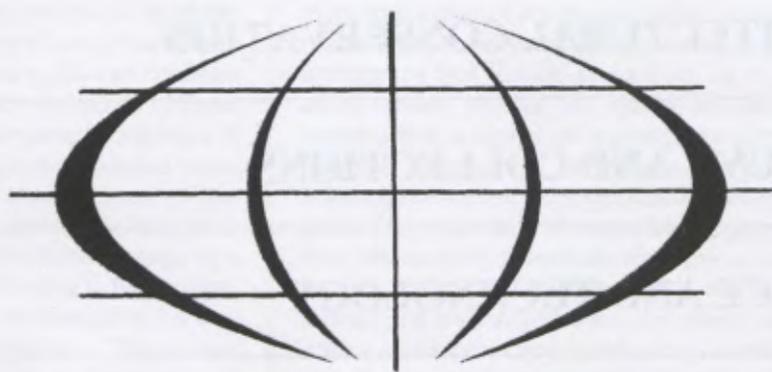


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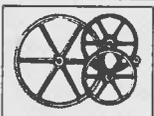
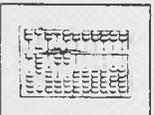
# NEWSLETTER



# ICCROM

July 1995

INTERNATIONAL CENTRE FOR THE  
STUDY OF THE PRESERVATION AND THE  
RESTORATION OF CULTURAL PROPERTY

**EDITORIAL****3****ADMINISTRATION AND ORGANIZATION****5****VIEWPOINTS****6****CONFERENCE REPORTS****9****ARCHITECTURAL CONSERVATION****11****MUSEUMS AND COLLECTIONS****15****SCIENCE AND TECHNOLOGY****23****REGIONAL PROJECTS****27****LIBRARY AND DOCUMENTATION****28****PUBLICATIONS AND SALES****32****DATA MANAGEMENT****36****MISCELLANEOUS****38****KEEP IN TOUCH!**

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## EDITORIAL

Marc Laenen,  
Director-General

As awareness of the importance of cultural heritage conservation has increased, dozens of publications have appeared, dealing with its history, theory, principles and the ethics in practice. International Charters, recommendations and codes of ethics and practice guide professional activity. Protection and conservation are being organized by legislation, by administrative and operational structures, by scientific educational and training facilities and by promotional activities to foster the social environment necessary for the idea to blossom. In the last decades, the concept has extended from the tangible to the intangible, to include social traditions: from the "old" to the "modern", and from the elitist art-historical or aesthetic to the vernacular. Social significance has spread from the enjoyment of a few to the vital condition of "well being", instrumental in the quality of life for society as a whole, and stimulated knowledge of and self-knowledge among individuals and societies. Together, a common, shared concern, international awareness and communication have raised the conservation of cultural heritage to a worldwide movement contributing to the recognition and promotion of cultural diversity in the face of modernization and globalization. The various interpretations of the notions of "heritage" and "conservation" have subtly led to a diversity of approaches in the different parts of the world.

Out of this has grown a consciousness that conservation should be an integral part of regional, social, economic, environmental and cultural development. The idea of "sustainable development" conceived by Mrs Gro Brundlandt in the protection of environmental and natural resources is equally applicable to human development, and the current role and future potential of cultural heritage conservation as cultural parameters in defining a "humane" existence is being examined. As for environmental resources, we have the moral duty to enhance heritage resources as cultural references and beacons for future generations. This idea is based on the awareness that human beings and societies need links with their past for fulfilment in their present. By its contribution to the promotion of cultural diversity, conservation contributes to recognition and respect for other cultures, and indirectly to social stability and peace. Unfortunately the confrontation between different cultures – in the past mainly an opportunity for enrichment and development – has become argument. The problems occurring in the increasingly multicultural societies of today will

require caring solutions inspired by the models of harmonization and integration that have developed in some parts of the world.

It becomes increasingly obvious that new ideas and interpretations of "conservation", "continuity" and "cultural heritage" need consideration and debate. For several decades, "conservation" was mainly limited to the strategies, methods and techniques of enhancing material expressions: the "vehicles" of cultural information. Objects in museums, archaeological sites and historic buildings and monuments are expressions of and give access to socio-cultural information. By conserving them, their cultural background – their "message" – is available to be learnt from. However, for living architecture and historic areas such as historic urban centres, villages and cultural landscapes, conservation is based on the capacity of these "material expressions" to continue the cultural values we share and judge valuable to betterment of life. They have environmental and spatial qualities; are sources of aesthetic feelings; or link us up with our roots. Cultural values, however, can change and in each period the old cultural values will be experienced and expressed in a different way. Some aspects of community life and religious life will be "implemented" in another way in the 20th century, with its mobility, its communication, than in the 17th or the 18th century. New expressions of old cultural values and the dynamics of the continuously evolving cultural authenticity of our societies potentially imply change, especially in the architectural heritage and historic areas. Allowing cultural heritage conservation to "freeze" or "mummify" our heritage would ignore and deny an evolving cultural reality and a right to contribute to the "development" of cultural heritage. In our cultural policy we may, as we do for museum objects, not want to change historic monuments such as the Parthenon, Borobudur or Nara, but we may in principle want to continue a cultural process in historic buildings. And can we stop the Danish Royal Family wishing to continue a cultural tradition by interring each late ruler in a burial chapel built in the architectural style of their time, accreted to the historic fabric of the cathedral?

This brings us to the consideration that "conservation" in living historic areas means a control of change, so that the heritage resource keeps its essence and its credibility within that process of change. In non-Western cultures, heritage conservation is perceived as a continuity of traditions

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ignoring the importance of the materials, and sometimes the techniques.

The famous examples of the Ise temples in Japan in which the concept is kept and continued according to religious rituals, the Kaaba in Mecca and the ongoing vernacular building tradition of the Pacific islands are just a few examples of "continuity" of a cultural tradition. Looking at these expressions we don't have the feeling of "conserved" but of "continuity". Concepts, craftsmanship and know-how are in these cases intangible interpretations of the notion of conservation and heritage. In this perspective, the notion of "tradition" requires some clarification. Tradition is not identical with "historic traditions". It is the totality of ideas, concepts, principles and cultural values that are shared today by the members of a society, and that, because they are considered valuable, are passed onto new generations. Traditions change too, however, and ethnology charts the mechanisms of such change in living traditions. Traditions are not the unchangeable and not-to-be-changed continuum that our predecessors in Romanticism wanted so as to keep their cultural identity. They are susceptible to innovation, though in general they tend to the conservative.

This thought leads to a more fundamental discussion: "What can be considered as cultural heritage?" In some cultures, cultural heritage is limited to the material expressions of societies and the

"conservation" focuses on the continuity of the material carriers; in others, cultural heritage is identified with ideas, concepts, processes, know-how, craftsmanship – all intangibles. Both interpretations are proper within their cultural context, and can cross fertilize.

However, if we accept that the material appearance of cultural heritage is only a carrier of the intangible aspects – i.e., social values, concepts, processes, cultural priorities, etc. – and that "cultural heritage" encompasses the intangible as much as the tangible, then conservation and continuity take on new perspectives. In Western tradition, as in other cultures, the fundamental values, concepts and processes can be "continued" and receive "modern expression". Such continuity can produce a living environment that is more than the intellectual and artistic creation of an individual architect or urban planner: it reflects a cultural continuity, a continuity of values and ways of life, and equates to a modern cultural tradition. Continuity of values and approaches offers societies new opportunities to express their cultural personality – creating a bridge between cultural heritage conservation and cultural heritage development. This can open a new dialogue between architectural and site conservators, on the one hand, and, on the other, architects, urbanists, industry and society at large: a dialogue dormant for several decades.



# ADMINISTRATION AND ORGANIZATION



## The Direction and Administration Team:

**Marc Laenen,**  
Director-General  
**Jef Malliet,**  
Executive Secretary  
**Gemma Berardinelli,**  
Secretary to the  
Director-General  
**Françoise Vogel,**  
Assistant Secretary

**Vincenzo Alibrandi,**  
Receptionist  
**Pietro Baldi,** Supplies  
and Maintenance  
**Belinda Bergamaschi,**  
Assistant to Training  
Office  
**Sally Bolstridge,**  
Accounts Clerk  
**Elisabetta Campa,**  
TAP Assistant  
**Enrico Carra,** Sup-  
plies and Maintenance  
**Luca Esposito,**  
Security  
**Patrizia Martelli,**  
TAP Assistant  
**Alessandro Menicucci,**  
Accountant  
**Maurizio Moriconi,**  
Accounts Clerk  
**Paolo Pegazzano,**  
Personnel Policy and  
TAP Coordinator  
**Daniela Piloti,** Security  
**M. Rosaria Romano,**  
Driver-Messenger  
**M. Anna Stewart,**  
Manager of Fellowship  
Programme & Training  
Office  
**Luca Verniani,**  
Security

## MEMBER STATES

Since June 1994, the number of ICCROM Member States has grown to 91, with the accession of Cameroon.

## GENERAL ASSEMBLY

The XIX General Assembly will be held from 29 November to 1 December 1995. All Member States are invited to send delegates, and Associate Members are encouraged to send observers. The Assembly will hear reports on current activities and examine the programme and budget proposals for the next biennium, 1996-97.

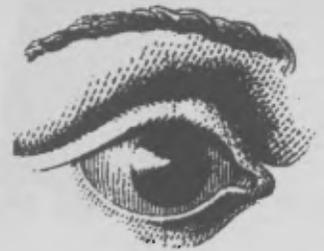
A new Council will be elected at the Assembly from candidatures presented by the Member States. As the Council provides professional guidance to the Secretariat, its members are "chosen from amongst the best qualified experts concerned with the conservation and restoration of cultural property, taking into consideration the desirability of achieving equitable representation

of the major cultural regions of the world and an appropriate coverage of the different fields of specialization relevant to the work of ICCROM." [ICCROM Statutes, 1993] Beginning with this Assembly, Council members will be elected for four years instead of two. The terms will be staggered so that henceforth half the Council will be renewed at each General Assembly.

## THE ICCROM LOGO

Alert readers will have noticed a change in the logo, which has been re-designed as part of a larger project to improve a variety of materials – ranging from stationery to brochures – that are distributed to the public. There had been concern expressed that the old globe showed only one hemisphere and did not fully represent our Member States. We opted for a more abstract concept, rather than trying to portray every geographical region in detail. The stylized meridians also echo ICCROM's vision of itself as the *crossroads* of people, ideas and actions at the service of cultural heritage conservation worldwide.

# VIEWPOINTS: THE DEBATE ON AUTHENTICITY



Excerpts from a lecture prepared for the ICCROM ARC course by Dr Jukka Jokilehto

Authenticity has been a topic of intense international discussion in the past two years, perhaps because conservation of cultural heritage is now such that it covers practically all cultural regions of the world. As authenticity is one of the basic test requirements for nomination of sites to the World Heritage List, the idea was born to explore the concept in more depth. Following the 1993 ICOMOS General Assembly, meetings were held in 1994, in Bergen, Nara, Naples and Canada, and planned in Finland, Poland and the Czech Republic in 1995. The next ICOMOS General Assembly will continue the discussion.

While the 1964 Venice Charter has become a standard reference for conservation policy, it does not clearly define *authenticity*, which is mentioned only once, in the preface: "*It is our duty to hand them [ancient monuments] on in the full richness of their authenticity.*" The concept was somehow taken for granted, and no clearer definition provided. In 1993, Prof. Raymond Lemaire, rapporteur of the Venice meeting, wrote an inspiring analysis of the meaning of authenticity to initiate the current debate, and it was one of the keynote papers in Bergen, Naples and Nara in 1994. Apparently it was Lemaire himself who proposed that the concept of *authenticity* should be used in the World Heritage context – rather than *integrity*.

## Authenticity and integrity

However, what exactly is *authenticity* in relation to cultural heritage, and how can it be evaluated? To some, it is a value category; to others, not. At Nara, the answer was that authenticity should *not* be understood as a heritage value; rather, our ability to understand such values depends on the degree to which the relevant information sources are found to be valid, and so authentic. To be nominated to the World Heritage List, a site must pass a test of authenticity in four aspects: *design, material, workmanship* and *setting*. This test was based on the US practice of defining the *integrity* of a property for the National Register of Historic Places, i.e., the *significance* of the property, based on seven parameters, in various combinations: location, design, setting, materials, workmanship, feeling, association. [From Herb Stovel, who interviewed the US representative to some preparatory meetings for the World Heritage Convention.]

Of these parameters, *location* helps to define why the property was created and why something took place there; the *setting* is closely related, but refers to the character of the place and its siting (topography, vegetation, man-made features, relationship with other features or open space), and how it relates to its surroundings. The *design* is "the combination of elements that create the form, plan, space, structure, and style of a property." It results from conscious decisions made during the original conception and planning (or significant alteration), and applies to activities as diverse as community planning, engineering, architecture and landscaping. Design includes organization of space, proportion, scale, technology, ornamentation and materials. *Materials* are "the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property." *Workmanship* is "the physical evidence of the crafts of a particular culture or people during any given period in history or pre-history." *Feeling* and *association* are expressed in the "aesthetic or historic sense" of the property, or links with important historic events or persons. The assessment of integrity involves defining the essential physical features and their visibility, comparing with other, similar properties, and deciding how vital each aspect is to the overall significance [These quotations on integrity are taken from the U.S. National Register definitions].

## The origin of authenticity

Concern for authenticity is not new: in the Middle Ages it concerned legal authentication of texts, and was gradually extended to objects. Authentication of relics of saints (related to their acquisition or theft) became a question of prestige as well as a political issue, with economic significance due to potential pilgrimage. This legal connotation is still valid in some cultures, such as the Arab world, where the concept *assil* means the 'foundations of that which founds,' and mainly refers to religious law. In Buddhism, the issue was of the authenticity of the message of Buddha.

For a work of art, monument or site, authenticity can be understood as a measure of the veracity of the information defining the significance of the heritage. Cesare Brandi, in his theory of restoration, considered that there are two primary aspects in defining a work of art: its *creation* and its *history*. Creation consists of the mental process

and physical construction that resulted in the existence of the work. History comprises the significant events that define the work in time – modifications, changes and the effect of weathering – all components of the actual reality. Thus, authenticity in the conservation of cultural heritage can be defined as *a measure of truthfulness of the internal unity of the creative process and the physical realization of the work, and the effects of its passage through historical time.* [Definition discussed with Prof. Paul Philippot, Director Emeritus of ICCROM.]

A third significant issue to be considered relates to the variety of value judgements in different cultures – the social and cultural dimensions defining the meaning of heritage in its context. In fact, the 'Nara Document on Authenticity' concentrated on this issue possibly even more than on defining authenticity *per se*. As interest in the protection, conservation, restoration and eventual rehabilitation of a great diversity of cultural heritage resources spreads, there is a new interest in determining how to define conservation policy in relation to the diversity of cultural traditions and values in different societies. The vagueness of the Venice Charter is a difficulty, although the charter itself is a policy guideline, used by ICOMOS in evaluating nominations to the World Heritage List, where a test of authenticity must be applied.

### Creative process

The first director of the Italian Restoration Institute, Cesare Brandi, wrote a series of philosophical dialogues trying to define art, in whatever form. With Giulio Carlo Argan, he has had great impact on the development of post-war Italian art philosophy. Brandi was not a modernist, and did not accept conventionally defined works of art – neither old nor new. Rather, he distinguished clearly between works that resulted from a creative process and those that did not. The creative process is embodied in the steps that an artist takes when first looking at any subject. An image is perceived in the artist's consciousness and an impression is formed that finally materializes in the form of the work of art. The artist's mental image is 'pure reality' as distinct from 'reality' in the concrete world. Thus even a portrait is not to be understood as a reproduction or 'conformation' of the model, but is realized by the artist in reference to the 'pure reality' formed in his own mind. The connection between the original model and the image as 'pure reality' is interrupted, so to speak,

and there is a new link – an inner unity of the creative process – between the image and the material realization of the work as a work of art.

In architecture, no model in nature is needed, as the image forms directly in the architect's mind. Brandi suggests that the architects of the Italian Renaissance perceived ancient architectural elements (columns, capitals) as if they were 'words' that could be reinterpreted as part of a new language. Thus the 'Renaissance' was *not* a 'rebirth' of classical architecture, but rather a 'birth' of a new architecture having learnt from antiquity.

