

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • SEPTEMBER 2014 • ISSUE 54



Treasure island yields a silver hoard

Also in this issue

Paisley's grand fountain completed

Improving conservation documentation

AGM matters, elections, awards, new ACRs,

conservation register

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THE INSTITUTE OF CONSERVATION

SEPTEMBER 2014 Issue 54



From the Editor

There is a lot of information in this issue about matters of a procedural and technical nature but nevertheless of importance to Icon as a professional body: notice of the next Annual General Meeting, of forthcoming elections to the Board, changes to the process of choosing a Chair and to the Memorandum and Articles

of Association, a new Code of Conduct and statement of Professional Standards, to name just a few.

However, that has still left plenty of room for the usual eclectic mix of articles ranging from conserving a hoard to better mounting of the human skull, from coping with a trolley load of murder case files to a precious collection of Renaissance music manuscripts. Along the way, there is a thoughtful article about a new initiative to improve practice in the field of conservation documentation. And, of course, a year on from the first instalment, we complete the story of Paisley's Grand Fountain, as colourful a piece of municipal ironwork as you are ever likely to see. Those two-tonne spouting walruses are even more irresistible now in their new livery.

All in all, a treasure trove of an issue!

Lynette Gill



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Conserved coins from the Jersey
Hoard: a large collection of silver
Celtic Iron-Age coins from around
the time of the Roman invasion of
the island. © Jersey Heritage

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professional update

From the Chief Executive

OUR NEW CODE OF CONDUCT



Photo: Matt Wrieford

Alison Richmond ACR FIIC introduces important new professional guidance for Icon members

Members and trustees have produced a new Code of Conduct that provides guidance to all members that is clearer and less open to interpretation, is enforceable if there is a breach, offers better protection to members than the Professional Guidelines produced by ECCO (European Confederation of Conservator-Restorer

Organisations), which is what members currently sign up to, and brings us up-to-date with best practice for professional bodies.

The process of developing Icon's new Code of Conduct has been robust.

- A large Task and Finish Group of members led by Trustee Lizzie Neville worked on it over a period of two years and in the course of that time produced twelve drafts.
- Members have been kept abreast of the developing Code through Icon News and Iconnect.
- At various stages along the way drafts of the Code along with members' comments have been uploaded to the website.
- Opportunities for members to contribute at the last two Annual General Meetings led to a number of

recommendations by members being taken on board.

- We have also consulted other professional bodies and, importantly, taken legal advice on the wording of the Code.
- Final drafts of the documents were sent to the Professional Standards and Development Committee for comment and were then recommended by PSD to the Board for approval. They were approved at the June 2014 Board.

A code of conduct is about what constitutes professional behaviour. In situations where there is a dispute, a code of conduct allows both parties to see clearly whether the principles of the code have been met or not. We have found over the last ten years that the ECCO Guidelines (II): Code of Ethics do not guide members adequately and make it difficult for Icon to carry out a disciplinary process when the guidelines are breached. It is time to have our own code of conduct: Icon ceased to be a member of ECCO in 2007; it is Icon rather than ECCO that has to investigate breaches of professional guidelines by members; and we should be using guidelines that are more visibly linked to the UK Professional Standards.

We have also revised the Professional Standards so that they no longer apply solely to the PACR accreditation process but provide guidance applicable to all members. The Code of Conduct and the Standards are therefore intended to be used in conjunction with each other: the Code to guide our professional behaviour and the Standards our professional practice.

Voting Members (Full and Accredited) will receive a letter with this issue of Icon News inviting them to vote by postal ballot on a 'Yes' or 'No' basis as to whether the new Code and Member's Declaration should be adopted. The decision is to be on a majority basis of those voting. All members will be fully briefed regarding the outcome and implications of the results of the ballot. There will be a press release alerting stakeholders and public to the changes.

