition to the examination and physical replication of a historical artifact aids in deepening the project. Expanding the project from the singular goal of replication to the three goals of replication, scholarship, and the preservation of ancient trades, may be an aid in determining this tough decision.

Biography

Robin Neely is a stained glass conservator and consultant who concentrates on complex stained glass conservation projects for museums and religious institutions. Her clients include Boston's Museum of Fine Arts, Maine State Museum, and the Victoria Mansion Museum. Ms. Neely's conservation work was recently recognized when Design New England Magazine named her one of New England's top 5 Luminaries.



The First Version of an English-Arabic Glossary of Conservation Terms

By Saied Abdul Hamid Hassan

In 2007 and through 2010, the American Research Center in Egypt (ARCE) started the “Luxor East Bank Dewatering Response Project”, funded by the United States Agency for International Development (USAID). We established and ran the first full time professional field school in Egypt, for Egyptian conservators and technicians who work for the Supreme Council of Antiquities (SCA) in Luxor.

This programme involves an eight-month per year training course, running September through April for three seasons in total, predominantly in archaeological architectural stone conservation. The programme was a response to the USAID sponsored dewatering systems installed around and in Karnak and Luxor temples in 2005-2007.

The aim of the training program is to teach SCA conservation personnel to be able to handle their own conservation needs in order to be less dependent on foreign support. To that end, the students are extensively trained in modern requirements of

conservation, especially documentation, which was essentially non-existent in their practice.

Students are taught to develop and write condition reports based on visual and in-depth examination of their work. Following on, consideration is given to the range of conservation treatments available in order to make informed choices. A great emphasis is placed on ‘context’, and the peculiarity of the Egyptian environment. The students are taught that damage mapping is an essential component of the documentation process before the start of the intervention.

Training includes general archaeological photography so that condition reports produced for future work will include images to be placed in a permanent archive.

The course syllabus also includes basic egyptology, scientific conservation principles, materials science, architectural techniques and nomenclature, as well as ethics of conservation, with an introduction to the Athens, Venice, Burra and other internationally recognized charters.

Further specialized training includes more in depth instruction on adhesives and consolidants, salt damage, desalinization and poulticing of structures within the temples.

Taking advantage of excavation works routinely carried out in the area, students have the chance to participate in hands-on conservation work on small objects, for which they also receive training.

One of the most significant problems we faced in setting up the course was the lack of suitable written



The author during a lesson

materials in Arabic. The need for Arabic text publications was essential to give the students further readings and permanent help. It was therefore agreed that I would translate selected articles, reports and handouts in Arabic to be used in class.

This circumstance led me to undertake the preparation of an English-Arabic glossary of terms, which were taught and covered in the field school. These included scientific, architectural and conservation terms, as well as terminology related to other materials we covered. At the end of the glossary I included a separate section of geology terms.

This English -Arabic Glossary of Conservation Terms was prepared to include the main conservation terms used in teaching the concepts and specifics of conservation. The glossary was designed to provide a concise, yet complete, listing of those terms necessary for an adequate understanding of the language of conservation. It is a reference that may either serve as an introduction for those beginning studies in conservation, or a useful reference tool for those already working in the field.

The glossary is by no means exhaustive. It



Pylon of Khonsu Temple, Karnak Complex, Luxor, Egypt.

emphasizes those terms most often needed in archeological conservation and also stresses terms which apply to large archaeological sites, such as the temples of Karnak and Luxor, where the training program and conservation work was based. I intended to use the traditional Arabic language, instead of the formal one to make it easier for readers.

The glossary will be flexible and students will be able to add new concepts, terms and language as they continue their work and studies.

Learning about conservation is an ongoing process; as we learn more we will realize that we have even

more to learn. This glossary is only intended to be the first step in a lifelong process.

The glossary would also be helpful to other professionals working in Egypt and other Arabic speaking areas. It would be a useful tool in training to preserve cultural heritage.

The glossary was of great help to the students as they could better understand the instructors, as well as instructions in class and on site.