When analysing the artistic significance of modern design and architecture, we can refer to the creative process as described by Brandi in relation to art and architecture although he himself had reservations regarding modern works. His idea of the internal unity of the creative process – from mental image to material realization of the work – would seem to be capable of extension beyond a work of art in the narrow sense. Understanding this process is also the basis for a critical understanding of the authenticity of a work and identification of its essential qualities for eventual restoration and conservation. This critical process would seem to be valid not only for the assessment of single buildings but also for entire urban or rural areas and cultural landscapes.

### Connection with culture

For Brandi, the creative process is independent of time and culture. This could be taken mainly in its abstract sense, but we might also agree with Alois Riegl's concept of *Kunstwollen*, whereby an artist is part of his culture, and the way he looks and perceives impulses depends on his social and cultural context. Moreover, each creation itself contributes to this context. The Nara Document recognizes such spatial and temporal connections.

Current conceptions of authenticity, beyond its legal connotations, evolved with modern society, and in particular since the 18th century, with its search for new sources of inspiration as it entered the industrial age. Such sources were found in the poetic and artistic creations of peoples that had kept a creative 'fertility' as part of their tradition. Interest was spurred by a new historical consciousness developing at the same time: recogni-

From the Nara Document on Authenticity: *Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.*

tion of the specific character and identity of each culture, and the need for value judgements to reflect cultural and temporal contexts.

This is the foundation of modern pluralistic society, with its new concept of universality. In the past, universality often referred to models and ideals thought to be valid to all; since the 18th century, such models have been questioned, and a new basis has been defined for verifying truthfulness in relation to the cultural and physical reality of each culture. Cultural heritage, therefore, can have universality in being a genuine expression of the values of the culture concerned. This is also the basis for the World Heritage Convention.

From these reflections, the following draft definition [prepared by J. Jokilehto and H. Stovel] is put forward for discussion and comments, with a view to defining the concept of 'authenticity' for the needs of assessing cultural heritage and its care.

"A cultural heritage site should retain a high level of authenticity within significant value-defining attributes: material/substance, form/design, tradition/techniques, function/use, setting/context, and/or other relevant attributes consistent with the spirit of the Nara Document.

- Authenticity in the conservation of cultural heritage is a measure of truthfulness of the internal unity of the creative process and the physical realization of the work, and the effects of its passage through historic time.
- Cultural heritage has universality in being a genuine expression of the values of the culture concerned. Identification of authenticity ensures both the full appreciation of heritage values, the means by which these are manifest, and guidance for appropriate conservation treatment. This applies to all types of cultural heritage (heritage diversity) and to regional expressions (cultural diversity).
- An historic structure that has acquired recognized cultural values in ruined form should be respected as the testimony of a bygone culture. Any reconstruction should be understood as new work; it should be limited in relation to the historic whole, and only undertaken in exceptional cases. It should always be based on valid scientific research and documentation, and in no case on conjecture.
- The identification of appropriate treatments to maintain and clarify heritage values requires definition of *indicators* for each cluster of value-defining attributes. A high level of authenticity for a particular monument or site requires that authenticity be present to a significant degree and in a balanced way within the ensemble of attributes suggested below. In cultural heritage whose values are primarily associational or defined in relation to sacred or spiritual values, assessment of authenticity may require extension of these clusters to other areas.
- *Material/substance:* Evidence for authenticity here lies in the degree to which the existing fabric genuinely represents the significant phases of construction, and the marks given by use and age. The aim of treatment is to prolong the life-span of original materials and structures, to keep them in their original position in the construction and on the site (*in situ*), to preserve the age value (*patina*) of the resource, and to retain the material traces of its history, use or changes over time.
- *Form/design:* Evidence for authenticity here is found in the degree to which the components express architectural, artistic, engineering and/or functional forms significant for the monument or site. The aim of treatment is to preserve the genuine material components where the design is manifest; restoration, reintegration or anastylosis are feasible *within the limits of the documented integrity and potential unity of the monument*.
- *Tradition/techniques:* Evidence for authenticity here is found in the presence of traditional intentions and practices in human settlements and cultural landscapes, characterized by fragile materials (such as reeds, mud, rammed earth, unbaked bricks and wood) requiring continuous maintenance, repair and renewal, and by land-use patterns that give integrity and spatial quality to the area. The aim of treatment is to foster the meaningful continuity of such traditions.
- *Function/use:* Evidence for authenticity here is found in the degree of continuity of original or significant uses in historic buildings and areas. An historic area and its surroundings form a coherent whole including associated human activities and constructions; continuation of original or compatible uses minimizes negative impact on authenticity. Museum or tourist use constitute new functions; these may have a negative impact on authenticity even though assuring conservation of collections and improved presentation of sites to the public.
- *Setting/context:* Evidence for authenticity here is found in the integrity of the relationship between the cultural heritage resource and its physical context or surroundings. Treatment of a site should respect the values that characterize the relationship between site and setting. The preservation of a monument *in situ* is generally a basic requirement in preserving these values."



## CONFERENCE REPORTS

### METHODS OF EVALUATING PRODUCTS FOR THE CONSERVATION OF POROUS BUILDING MATERIALS IN MONUMENTS

International Colloquium, 19 - 21 June 1995  
Rome, Museo Nazionale d'Arte Orientale

The success of a conservation treatment depends upon many factors. Among the most important is the suitability of the products and technologies employed.

Unfortunately, those available on the market are but rarely designed to meet the specific, delicate needs of the field of cultural heritage. Therefore, specific evaluation is needed before choosing any product or equipment to be used for this purpose.

In the field of porous building materials, the wide range of products offered makes the need for preliminary evaluation even more essential.

Numerous product evaluation studies have already been carried out by conservation scientists worldwide, but a common approach to the problem is still far from reality. Still missing is also any agreement on the list of relevant chemical and physico-chemical characteristics that should be declared by the manufacturers of products to be used for different treatments (e.g., for cleaning, for consolidation, etc.). That makes the selection by "consumers" even harder and does not guide manufacturers in understanding the needs and in trying to meet them.

As an international, intergovernmental organization, ICCROM organized this colloquium to offer researchers from different countries a platform for discussion, with the aim of fostering studies in this specific and complex field, encouraging a common approach to the problem and, ultimately, promoting the definition of internationally agreed criteria and technical standards.

The colloquium was held at the recently renovated Museo Nazionale di Arte Orientale (National Museum for Eastern Art), hosted by the Ministry of Cultural Property. The rich collection of stone sculptures and bas reliefs from Gandhara, exhibited in the conference hall and in the poster room, offered a most appropriate framework to the meeting.

More than 150 participants, mostly conservation scientists, restorers and architects, attended the colloquium, from: Australia, Belgium, Czech Republic, Denmark, France, Germany, Greece, Ireland, Italy, Former Yugoslav Republic of Macedonia, the Netherlands, Portugal, Rumania, Spain, Sweden, Switzerland, UK and USA. Papers by authors from China, India and Japan, who could not attend the meeting, were also published in the Preprints [see Publications on p. 33].

The colloquium structure – with 11 oral presentations, poster sessions and six round-table discussions open to all participants – was greatly appreciated and produced a constant attendance throughout. The preprints of the 38 papers, selected by the scientific committee, provided a substantial basis for the discussions.

Each round-table discussion focused on a specific topic, all within the common theme of evaluation criteria and methodologies: 1) Mortars used for conservation/restoration purposes; 2) Biocidal treatments; 3) Cleaning (products and equipment); 4) Consolidation; 5) Water repellent treatments; and 6) Weathering.

The state of the art for the different topics was discussed by the moderators (two specialists from different countries for each round table), who also guided the discussion and presented some concluding remarks. The papers by the moderators will be published in the June 1996 issue of the six-monthly journal of the Italian CNR (National Research Council), "Science and Technology for Cultural Heritage." Some of the papers presented during the colloquium will be published as well, following peer review.

A large number of participants contributed actively to the discussions, touching technical aspects and, sometimes, even raising ethical questions such as reversibility of products.

A clear need emerged for definition of international standards or, at least internationally agreed criteria, and the hope was expressed by participants and moderators in their concluding remarks that ICCROM would take further initiatives to reach this goal. An informal proposal was that ICCROM take the initiative in developing such international standards, and offers of collaboration were made by specialists from Germany, Italy, UK and USA.

## **A UNIFORM SOLUTION FOR THE NATIONS OF THE WORLD TO THE PROBLEM OF STOLEN OR ILLEGALLY EXPORTED CULTURAL OBJECTS**

From 7 to 24 June 1995 a diplomatic Conference convened by the Italian government at the request of Unidroit<sup>1</sup> – an independent intergovernmental organization with its seat in Rome – met in Rome for the purpose of adopting a draft Convention on the international return of stolen or illegally exported cultural objects. The Conference, which was held on the premises of the Italian Ministry of Culture at the "Complesso Monumentale del San Michele a Ripa," attracted a massive attendance in the shape of seventy-eight governmental delegations and representatives of a dozen international organizations [including ICCROM] in response to the invitation of the Italian Government.

The need to ensure adequate protection of endangered national cultural heritage is unanimously recognized, although a more careful study of concrete solutions often brings cruelly to light the complexity of the question and of the interests involved, as is so clearly evidenced by the media coverage regularly given to particularly sensational cases of illegal traffic in works of art. It was therefore a major challenge which Unidroit accepted when seeking to promote agreement among States with a view to establishing effective ways of implementing the principle of the return to countries of origin (sometimes a particular individual in that country) of a cultural object which has been stolen or illegally exported. It fell to the Conference to determine the circumstances in which those objects are to be returned, bearing in mind in particular the need to accord proper recognition to the position of the good faith purchaser of such objects, as well as naturally the definition of certain key concepts, principal among which is that of a "cultural object" itself.

The work of Unidroit was guided in part by a number of other international sets of rules. Two of these are worthy of particular mention, not only on account of their great importance but also because of the aspirations underlying them which, in a somewhat different manner, reappear in the Unidroit initiative. The first is the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property which has so far been adopted by some eighty States. The second text is the Directive of the European Communities of 15 March 1993 on the return of cultural objects unlawfully removed from the territory of a Member State, which provides a special regime for such objects by way of derogation to the general principle of the internal market without frontiers of the European Community. This Directive, it should be emphasized, is based to a great extent on the work carried out by Unidroit.

At the same time as States deploy significant efforts to rediscover, preserve, protect and enhance their respective cultural heritages, the world is witnessing a seemingly unstoppable acceleration in commercial exchanges in which the art market plays an important part. It is by attempting to reconcile these two positions that the delegations participating in the Rome diplomatic Conference strove for the adoption of the Unidroit Convention on stolen or illegally exported cultural objects which has already been signed by eleven States (Burkina Faso, Cambodia, Côte d'Ivoire, Croatia, France, Guinea, Hungary, Italy, Lithuania, Zambia and Georgia). The Convention remains open to signature until 30 June 1996 and will enter into force when ratified by five States. In the words of the Italian Minister of Culture, Mr Antonio Paolucci, pronounced prior to his signing the Convention, "we have accomplished enormous progress, not only on the legal but also on the cultural plane."

1 The International Institute for the Unification of Private Law



# ARCHITECTURAL CONSERVATION

## GENERAL TRENDS

The ARC course is metamorphosing in response to the outcome of the recent ICCROM review. On the basis of surveys and analysis of comments from the ICCROM course contributors – especially ARC 93 and ARC 94 participants, expert advice and a lot of lively discussion, modified aims and the means to attain them are being introduced. This is a medium-term process, coming gradually into effect over the next two years, and affecting the understanding of the course's role, links with other programmes, course syllabuses, target groups and training methodology, and the ARC 95 course was the first to reflect this process.

One intention is to prepare a more specialized course focusing on urban and territorial issues (an alternative for 1997 and possibly for 1999). The ARC course would be much as now, i.e., emphasis on buildings, structural systems and methodologies for treatment of materials, with a short unit on urban and rural conservation, and the development of planning instruments for the management of historic areas, considering legal issues, norms and standards. ICCROM is working with regions to encourage the establishment of training programmes concentrating on architectural and urban heritage in a regional legal and administrative context (e.g., the *Cours de Tunis de formation des architectes du patrimoine*). These are elements in the development of more coherent training strategies for Member States, and ICCROM is collaborating with ICOMOS, ICOMOS-CIF, the UNESCO World Heritage Centre and World Heritage Committee, the Organization of World Heritage Cities (OWHC) and others. This urban conservation training programme is part of a more general initiative in urban and territorial planning, and aims to develop models for the conservation management of historic cities as well as training in support of the programme's goals.

## ARC 95

The ARC 95 course (18 January - 26 May 1995) had 20 participants (from 19 countries), with 10 observers and 4 research fellows following selected units. The course had inter-related units on specific topics, with lectures, presentations, field and laboratory exercises, demonstrations, discussions, guided visits, special workshops and seminars, study periods and tours.

While well-established features of previous courses continued, new approaches were introduced aiming at further improvement, and addressing current needs in the conservation world.

- In terms of *course philosophy and objectives*, more stress was placed on the concept of the course as a professional forum, with an active role for participants. New or re-introduced topics included inventories, traditional crafts, decorated surfaces and their related problems, conservation and management of archaeological sites, the ethics of new interventions, and conservation of modern architecture.
- In terms of *methodology*, the course format was modified, with two workshops and one seminar being offered in addition to two study tour seminars. Conceptual continuity – one or two field projects connected to core theoretical and practical issues – was consolidated and formed the basis for a new approach both to the laboratory sessions and to the presentation of philosophical aspects.
- At the *management level*, a broad team based on strong inter-departmental collaboration was established, and involved in testing the efficacy of the developing unit-based course structure.
- The participant selection process was further refined and a systematic, continuous evaluation process set up.



Worksite visit with G. Croci: Structural reinforcement intervention in the dome of the church of St Ambrogio and St Carlo al Corso, in Rome

## The ARC Team:

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On behalf of ICCROM, the ARC Course team wish to extend special thanks to:

\* all collaborating organizations, institutions and Member States who contributed towards costs for visiting lecturers (Dutch NCM Foundation; Council of Europe; UNESCO World Heritage Centre; Government of Finland; Canadian Commission for UNESCO).

\* the many Italian authorities and institutions that donated their services or sponsored course activities, especially during the study tours. Special thanks to C. Cesari and P. Laureano for facilitating these contacts.

\*programme contributors sharing their expertise..

\*the Commission of the European Communities; the Canadian Commission for UNESCO; the Samuel H. Kress Foundation; and Member States, who provided various fellowships.

### **Workshop N° 1: Conservation and Management of Archaeological Sites**

This four-day workshop in week 5 of the course involved 10 guest lecturers, 15 participants and one observer.

The main aim was to re-introduce this subject into the course and discuss current training vis-à-vis the existing practical situation, problems and needs in conservation and management of archaeological sites – addressing the role of the professionals involved, treatments and methodologies applied, and questions of interpretation. Another aim was to produce a working document with suggestions focusing on practical implementation of the subject within an evolving course structure. The workshop was opened by the Director-General of ICCROM, and case studies were presented by experts from Italy and Israel, with stimulating discussions chaired by R. Nardi.

The opportunity was used to involve persons with field experience. Thus, three ARC 95 participants – from Israel, Japan and USA – made presentations on the National Park of Zippori, the situation in Japan, and experiences in the US National Parks Service.

The workshop was considered a success, and good contacts were established, in particular with Italian specialist institutions. The conclusions covered the type of training needed, target groups

(the required qualities of site managers and decay analysts were identified and discussed), and recommended formats. It was recommended that this topic be taken up as a possible future course unit.

### **Contributors sought**

One suggestion arising was that of building up a network of consultants – i.e., forming a database of potential ARC Course contributors – and so, in this context, we are hereby soliciting information on possible relevant contributions on current problems and solutions in the field of conservation, management and presentation of archaeological sites, for use in future ARC courses. Please send, to the ARC Course team, a brief summary of what you would like to present and discuss.

### **International seminar on Inventories**

The idea of an international seminar on inventories of immovable cultural heritage in the framework of the course resulted from an identified need for exchange of information and experiences in this field – namely the increasing demands for information on this subject coming from both individuals and institutions in Member States.

ARC course and external participants were offered a comparative survey of selected types of inventories, of successful traditional and innovative methodologies for developing inventories, the possible levels of these and the tools used. Need-specific inventories (war, natural disasters, etc.) and possibilities for standards and guidelines, as well as developments, needs and trends, were discussed through case studies.

Inventories were seen as a basic tool for the management of resources, and indispensable in decision making and policy implementation for the conservation and presentation of cultural heritage.