MEMORANDUM & ARTICLES OF ASSOCIATION



Photo: Frank Page

You will see from the Notice of Annual General Meeting on page 9 that members will be asked to vote on a new Memorandum & Articles of Association at the Annual General Meeting on 1 December 2014. You may wonder what these are and why the Board considers that we need to have new ones. There are several reasons and I will explain them in more detail nearer to the AGM on 1 December, so that you may

form a view before voting.

The main reasons for change are that the existing Memorandum and Articles have been in use for ten years apart from minor changes, and the law and best practice have moved on since then. For example, the Articles do not mention voting by proxy which is a requirement of the Companies Act and which will enable more members to participate in making decisions about Icon's future.

Most of what was in the old Memorandum is now required to be in the Articles with the Memorandum pared down to just a schedule of the original subscribers. In addition we had a confusing situation where the rules governing Icon were set out in three different documents (the third being the Byelaws) which made it difficult to decide quickly on procedure on particular points at general meetings and board meetings. In future all of these rules will be set out in just one document –

the Articles of Association – with no need to refer to the Memorandum, and the Byelaws (which very few companies have, whether charitable or not) will no longer be needed.

Finally, the wording of the old documents was often very abstruse and hard to understand whereas the new Articles, whilst still being a legal document, will be much easier to read and better organised.

The new Articles of Association have been drafted and are being discussed by the Trustees who will decide on a final draft at their meeting on 24 September. This will then be recommended to members for decision at the Annual General Meeting on 1 December. They will be available on the website for you to study from mid-November.

Simon Green

Company Secretary and Business Manager

APPOINTING ICON'S CHAIR

A new process

As part of the Governance Review currently underway, Icon's Board of Trustees recently approved a proposal from the Governance Task and Finish Group to change the way that the Chair of Icon's Board is appointed.

Until now, a candidate was nominated from among and by the Trustees and presented to the membership as the Board's candidate. The membership was then invited to nominate a candidate. In practice, this did not happen. If there was no candidate from the membership, the Board's candidate was automatically appointed to the Chair. The Board considered this process to be far from ideal. In effect, a candidate only comes from the Board, the process is not transparent, and the membership is not included in it.

Recently, the Board of Trustees introduced a new way of recruiting co-opted Trustees. This is now by means of an advertised recruitment process overseen by the Nominations Committee. In this way, the Board has recruited the last three co-opted positions on the Board. The new Trustees have brought welcome new expertise, experience and perspectives from the fields of finance, risk management, business, communications and marketing. At their June meeting, the Board of Trustees agreed that the method of appointing the Chair will be changed to follow this precedent.

In future, the Chair will be recruited through advertisement and interviews. The application process will be open to everyone: all Icon members, trustees and members of the public. The Job Description will be carefully worded to include a commitment to and understanding of the conservation profession. The Nominations Committee will be drafting the recruitment material and publicising the role in the next few months. The aim is to have a Chair appointed before the AGM on 1 December, but if this does not happen, arrangements will be made for an Interim Chair.

Icon is currently positioning itself to embark on a period of strategic development and growth and we are seeking a

Chair who can bring the leadership skills required to make a significant step change. Opening up the field will enhance the likelihood of finding the right person for this vital role.

Could you take up the position of Icon Chair? Do you have a colleague you could encourage to apply who has the ability to enhance the overall performance of Icon?

CONSERVATOR SALARY GUIDELINES

Entry level established

Our 2008 recommendations for conservators' salaries are out of date. We nevertheless continue to implement the recommendations by regularly refusing recruitment advertisements that do not meet the salary minima and encouraging employers to increase salaries to reach above those minima.

Icon staff have been working with Trustees and members to update the guidelines. We have found that this is not an exact science. There are different views on which data sets should be used and how the results should be interpreted. Should salaries be based on advertisements? Should they reflect regional variations? Should London weighting be included? How aspirational should they be? These questions were considered in depth before the Board approved a new guideline now published on our website.