In the future, I plan to develop a series of specialist glossaries, including one on paintings, wall paintings, stones, metals and health and safety.



First group of graduate students 2007/2008.

Biography

From 2007 Saied Abdel Hamid Hassan is Assistant Project Director at ARCE Conservation Project in Luxor, American Research Center In Egypt. From October 2006 to June 2007 he was a Fulbright Fellow at UCLA/Getty Masters Program in Archaeological and Ethnographic Conservation, University of California, Los Angeles.

Previously he held a number of positions in Egypt including Head of Conservation of Coptic Icons and Mural Paintings at the Department of Supreme Council of Antiquities, Cairo; Object conservator for the Supreme Council of Antiquities, Cairo. In 2009 he obtained Master of Arts at Cairo University, Egypt; he is a PhD candidate at Cairo University, Faculty of Archaeology, Conservation department. Address: 10 Haroon El Rasheed St. Begam, Shubra Al Khema, Egypt.

Electronic mail: saiedhamed@yahoo.com



IIC News

All New IIC Website - Migration Completed!

Hopefully you have already noticed that the IIC website is different. The visual appearance has been updated, but the more significant changes have taken place behind the scenes. Some features of the new website which will be of interest for members and visitors are:

Registration for an IIC account is now open to non-members allowing users to receive news and notifications from IIC for free. We hope that by giving more users the chance to connect with our work, we will also widen our paid membership base. Website search has been improved. Keyword searching is allowed for everybody using the text box on the top right corner of the page. All content (including publications) is searchable based on keywords. Content is also classified using faceted searching, which allows users to be more focused and efficient in their search with greater success of retrieving relevant results. This feature is only available to IIC members. At the moment faceted searching is available on recent news and events, but we are planning to extend it to all past news stories and publications.

Browsing publications has improved. It is now possible to retrieve easily a specific article by using its reference. Keyword searching works for publications using the text box on the



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[Log in](#)

The screenshot shows the IIC website interface. On the left is a 'Main menu' with links for 'About', 'News', 'Browse publications', 'Dialogues', and 'Congress'. The main content area features a featured article titled 'Rising Tide/Melting Ice: The preservation of world archaeological heritage in a time of climate change - an on-line dialogue' with a 'Join us on-line' section and a 'Read more' link. Below this is a notice for the 'IIC Annual General Meeting 2011' and an announcement for the 'Andrew W. Mellon Residency in Conservation Education at Buffalo State University'. On the right side, there are sections for 'Get connected' (with links for registration and membership), 'Follow IIC' (with social media icons for Facebook, Twitter, and RSS), and a list of recent news items with dates and titles.

top right corner of the page.

Publications references work with the popular reference manager Zotero so that the IIC website can be used as a repository of references for users academic publishing.

Online discussions are now available for every transcript of the *Dialogues for a new century* initiative. This is available for IIC members only.

Social media is incorporated in every page to facilitate the sharing of IIC news, Dialogues and publication references with friends.

The Events page has been redesigned

to include a list of forthcoming deadlines. We are also launching a beta version of a calendar tool, to which users can subscribe from their own calendar client (e.g. Sunbird, MS Outlook, iCal etc.) and receive events alongside their personal or work calendars.

This has been a very significant change for IIC and technically a challenging task. Although we have undertaken thorough testing, the complexity of the task is such that tools we wish to offer may require further configuration.

Please help!

We would like you to:

Log on to your account with your existing IIC username and password and check your account details - especially your contact details and postal addresses.

Send us feedback by using the site-wide contact form, so that we improve the new website.

Contribute to the Dialogue discussions and use the new social networking tools to make the website a lively and vibrant space.

Please be patient if and when you

discover something that is not working as it should in the first few weeks - we will fix it.

We hope you will enjoy using the new website as much as we have enjoyed building it.

Congratulations from NiC to Paul Schwartzbaum!