Four guest professionals – from Albania, Portugal, Turkey and UNESCO – contributed to the two-day seminar with presentations on their experiences. Examples were also presented by six invited experts and by five ARC 95 participants, from Canada, Croatia, Ireland, Italy, and USA.



*Final session of Workshop N° 1: Conservation and Management of Archaeological Sites*



Encounter with Matera's cultural heritage: A visit to a Bronze Age monument in the town, guided by P. Laureano

**Workshop N° 2: Ethics and Philosophy in Heritage Interpretation, Rehabilitation and New Interventions**

This three-day workshop concluded the course. It allowed discussion of application of the theoretical concepts presented at the beginning of the course in the light of questions and dilemmas that emerged as the course progressed. A practical, problem-solving exercise on two case studies was incorporated into the programme.

The workshop was much appreciated by all for its challenging character, giving space for discussing applied philosophical and ethical issues.

**Course evolution**

Two major course units were modified following an evaluation. The unit on *conservation of historic structures and materials* had its structural aspect strengthened and enlarged, so that materials appeared in direct connection with historic structures. Visits became an integral element of the weeks of this unit. The mutual effects of structure

and material on stability and durability, and the understanding of how they condition each other's proper functioning, was discussed in relation to decay processes and possible interventions.

This year saw the last official involvement of Sir Bernard Feilden and P. Beckmann, after long association with the ARC course. We would like to thank them for their valuable contributions made over many years, and especially in programme development. They continue as advisers. New collaboration in this unit has come from G. Croci, an expert from the Faculty of Engineering, Rome University.

Within this unit, a week-long seminar on *Inspection and survey, project and site management* was held in Matera, with a practical exercise developed in collaboration with the local authorities and the guest lecturer, M. Stancliffe. The role of the conservation architect was discussed and the seminar ended with a final discussion of the manifold conservation challenges of this World Heritage Site. P. Laureano, on behalf of IPOGEA,

The international experts invited to participate in Workshop N° 2 were A. Bruno, D. Linstrum, J. Tanghe and M. Wehdorn. The introductory presentations were given by D. Linstrum and J. Jokilehto; panel discussions were chaired by D. Linstrum. The two short, practice-oriented exercises in the form of problem-solving discussion sessions were guided by M. Wehdorn and by two course participants from Mexico and Canada (who had been involved in the preparation of the workshop and also contributed with presentations in collaboration with the Department of the Archaeological Superintendent of Rome).



Visiting the workshops for training craftsmen in the San Servolo Centre, Venice, with C. Cesari, the acting Director

played an important role in facilitating and sponsoring the course programme in Matera.

The unit on *Urban and rural conservation and management* issues has been developed over the years as an integral element of the overall ARC Course structure. This year the unit benefited from close cooperation with Herb Stovel (University of Montreal) and Carlo Cesari (ICCARHE, University of Ferrara), who generously contributed to the re-definition of the unit's aims and syllabus.

The first two weeks were spent in Rome, and devoted to international and regional issues of the conservation and management of historic towns, tourism and public awareness. Cultural landscapes and vernacular heritage were discussed in the second week, together with the conservation of historic gardens, which this year was given more space. The ARC 95 participants again contributed their own experiences, giving lectures in both weeks (Argentina, Peru, Sweden, USA).

The second half of the unit started with lectures by C. Cesari, who then led the group for a study tour to northern Italy. The programme aimed to offer direct contact with the realities of a series of towns: Ferrara, Cesena, Vicenza and Venice, where participants could see at first hand the different approaches taken toward solving individual problems of these towns, and then discuss these in meetings with officials and planners. Workshops and visits to the Vicenza quarries, to the San Marco Laterizi brick factory in Noale, and to the European Centre for training craftsmen in San Servolo, Venice, formed part of a broad-context programme of relevance to the issues discussed in the previous unit on materials.

## VISITING GROUPS

**Sweden:** A group of about 30 students from the Institute of Conservation, Göteborg University, led by Asst. Prof. Jan Rosvall, visited ICCROM in February as part of their study tour in Rome. Concluding their programme at ICCROM they visited the ARC facilities and met the course staff and participants in an informal discussion.

**Pakistan:** Three architects/civil engineers from Pakistan, under the auspices of the Aga Khan Trust for Culture, were research fellows of the ARC Programme for five weeks and attended selected parts of the ARC 95 course, sharing experiences with their colleagues. Professionally they are involved in the restoration of Baltit Fort, an ongoing project in the framework of the Karimabad-Baltit Development Project of northern Pakistan.

**Canada:** Pierre-Richard Bisson, professor and architect from the Université de Montréal, Faculté de l'aménagement, Ecole d'architecture, as part of his sabbatical leave programme joined selected parts of the ARC 95 course as a research fellow. His contributions in his fields of competence were a valuable enrichment of the course programme.



# MUSEUMS AND COLLECTIONS

## PREMA 1990-2000 (PREvention in Museums of Africa): meeting the challenge of regionalization

Transfer or regionalization of activities is increasingly important for ICCROM and other organizations. This is not easy when one has been doing virtually everything oneself. What happens when a project ends? Who formulates the next steps? Who organizes and runs them or finds their funding? Even more important: when an activity moves elsewhere, what yardstick does one use in redefining roles, reconsidering needs, re-evaluating costs?

Such questions have been examined since the PREMA programme started, as we have always aimed at establishing the basis for a sustainable approach to protection of African cultural heritage by 2000. Since 1986, by fits and starts in various ways, a certain number of principles have emerged. Without claiming any new or unique solutions, we would like to review these through the PREMA activities in 1995.

To date, some 300 African museum professionals have participated in the PREMA programme of training and technical assistance.

One of PREMA's keys to success has been a regular **evaluation meeting** (4 held since 1986), with enough flexibility and follow-up to put recommendations into practice. These have developed into four guiding principles. The first principle is to involve the former participants, i.e., future activity managers, in these periodic evaluations. Thus, at the fourth meeting, 1/3 of the members were from museums of sub-Saharan Africa (vs 1/10 at the first in 1988!). This year, the theme was to find ways to develop the PREMA teaching team – in both quantity and quality.

The second principle is to analyse the systems behind previous activities so that they can be improved and successfully used by new teams made up of PREMA university course graduates.

- *Feasibility studies and preparatory missions:* ten years of experience allow us to rationalize these basic processes, which by now are done or coordinated by former participants. Indeed, for the **7th PREMA International University Course (Ghana, 15 March to 15 December 1995)**, the feasibility study, identification of and negotiations with local partners (Institute of African Studies, Legon; National Museums, Accra), budget evaluation in view of local cost of

living and conditions, preparation of infrastructure and equipment were handled entirely by two Ghanaian former participants: Kwame Labi and Lydia Koranteng. Likewise, the survey of 13 Central African museums and evaluation missions to Cameroon, Congo and Gabon, prior to the **6th PREMA Seminar for Museum Directors (Gabon, 16-20 July 1995)**, organized in cooperation with International Centre for Bantu Civilizations), were prepared and carried out by Alain Godonou, a former participant from Benin.

- *Administration of activities:* Experience from the first transfer of the international university course (PREMA Uni 93, Nigeria) led to a revamping of the coordination team. Job descriptions of each position were drafted so they could be analysed and improved every three months. The same was done for the accountancy system.
- *Communications:* Press coverage of the programme, which is useful for raising public awareness and encouraging funding, is now possible for everyone, thanks to information kits specific to each event. Also, to encourage and support awareness initiatives by former participants, we prepared a slide programme documenting the heritage of African museums, conservation problems, and PREMA activities.

The third principle is to start modestly, so as to facilitate the first "transfer of power." For example: in *fund-raising*, while preparing the **6th PREMA National Course on Preventive Conservation (Zimbabwe, 15 November 1995 to 15 February 1996)** four technical projects, costing US\$ 5,000 to 8,000, were defined to complement the course, funds to be raised by local coordinators. In *financial management*, half the course budget of Uni Ghana 95 is administered by the local team and half by Rome. Finally, in *training*, the job of course coordinator (9 m/yr) was divided into 3-month blocks rotating among 3 former participants.

The fourth principle – certainly the most difficult to accomplish in view of cultural implications – is to foster the transfer process. Gradual transfer of responsibilities has to be accompanied by support as needed. Transfer implies a metamorphosis – will ICCROM's scientific and methodological message survive the change? Here, the breadth and constraints of our role converge – supervise evolution, examine results, understand new data, continue to contribute usefully.

### Other main PREMA activities in 1995:

- Training of trainers: **CRI-climate Workshop (Senegal, February 1995)** to prepare 12 French-speaking former participants (from 10 African countries) to teach climate in museums. A comparative study of climate in sub-Saharan museums (to be published in late 1996) was

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**Thanks to PREMA SPONSORS 1994-95**

Generous voluntary contributions to PREMA through UNESCO's Funds-in-Trust Division have been made by Germany (Ministry for Economic Cooperation) and Italy (Ministry of Foreign Affairs).

Other contributions in 1994-95 have been made by Denmark (DANIDA), France (Ministry for Cooperation), Netherlands (Ministry of Foreign Affairs), Norway (NORAD), Sweden (SIDA), Switzerland (Federal Department of Foreign Affairs), Ghana Airways, Elf Foundation, Getty Grant Program of the J. Paul Getty Trust, and the A.G. Leventis Foundation

launched. **Didactic material** for preventive conservation of collections (textiles, basketry, leather and skin) was created.

- **Seminar** to prepare a four-year plan of specific actions in **Central Africa** – Libreville, July 1995.
- Development and presentation of the **Royal Palaces of Abomey, Benin**, together with GAIA/CRATerre-EAG and with the cooperation of the Museum of Civilization of Montreal.

### National Museum of Cambodia

With the return of peace, Cambodia is looking again at its heritage. UNESCO, which is coordinating an international campaign for the protection and enhancement of the monuments of the Angkor area, was asked to propose a preventive conservation plan for the Phnom Penh Museum, which houses precious Khmer statuary and other works.

A mission composed of G. de Guichen, Jean Delivré and Ian MacLeod worked with the museum team to develop a plan for the building, its present and future collections, and proposals for information campaigns and personnel training. Unfortunately, while the museum has a number of "classical" problems (division of space, documentation of collections, location of objects), it is also exposed to two singular natural hazards:

- a colony of bats (estimated at one-and-a-half million) living in the attic;
- regular flooding of the grounds of the museum, where storage is in the basement (see photo).



*Monsoon flooding of the Cambodia National Museum.*

## MUSEUMS IN THE PACIFIC ISLANDS SPEAK TO THE WORLD

PREMO 1994-1998 is a programme for heritage preservation in 22 Pacific island states. In this unique project, the professional staff from museums and cultural centres have established new directions for heritage preservation. Since the founding meeting, professionals in the region have insisted that collections preservation must always be linked to the preservation of living cultures. Conservation must also be linked at all times to development of the entire museum, where funds are almost always inadequate.



*A Kava drinking ceremony at the UNESCO Pacific Museum Director's Meeting tour of the Fiji Museum. ICCROM takes part in UNESCO activities to support museum development in the Pacific island states.*

**What does this mean in results?** The most moving example was the closing session of a week-long seminar held in Noumea, New Caledonia, 1994. Elders from the local Kanak community held an *Aé Aé* ceremony on the museum grounds. Some 200 spectators participated as chiefs called out their lineage and musicians played flutes that had not been heard for decades, followed by dance music on traditional instruments. It was the first time in living memory that such an event had been held in the capital.

There were also many other activities linked to museum and community development. In a year, PREMO partners have:

- established the PEPPERLEAF VINE, a fax network between all museums and cultural centres in the 22 isolated nations in the region.
- published two issues of the first newsletter exclusively for and by regional heritage professionals.
- developed a data base of 225 heritage professionals and institutions in the region, including a file of potential course instructors.



- with UNESCO, established a committee for a Pacific Islands Museum Association, which will be the first in the region.
- joined with UNESCO Pacific Regional Office to cooperate in museum development in the Pacific.
- included sections on collections conservation, recording living cultures, tourism, preservation of traditional crafts and income from crafts, in a seminar on "Preservation of Heritage Records".
- with UNESCO, launched a children's poster competition (Our Culture, Our Heritage) in 15 nations.
- achieved news coverage in 7 press and 2 wire service articles, 3 TV shows, 6 radio broadcasts.

## MUSEUM "TEAMS" FOR PREVENTIVE CONSERVATION

In July 1995, 18 representatives from four European museums, three national conservation services, and ICCROM gathered in Rome to launch the new programme "Teamwork for Preventive Conservation" – a two-year pilot project being offered in Western Europe, for museums with a staff of 25 to 150.

Two museum directors participating in "Teamwork" commented: "I realized that preventive conservation is not a personal job for a few people – it's teamwork and part of a general museum problem and set of benefits." "Now I see that preventive conservation is a framework and a philosophy, not a thing for one or two individuals to do here or there."

In the "Teamwork" programme, each museum sends directors and senior staff to Rome. Each group identifies all the internal staff sectors and external resources available for preventive conservation and, finally, up to 20 key areas where plans for preventive conservation are needed. Each museum is paired with two consultant conservators and proposes a team of key staff people. In a later stage of "Teamwork" the consultants work at each museum to assist in motivating and training the staff team, and to prepare a detailed long-term preventive conservation plan.

This pioneer pilot project will generate lasting benefits in museums in Western Europe and elsewhere. In 1997, ICCROM will chose a new region to repeat "Teamwork" management concepts for either archives or archaeological sites.

## CONSERVATORS AND THE MEDIA

A landmark one-week course on Conservators and the Media was run at ICCROM in June 1995, with Robert Ferguson as instructor. The relationship between the conservation profession and the general public has long been recognized here, so it is right that an awareness of the significance of the media in relation to conservation matters should be professionally acknowledged.

The innovative element is the acceptance that part of the professional responsibilities of all conservators, particularly those in middle management and above, is to be able to liaise, communicate and form productive relationships with media representatives. It is also recognized that conservators must be able to appear publicly and make the case for their profession and its importance.

With this in mind, the course invited representatives from the BBC World Service, Associated Press and Le Figaro for discussion and debate. In an intensive seminar, a great deal was learnt about the constraints under which journalists work and of their interest in conservation matters.



*The debate between conservator/restorers and journalists was one of the highlights of the seminar.*

Participants also discussed strategies for publicizing conservation issues and ways to prepare press statements or handle television interviews. The latter were videorecorded for analysis.

Multicultural aspects of conservation featured in lively discussion of how the media and educational systems have represented different cultures and the tendency towards Eurocentricity. The relationship between this attitude and the interaction of conservators with the media was also

## TEAMWORK

ICCROM chose the participating museums by issuing an international call for applications:

Stedelijke Musea, Leuven, Belgium  
Musée national des arts et traditions populaires, Paris, France  
Ulster Museum, Belfast, Ireland  
Museu Nacional de Arte Antiga, Lisbon, Portugal

ICCROM also chose consultants from three conservation services, based on their international leadership in preventive conservation and staff training:  
The Conservation Unit, Great Britain  
The Scottish Museums Council, Conservation Service  
The Canadian Museum of Nature, Collection Division

ICCROM wishes to thank the participating museums and conservation services, all of which are providing valuable financial and professional support for this project.

considered. ICCROM is now looking at possible strategies for developing multicultural understanding in conjunction with the media.

Much of the course was practical and it was based upon the active involvement of all who attended. The recognition that there has to be a process of engagement between conservators and media professionals is the key factor. It was a beginning which demonstrated, as did the early courses in teaching skills, that much productive work can be undertaken which could strengthen the profession and greatly enhance public recognition of the crucial importance of conservation.

### **MEDIA SAVE ART 1994-1995**

#### **The City beneath the City: Children discover their past beneath their feet**

Following the success of the MSA 93 poster competition, the Council of Europe invited ICCROM's cooperation in a heritage awareness campaign for the young, as part of the European Plan for Archaeology, 1994-1996.

ICCROM created the project, "The City beneath the City," which will have a series of initiatives ending in a competition open to 6 to 12-year olds, in two age groups: 6-9 and 9-12. The aim is to help children to discover that the city in which they live is the result of various superimposed periods, and to make them aware of the need to preserve their historical and artistic heritage for the future.