It was agreed by the Board that we set £24,648 as the minimum for entry-level posts. This number derives from the Conservation Labour Market Intelligence Research 2012–13 by Kenneth Aitchison. We added the Consumer Price Index (CPI) for two years to reach £24,648. Coincidentally, £20,895 is the minimum recommended salary for conservators from our 2007 survey, which formed the basis for the 2008 recommendations. If CPI is added for seven years to 2014, it reaches £24,527 – not so far off of our 2014 figure.

It was also agreed at the Board that we will strengthen the mechanism by telling employers that if they do not respond to encouragement, they can still advertise with us but there will be a banner across the top saying this job does not comply with Icon's recommendations for minimum salary levels.

The statistics that we had from the workforce research were solid points of reference for entry level posts. We need to do more work to determine with equal confidence the appropriate pay levels for middle and senior posts. Our labour-market research was representative of the workforce as a whole, and it would not be appropriate to break it down into urban or rural, private or public, accredited or non-accredited. However further research may show that these are valid distinctions. In the meantime, it is better to have one new benchmark in use until further research becomes available.

THE CONSERVATION AWARDS 2015

Launch date set!

You will have noticed that we are not making much of a fuss about the Awards..... yet. The big splash will happen at the press briefing and this is now scheduled for 21 October at 08.45 at Cutty Sark. Why so early? This is timed for journalists, who file copy before their mid-morning deadline. Also from the 21st, the new Awards microsite will be open for business, and there you will find all you need to apply for an award: guidance, deadlines, and application forms.

The project team is busy looking for exciting content for the new microsite and we are contacting previous winners. So, if you have a story about the impact that winning has had on your career, please get in touch (arichmond@icon.org.uk).

MAJOR OVERHAUL FOR OUR WEBSITE

Staff have been working with Trustees Nigel Dacre and Iain Boyd on a marketing strategy for Icon. The key component of the strategy is a new outward-facing website. The aim is for the site to be more welcoming and informative to members of the public, while continuing to serve as a highly regarded resource for members and the conservation profession. The idea is to make it much more image based. We are, after all, a highly visual profession!

A new navigation structure and design are long overdue. For many years the navigation has been frustratingly complicated. Soon we will be able to know where we are on the site, go back and forth without having to return to the home page, and say goodbye to those long incomprehensible URLs!

But as we know only too well, the quality of a website is dependent on it being kept up to date. To do this requires a constant flow of new content. We are currently recruiting a Digital Content Officer who will be working with members, staff and Trustees to generate new content on a weekly basis. For now, this will be for our current websites until the new site is launched in Spring 2015. Please contact us with any projects and photos that you think might interest the public.

UPDATE ON THE INSTITUTE'S JOURNAL

With our eight-year contract with Taylor and Francis coming to an end in December 2015, Icon staff, Trustees and members are working hard on setting out a pathway to a fit for purpose and sustainable *Journal* for the next decade. Following the comprehensive study undertaken by the *Journal* Task & Finish Group, the Board commissioned the next step: a cost/benefit exercise in order to understand the financial viability of proposals and in preparation for going out to tender. Janet Berry, Editor of JIC, is leading on this with the support of Simon Green on the procurement process. There will be more to report to the membership, once this exercise has been completed.



INTERNSHIPS AT THE BOWES MUSEUM

There are three new one-year conservation internships at The Bowes Museum (pictured above), two in textile conservation and one in paintings. They are part of the Heritage Lottery Fund (HLF) funded *Skills for the Future* scheme and will run for the next five years. The internships are paid positions and will be administered by Icon, following PACR Professional Standards. Apart from the obvious aim of helping conservators develop their skills and knowledge, the internships will actively promote conservation as a career and widen the public's understanding of the sector. Further information will be available on the Bowes museum website www.thebowesmuseum.org.uk.

Susan Bradshaw, Icon's Professional Development Manager, writes:

Congratulations to the Bowes Museum and its Conservation Manager, Jon Old, for their success in winning this funding, which will enable them to provide a total of fifteen interns across a five year period.