Paul Schwartzbaum

On 31 October 2011, Paul Schwartzbaum was awarded an Honorary Doctorate: Doctor Honoris Causa from the University of Art and Design Cluj-Napoca, Romania in recognition of a career in conservation.

Paul is a former Council Member of IIC, former Chief Conservator/Restorer at ICCROM and former Chief Conservator at the Solomon R. Guggenheim Museums.

Congratulations to two new IIC Fellows Iris Schaefer

Born in 1963, Iris began training in 1983 with a private restorer in Essen and at the Landesamt für Denkmalpflege in Münster, Germany. From 1986, Iris studied conservation of painting and painted wooden sculpture at Cologne's University of Applied Sciences, Germany, graduating in 1990. She worked at the Wallraf-Richartz Museum and Museum Ludwig in Cologne and in 2002 she became head of conservation.



Iris Schaefer

After the Museum merger with the Foundation Corboud, in 2002, on Iris initiative the institution embarked on an investigation of Impressionist and Post-impressionist techniques. The presentation of the results of an ensuing joint project (2005–2008) with the Cologne Institute of Conservation Sciences aroused great public interest and was rewarded with the IIC Keck Award in 2010.

Since 1999 Iris have been active in promoting training at the Cologne Institute of Conservation Sciences, and since 2005 she has taught art technology and conservation at Cologne University's Art Historical Institute.

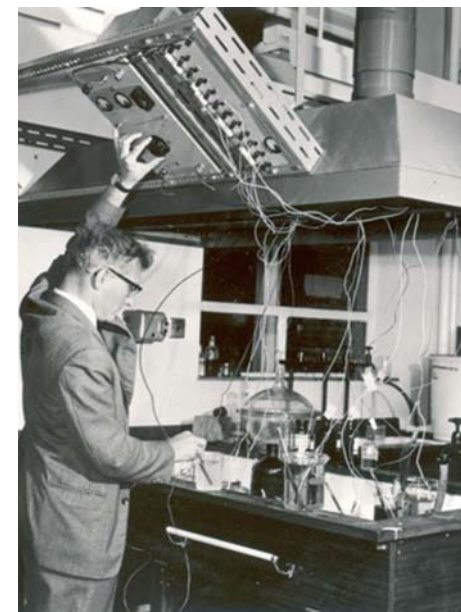
Kathrin Kinseher

Kathrin Kinseher was originally trained as a paintings conservator at the Cologne Institute of Conservation Sciences. From 1990 to 1995 she has worked in the field of painting conservation at the Museum Ludwig/Wallraf-Richartz in Cologne. Since



Kathrin Kinseher

1995 she holds a post as lecturer for painting materials and techniques at the Akademie der bildenden Künste in Munich. She has lectured extensively in Germany and abroad. Her lectures promote a deeper understanding among artists of the use and properties of materials used in painting. Her work considers the role of the artist with respect to the longevity of an art work as well as possible collaborations between artists and conservators. Moreover her work is aimed at creating a link between art technical research, contemporary art and art education. One of her current interests is the history of research in painting materials in Munich.



Robert M. Organ

Obituary Robert M. Organ

NiC was very saddened to hear of the death of Robert M. Organ, former Director of the Conservation Analytical Laboratory (CAL) of the Smithsonian Institution and past ICCROM lecturer and consultant. A pioneer of the forensic investigation of antiquities, he passed away in his home in Scotland on October 11, 2011.

'Back to the Roots – Textile Dyeing with Natural Organic Dyes'

A workshop held at KIK/IRPA Brussels as part of the CHARISMA initiative
By Rebecca Lumsden
(National Museum of Ireland)

From the 30th November to the 2nd December 2011, the Royal Institute for Cultural Heritage (KIK/IRPA) in Brussels welcomed ten participants from museums, universities and conservation centres around Europe and Britain, to take part in a workshop on natural organic dyes. The aim of the workshop was to 'promote a better understanding of the nature, preparation and use of natural organic dyes, which were relevant for textile dyeing in pre-industrial times'. Offered as part of the outreach programme of the CHARISMA (*Cultural Heritage Advanced Research Infrastructures: Synergy for a Multidisciplinary Approach to Conservation/Restoration*) initiative, the training was targeted at conservator-restorers, scientists and art historians who have an interest in historical textiles. The course was supervised and led by Ina Vanden Berghe (KIK/IRPA), Jo Kirby Atkinson (National Gallery London) Maarten van Brommel (RCE) and André Verhecken (Belgium).