In the academic year 1995/96, the students will study archaeology in sites, in museums and in their city itself, under the direction of cultural guides. In the final trimester, the classes will present their contribution, which will show what they have learned from studying their city's heritage and conservation issues. They will develop a board game showing an imaginary trail through the city and highlighting the following features:

- the city's different historical "levels"
- buildings that reveal hidden aspects of its history
- places that could stimulate discussion on problems of conservation and development

One town for each European country can participate in the project; 22 countries have joined so far.

MSA sponsors:

–Council of Europe  
(partner in project on  
"The City beneath the  
City")

–Italian Ministry of  
Cultural Heritage

–English Heritage  
(production of  
teaching kit)

### **MEDIA SAVE ART meets teachers: the international seminar**

Based on previous experience, ICCROM decided to supply teachers participating in the "City beneath the City" project with a teaching kit to help them bring heritage themes into the curriculum.

In November, ICCROM organized an international meeting of specialists in heritage teaching in order to discuss the didactic material required. English Heritage offered to develop a teaching kit on the basis of the seminar results; the kit will be available in English and French in September 1995.



*Specialists in heritage education share ideas in a seminar at ICCROM, 11-13 November 1994.*

The experts presented their activities in the heritage field to Italian teachers during another meeting – "Teaching and Heritage: An international panorama" – which took place in the San Michele complex with the support of the Italian Ministry of Cultural Heritage. The conference was followed by the inauguration of the poster exhibition from the MSA 93 competition, presented for the first time to the Italian public after travelling to other capitals of the European Union.

### **MEDIA SAVE ART crosses the Ocean**

MSA assisted with a project to raise awareness in schools in the context of the PREMO project and the UNESCO Office for the Pacific States. A poster competition for students from 8 to 18 years of age, and an essay contest (**Fishing and Agriculture in Our Traditions**) for secondary school students were launched for the 1995 school year in 15 Pacific island states. Makerita Vai, Director of the Western Samoa & Tokelau Centre – University of South Pacific, is in charge of the project in Oceania.

## **Curso Panamericano sobre la Conservación y el Manejo del Patrimonio Arquitectónico Histórico-Arqueológico de Tierra**

Proyecto Gaia - PAT96

*Chan Chan, Trujillo, Perú*

10 de Noviembre al 13 de Diciembre de 1996

**Antecedentes** El *Curso Panamericano sobre la Conservación y el Manejo del Patrimonio Arquitectónico Histórico-Arqueológico de Tierra* forma parte del *Programa Integral para la Conservación del Patrimonio Monumental de Tierra* del *Instituto Nacional de Cultura del Perú - Dirección Regional La Libertad [INC-DRLL]*. Con tal iniciativa el *INC-DRLL* se propone promover, en el largo plazo, actividades integradas de formación, investigación, documentación, cooperación y sensibilización en materia del estudio, la conservación y el manejo del patrimonio arquitectónico histórico-arqueológico construido con tierra.

En el marco de tal programa, el *Instituto Nacional de Cultura del Perú - Dirección Regional La Libertad [INC-DRLL]* organiza un primer ciclo de formación profesional especializada en acuerdo de cooperación con el *Centro Internacional para la Construcción de Tierra - Escuela de Arquitectura de Grenoble [CRATerre-EAG, Proyecto Gaia]*, el *Centro Internacional de Estudios sobre la Conservación y la Restauración de Bienes Culturales [ICCROM, Proyecto Gaia]*, el *Instituto Getty de Conservación [GCI]* y con la contribución del *Fondo del Patrimonio Mundial de la UNESCO*.

**Alcances** En consecuencia con los mandatos y objetivos institucionales de las organizaciones cooperantes, el *Curso Panamericano sobre la Conservación y el Manejo del Patrimonio Arquitectónico Histórico-Arqueológico de Tierra* se propone promover:

- un enfoque científico, metodológico e interdisciplinario hacia el estudio, la conservación y el manejo** del patrimonio histórico-arqueológico construido con tierra;
- el desarrollo y la ejecución de planes de conservación y de manejo** adecuados a las características específicas de tal patrimonio;
- la comunicación entre las disciplinas** responsables del estudio, la conservación y el manejo de tales sitios;
- la sensibilización profesional e institucional** en materia del estudio, la conservación y el manejo del patrimonio arquitectónico histórico-arqueológico construido con tierra.

Como resultado de la información obtenida de los participantes del curso, las organizaciones cooperantes esperan identificar otras acciones para la promoción de la conservación y del manejo del patrimonio arquitectónico histórico-arqueológico de tierra en la región.

**Descripción** El *Curso Panamericano sobre la Conservación y el Manejo del Patrimonio Arquitectónico Histórico-Arqueológico de Tierra* consiste en un ciclo intensivo de cinco semanas de formación profesional especializada "in situ" en la *Zona Arqueológica de Chan Chan, la Ciudad de Trujillo y otros sitios del patrimonio arquitectónico histórico-arqueológico de los Valles de Moche y Chicama en la Región de La Libertad - Perú*.

El programa del curso responde a las necesidades específicas de los conservadores y del personal responsable del manejo de tal patrimonio en la región.

El curso se estructura alrededor de un conjunto de asignaturas común que promueve un enfoque interdisciplinario entre las diferentes categorías de los participantes al ciclo de formación. Del plan común se derivarán actividades académicas en áreas especializadas que se desarrollarán a través de lecciones teóricas, demostraciones, ejercicios de laboratorio y práctica de campo, tareas, presentaciones de casos de estudio y de problemas específicos, visitas, discusiones, informes y otras actividades afines. El desarrollo de tales actividades requerirá la plena participación de los asistentes al curso durante todo el período del ciclo de formación intensiva.

En el marco de la planificación de la conservación y del manejo del patrimonio histórico-arqueológico, el curso pondrá particular atención en las características específicas del conocimiento científico existente en el campo del *patrimonio arquitectónico construido con tierra*, en el problema de las *superficies arquitectónicas decoradas, pinturas murales y relieves policromos en soportes de tierra*, en el *riesgo y patologías sísmicas*, en la *conservación preventiva* y en el desarrollo de *planes de conservación y de manejo* de tal patrimonio.

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<b>Asignaturas</b>	<p>El sílabo del curso incluye las siguientes materias:</p> <ul style="list-style-type: none"><li><input type="checkbox"/> Historia y universalidad de la arquitectura de tierra;</li><li><input type="checkbox"/> El patrimonio arquitectónico histórico-arqueológico americano construido con tierra;</li><li><input type="checkbox"/> Superficies arquitectónicas decoradas, pinturas murales y relieves policromos en soportes de tierra;</li><li><input type="checkbox"/> Historia, teoría, filosofía, principios y criterios de conservación;</li><li><input type="checkbox"/> La planificación de la conservación y del manejo;</li><li><input type="checkbox"/> La documentación;</li><li><input type="checkbox"/> Tecnologías de la construcción con tierra;</li><li><input type="checkbox"/> Patologías de la construcción de tierra: estructuras, superficies, humedades, sismos;</li><li><input type="checkbox"/> <i>Prospección y evaluación de condición y del contexto</i>;</li><li><input type="checkbox"/> Desarrollo de estrategias de conservación y de manejo;</li><li><input type="checkbox"/> Técnicas de conservación de estructuras;</li><li><input type="checkbox"/> Técnicas de conservación de pinturas murales y relieves policromos en soportes de tierra;</li><li><input type="checkbox"/> Técnicas de manejo de sitios histórico-arqueológicos;</li><li><input type="checkbox"/> La conservación preventiva;</li><li><input type="checkbox"/> El control continuado;</li></ul>
<b>Docentes</b>	Expertos en las materias del curso y especialistas de las instituciones cooperantes y de otras instituciones de conservación.
<b>Participantes</b>	<p>El curso se dirige a profesionales en antropología, arqueología, arquitectura, ingeniería, conservación u otras disciplinas vinculadas a la conservación del patrimonio, técnicos y/o personal con al menos tres años de experiencia en la conservación y/o el manejo de sitios histórico-arqueológicos construidos con tierra. Los postulantes al curso deberán demostrar actividad en el marco de los programas de instituciones culturales o universidades de las Américas con iniciativas en el campo de la materia del curso.</p> <p>Los participantes serán seleccionados en base a sus antecedentes de formación, experiencia profesional y actividad en relación a la conservación y/o el manejo del patrimonio arquitectónico histórico-arqueológico de tierra.</p> <p>El número de participantes será limitado a 25 personas.</p>
<b>Idioma</b>	Español. En el caso de intervenciones en otros idiomas se procederá con traducción al español.
<b>Sede</b>	El curso se impartirá en la sede del Museo de Sitio de Chan Chan [Zona arqueológica inscrita en 1986 en la Lista del Patrimonio Mundial en el cuadro de la Convención sobre la Protección del Patrimonio Mundial y Natural de la UNESCO]. El curso desarrollará actividades conexas en el Auditorio de la Casa del Mariscal De De Orbegoso [Monumento Histórico de la Ciudad de Trujillo de propiedad de INTERBANC].

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**Matrícula y Viáticos** El costo de la matrícula en el curso es de **US\$ 1.870** dólares; cuota subvencionada que incluye el costo de la inscripción, del material didáctico, del alojamiento y de las comidas en la Ciudad de Trujillo durante 34 días del período comprendido entre el 10 de Noviembre y el 13 de Diciembre de 1996 incluido; además de los costos del transporte organizado desde la Ciudad de Trujillo a la sede del curso en el Museo de Sitio de Chan Chan.

Cada participante será responsable de los gastos del viaje de ida y vuelta desde el lugar de origen a la Ciudad de Trujillo.

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**Inscripción** Las solicitudes de inscripción de los postulantes del Perú deben enviarse por correo o telefax, hasta el 1 de Diciembre de 1995, a la siguiente dirección:

Instituto Nacional de Cultura -  
Dirección Regional La Libertad  
Independencia N° 572  
Trujillo - Perú

Tel. : (044) 24.87.44 Fax.: (044) 24.87.44

Las solicitudes de inscripción de los postulantes de otros Países Americanos deben enviarse por correo o telefax, hasta el 15 de Diciembre de 1995, a la siguiente dirección:

Training Program  
The Getty Conservation Institute  
4503 Glencoe Avenue  
Marina del Rey, California 90292

Tel. : (310) 822.22.99 Fax.: (310) 821.94.09

---

**Selección** Las solicitudes de inscripción serán seleccionadas por un comité de representantes del Instituto Nacional de Cultura del Perú - Dirección Regional La Libertad [INC-DRLL], el Centro Internacional para la Construcción de Tierra - Escuela de Arquitectura de Grenoble [CRATerre-EAG], el Centro Internacional de Estudios sobre la Conservación y la Restauración de Bienes Culturales [ICCROM] y el Instituto Getty de Conservación [GCI].

Los resultados de la selección serán notificados a los postulantes a partir del 15 de Marzo de 1996.

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## Marco Institucional

### El Instituto Nacional de Cultura – INC

El *Instituto Nacional de Cultura del Perú [INC]* es un Organismo Público descentralizado del Sector Educación, responsable de la promoción y el desarrollo de las manifestaciones culturales del País y de la conservación del Patrimonio Cultural de la Nación.

De acuerdo a sus funciones y competencias, el *INC* formula y ejecuta las políticas y estrategias del Estado Peruano en materia de *desarrollo cultural*, así como de *defensa, conservación, difusión e investigación del Patrimonio Cultural de la Nación*.

### El Instituto Nacional de Cultura - Dirección Regional de La Libertad – INC-DRLL

El *Instituto Nacional de Cultura - Dirección Regional de La Libertad [INC-DRLL]* es un Organismo desconcentrado del *INC*, responsable de ejecutar, en su respectiva jurisdicción [La Libertad], las acciones inherentes a las políticas, objetivos y funciones generales del Instituto Nacional de Cultura del Perú.

Desde su creación en 1973, el *INC-DRLL* desarrolla acciones de *defensa, difusión, promoción, investigación, conservación y puesta en valor del Patrimonio Cultural Monumental de la Nación*, así como de las manifestaciones culturales y artísticas tradicionales y universales. Dentro de sus competencias y funciones, el *INC-DRLL* es

responsable de la conservación y de la administración de los monumentos arqueológicos de la Región La Libertad, entre éstos, el *Sitio Arqueológico de Chan Chan*, monumento inscrito en 1986 en la *Lista del Patrimonio Mundial en el cuadro de la Convención sobre la Protección del Patrimonio Mundial y Natural de la Unesco*.

### **El Centro Internacional para la Construcción de Tierra – CRATerre La Escuela de Arquitectura de Grenoble – EAG**

El *Centro Internacional para la Construcción de Tierra [CRATerre-EAG]* es una organización científica asociada a la *Escuela de Arquitectura de Grenoble* dedicada a la promoción de la arquitectura de tierra.

Desde su fundación en 1979, *CRATerre-EAG* desarrolla actividades integradas de *investigación, aplicación, consultoría, formación y difusión* mediante la ejecución de tres grandes programas de acción en el campo de su competencia: la conservación, la habitación económica y la industrialización. Las actividades de *CRATerre-EAG* reúnen la experiencia de especialistas internacionales en arquitectura, ingeniería, sociología, antropología, investigación y educación en diversos proyectos en más de cincuenta países del mundo.

### **El Instituto Getty de Conservación – GCI**

El *Instituto Getty de Conservación [Getty Conservation Institute, GCI]* es uno de los programas operativos de la *Fundación J. Paul Getty [J. Paul Getty Trust]*. Establecido en 1982, el Instituto tiene por objetivo *desarrollar y mejorar la teoría y práctica de la conservación del patrimonio cultural en el mundo*. Puesto que es ésta una actividad interdisciplinaria, los trabajos del Instituto recaban la colaboración de restauradores, científicos de la conservación e historiadores del arte. A través de un programa que conjuga las actividades desarrolladas en su sede en California con proyectos realizados conjuntamente con otras instituciones, el Instituto aspira a desempeñar un papel catalítico en la conservación del patrimonio a nivel internacional. Sus áreas de interés son: *investigación científica, formación de especialistas y difusión de información especializada*.

### **El Centro Internacional de Estudios para la Conservación y la Restauración de Bienes Culturales ICCROM**

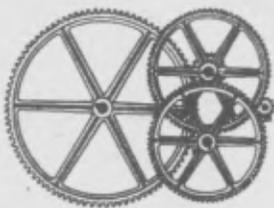
El *Centro Internacional de Estudios para la Conservación y la Restauración de Bienes Culturales [ICCROM]*, con sede en Roma, es una organización intergubernamental, científica y autónoma fundada por la *Unesco* en 1959. A Julio de 1995, forman parte del *ICCROM 91 Países Miembros y 94 organismos de conservación Asociados*.

En el desarrollo de sus funciones estatutarias, el *ICCROM* ejecuta actividades de carácter internacional, regional y nacional, con particular referencia a: *la colección, el estudio y la difusión de información* en materia de la conservación y la restauración de bienes culturales; *la promoción de la investigación* en este campo; *la cooperación institucional y la consultoría* en relación a cuestiones generales y específicas de la propia competencia; *la formación de profesionales y técnicos*; y, *la sensibilización* en materia de la conservación y la restauración del patrimonio cultural.

#### **Summary**

The Pan-American Course on the Conservation and Management of Earthen Architectural and Archaeological Heritage is part of the Program Integral para la Conservación del Patrimonio Monumental de Tierra, conceived by the Instituto Nacional de Cultura del Perú -Dirección Regional La Libertad (INC-DRLL). With this program INC-DRLL proposes a long-term plan aimed at promoting integrated activities of training, research, documentation, cooperation, and public awareness regarding the study, conservation and management of earthen architectural and archaeological heritage. In the framework of this program INC-DRLL is organizing the first cycle of specialized professional training in collaboration with CRA Terre/EAG (Gaia Project), ICCROM (Gaia Project), and the Getty Conservation Institute, with the support of the World Heritage Fund of UNESCO.

The course will run from 10 November to 13 December 1996, in Spanish. It consists of an intensive, five-week cycle of specialized professional training *in situ* at the Archaeological Zone of Chan Chan, the City of Trujillo, and other historic sites in the Moche and Chicama Valleys in the region of La Libertad, Peru. The program is structured around a core curriculum which promotes a multidisciplinary methodology for the conservation and management of earthen architectural and archaeological heritage. Specialized topics derived from the core curriculum are developed through lectures, demonstrations, practical lab and field exercises, case studies, site visits, discussions, and other such activities. Within this comprehensive course framework, particular attention is devoted to the state of knowledge in the field of earthen architectural heritage; the problems of decorative surfaces, wall paintings, and polychrome reliefs on earthen supports; seismic mitigation; preventive conservation; and the development of conservation and management plans for such patrimony.