Icon's internship framework will be the basis throughout for all these work-based placements, including regular visits from Icon's Intern Advisers to provide the external support required.

If your organisation, or if you know of an organisation, small, medium or large, which is looking to apply for grant funding such as that which is available from the Heritage Lottery Fund, then why not consider building into the bid conservation internship opportunities under Icon's work-based Skills in Practice programme? It is an excellent way of creating opportunities for new entrants into the conservation profession and providing that next step for new graduates in the workplace.

There is a new leaflet that outlines Icon's internship programme. Find it at <http://tinyurl.com/mtwkycm> or obtain printed copies by contacting training@icon.org.uk

NEWS FROM THE GROUPS

Archaeology Group

The Archaeology Group wishes to say a very big thank you to **John Price** who, as a founding member of the United Kingdom Institute for Conservation (UKIC and Icon Archaeology Group's predecessor), has given a huge amount of time and effort to the profession. John was instrumental in raising the professional profile of archaeological conservation in the UK, both as principal conservator at the Ancient Monuments Laboratories during the hey-days of government-funded rescue archaeology in the 1970s and 80s, and also as

a staunch supporter in the early years of UKIC. More recently, he has run his own consultancy, Conservation Services, and has continued his support and commitment to archaeology and conservation through his long-term membership of the committees of both RESCUE and the Icon Archaeology Group. He officially stepped down from the committee after decades of faithful service and we all thank him very much for his input over the years.

Book & Paper Group Committee election results

The Book & Paper Group committee are pleased to announce the results of the elections that ended on 18 July 2014. The available committee positions have been filled and we extend our congratulations to, and warmly welcome to the committee: Salvador Alcántara Peláez, who was voted into the position of Secretary, and Rebecca Goldie, Rebecca Honold and Liz Ralph, our three new Special Projects Officers.

The committee was delighted with the response and would like to take the opportunity to thank all the candidates for their interest in the committee and the commitment they showed. As a result, the committee would like to extend an invitation to the unsuccessful candidates to join one of the subgroups of the committee, should they so wish. Please contact isabelle.egan@ntlworld.com, for a discussion of available projects.

With the summer holidays upon us, things have slowed down a little, but the next Book & Paper Group committee meeting this month will bring together the new committee members and we look forward to developing fresh ideas together. As a reminder of recent changes to the committee, our current members are:

Chair: **Isabelle Egan**

Treasurer: **Abigail Bainbridge**

Secretary: **Salvador Alcántara Peláez**

Co-operative Training Register (CTR) Chair: **Françoise Richard**

Sub-editor: **Anna Johnson**

IT Officer: **Mary French**

Student Development Officer: **Jo Blackburn**

Special Projects Officer: **Rebecca Goldie**

Special Projects Officer: **Rebecca Honold**

Special Projects Officer: **Liz Ralph**

Clare Hampson Fund Liaison (co-opted): **Sonja Schwoil**

Conference Committee Liaison (co-opted): **Amy Junker Heslip**

I would also like to remind you to keep checking on the events calendar for forthcoming courses and events, either on the Icon website or the Gathering at <http://thebookandpapergathering.org/events/>. If you would like to share details of any forthcoming talks and events, please contact iconbpg@gmail.com.

Isabelle Egan

Book & Paper Group Chair

Co-operative Training Register (CTR)

It is with some gratitude that I am taking over the role of CTR Chair from our outgoing Interim Chair, Amelia Rampton, who has overseen a great series of lectures and workshops over the past sixteen months. The main objective of the CTR remains to support conservators' professional development through the organisation of courses, lectures and workshops. Icon members are encouraged to propose professional development events by contacting the CTR Sub-committee at iconbpgctr@gmail.com.

Recent and forthcoming events

This month we have been very fortunate to be able to offer two further opportunities to attend Hugh Phibbs' very popular workshop on 'Conservation Mounting of Works on Paper', one in London and one in Scotland. As previously, both events were fully booked in record time.