Day 1

Following an introductory welcome by Ina Vanden Berghe, the first lecture of the course was delivered by Jo Kirby on the topic of 'Natural organic dyes: biological sources and historical background'. Beginning with a break down of dyestuffs into colours: - red, yellow, brown/black, blue and purple and detailing the geographical locations of the principal sources of each used in Europe, this was followed by a brief explanation of the main dye mechanisms: - direct, vat and mordant dyes. Returning to specific colours to examine the chemical composition of each dye and its mechanism this lecture provided a clear and detailed account on the basic principles of dyeing which was amply supplemented with images of the dyestuffs and molecular structures of



Result of day one practical; dyeing with Galls



Maarten von Brommel leading discussion of dye results

the chemicals involved.

After a short break and allowing some time for questions and discussion, the next lecture was given by Maarten von Brommel on the principles of dyeing. Expanding on the introduction to the theory offered by Jo Kirby, this lecture provided more detailed information on the chemical reactions taking place for each dye type and how these vary, depending on the dye type, the fibre substrate and the mordanting process. Describing the sources of organic dyes: insect dyes (cochineal, kemes, lac); plant roots (madder); plants (weld, dyers broom, woad); wood (redwood, logwood); berries (Persian berries) and molluscs (tyrian purple)

provided an opportunity to appreciate the extensive range of raw materials available to obtain a broad spectrum of dyestuffs. The lecture was concluded with a brief note on the difficulties of formulating modern interpretations of the recipes from original sources.

The first practical lab session took place after lunch. Each participant was provided with an individual dye recipe and a skein of five wools. The skeins were made up of pre-mordanted wools, the intention of the exercise being to observe the difference in final colour result depending on the mordant present. Mordants used were alum, iron, copper and tin as well as one unmordanted strand for comparison. ▶

Day 2

Day 2 began with a discussion of the results from the previous afternoon's dyeing practical, led by Maarten von Brommel. This was followed by a lecture from André Verhecken on 'Historical Recipes for Textile Dyeing'. This detailed presentation discussed the sources of historical recipes, from different periods - from antiquity, the Middle Ages and the Renaissance to the pre-industrial era and also from different geographical areas - Egypt, France and Italy which all provided many sources. The difficulties associated with deciphering and interpreting the technical terminology of ancient sources was discussed in terms of achieving a workable recipe and this supplied plenty to discuss over the coffee break which followed.

Maarten von Brommel gave the second lecture of the day on the topic of organic colourant analysis. Including microscopy, spectroscopy and chromatography, we were introduced to the basics of some of the most common analytical methods applied to dye and pigment identification. This was supported with some brief examples of analyses on archaeological textiles from the Hallstatt salt mines in Austria and a coronation mantle dating from the 12th century.

The objective of the second practical lab session, which took place in the afternoon, was to observe the impact on final colour by adjusting the variables of time and temperature to both the dye extraction and the dye bath. Each



Ina Vanden Berghe leading tour of textile conservation labs at KIK/IRPA

participant was again provided with a specific dye recipe and identical skeins of wool as on the previous day.

Day 3

Starting with a discussion of the resulting colours obtained in the second practical session, the final day of the workshop was scheduled as a full day of practical lab sessions with the objective of producing shades of green, purple and black with the use of indigo and a second dyestuff to over dye. Participants were given two dye recipes, one for the morning, the second to over dye the results of the first dyeing in the afternoon. The difficulties of achieving a specific colour by combining two dyes were discussed and the deep experience needed to create homogeneous colours became clear. Demonstrations were carried out of two synthetic dyes, by Maarten von Brommel and of the bright red/pink colour that can be achieved

with safflower by André Verhecken.