# SCIENCE AND TECHNOLOGY

## BACKGROUND

Following the Programme approved for the 1995-1996 biennium, activities mainly focused on **training**, on **scientific research** related to products and technologies for conservation and on **technical and scientific cooperation** on specific conservation problems in Member States. Some initiatives have also been undertaken to contribute to the **diffusion of information**, in collaboration with other sectors. As the Review Process proceeded, the staff also participated in various teams, organized within the new operational structure.

Activities in the field of "Materials/Science & Technology/Conservation" were critically examined in a meeting with colleagues from other ICCROM sectors and outside experts. The importance for ICCROM to have an overall strategy in this field was stressed, and a proposal for implementing the strategy has been presented to the Director-General for discussion.

## TRAINING

Training has been carried out through courses and internships. Frequently, the courses have been organized in collaboration with or sponsored by other institutes, agencies and foundations.

During the period covered by the present Newsletter, no courses were organized on the premises, as both MPC and SPC in 1995 are regional courses being held in the second half of 1995.

The target groups for our courses have been conservators/restorers, conservation scientists, and other professionals already involved in conservation. In fact, all the courses are aimed at specializing and/or updating. As the number of applicants far exceeds the places available, selection is very difficult. First of all, it is based on the applicant's curriculum and on its relevance with respect to the aim of each specific course. As a general selection criterion for all the courses, priority is given to those who have training responsibility. Finally, we attempt to have representative geographical distribution in each course.

Courses run by the sector from July 1994 to June 1995, and those planned until December 1995 are listed in Table I on the next page.

Several institutes, research and conservation centres have cooperated in these training activities, which have also received financial support from various national or international organizations and foundations.

### Conservation of Paper in Archives

In October/November 1994, the first Regional Course for Latin America brought 15 archive conservators to Santiago, Chile, to attend a six-week course, held in Spanish.

The course was a joint project between ICCROM and the Centro Nacional de Conservación y Restauración of Chile, with the financial support of the Commission of the European Community, the UNDP/UNESCO Regional Project, the Government of Spain and Fundación Andes of Chile. The course also benefited from the generous collaboration of various conservation units and private restorers in Chile, setting a superb example of partner collaboration.

The course venue was the conservation workshop of the National Library, with classes held also at the National Archive and the 20th Century Archive. For the occasion, the National Library secured funding to completely renovate its workshop, the National Archive set up a major exhibition on its conservation activities, and the 20th Century Archive offered participants the chance to apply theory to the real-life challenges of a new facility.

The participants represented a variety of conservation endeavours in the archives of Latin America. The preservation challenges these archives face are gargantuan, and the lecturers and participants discussed many issues of current concern.



*Latin-American course participants handling a simulated disaster of water damage to archive documents.*

### The S&T team:

**Marisa Laurenzi Tabasso**  
Chief of Programme  
**Liliana Vecchio**,  
Secretary of the Sector

**Ernesto Borrelli**,  
Laboratory Coordinator  
**Werner Schmid**,  
Programme Officer  
MPC course  
**Katriina Simila**,  
Programme Officer  
SPC course

The regional courses were ably assisted by:

**Silvana Cetis Moreira**,  
Regional SPC Course  
Assistant  
**Ruth Davis**, Regional  
MPC Course Assistant  
**Uta Kaltenecker**, PC  
Course Assistant  
**Paloma Mujica**  
Regional APC Coordinator  
**Isleen Poiss**, PC Course  
Assistant  
**Monica Pereira Paixão**  
Regional SPC Course  
Assistant  
**José Louis Pedersoli**,  
Regional SPC Lab  
Assistant  
**Louis Souza**,  
Regional SPC Coordinator  
**Mieke Van Molle**, Stone  
Course Assistant

**TABLE I – Courses run or scheduled from July 1994 to December 1995**

Course	Period	Location	Character	Language	Applicants	Participants	Countries
APC	Oct-Nov '94	Santiago de Chile	Regional	Spanish	79	15	11
SC	Apr-Jun '95	Venice	Internat.	English	69	17	16
JPC	Nov-Dec '94	Tokyo/Kyoto	Internat.	English	83	12	12
JPC	Nov-Dec '95	Tokyo/Kyoto	Internat.	English	85	12	12
PC	Jul-Aug '95	Vienna/Horn	Internat.	English	73	16	16
SPC	Jun-Jul '95	Belo Horizonte	Regional	Spanish	160	17	13
MPC	Jul-Sep '95	Sigishoara Romania	Regional	English	26	19	14

**Legend:**

APC=Archival Paper Conservation;  
 SC=Stone Conservation;  
 JPC=Japanese Paper Conservation;  
 PC=Paper Conservation;  
 SPC=Scientific Principles of Conservation;  
 MPC=Mural Painting Conservation.

Preventive conservation emerged as a central theme, seen in the context of the different course units, which included such topics as paper chemistry and technology, conservation treatments, project design, risk preparedness and applied technology.

The course provided ICCROM with an opportunity to use the programme developed for the international paper course in Austria and adapt it to the needs of a specific region and context. The lecturers were specialists from both Latin America and other parts of the world, who offered students not only updated information, but also a chance to learn about leading conservation entities elsewhere.

The participants' commitment to the development of archival conservation in their own countries and their deep interest in strengthening regional cooperation on various levels was inspiring. Given the encouraging results obtained, and the great number of applications received, a second edition of the course is planned for 1996.

**Stone Conservation:** The 12th International ICCROM/UNESCO Course on the Technology of Stone Conservation concluded on 14 June 1995 in Venice, Italy. Ten stone conservator-restorers, four conservation architects and three conservation scientists from 16 countries successfully attended the course. This training programme, offered every two years since 1976, was re-designed on the basis of an evaluation of past editions. Academic staff input was modified, increasing the international dimension of contributions;

more information was offered on less thoroughly discussed stone materials – sandstone, lavas and volcanic tuffs, and granite; and, for the first time, a reference worksite was organized.

Being an interdisciplinary course, with regard to the professional backgrounds of participants, practical sessions, dedicated to the preliminary diagnosis for the conservation of the main facade of the church of St Maria Formosa in Venice, added an important platform for communication and discussion. The group was divided into working groups, each dealing with a specific problem area. The final product, a report including a historical survey, the complete graphic documentation, a structural survey, the results of laboratory analysis and treatment proposals will now be given to local authorities.

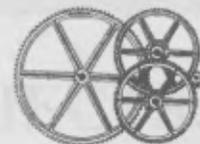


*SC 95 participants visiting the conservation worksite of the 14th-century Fontana Maggiore in Perugia.*

This course was organized thanks to the collaboration of the UNESCO Liaison Office in Venice, The Superintendency of Artistic and Historic Properties of Venice, which has traditionally hosted the course, and the generous contributions of the Commission of European Communities, the Kress Foundation, the Kriebel Delmas Foundation (USA), Save Venice Inc., the Venice in Peril Fund and the World Monuments Fund.

For their support, special thanks are due to the Superintendency of Environmental and Architectural Properties of Venice for allowing us to carry out the study project at St Maria Formosa, to the Venice in Peril Fund, sponsor of the project, and to the "Consorzio Marciano," the private restoration firm in charge of the project.

**JPC 94:** As in previous editions, the course was organized in cooperation with, and hosted by, the Tokyo National Research Institute for Cultural Property; further technical cooperation was offered by the Kyoto National Museum, which



JPC 94 participants visiting the Conservation Centre of the Kyoto National Museum.

hosted the course during the two weeks of practical activity. The main financial support was given by the Agency for Cultural Affairs – Japan. The same institutes and bodies will cooperate in the next JPC edition, to be held next November - December 1995 in Tokyo and Kyoto.

**PC:** The course is being held in Vienna and Horn, Austria, with support from the Ministry for Education and Cultural Affairs, the Niederösterreichische Landesregierung and the Kulturabteilung der Stadt Wien. The CEC and Samuel F. Kress Foundation contribute to scholarships. Numerous local conservation facilities cooperate with visits and demonstrations.

**SPC:** This regional course is being organized in Brazil in cooperation with, and hosted by, CECOR (Centro de Conservação e Restauração), Escolas de Belas Artes, Universidad Federal de Minas Gerais, in Belo Horizonte, and supported by CEC, World Heritage Fund, and Fundação Vitae in Brazil.

**MPC:** The course is being organized in cooperation with the Directorate of Historic Monuments of the Romanian Ministry of Culture, ICOMOS (Germany), and the National Academy of Arts, Bucharest. Additional funding is given by CEC, the Messerschmitt Foundation and the World Heritage Fund.

The staff-members of the S&T Sector also supported some ARC course units and training activities organized by other institutions.

The effort made in the past years to update and improve the laboratory equipment is now producing good results, as the quality and level of exper-

TABLE II – Fellowship holders and their activities

Name	Country	Period	Sponsor	Activity
Margarita Alonso Campoy	Spain	Oct '94- Jun '95	Spanish Min. of Cult. Affairs /Spanish Academy	Mural painting cleaning methodologies
Maria Mata Caravaca	Spain	Jun '94- Aug'95	Spanish Min. of Science and Education	Ancient Egyptian painting technique / Documentation
Beatriz Moreno Caballero	Spain	Oct'94- Jun '95	Spanish Min. of Cult. Affairs / Spanish Academy	Murals by G. Becerra (16 <sup>th</sup> C) in Rome and Madrid
Monica Paixão	Brazil	Sep '94- May '95	—	Collection of textiles reference materials
Encarnación Sánchez Martínez	Spain	Jun '94- Jun '95	Spanish Ministry of Foreign Affairs	Consolidation of Mortars

imental activities have been raised, and diagnostic analyses have been carried out as a support to the worksite activities – not only for the Rome-based courses, but also for those organized elsewhere, taking advantage of the portability of equipment now available.

## RESEARCH

Research activities fall into three main categories: experimental activities; organization of scientific meetings and seminars; and participation in scientific meetings and seminars.

### a) Experimental activity

Most experimental activity is represented by small research projects carried out by fellowship holders (see Table II) on themes proposed either by ICCROM or by the applicants and considered relevant by ICCROM. As stated in the June '94 Newsletter, only a restricted number of interns have been accepted in the period concerned, due to limits in available space and personnel. The applicants have fellowships granted by other bodies, and selection has been based primarily on the candidate's curriculum. In addition to the interns, Ole Ingolf Jensen, geologist from Göteborg University (Sweden), was hosted for a short period to study the pigments collection available in the laboratory.

A policy document on internships has been prepared for preliminary discussion by staff and Council committees.

Another experimental activity was the study of the painting techniques of a group of tankas from Tibet. The tankas are part of a collection of the Museum of Oriental Art (Rome). The painting technique of these religious paintings, produced by Tibetan monks and frequently exchanged among monasteries, has received very little attention, and the available bibliography is not very rich. A deeper knowledge of this technique will contribute to better understanding of this specific collection and of the technology available in the past in the country. The characteristics of these paintings, very finely and densely decorated, required the use of non-destructive analytical techniques and thus only very small samples were collected for the analyses of organic binders and for microscopic observations. The study is being carried out in collaboration with the Istituto Centrale per il Restauro (Rome), ENEA (Rome) and the National Museum of Oriental Art.

**b) Organization of Scientific Meetings and Seminars:** See Conference Report, page 9.

**c) Participation in scientific meetings and publications:** The following international meetings were attended:

- **Historic Masonry Symposium, New York (U.S.A.), 11-12 Nov. 1994.** M. Laurenzi Tabasso presented a paper on "Acrylic Polymers for the Conservation of Stone: Advantages and Drawbacks"
- **Imaging the Past: Electronic Image and Computer Graphics in Museums and Archaeology, London (U.K.), 3-5 Nov. 1994;** E. Borrelli and E. Giorgi (Data Management) presented a documentation system for the conservation of mural paintings: "Navigating through the information"

Besides the papers above, the S&T Programme staff have published five other scientific papers since June 1994.

## DIFFUSION OF INFORMATION

The documentation system used for the MPC course work-site at the XL Martyrs Oratory, in the Roman Forum, used CD-ROM technology on a trial basis, to be updated as further information is added during the '96 MPC course, which will include further worksite activity in the same oratory. Cooperation with Data Management is continuing, and includes the Publications and Library staff, on a project for the production of a CD-ROM on "ICCROM's Archive: The Safeguard of the Nile

Valley Monuments." A detailed proposal has been prepared, with the collaboration of Maria Mata, one of the fellowship holders and, with encouragement from Council committees last May, the project is now being implemented.

## TECHNICAL/SCIENTIFIC COOPERATION

A variety of advisory missions were carried out, as well as ongoing scientific commitments:

- The cooperation of M. Laurenzi Tabasso with the Getty Conservation Institute for the conservation of the marble lintels of the Holy Sepulchre, Jerusalem, has been concluded and a final report on analytical results has been prepared.
- A report was prepared on the results of the diagnostic study carried out on the conservation problems of the marble veneer of the Omar Mosque in Jerusalem. A proposal for the cleaning treatment needed to reduce the marble discoloration has been proposed as well. The study was requested and financed by UNESCO.
- At the request of the Department of Conservation of the Israel Antiquities Organization, M. Laurenzi Tabasso went to Israel to visit the archaeological site of Bet She'an and prepared a research project for the study and conservation of stone materials.
- At the request of UNESCO, M. Laurenzi Tabasso went to India to represent UNESCO in the preparatory mission for a feasibility study for a Project to Improve the Quality of Life in the Agra region, financed by the Asian Development Bank.
- At the request of UNESCO, W. Schmid went to Indonesia to participate in a meeting on the Management and Conservation of Borobudur and prepared a proposal for a training workshop for the treatment of stone surfaces.
- E. Borrelli visited the National Museum of Wales (UK) for preliminary contacts on a cooperation project on the Application of Colour Measurements for the Conservation of Museums Collections
- M. Laurenzi Tabasso continued collaboration with the Italian National Research Council as a member of the Scientific Advisory Board of the "Centro Gino Bozza" in Milan and the "Istituto Conservazione Opere Monumentali (IsCOM)" in Lecce.
- She also continued as a member of the Federation of European Chemical Societies on Stone Conservation, aimed at stimulating basic research on chemistry for products better tailored for the specific needs of stone conservation.
- M. Laurenzi Tabasso and E. Borrelli continued as members of the Italian NORMAL Committee (established by the Ministry of Cultural Property and the National Research Council) for the definition of standard scientific methodologies in the field of conservation.

# REGIONAL PROJECTS: AN ACTION MODEL

Since 1992, ICCROM has worked with the Bureau for Cooperation and Development of the Italian Ministry of Foreign Affairs in developing a programme for the historic cities of North Africa and Near and Middle East (NAMEC), starting with coordination of various initiatives.

The first phase of the programme was carried out in three pilot countries of the Maghreb region: Algeria, Morocco and Tunisia, and involved a survey as well as some training ventures, notably the two-year course in Tunis for specialists in urban and architectural conservation. The coordination group consists of representatives nominated by the governments themselves: Ms. Kadria Kadra, Algeria; Mrs Naima El Khatib Boujibar, Morocco; and Mrs Mounira Riahi, Tunisia.

## Survey of the cultural heritage of the Maghreb countries

The aim of the survey was to define the present state of the cultural heritage in the Maghreb, both qualitatively and quantitatively, and to define the priorities and orientations of the programme. Using survey methods developed at ICCROM, each country collected data on six areas: cultural heritage; institutions and operators; research and documentation; training and awareness; legislation and standards; finances and logistics. The survey was conducted in July and August 1994, and a final summary was drafted by Ms. Kadra. The results provide a global picture of the cultural heritage in the region and show how much remains to be done. Certainly, it was found that economic development has taken priority over heritage considerations, except, perhaps, for archaeology, where there is a long-standing tradition in research and excavation, sometimes at the expense of conservation.

## Tunis Course for Training of Heritage Architects

The course, intended to be regional in scope, has already been recognised by the Arab Maghreb Union of the Ministries of Culture and Information. In collaboration with the Institut National du Patrimoine, Tunis, the idea is to offer training in the field of conservation and management of historic architectural complexes, archaeological sites, rural and urban planning of traditional communities and cultural areas. The aim of the programme is to define a coordination group for the future devel-

opment of the regional programme, including cultural tourism activities to give a socio-economic boost to the area.