On 13–15 October, Christel Pesme will teach a workshop on 'Display and Degradation of Light-Sensitive Material' at the Fitzwilliam Museum, Cambridge (fully booked). Christel will also give a lecture on 'Light and Display' at Cambridge University Library on 14 October.

We would like to thank the Clare Hampson Fund for their generous sponsorship and the following host conservation studios and institutions for welcoming CTR events: The Scottish Conservation Studio, John Jones, the Fitzwilliam Museum and Cambridge University Library.

Book & Paper Group YouTube Channel

Some of our events can now be accessed on the Book & Paper Group YouTube channel. A video of Matija Strlič's lecture 'The Sweet Smell of Decay', presented at this year's AGM and the audio recording of Hugh Phibbs' lecture 'Conservation Mounting and Framing' in October 2013 are both available at <http://tinyurl.com/icon-bpg-YouTube>

Françoise Richard ACR

CTR chair, fr.conservation@gmail.com

Conference update

We are building a very exciting programme of speakers from Japan, Europe and the USA for our forthcoming conference *Adapt and Evolve: East Asian Materials and Techniques in Western Conservation*, which will be held in London on 8–10 April 2015.

From Japan we have received positive responses both from Katsuhiko Masuda, formerly of the National Research Institute for Cultural Properties in Tokyo, who will talk about the flow of materials and techniques in paper conservation, and from Noriko Hayakawa, a scientist and researcher also at the National Research Institute, who will enlighten us about the latest research on the use of starches in paper conservation.

From France, we are delighted to have Claude Laroque, Senior Lecturer at the Pantheon-Sorbonne University, Paris, who has developed the Khartasia website, a very useful database for identifying Asian papers.

From the USA, Mina Song from the Conservation Center for Art & Historic Artifacts will talk about the conservation quality of Eastern papers, and Pauline Webber, former Senior Conservator at the V&A in London, will give us a historical overview of the introduction of Eastern techniques to the West and its impact upon a Western collection.

These are just a few of the confirmed speakers. A call for papers was sent out in May and the quality and variety of abstracts we've received is very impressive, so our programme will be a very rich one.

In addition to the two-day conference, there will be a day of activities beforehand, in which conference delegates will be offered the opportunity to visit studios and workshops from a selection of prestigious London museums, galleries, libraries and private practices.

Book & Paper Group Conference Sub-committee

Ceramics & Glass Group

As I write, planning for the Group's next conference is now in full swing and I'm pleased to be able to share the call for papers:

'The Icon Ceramics and Glass Group are delighted to announce their next conference *From pottery to porcelain, production and preservation in the heart of England*. This two day conference will take place in Worcester in May 2015. Abstracts for presentations and posters are now invited. This event will focus primarily on porcelain as we will be in the home of Worcester porcelain, however we hope that this will not restrict your papers but show the diversity and creativity of materials usage on other ceramics, glass and related materials.

We are keen to hear from students, whether in the form of a poster or a presentation. This is an opportunity for you to put forward your ideas and research before a very encouraging audience.

All abstract submissions for presentations or posters should be approximately three hundred words and include the title, names of all contributors and full contact details of the main author (e-mail and mailing address, telephone number)

The deadline for abstracts is Friday 19 December 2014'

As always full details are available on our Group's pages of the Icon website

The Group is also looking to hold a series of practical workshops in the New Year and are currently looking for suitable hosts. If you would be interested in helping us, please do get in touch with the Group Chair

Rachel Sharples

Icon Ceramics and Glass Group Chair

Metals Group

We are pleased to announce that our autumn conference and AGM will be held at the National Maritime Museum, Greenwich, on 20-21 November 2014 (dates TBC).