Once all participants had completed their allocated dyeings we gathered again to discuss and compare all the results. The extensive range of colours that was achieved was quite impressive, and each participant was able to take away a small reference sample of each colour achieved, totalling one hundred and fifty eight samples. In addition to this, a copy of all dye recipes used and extensive bibliographies were also provided. A longer length of each colour was retained by KIK/IRPA for future analysis.

Overall the workshop was a hugely beneficial experience. The small number of participants meant that there was a relaxed atmosphere that allowed informal discussion and an opportunity to meet people and learn about new research. It also meant that the lab space allocated for the workshops were not too crowded and there was free access to any equipment or glassware that was required. The course supervisors were available at all times throughout the practical sessions for advice and opinion about procedures and results.

Thanks are due to Ina Vanden Berge, Jo Kirby, Maarten von Brommel and André Verhecken for their time and expertise, Marie-Christine (KIK/IRPA) for her practical assistance in the labs, Karena Morton (National Museum of Ireland) for her encouragement, KIK/IRPA for providing facilities and CHARISMA for providing a platform for this interaction.

Call for papers

14th Seminar on the Care and Conservation of Manuscripts

Copenhagen
17–19 October 2012
For further details see visit: <http://nfi.ku.dk/cc/>
The deadline for submission of proposals is 1 February 2012.

X International Forum Le Vie dei Mercanti - Less/More; Architecture, Design, Landscape

Naples and Capri, Italy
31 May–2 June 2012
For information, please visit the conference web site: www.leviedeimercanti.it/2012eng

4th APLAR Symposium on Laser Applications in Restoration

14–15 June 2012
Rome, Italy
Please submit abstracts to the secretariat of the symposium by e-mail: segreteria@villafabris.eu
For further information on this event please visit the website at: <http://www.aplar4.it>

Conservation in the Nineteenth Century (CiNC)

13–16 October 2013
National Museum of Denmark, Copenhagen
For further information about this event please contact:
Isabelle Brajer, National Museum of Denmark, I.C. Modewegsvej, Brede
2800 Kgs. Lyngby, Denmark
+45 20 20 95 65

'The Real Thing?': The Value of Authenticity and Replication for Investigation and Conservation

6–7 December 2012
Glasgow, UK
Please send abstracts as email attachments of no more than 250 words
to: Tahitia McCabe,

Tahitia.McCabe@glasgow.ac.uk by Friday 17 February 2012.

12th International Congress on the Deterioration and Conservation of Stone

22–26 October 2012

New York City, USA

Abstract Due: 31 January 2011

For additional information on this event please see:

<http://www.arch.columbia.edu/school/section/prgrams/resources-and-opportunities>>

The Artifact, its Context and their Narrative: Multidisciplinary conservation in Historic House Museums

6–9 November 2012

Getty Research Institute,

Los Angeles, USA

This is a call for papers for a joint conference of ICOM-DEMIST and three ICOM-CC Working Groups.

Authors are invited to submit abstracts by 1 March 2012 to

Artifact.Context.Narrative@gmail.com

International ceramics conference

23–27 October 2012

Jingdezhen, Jiangxi

China

The deadline for 1000 word abstracts, plus 3 images and tables is 30 January 2012.