## The priority action plan

A proposed action plan indicates as a priority the training of specialized personal who can then manage conservation programmes. In fact, training is more urgent than treatments at this time. Four main points form a line of action:

- development of a training plan which includes the training of trainers and awareness-raising on a decision-maker level;
- development of an inventory of cultural heritage, and the creation of a regional data bank;
- definition of concepts and terminologies concerning the Maghreb heritage and the different actions taken, as well as problems concerning the chronology of the historical development of the heritage.
- establishment of a regional information system on conservation and restoration.

Based on the initial experience of the programme, some main guidelines have emerged:

- Conservation projects will have to be considered as economic and cultural development, through the association of public and private initiatives which promote mobilization of resources by other agencies, donors and governments to further develop the benefits of the programme.
- The visibility of a project is important both for donors and for the local population; it also benefits the Programme by encouraging participation in associated activities (education, awareness, etc.)
- The project must be supported by planning coordinated with local authorities, development of legislative tools and investments. States should guarantee the highest professional standards and institutional mechanisms to ensure the future autonomy of the project.
- The components of a project must be relevant to the development of analogous projects so that the approach can become a standard model.
- Priority must be given to the training of local technicians and trainers for developing opportunities and local resources.

## International Colloquium

An international meeting is being planned to discuss coordination and future trends for this programme. It will be organized by ICCROM, the UNESCO Division of Physical Heritage, the World Heritage Centre, with attendance of other relevant international agencies and representatives of World Heritage sites in the region.

Sponsors and partners of the Tunis course project and other phases of the programme:

Institut National du Patrimoine, Tunis;  
University of Tunis;  
the Bureau for Cooperation and Development of the Italian Ministry of Foreign Affairs;  
UNESCO Division of Physical Heritage;  
World Heritage Committee;  
The Getty Grant Program;  
and the French government.

# LIBRARY AND DOCUMENTATION



## The Library team:

Marie Christine Uginet,  
Head Librarian

Nicolina Falciglia,  
Technical Assistant  
Maragaret Ohanessian,  
Library Assistant  
Gianna Paganelli,  
Library Assistant  
Edda Trettin,  
Librarian

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## RECENT ACQUISITIONS

### Archaeology

**Archéologues & aménageurs.** Paris: Centre d'études sur les réseaux, l'urbanisme et les constructions publiques, 1994, 180 p.  
ISBN 2-11-086779-5

Relationships between archaeologists and town planners, long marked by incomprehension if not outright conflict, are now gradually changing to partnership and complementarity. This book contains 22 articles, written by practitioners, describing experiences of collaboration and showing that there are many possibilities for enhancing archaeological finds. The articles are grouped in four sections: preventive archaeology in the urban environment; the non-urban environment; enhancement of archaeological excavations; and the greater public. Legislation applicable in France and a bibliography are annexed.

### Architecture; Restoration

**Fortifications and the synagogue: the fortress of Babylon and the Ben Ezra Synagogue, Cairo.** London: Weidenfeld & Nicolson, 1994, 279 p. ISBN 0-297-83339-9

The Ben Ezra Synagogue of Cairo is well known as the site of the "Cairo Geniza" discovery – a trove of books, manuscripts and archive documents going back to the tenth century. This richly illustrated book describes the recent restoration of the ancient synagogue, which was built inside the walls of the Roman fortress of Babylon. It also includes the historical and archaeological research behind the restoration project – research essential for a better understanding of interrelationships among the various communities that formed modern Cairo.

**BECKMANN, Poul, Structural Aspects of Building Conservation.** London: McGraw-Hill, 1995, 286 p. ISBN 0-07-707990-6

This comprehensive manual is a fundamental resource for those responsible either for evaluating the state of structures or for restoration projects. It covers: basic principles of structural behaviour; aims, process and philosophy of structural appraisal; masonry; timber; iron and steel; concrete and reinforced concrete; foundations and soil. The author explains the specific problems of each structural type and proposes appropriate solutions; fire damage and repair are also discussed. Bibliography.

### Biodeterioration

**BERRY, R.W., Remedial treatment of wood rot and insect attack in buildings.** Garston: Building Research Establishment, 1994, 122 p.  
ISBN 0-85125-626-0

This book gives detailed descriptions of all the procedures to follow in inspecting buildings for damage caused by wood rot and insect attack, as well as the methods and materials used to treat damaged wood. The situation described applies to the United Kingdom and comparable climates. Health and safety precautions are stressed. Numerous didactic drawings.

**MAGAUDDA, Giuseppe, Il biodeterioramento dei beni culturali.** Roma: Borgia Editore, 1994, 376 p. ISBN 88-7156-037-X

A textbook for teaching biology as applied to cultural heritage. It studies in detail the various aspects of biodeterioration, with reference to experiences in different climatic contexts. It has a general introduction to biology, and sections on animal, vegetable and microbial agents of biodeterioration, giving the biological characteristics of each type and techniques for combat or control. An analytical index facilitates access to the information.



## Climatology

ARENDR, Claus, **Raumklima in grossen historischen Räumen**. Köln: Rudolf Müller, 1993, 152 p. ISBN 3-481-00564-4

This book is the result of the author's research on the influence of different heating systems on the interior climate of large spaces or sections in ancient buildings. Three systems are examined: pew heating, floor heating, forced hot air. Variations in temperature and humidity, microclimate, damage and its prevention are studied in detail, with many examples, drawings and illustrations.

## Conservation – general

(ICOM-CC), **Cahiers d'étude = Committee for Conservation (ICOM-CC), Study Series**. Paris: ICOM, 1995.

This first issue was published for the ICOM triennial conference at Stavanger, Norway. It has 20 informative essays – in English or French and for a broad audience – on various conservation subjects, taking stock of the current situation and recent advances in the field. Topics include: preventive conservation, risk preparedness, theoretical and ethical issues, maintenance of movable and immovable heritage, training and awareness.

## Disaster

**Disaster prevention, response, and recovery: principles & procedures for protecting & preserving historic/cultural properties & collections**. International conference, Cambridge, Mass., October 24-25, 1992.

Organized by Technology & Conservation Magazine and the Mass. Inst. of Technology Museum, this conference attracted many specialists in the field of disaster preparedness and repair of damage to movable and immovable heritage. The 30 papers addressed: damage due to natural disaster or war; methods of recovery and repair; insurance; and prevention. The publication comes as a file containing abstracts of the papers, a bibliography, and products and materials fact sheets.

## Film

FARINELLI, Gian Luca - MAZZANTI, Nicola, Ed., **Il cinema ritrovato: teoria e metodologia del restauro cinematografico**. Bologna: Grafis Edizioni, 1994, 123 p.

The proceedings of a meeting "Verso una teoria del restauro cinematografico," (Bologna, 30 November to 1 December 1990). The theoretical,

ethical and practical problems of conservation and restoration are outlined, including: the concept of the original; reconstruction of literary and musical texts; and the problem of fragments. An entire section is devoted to restoration methodology: techniques for photographs and films, various supports and formats, conservation studies, documentation, copies, reconstruction, cleaning and regeneration.

## Geological heritage

CHILD, R.E., Ed., **Conservation of Geological Collections**. London: Archetype Publications, 1994, 65 p. ISBN 1-873132-60-3

A collective publication on the problems of deterioration of geological specimens. While long considered as relatively durable, such specimens can be damaged by poor handling and storage. The disastrous consequences of some early conservation treatments are also described. Advice is provided for correct handling, proper storage environments, and appropriate cleaning and packing methods. Potential health hazards from contact with certain specimens are also studied.

**Actes du premier symposium international sur la protection du patrimoine géologique, Digne les Bains, 11-16 juin 1991 = Proceedings of the 1st International Symposium on the Conservation of our Geological Heritage, Digne les Bains, 11-16 June 1991**. Paris: Société géologique de France, 1994, 274 p. (Mémoires de la Société géologique de France. Nouvelle série, n. 165). ISBN 2-85363-066-8

The meeting was organized by the European Working Group on Earth Science Conservation, Permanent Conference on Natural Parks. The papers, in English and French, cover the protection of natural geological and paleontological sites endangered by negligence, urban growth, public works or vandalism. Protection involves better legislation, inventories and awareness-raising for the public and authorities, who should see this topic in the broader issue of environmental protection. Numerous international case studies are provided.

**Earth Heritage Conservation**. London: the Geological Society; & Milton Keynes: Open University, 1994, 272 p. ISBN 1-897799-03-9

Basic didactic manual on conservation of the geological heritage for specialists and non-specialists alike. It details the range of geological phenomena, rocks and rocky formations, and the various sites involved, including quarries, mines, cliffs, caves, etc. The risks to these sites, their protection and the need for public awareness conclude the work.

## Humidity

HENRIQUES, Fernando M.A., **Humidade em paredes**. Lisboa: Laboratorio nacional de engenharia civil, 1994, 168 p. (Edificios, 1)

Humidity in walls is one of the most common and annoying problems that afflict buildings. This publication is intended to contribute to a better knowledge of these problems and their solutions. It describes the main forms in which humidity appears, with their respective treatments, and also describes a method of diagnosis that can be generically applied to evaluating the causes of current problems.

## Inventory

COUNCIL OF EUROPE. **Architectural heritage: inventory and documentation methods in Europe. European colloquy, Nantes, 28-31 October 1992**, 185 p. (Cultural Heritage, no. 28). ISBN 92-871-2341-1

This colloquy originated from the 1985 Granada Convention for the Protection of the Architectural Heritage of Europe, especially articles 2 and 17 on inventories and documentation. Following preliminary meetings of specialists to find common definitions and solutions, this colloquy was organized to discuss: problems of study and documentation in rural and urban architecture and industrial heritage; and synthesis and debate on the problems of method. At the end, proposals were made for a "minimum European form" for documenting architectural heritage. [Also available in French.]

## Legislation

BYRNE-SUTTON, Quentin - RENOLD, Marc-André, Ed., **Les objets d'art dans l'Union Européenne: aspects juridiques et pratiques = Works of Art in the European Union: Legal and practical aspects. Actes d'une rencontre organisée le 27 septembre 1993**. Zürich: Schulthess Polygraphischer Verlag, 1994, 208 p. (Etudes en droit de l'art, 4). ISBN 3-7255-3231-1

Proceedings of a seminar in Geneva in 1993 to assess progress in unifying customs duties and regulations for works of art within the European Union. Two questions were studied in particular: the VAT applicable to the sale and importation of works of art, and application of an EU regulation establishing an authorization system for exporting cultural heritage outside the Union. Numerous EU legislative texts are annexed.

## Mural painting

LE FUR, Daniel, **La conservation des peintures murales des temples de Karnak**. Paris: Editions Recherche sur les civilisations, 1994, 215 p. ISBN 2-86538-245-1

This publication is the culmination of years of research on the site of Karnak, Egypt, devoted to the study and conservation of its monuments, notably its mural paintings. Through physico-chemical analyses of pigments, binders and supports, it was possible to reconstruct the techniques of the Egyptian artisans and painters. The author provides a case study on the conservation of the mural paintings of Akh-menou, a temple of the period of Tuthmosis III, including a history of the building, its state of conservation, the choice of treatment and the progress of the works. In annex: detailed description of the various analyses used and bibliography.

## Museums

GUILLEMARD, Denis - LARQUE, Claude, **Manuel de conservation préventive: gestion et contrôle des collections**. Dijon: Office de coopération et d'information muséographiques, 1994, 76 p. ISBN 2-11-088767-2

A basic manual addressed to the scientific and management teams of museums. At the general level, the book outlines a variety of factors causing deterioration in collections, and gives a specialized bibliography for those wishing to study further. There are chapters on the collections environment, planning and programming, collections (inspection and storage), transport and handling, all with numerous drawings and figures.

KNELL, Simon, Ed., **Care of Collections**. London: Routledge, 1994, 282 p. ISBN 0-415-11285-0

A collection of 31 articles on every aspect of the management and conservation of collections, especially preventive conservation. The topics range from ethical considerations to practical problems such as the creation of a micro-environment or risk preparedness. The conservation topics include: control of light, relative humidity and atmospheric pollution; packing, handling and transport; storage and access to collections; infestation; and risk preparedness.

## Paper

SWARTZBURG, Susan G., **Preserving Library Materials: a manual**. 2<sup>nd</sup> ed. Metuchen, NJ: The Scarecrow Press, 1995, 503 p. ISBN 0-8108-2855-3



A completely revised and updated new edition of this basic text, which helps librarians to analyse their conservation needs and develop adequate programmes to meet them. The author provides the guiding principles for collections management – from ordinary maintenance to risk preparedness. The conservation problems posed by different media in libraries are discussed: books, films, photographs, slides, microfiches, video tapes, magnetic and electronic supports. A list of organizations concerned with conservation of library materials, an analytical bibliography and glossary of technical terms are appended.

OGDEN, Sherelyn, Ed. **Preservation of Library & Archival Materials**. Revised and expanded. Andover, Mass: Northeast Document Conservation Center, 1994. ISBN 0-9634685-1-0

This manual, first published in 1992, contains a series of 46 technical brochures, all re-written or updated to reflect the latest knowledge and developments in the field of conservation. The accent is on conservation and protection of collections: planning, choice of priorities, environmental control, risk preparedness, storage and handling, microfilming, and microfiches. There is also a section on electronic formats and their conservation.

GIOVANNINI, Andrea, **La conservation des livres et des documents d'archives = Die Erhaltung von Büchern und Archivalien**. Genève: les Editions I.E.S., 1995, 369 p. ISBN 2-88224-031-7

This book, in French and German, is for those who seek comprehensive information on the conservation of books and archive documents. Basic chemistry is covered for better understanding of alteration mechanisms. Conservation methods and current standards are examined in a concrete way, with precise information for their application and the improvement of conservation conditions, including simple, inexpensive techniques.

### Plaster/stucco

Historic Scotland. **Conservation of plasterwork: a guide to the principles of conserving and repairing historic plasterwork**. Edinburgh: Historic Scotland, 1994, 44 p. (Technical Advice Note, 2). ISBN 0-9517989-5-2

This technical note provides detailed information and advice for architects, artisans and conservators concerned with the preservation of plasterwork and stucco. It contains the following sections: types of plaster and plasterwork; mechanisms of decay and failure; survey and inspection;

contractual issues; repair and consolidation. A list of suppliers and a bibliography are appended.

### Stained glass

JUTTE, B.A.H.G. - CREVECOEUR, R., **Richtlijnen voor de conservering van gebrandschilderd glas**. Amsterdam: Centraal Laboratorium voor onderzoek van voorwerpen van kunst en wetenschap, 1994, 73 p. (CL Informatie, 18). ISBN 90-72905-36-9

This manual is for anyone responsible for stained-glass windows, such as architects and administrators of churches and places of worship, and presents rules to follow for proper conservation of these objects. It describes the stained-glass window, construction, damage it can suffer and conservation treatments recommended respecting ethical principles, notably those of the Venice Charter. The importance of documentation of the state of the windows and of conservation treatments is stressed, and a form is proposed for this purpose.

### Stone

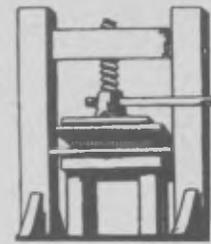
LAURENT, Jean-Marc, **Restauration des façades en pierre de taille**. Paris: Eyrolles, 1994, 134 p. ISBN 2-212-02654-4

After an historical and aesthetic outline of stone conservation in general, this guide presents an in-depth study of dressed stone used for facades – characteristics, chemical compositions and binders, causes of deterioration, and restoration techniques – well illustrated with drawings and diagrams. The chapter on restoration includes: establishment of surveys, preparatory works, the restoration itself, and final protection of the stone.

ANDREW, Christopher *et al.*, **Stone cleaning: a guide for practitioners**. Edinburgh: Historic Scotland, 1994, 122 p. ISBN 0-7480-0874-8

Concerned by the damage often resulting from stone cleaning, Historic Scotland and Scottish Enterprise asked the Masonry Conservation Research Group to study the subject. The results of this research, as well as those of the 1992 International Stone Conference, led to this guide for those responsible for cleaning stone, sandstone in particular, helping them to take the best decisions and avoid making damaging mistakes. The guide includes chapters on: sandstones; soiling of building facades; stone cleaning aesthetics; physical and chemical cleaning methods; testing methodology; and health and safety considerations.