The topic is: '**...well, I wasn't expecting that!': Surprises, Revelations and Unexpected Outcomes in Conservation.**

Presentations will explore the theme of 'surprises' in metals conservation which might include:

- Unexpected treatment outcomes
- Long-held beliefs undermined by new evidence
- Misidentification of objects or metals
- Fakes and forgeries exposed through research and analysis

The conference will take place over two days with a tour of the Cutty Sark and the conservation laboratories of the National Maritime Museum (limited places) on Thursday 20 November and presentations and AGM to follow on Friday 21 November. For more details please visit the Events or Metals pages of the Icon website. You can also follow us on Twitter and Facebook for the latest news. We think this is a fascinating topic that will be sure to draw some excellent presentations. We hope to see you there!

Paintings Group

The next Paintings Group evening talk will be on Monday 29 September. The talk is entitled '*When you see me you know me': Likeness and authenticity in the portraits of the Tudor dynasty; copying and replication in Renaissance Britain*'. It will be presented by Charlotte Bolland, the National Portrait Gallery's Exhibition Project Curator, 16th Century.

This will be held at our usual venue, Freemason's Hall, 60 Great Queen Street London WC2B 5AZ. Doors will be open at 6pm with the talk 6.30pm – 8pm. Tickets: Icon members £10; Non-members £15; Students £5 (student card required to be shown on the door). Please note that your name must be on the security list no later than Friday, 26 September. Please register by sending your name and stating if you are an Icon member to: Clare Finn at finnclare@aol.com, or +44 20 7937 1895.

The 2014 Paintings Group Conference, '*Modern Conservation: What's New?*' will be held on Friday 10 October at the Wallace Collection in London. Please see the events section of the Paintings Group on the Icon website for full details and links for online booking. Prices are: Icon members £75; Icon students/concessions £45; non-members £95; non-members students/concessions £65. Our list of speakers and papers for the day is as follows:

Bronwyn Ormsby*, Melinda H Keefe, Alan Phenix and Tom Learner: *Recent developments in wet surface cleaning systems: unvarnished modern and contemporary painted surfaces*

Ida Antonia Tank Bronken*, Jaap J. Boon, and Anna Vila: *Treating softening paint and drips in paintings by Tal-R and van Hemert*

Line Blomsterberg Anderson*, Katherine Segel, Katarina Havermark: *Cleaning off liquefying paint*

Jim Dimond: *Conservation treatment of Rex Whistler's mural In Search of Rare Meats in the Tate Restaurant, August-October 2013, using Acrylic Consolidant Lascaux 498HV*



THE INSTITUTE OF CONSERVATION

Icon Scotland Group are delighted to announce that the

17th Annual Plenderleith Memorial Lecture

will be given by

Professor Gaël de Guichen, one of the most respected and influential authorities in the field of conservation and former colleague of Dr Plenderleith. His lecture title is

Creating Conservation – Harold Plenderleith's Life and Legacy

27 November 2014, 7pm

The Royal College of Surgeons,
Nicolson Street, Edinburgh

The lecture will be preceded by the Icon Scotland Group AGM and followed by a drinks reception.

Cost – £11 Icon Members, £13 non-Icon members, £6 students

To book, go to the Icon website: Groups – Scotland – Current Events

Timetable

11.15 Coffee/Tea

12.00 Annual General Meeting

1. Welcome and Apologies for Absence (Chairman)

2. Chairman's Report

3. Treasurer's Report

4. Elections to the Committee (Secretary)

5. Any Other Business

13.00 Buffet Lunch

14.00 Lecture

Professor Ian Freestone

'Composition, Technology and the Deterioration of Medieval Stained Glass'

Professor Freestone is Professor of Archaeological Materials and Technology and Manager of the Wolfson Archaeological Science Laboratories, Institute of Archaeology, University College, London (UCL)

15.30 Tea and Close

Textile Group

Thank you to everyone who provided feedback on the Textile Forum held in March. The committee have been discussing your thoughts and have responded to some of the issues raised in planning the next forum in 2015.