For further information about this event please contact:

[Pamela Vandiver, vandiver@mse.arizona.edu](mailto:Pamela.Vandiver,vandiver@mse.arizona.edu)

2nd International Conference on Chemistry for Cultural Heritage

9–12 July 2012

Istanbul, Turkey

For further information about this event please visit: <http://www.chemch2012.org>

Workshops

Workshop on Modular Cleaning Program

12–16 March 2012

Seattle,

Washington

For more information about this event please visit: Courses@conservation-us.org

<http://www.conservation-us.org/courses>>

Adhesives, Consolidants and Coatings Masterclass

28–30 March 2012

Stichting Restauratie Atelier Limburg,

Avenue Ceramique 224, 6221 KX, Maastricht,

Netherlands

For further information about this event and details of how to apply please visit:

http://www.icon.org.uk/images/stories/sral_training_adhesives_2012.pdf

Understanding of the Parchment in the Medieval Manuscripts

21–26 May 2012

Horn,

Austria

For booking information visit:

<http://www.buchstadt.at/Registration-Vnoucek.241.0.html?&L=3>

<http://www.buchstadt.at/Understanding-of-the-Parchment-in-the-Medieval-Manuscripts.237.0.html>

Conference/Seminar

Symposium Environmental control in archive repositories

8 March 2012

Herbert Art Gallery and Museum, Coventry, UK

To book please contact Lorraine Logan at:

membership@archives.org.uk

Conservation Challenges, Solutions and Collaboration Opportunities in Uncontrolled Environments

9–11 March 2012

Hobart,

Australia

ICOMOS International Polar Heritage

Committee

For further information about this event please visit: <http://www.polarheritage.com>

RESTAURO 2012 : i Musei, la Comunità Europea e gli Esperti del Colore

28–31 March 2012

Ferrara,

Italy

For further information about this event please visit: <http://www.salonedelrestauro.com>

info@salonedelrestauro.com

10th Biennial International Conference on the Infrared and Raman Users group

28–31 March 2012

Barcelona

Spain

For further information about this event please visit:

<http://www.irug.org>

IRUG10BCN@ub.edu

IFLA International Newspaper Conference 2012 : Newspaper Digitization and Preservation : New Prospects, Stakeholders, Practices, Users and Business Models

11–13 April 2012

Paris,

France

For further information about this event please contact:

Christiane Baryla, IFLA PAC Director

christiane.baryla@bnf.fr

V Congreso : Patrimonio Cultural. Criterios de Calidad en Intervenciones

18–20 April 2012

Madrid, Spain

For further information about this event please visit:

<http://www.vcongresogeic.com/5congreso@ge-iic.com>

Indoor Air Quality in Heritage and Historic Environments “Standards and Guidelines” and 10th Indoor Air Quality Conference: Round Table on Standards and Guidelines

17–20 June 2012

UCL, London, UK

For further details on this event and details on registration and fees please visit the website at:

<http://www.ucl.ac.uk/iaq2012/index>>

Terra 2012 : XIth International Conference on the Study and Conservation of Earthen Architectural Heritage

22–27 April 2012

Lima,

Peru

For further information on this event please visit:

http://congreso.pucp.edu.pe/terra2012/interna_eng.php?option=presentationterra2012@pucp.edu.pe

Modern and Contemporary Mural Paintings: Technique, Conservation and Access

4–5 April 2012

Valencia,

Spain

For further information about this event please visit:

<http://mcmp2012.webs.upv.es>

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

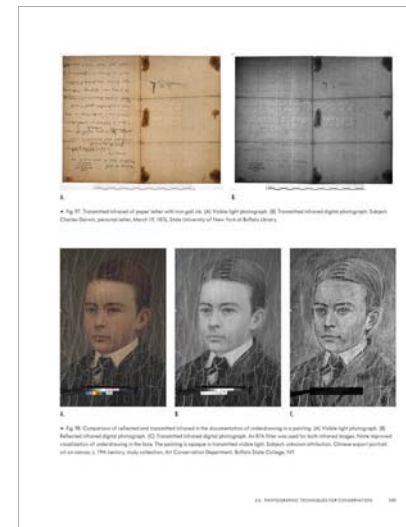
The AIC Guide to Digital Photography and Conservation Documentation

Second Edition

By Franziska Frey, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffrey Warda (editor), and Gawain Weaver



This guide can be used as a general reference for the technical aspects of photographic documentation, as well as a manual for planning and implementing a system for digital photographic documentation and storage of electronic files.



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