# PUBLICATIONS



## The Communications/Publications Section:

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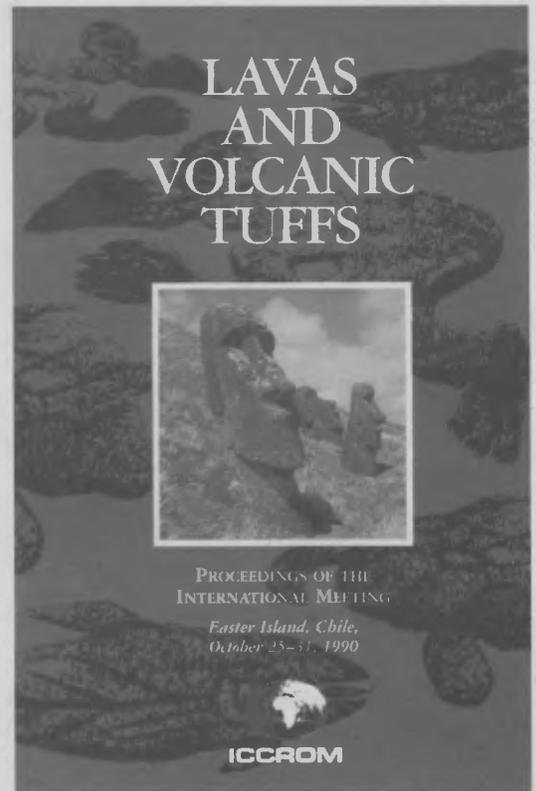
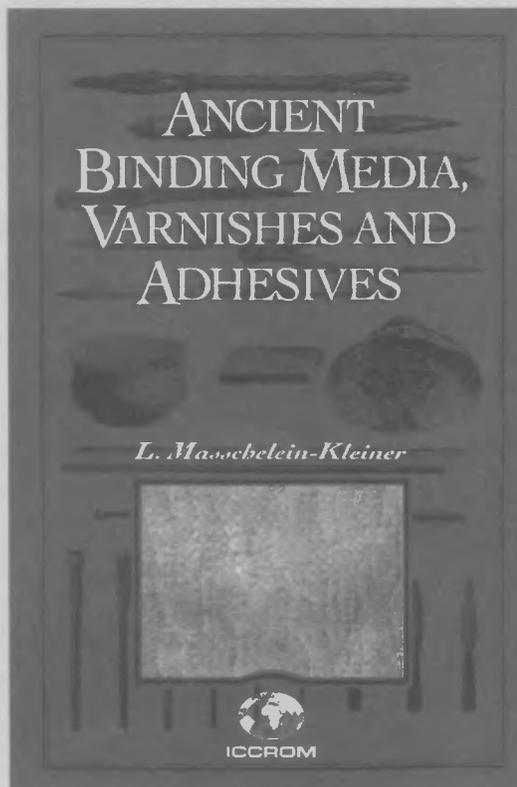
## LATEST ICCROM PUBLICATIONS

**Lavas and Volcanic Tuffs: Proceedings of the International Meeting, Easter Island, Chile, October 25-31, 1990.** This volume contains 23 papers presented by noted specialists in the field of stone conservation. It includes a literature review and sections on deterioration, treatment and evaluation, Easter Island, and conclusions. Published with the assistance of the Getty Grant Program. 368 pages. ISBN 92-9077-115-1. \$40.00.

**Conservation on Archaeological Excavations.** Edited by N. Stanley Price. Second edition. xiv + 152 pages. ISBN 92-9077-130-5. \$16.00

**Ancient Binding Media, Varnishes and Adhesives** by Liliane Masschelein-Kleiner. The second edition, updated, of this popular book is now available. viii + 110 pages. ISBN 92-9077-119-4. \$15.00.

**Methods of Evaluating Products for Conservation of Porous Building Materials in Monuments.** Preprints for ICCROM's international colloquium, held in June 1995. ISBN 92-9077-131-3. ix + 473 pages. \$55.00.



**ICCROM Library List of Acquisitions 1994.** We are now producing three issues a year of the Library acquisitions list, as well as a yearly list of periodicals. These are available by subscription, either in hard copy or on diskette (MS-DOS). For further details, please contact the Library.

## WORK IN PROGRESS

**The Safeguard of the Rock-Hewn Churches of Göreme.** The papers delivered at this international seminar, held 5-10 September 1993 in Cappadocia, Turkey, are currently in press. The seminar was organized by the Turkish Ministry of Culture and ICCROM with UNESCO support.

Work on the French edition of the Feilden/Jokilehto **Management Guidelines for World Cultural Heritage Sites** is well advanced, with publication scheduled for September.

The joint ICR/ICCROM handbook on **Graphic Representation in Conservation** will be a bilingual English/Italian work. Translation and text revision are in progress.



# ICCROM PUBLICATIONS 1995

## VIDEOS / VIDEO

**Characterization of Earthen Building Materials.** Procedures for particle size analysis and liquid and plastic limits of soils. VHS cassettes available in NTSC, PAL and SECAM – please specify format desired.

(E) . . . . . \$20.00

## CONFERENCE PROCEEDINGS ACTES DE CONFERENCES

**Conservation of Metal Statuary and Architectural Decoration in Open Air Exposure. Conservation des oeuvres d'art et décorations en métal exposées en plein air. Symposium, Paris, 6-8.X.1986.** 1987. 302 pp. ISBN 92-9077-079-1

(E/F) . . . . . \$15.00

■ **Conservation, Protection, Presentation. Conservação, protecção, apresentação. Fifth Conference of the Int. Committee for the Conservation of Mosaics. Conimbriga, 1994.** xii + 255 pp. Faro & Conimbriga: ICCM. 1993.

(Papers in various languages) . . . . . \$30.00

**5<sup>th</sup> International Meeting of Experts on the Conservation of Earthen Architecture. 5<sup>e</sup> réunion internationale d'experts sur la conservation de l'architecture de terre. Rome, 22-23.X.1987.** Grenoble: CRATerre. 1988. 133 pp. ISBN 92-9077-087-2

(E/F) . . . . . \$13.00

**Ironworks and Iron Monuments: Study, Conservation and Adaptive Use. Forges et monuments en fer: étude, conservation et réutilisation.** 1985. 440 pp. ISBN 92-9077-055-4

(E/F) . . . . . \$11.00

■ **Lavas and Volcanic Tuffs. Proceedings of the International Meeting, Easter Island, Chile October 25-31, 1990.** 1994. 368 pp. ISBN 92-9077-115-1

(E) . . . . . \$40.00

■ **Methods of Evaluating Products for Conservation of Porous Building Materials in Monuments. Preprints of the International Colloquium, Rome, 19-21 June 1995.** 1995. xii + 474 pp. ISBN 92-9077-131-3.

(Papers in E or F) . . . . . \$55.00

■ **Mosaicos N°5. Conservación in situ. Palencia 1990.** Palencia: EXCMA Diputación Provincial. 352 pp. ISBN 84-8173-004-1.

(Papers in various languages) . . . . . \$30.00

**Mosaics N°2: Safeguard. Carthage 1978, Périgueux 1980.** 1983. 63 pp. ISBN 92-9077-044-9

(E) . . . . . \$9.00

**Mosaics N°3—Mosaïque N°3: Conservation in situ. Aquileia 1983.** 1985. 400 pp. ISBN 92-9077-054-6

(E/F/I) . . . . . \$11.00

**Mosaïque N°2: Sauvegarde. Carthage 1978, Périgueux 1980.** 1981. 60 pp. ISBN 92-9077-028-7

(F) . . . . . \$9.00

**Structural Conservation of Stone Masonry. Athens, 31.X-3.XI.1989. Conservation structurelle de la maçonnerie en pierre. Athènes, 31.X-3.XI.1989.** 1990. 704 pp. ISBN 92-9077-093-7

(E/F) . . . . . \$35.00

## DIRECTORIES AND CATALOGUES REPERTOIRES ET CATALOGUES

**Bibliographie sur la préservation, la restauration et la réhabilitation des architectures de terre. Bibliography on the Preservation, Restoration and Rehabilitation of Earthen Architecture.** 1993. 136 pp. ISBN 92-9077-112-7

(E/F) . . . . . \$30.00

**Bibliography: Theses, Dissertations, Research Reports in Conservation.** Compiled by G. Krist *et al.* 1990. xii + 284 pp. ISBN 92-9077-097-X

(E/F) . . . . . \$20.00

**International Index of Conservation Research. Répertoire international de la recherche en conservation.** 1988. 166 pp. ISBN 92-9077-080-5

(E/F) . . . . . \$8.00

**International Directory on Training in the Conservation of Cultural Heritage. 5<sup>th</sup> ed., 1994.** 176 pp. ISBN 0-89236-252-9

(E) . . . . . \$15.00

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1986-87. 1992. 435 pp. . . . . \$84.00

1988-89. 1992. 315 pp. . . . . \$64.00

1990-91. 1994. 272 pp. . . . . \$34.00

■ 1992. 1994. 122 pp. . . . . \$28.00

1993. (Sep-Dec). 1994. 52 pp. . . . . \$12.00

■ 1994-1 (Jan-Apr). 1994. 56 pp. . . . . \$12.00

■ 1994-2 (May-Aug). 1994. 62 pp. . . . . \$12.00

■ 1994-3 (Sep-Dec). 1995. 72 pp. . . . . \$12.00

■ 1995-1 (Jan-Apr). 1995. 67 pp. . . . . \$12.00

Subject Index (E)

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■ 1992. 1994. 86 pp. . . . . \$20.00

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■ 1992. 1994. 87 pp. . . . . \$20.00

A=Arabic - D=Deutsch - E=English - F=Français - I=Italiano - Esp=Español ■=New/nouveau

## TECHNICAL NOTES / NOTES TECHNIQUES

- **Ancient Binding Media, Varnishes and Adhesives.** L. Masschelein-Kleiner. 2<sup>nd</sup> ed. 1995. viii + 110 pp. ISBN 92-9077-119-4  
(E) ..... \$15.00
- Between Two Earthquakes.** B.M. Feilden. 1987. 108 pp. ISBN 0-89236-128-X  
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- Biological Factors in Deterioration of Paper. Facteurs biologiques de détérioration du papier.** F. Gallo. 1985. 165 pp. ISBN 92-9077-062-7  
(E/F) ..... \$8.00
- Biology in the Conservation of Works of Art.** G. Caneva, M.P. Nugari & O. Salvadori. 1991. 192 pp. ISBN 92-9077-101-X  
(E) ..... \$33.00
- Climat dans le musée: Mesure. Climate in Museums: Measurement.** G. de Guichen. Reprinted, 1988. 80 pp. ISBN 92-9077-082-1  
(F/E) ..... \$8.00
- Conservation of Waterlogged Wood and Wet Leather.** B. Mühlethaler, L. Barkman, D. Noack. 1973. 71 pp. ISBN 92-9077-003-1  
(E) ..... \$8.00
- **Conservation on Archaeological Excavations.** N. Stanley Price (ed). 2<sup>nd</sup> ed., 1995. xiv + 152 pp. ISBN 92-9077-130-5  
(E) ..... \$16.00
- Damp Buildings, Old and New.** G. & I. Massari. 1994. xii + 305 pp. ISBN 92-9077-111-9  
(E) ..... \$30.00
- Guide to the Methodical Study of Monuments and Causes of Their Deterioration. Guida allo studio metodico dei monumenti e delle loro cause di deterioramento.** G. De Angelis d'Ossat. 2<sup>nd</sup> ed. 1982. 48 pp. ISBN 92-9077-031-7  
(I/E) ..... \$8.00
- Management Guidelines for World Cultural Heritage Sites.** B.M. Feilden and J. Jokilehto. 1993. 136 pp. ISBN 92-9077-110-X  
(E) ..... \$15.00
- Matériaux de construction poreux: science des matériaux pour la conservation architecturale.** G. Torraca. 1986. 160 pp. ISBN 92-9077-071-6  
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- Methodological Proceedings for the Protection and Revitalization of Historic Sites (Experiences of Split).** T. Marasovic. 1975. 56 pp. ISBN 92-9077-007-4  
(E) ..... \$8.00
- The Past in the Future.** P. Gazzola. 2<sup>nd</sup> ed., 1975. 138 pp. ISBN 92-9077-008-2  
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- Photogrammètrie appliquée aux relevés des monuments et des centres historiques.**  
**Photogrammetry Applied to Surveys of Monuments and Historic Centres.** M. Carbone. 1989. 175 pp. ISBN 92-9077-091-X  
(F/E) ..... \$13.00
- Porous Building Materials: Materials Science for Architectural Conservation.** G. Torraca. 3<sup>rd</sup> ed., 1988. 160 pp. ISBN 92-9077-081-3  
(E) ..... \$8.00
- Scientific Investigations of Works of Art.** M. Ferretti. 1993. 87 pp. ISBN 92-9077-108-9  
(E) ..... \$12.00
- Solubilidad y Disolventes en los Problemas de Conservación.** G. Torraca. 1982. 59 pp. ISBN 92-9077-029-5  
(Esp) ..... \$8.00

**Solubilité et solvants utilisés pour la conservation des biens culturels.** G. Torraca. 1980. 78 pp. ISBN 92-9077-022-8

(F) ..... \$8.00

**Solubility and Solvents for Conservation Problems.** G. Torraca. 4<sup>th</sup> ed., 1990. 70 pp. ISBN 92-9077-092-9

(E) ..... \$8.00

## OTHER PUBLICATIONS FOR SALE AUTRES PUBLICATIONS EN VENTE

**Adobe 90 Preprints. 6<sup>th</sup> International Conference on the Conservation of Earthen Architecture, October 1990, Las Cruces, New Mexico.** Santa Monica: GCI. 1990. 470 pp. ISBN 0-89236-282-6

(E) ..... \$70.00

**Appropriate Technologies in the Conservation of Cultural Property.** Paris: Unesco. 1981. 136 pp.

(E) ..... \$8.00

**Architettura Romana: Tecniche costruttive e forme architettoniche del mondo romano.**

**Roman Architecture: Construction Techniques ...** R. Marta. 2<sup>nd</sup> ed. Rome: Edizioni Kappa. 1990. 249 pp.

(I/E) ..... \$30.00

**The Art of Stoneworking: A Reference Guide.** P. Rockwell. Cambridge: Cambridge University Press. 1993. ISBN 0-521-41332-X

(E) ..... \$68.00

**Il Biodeterioramento di Libri e Documenti.** F. Gallo. Rome: Centro Studi per la Conservazione della Carta. 1992. 136 pp.

(I) ..... \$22.00

■ **Conference on Authenticity in Relation to the World Heritage Convention. Bergen, Norway 31 January-2 February 1994.** K.E. Larsen & N. Marstein (eds.) TAPIR Publications. 1994. 138 pp. ISBN 82-519-1445-0

(E) ..... \$25.00

**Congrès international sur la conservation de la pierre et autres matériaux, Paris, 29 juin-1er juillet 1993.** Marie-Josée Thiel (ed.). Paris: Editions Porte Plume, 1994. 160pp.

(E/F) ..... \$46.00

**A Conservation Manual for the Field Archaeologist.** C. Sease. UCLA Institute of Archaeology. 1987. 170 pp. ISBN 0-917956-59-1

(E) ..... \$18.00

**The Conservation of Historic Buildings.** B.M. Feilden. London: Butterworths. 1994. 345 pp. ISBN 0-7506-1839-X

(E) ..... \$50.00

**The Conservation of Stone II. Preprints of the Contributions to the International Symposium, Bologna, 27-30 October 1981.** 2 vols. Bologna: Centro per la Conservazione delle Sculture all'Aperto. 1981. 844 pp.

(E/F) ..... \$27.00

**La Conservation Préventive. Paris-8, 9 et 10 Octobre 1992.** Paris: A.R.A.A.F.U. 1992. 323 pp. ISBN 2-907465-02-3

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**Environmental Monitoring and Control.** SSCR. 1990. 104 pp.

(E) ..... \$15.00

**ICOM Committee for Conservation. 10<sup>th</sup> Triennial Meeting, Washington, August 1993.** Preprints. 940 pp. 2 vols. USA: ICOM-CC. 1993.