Papers for next year are invited on the themes of 'Learning Curve: experience, education and reflection.' 'Experience' could cover new innovative techniques, working with new materials and the development or adaptation of existing techniques. Talks around 'education' could share information about hosting internships or working with volunteers. However, we also welcome student presentations which could focus on dissertation topics or experiences on work placements. 'Reflection' could give an opportunity to discuss what worked well on projects and what might have been done differently. Reflecting on the changes in the profession could also be explored.

We also welcome shorter talks of twenty, ten or five minutes and would like to encourage a range of participants, from students, emerging professionals and experienced conservators. The date has yet to be finalised.

Please send abstracts to jane.smith@nationaltrust.org.uk

Look out, as usual, for other upcoming events on the website, Iconnect and on our facebook page.

CONSERVATION DOCUMENTATION

Preserving the intangible

On 29 July this year, a group of conservators met in London to discuss our shared concerns about conservation documentation and how we might go about improving practices in the field. This was the third meeting of what we hope can become the latest Icon Group (Icon Documentation Group, DG), so that Icon, as the leading voice for the

Donald Sale: *Adhesives, consolidants and retouching media for the conservation treatment of paintings on transparent plastic supports: Assessing risks, joint integrity and aging*

Sophie Reddington: *Laropal A81 as an alternative to MS2A and other resins*

Anna Krez: *Kinesio tape: Conservation science meets sports medicine*

Laura Hinde: *Vibration management for canvas paintings: A review of rigid stretcher insert systems, their materials and applications*

Mirosław Wachowiak and Sławomir A. Kaminski: *Conservation consultancy and treatment ordered by the artists for their action related to the contemporary painting*

Finally, we shall be holding another evening talk on Thursday 20 November. This will be an examination of the conservation of the Rothko painting vandalized at Tate Modern in 2012, presented by Bronwyn Ormsby and Rachel Barker. Please check on the Icon website for further details.

Stained Glass Group

The Annual General Meeting and Lecture will take place on Saturday, 27 September 2014 in the Philip Rahtz Lecture Theatre, University of York, The King's Manor YO1 7EP.

conservation of cultural heritage, can be at the forefront of improving how we record condition, treatment, and research.

Why do we need good documentation?

One of the key tenets of modern conservation is that conservators should always document the condition and treatment of objects in their care. This is referred to in article 10 of the European Confederation of Conservator-Restorers' Organisations (ECCO) code of ethics and Icon's own PACR Professional Standards. Documentation allows others to understand and learn from previous work, it means that as a profession we can assess the long term effectiveness of treatments and materials, and it ensures that our own treatments cannot be mistaken for part of the original object. In short, documentation is a key element of the ethical treatment of heritage materials.

Over the years there has been much discussion of documentation within museums and the heritage sector, particularly as the possibilities, and potential problems, of digital systems became better understood. The introduction of SPECTRUM as a collections management tool (www.collectionstrust.org.uk/spectrum) was a positive development, but as a piece of overall guidance can only be looked at as a first step and something for conservators to build upon.

What are the problems with current documentation practices?

Icon DG so far consists of conservators from a range of material specialisms, from institutions, large and small, as well as from private practice, all holding a common belief that conservation documentation as it currently exists needs considerable thought and improvement. Individual conservators are making decisions and changes in isolation to improve the effectiveness of how they work. While good work is being done, it is often at the cost of much duplication of effort. This can also lead to a lack of consistency across the sector, making it difficult to share knowledge at a time when digital systems should increasingly allow new integrated working practices.

What can the conservation sector do?

Icon DG is certainly not the first group to consider the question of conservation documentation. The Mellon Foundation has started to look at this area as part of Conservation Space (www.conservationsspace.org), a project that began in 2009 in consultation with groups of conservators. It is looking into conservation documentation procedures across the entire sector and investigating the production of specialist software. Icon DG hopes to establish links with this project and to assess whether the resulting software can be part of the solution that conservators are looking for.