(E/F) ..... \$120.00

- **ICOM-CC Study Series/Cahiers d'étude** [20 essays on conservation and restoration]. Paris: ICOM. 1995. 32 pp.  
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(F) ..... \$8.00
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(E) ..... \$15.00
- Mosaics N° 2. Safeguard (Arabic edition).** Tunis: INAA. 1987. 88 pp.  
(A) ..... \$10.00
- The Museum Environment.** G. Thomson. London: Butterworths. 1988. xi + 293 pp. ISBN 0-7506-2041-2  
(E) ..... \$38.00
- Our Architectural Heritage: From Consciousness to Conservation.** C. Erder. 1986. Paris: UNESCO. 236 pp.  
(E) ..... \$16.00

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(E) Complete set of 5 ..... \$118.00
- Il Restauro della Pietra.** L. Lazzarini & M. Laurenzi Tabasso (eds.). Padova: CEDAM. 1986. 320 pp.  
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(I/E) ..... \$26.00
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(I/E) ..... \$17.00
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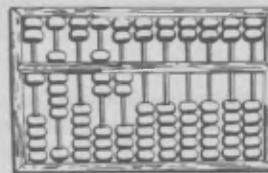
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# DATA MANAGEMENT



## Data Management Team:

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Head of Data Management  
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Graphic Documentation Assistant  
**Christina Georgeff**  
Database Assistant  
**Jef Malliet**  
Consultant

APOYO has been very active in making information on conservation of cultural property in Latin America available. To this effect APOYO publishes a biannual newsletter which includes information on conservation resources, projects, conferences, seminars and courses in the region and funding programmes.

For more information on this periodical contact Ms Amparo Rueda de Torres, APOYO, P.O. Box 76932, Washington DC 20013, USA or through e-mail: torres@mail.loc.gov

## INFORMATION MANAGEMENT AT ICCROM

Data Management's goal is to improve worldwide access to information and documentation for professionals in the field of conservation and preservation of cultural heritage. Current activities are therefore focused on expanding access to ICCROM databases. An example is the collaborative project, which began in September 1994, with APOYO, the Asociación para la Conservación del Patrimonio Cultural de las Américas. APOYO and ICCROM have joined in creating a network of conservation professionals in Latin America. The first initiative has been to merge mailing lists with the aim of publishing a directory in August 1995.

## ON-SITE DOCUMENTATION AND COMPUTERS

Today, traditional documentation techniques are found side by side with sophisticated computerized approaches. The latter have become quite fashionable and are usually applied where substantial funding is available and high-level professionals are involved. One wonders whether these systems would lend themselves to use by ordinary conservators or restoration teams.

To overcome these doubts, it is necessary to demonstrate that computer documentation can be a user-friendly tool, as well as a leap forward in simplifying access to information. It is not merely a sprinkling of modernity over obsolete techniques and methods. Computer-based tools may not ensure better preservation, but they facilitate information integration and provide a mechanism for better-informed decision on the allocation of resources during conservation.

Our aim has been to develop an application with emphasis on the following criteria:

- Well-structured data (methodology)
- Information sharing (by many users, from different professional backgrounds, with a multidisciplinary approach)
- Simple computer equipment (low-cost technology and user-friendly)
- Integrated information (documentation)

## ICCROM's DOCUMENTATION PROJECT: NAVIGATING THROUGH THE INFORMATION

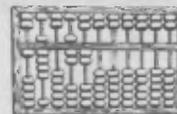
A great deal of data is amassed during the various phases of a conservation project: historical research; inspection; laboratory analysis; monitoring; treatment tests and restoration; graphic and photo documentation; and information on regular inspection and maintenance. Clearly, this material should not simply be filed away for later consultation. It should be available for continuous and active use in a process of critical interpretation of the problems that arise at every stage of the conservation treatment.

How could this information be managed in a holistic way, providing easy access by conservators on site? This is where computers provide an exciting alternative to the traditional collection and storage of information.

Computer graphics software is used in two main ways in the conservation field: **documentation** (the description of the object and treatment procedures) and **analysis** of the data. Both types of application are combined in our project to implement a new system with compatible and completely integrated elements. This "Cross Reference System" was produced jointly by the Data Management Section and the Science and Technology Programme.

The ICCROM documentation project aims to create a user-friendly computer-based documentation system using the experience obtained from the conservation of the mural paintings in the Oratory of the XL Martyrs worksite in the Roman Forum. In a first phase, a multimedia application was developed as a tool for decision making, and in a second phase it was presented and distributed as a didactic tool.

Our work began with a multimedia system which included images and text related to the diagnostic phase of the conservation process. This system was then linked to a computer graphics workstation using basic software for the DOS environment, with the workstation set up to process alpha-numeric data and images derived from analytical and diagnostic activities. The end result was a system for combined consultation and storage - the Cross Reference System.



The system can record and interconnect digitized images and data and was constructed by combining several peripherals, each capable of working autonomously. As a result, we could import video images directly from the worksite, macro-images from a portable video-microscope, video images from laboratory microscopes, and video-recorder images and data from magnetic supports. The setup also provides for printer output of text or photographs (Polaroid system), as well as the export of images in formats that are compatible with other graphics processing applications.

Again to support worksite activities, a second workstation was employed. It was entirely dedicated to processing graphic and topographical information, and equipped with a variety of graphics software packages.

Starting with this equipment, we developed an application for the XL Martyrs worksite being run as part of ICCROM's training programme: the 1993 and 1994 Mural Painting Conservation courses. A local firm, Ipermedia, collaborated in the project.

We used standard software for the Windows environment, following the data structure established when we organized the information. The information was grouped under typological and functional headings, and the "objects" arranged in families with similar characteristics. Subgroups were identified and their relationships defined. In this way, the user can "navigate" different routes through the network of multimedia elements, discovering their interconnections.

To date, this application deals with the results of preliminary surveys and only includes detailed information on one wall. Our next objective is to apply this navigation system to the conservation process as a whole.

This multimedia application entitled "Navigating Through the Information" was presented at the conference "Imaging the Past: Electronic Imaging and Computer Graphics in Museums and Archaeology" held at the British Museum, 3-5 November. Taking into consideration the feedback and suggestions we had at the conference, a few changes were included to the application and a CD-ROM was prepared on a trial basis as a didactic tool.

## GRAPHIC DOCUMENTATION IN CONSERVATION

Work is progressing on a guide to graphic documentation in conservation. The text has been prepared by a joint ICCROM/Istituto Centrale per il Restauro team, and is now being translated into English. It addresses the concepts of graphic documentation, and then deals with the practical aspects of its use in preparation (diagnosis and plan of operations), execution and final recording of a conservation task. The importance is stressed of graphic documentation as an integral element of work at all stages of a conservation operation.

## ICCROM AND THE INTERNET

Data Management is also responsible for ICCROM's integration and participation in external communication and data exchange systems. In this respect, Data Management has been exploring the services available on the Internet using an account on a host computer in Rome. Following this exploratory phase, the aim is to provide each staff member with full access to the Internet from the personal computers on their desks. We will then have a new e-mail address for each member of staff. However, you will still be able to contact us at the existing address:

**mc5356@mclink.it**

If you send us your e-mail address we will let you know when this change occurs.

**Why connect to the Internet?** A lot is talked currently about the Internet, its potential and practical value, and Data Management are planning to provide various services from ICCROM. Internet's accessibility means that greater volumes of information can be made available much more easily and promptly than hitherto. Describing the full potential would need more space than is available here, so should you desire more information on ICCROM and Internet, please contact us.

For the cognoscenti, try "Internet Resources for Heritage Conservation, Historic Preservation and Archaeology" compiled and maintained by Peter Stott, Tufts University, Medford, MA, USA

The guide includes Internet addresses useful to conservation professionals, including Gophers, Listservs, WWW sites, FTPs, Usenet and Telnet, etc., and can be consulted at the following addresses:  
Gopher: //hpb1.hwc.ca:10000/11/icomos  
WWW: [Http://hpb1.hwc.ca:10002/Internet\\_Resource\\_Guide.html](http://hpb1.hwc.ca:10002/Internet_Resource_Guide.html)  
Happy cybersurfing! :)

# MISCELLANEOUS



## CALENDAR - 1995

25-28 September—Semur en Auxois, France

**Metal 95 – Int. Conference on Metals Conservation.** ICOM-CC Metals Working Group.

METAL 95 – 8 rue des Tanneries  
F-21140 Semur en Auxois, France

25-29 September—Lausanne, Switzerland

**Stone materials, air pollution, murals.** Laboratoire de Conservation de la Pierre

EFPL-DMX-LCP – 1995 LCP Congress  
R. Pancella and M. Citti  
MX-G Ecublens  
CH-1015 Lausanne, Switzerland

4-5 October—Gdansk, Poland  
Int. seminar: **Preservation of the Industrial Heritage - Gdansk Outlook II**

Technical University of Gdansk  
Faculty of Civil Engineering  
ul. Gabriela Narutowicza 11/12  
PL-80952 Gdansk, Poland

4-6 October—Bath, U.K.

**Historic Cities & Sustainable Tourism**

ICOMOS UK  
10 Barley Mow Passage  
Chiswick, London W4 4PH, UK

9-13 Oct.—San Diego CA, USA

ICHIM 95, MCN 95 – **Hands on Hypermedia & Interactivity in Museums**

Archives & Museum Informatics  
5501 Walnut St, Suite 203  
Pittsburgh, PA 15232-2311, USA

10-15 October—Athens, Greece

**The Conservation of Icons: An Approach Towards Problems, Methods and Materials Used in Conservation Laboratories Worldwide.**  
ICOM Hellenic National Committee,  
Working Group on Icons:

ICOM  
15 Ag. Assomaton str  
Athens, Greece 105 53

16 October—London, UK

**Sacred Dirt.** 20<sup>th</sup> Anniversary Conference Series of the Textile Conservation Centre

Textile Conservation Centre  
Apt. 22, Hampton Court Palace  
East Molesey, Surrey KT8 9AU, UK

19-21 Oct.—Brussels, Belgium

11<sup>th</sup> Colloquium of the Comité international de paléographie latine: **The care of Manuscripts and Documents in Medieval Libraries and Archives**

Prof. Albert Derolez  
Zangvogellaan, 9  
B-9041 Ghent-Oostakker, Belgium

20 Oct-5 Nov—Washington DC, USA

**Association for Preservation Technology Annual Conference**

APTI 1995  
P.O. Box 16236  
Alexandria VA 22302-9998, USA

October—Paris, France

ARAAFU 95 – 4<sup>th</sup> Int. Symposium: **Restoration, De-restoration, Re-restoration.**

Marianne Moinot  
175 rue du Temple  
F-75003, Paris, France

7-8 November—London, UK

UKIC Conference: **Lining: The Supporting of Paintings, Paper and Textiles**

Andrew Durham, UKIC  
6 Whitehorse Mews, Westminster  
Bridge Rd., London SE1 7QD, UK

6-10 November—Edinburgh, UK

7<sup>th</sup> Int. Conference of the **Museum Documentation Association**

MDA, Lincoln House  
347 Cherry Hinton Road  
Cambridge CB1 4DH, UK

27-30 November—Brisbane, Australia

2nd National Preservation Office Conference: **Multimedia Preservation – Capturing the Rainbow**

Jan Lyall, Director  
National Preservation Office  
National Library of Australia  
Canberra ACT 2600, Australia

10-12 December—San Francisco, USA

**Restoration 95: Exhibition and Conference Program**

RAI/EGI Exhibitions, Inc.  
10 Tower Office Park, Suite 419  
Woburn, MA 01801, USA

## CALENDAR - 1996

17-19 March—Baltimore, USA

**Restoration 96: Exhibition and Conference Program**

RAI/EGI Exhibitions, Inc.  
10 Tower Office Park, Suite 419  
Woburn, MA 01801, USA

22-29 April—Erice (Trapani) Italy

Int. Colloquium on **Conservation & Restoration of Library and Archive Materials.** Istituto Centrale per la Patologia del Libro

Erice 96, ICPL  
Via Milano 76  
I-00184 Rome, Italy

20-25 May—Granada, Spain

3<sup>rd</sup> Int. Congress on **Restoration of Architectural Heritage and Building**

Viajes Sacromonte  
Dpto. de Congresos, C/Ganivet, 6  
18009 Granada, Spain

12-15 June—Norfolk, VA, USA

AIC 24<sup>th</sup> Annual Meeting: **Collaboration in the Visual Arts**. CALL FOR PAPERS.

Jennifer E. Middleton  
Program Assistant  
AIC – 1717 K Street, NW, Suite 301  
Washington, DC 20006, USA

14-18 June—Vantaa, Finland

**1st World Congress of the Scientific Centre**

Helena von Troil  
Heureka - The Finnish Science Centre  
P.O. Box 166  
SF-01301 Vantaa, Finland



20-24 August—Cambridge, UK

**Natural Science Collections: A Resource for the Future.**

Administrator, 2<sup>nd</sup> World Congress  
Dept. of Earth Sciences, University of  
Cambridge, Madingley Rd  
Cambridge CB3 0EZ, UK

25-30 August—Copenhagen,  
Denmark

IIC 16<sup>th</sup> International Congress.  
**Archaeological Conservation and  
its Consequences**

International Institute for Conservation  
6 Buckingham Street  
London WC2N 6BA, UK

1-6 September—Edinburgh, UK

**11<sup>th</sup> Triennial Meeting of the ICOM  
Committee for Conservation.**

SSCR, The Glasite Meeting House  
33 Barony St.  
Edinburgh EH3 6NX, UK

30 Sep.-4 Oct.—Berlin, Germany

**8<sup>th</sup> Int. Congress on Deterioration  
and Conservation of Stone**

Rathgen-Forschungslabor  
Schloss-Str. 1a  
D-14059 Berlin, Germany

24-28 October—Nicosia, Cyprus

**VI Conference of the Int. Committee  
for the Conservation of Mosaics: Mo-**

**saics make a site: the Conservation  
in situ of Mosaics on Archaeologi-  
cal Sites. CALL FOR PAPERS.**

Prof. Demetrios Michaelides  
Archaeological Research Unit  
University of Cyprus  
Kalipoleos 75, P.O. Box 537  
CY-1678 Nicosia, Cyprus

**CALENDAR - 1997**

3-5 April—London, UK

**The Interface between Science and  
Conservation. CALL FOR PAPERS.**

Sara Carroll, Dept of Conservation  
The British Museum, Great Russell St  
London WC1B 3DG, UK.

**FORTHCOMING ICCROM COURSES**

○ International Course on **Paper Conservation**, with local institutions in Horn and Vienna, Austria, 27 July–22 September 1995. In English.

○ **Preserving the Pacific Traditions of Wood and Tapa** - October 1995, Rarotonga, Cook Islands. An intensive, one-week course for heritage professionals from the Pacific islands. Organized by Cook Islands National Museum and ICCROM as an event for PREMO 1994-98: Heritage Preservation in Pacific Island States.

○ **Cours de Tunis de formation des architectes du patrimoine**, with Institut National du Patrimoine, Tunis, October-June 1995/96 (second year of two-year programme). In French and Arabic.

○ **6th PREMA National Course on Preventive Conservation** Zimbabwe, 15 November 1995 to 15 February 1996. In English.

○ International Course on **Japanese Paper Conservation**. A three-week session (23 November-16 December) will again be held in Tokyo and Kyoto, Japan, in

partnership with TNRICP and Kyoto Museum. In English.

○ **Architectural Conservation**, Rome, Jan.–May 1996. In English.

○ **Scientific Principles of Conservation**. Rome, Jan.–May 1996. In English.

○ **Mural Paintings Conservation**. Rome, Jan.–May 1996. In English.

○ **Curso Panamericano sobre la Conservación y el Manejo del Patrimonio Arquitectónico Histórico-Arqueológico de Tierra**. Chan Chan, Trujillo, Peru. 10 November-13 December 1996. In Spanish. [see full announcement in centerfold]

○ A regional training course on **Conservation of Architectural Surfaces** is being planned for summer 1996. This programme will be addressed to conservationists involved in the preservation of historical facades. The course will be held in Vienna, Austria, in collaboration with the Federal Department for the

Care of Monuments. The aim of the course is to create a platform for discussion on this important theme, to diffuse and exchange the experience of professionals active in this field and to offer updated technico-scientific information on the subject. Exact dates and details of the course will be announced next October.

○ 1st international course on **Non-destructive and micro-destructive analytical methods for conservation of works of art** (in collaboration with French Research and Conservation Institutes). The aim is to impart detailed information on the potential, limits and fields of application of the different methods currently available, in order to extend the capability of conservation scientists in this specialized field. **Target group:** scientists from various disciplines (chemistry, physics, biology, etc.), with at least 2 years of experience in the field of conservation. The five-week course will be given in mid-1997 in French in Paris (a second edition in English is foreseen). Further details to be announced.

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