New software cannot be a solution in itself however, and ultimately we believe that what the sector is crying out for is the development of a **code of best practice** in conservation documentation to assess the underlying purposes for

undertaking documentation as well as to deal with issues of accessibility, data security, consistency and suitability for the task in hand.

This is no simple requirement, and needs an answer with the flexibility to deal with the many different situations that can be found within the diverse world of conservation. We believe there is little advantage in trying to install strict standardisation of conservation documentation across different materials and working practices. We are looking for **a layered approach** to documentation that considers minimum levels of information required for different tasks and situations. An example of an area of documentation that requires this layered approach is condition reporting; the requirements for collection-wide assessments, loan condition reports and treatment plans are very different and must be accounted for.

If conservation documentation practice is to be improved in the long run, it is important that conservation training institutions provide emerging conservators with the appropriate skills and knowledge to carry out detailed and consistent documentation. We have started looking at how these programmes teach documentation and believe that Icon is in a good position to ultimately advise on course content.

How can you get involved?

Icon DG is looking forward to formal recognition by Icon and is keen to get input from any conservators who are interested in contributing ideas, or could put forward institutions as formal stakeholders. Our discussions are still at an early stage, but we look forward to making real improvements to how we work with conservation documentation, and hopefully to work on improvements across the sector.

If you would like to be involved with the group, please contact Athanasios Velios (a.velios@gmail.com) or take a look at our website, consdoc.org.uk. We hope to keep you updated on our progress in Icon News in the future.

Jennifer Marchant, Conservator of Antiquities
Fitzwilliam Museum, Cambridge

CELEBRATING A TERCENTENARY

The Radcliffe Trust 1714–2014

2014 marks the three hundredth anniversary of the establishment of the Radcliffe Trust. The Trust derives from the fortune made by Dr John Radcliffe, eminent physician to many wealthy patients including King William III and Queen Anne. An outspoken Yorkshireman, he died a bachelor on 1 November 1714 leaving his estate as an endowment, the income from which was to be applied to charitable purposes.

As a result, numerous good works were carried out in his name, particularly in his adopted town of Oxford where the Radcliffe Camera, the Radcliffe Observatory and the Infirmary all bear his name. In 1970, the large agricultural estate which Dr John had bought in 1713 was acquired for the new town of



The Radcliffe Trustees in session in June this year

Milton Keynes, greatly increasing the endowment and thus the income of the Radcliffe Trust. At this point, the Trustees resolved to focus their grant-making on two main areas, crafts and music, and these programmes continue to this day.

The Tercentenary will be marked by a number of events. These include an exhibition on John Radcliffe, which will run from 28 November 2014–20 March 2015; a statue of Dr John by the renowned sculptor, Martin Jennings, commissioned for a site adjacent to the Radcliffe Observatory in Oxford; a series of nine new Music Commissions with performances at the Wigmore Hall, starting on 6 December 2014; sponsorship for the 2015 Crafts Skills Awards in partnership with Creative and Cultural Skills (CCS), Clarence House, the Foundation for Building Communities, the Crafts Council and the Heritage Crafts Association; sponsorship for the Royal Society's Invigorate project promoting science in schools; and special events to be held at the Radcliffe Camera and Oxford Divinity School on 10 December.

The Heritage & Crafts programme

This programme specifically supports the development of the skills, knowledge and experience that underpin the UK's traditional cultural heritage and crafts sectors. It includes support for craft and conservation training, for practical projects, particularly those that include a strong training element, and for strategic and capacity-building projects which demonstrate clear benefits to the sector.

The Radcliffe Camera in Oxford funded by John Radcliffe and built between 1737 & 1749 to house the Radcliffe Science Library



Photograph: Mike Peel (www.mikepeel.net)



THE INSTITUTE OF CONSERVATION

NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the 10th Annual General Meeting of the Institute of Conservation will be held on Monday 1st December 2014 at 5.00 p.m. at the St. Bride Foundation, Bride Lane, Fleet Street, London, EC4Y 8EQ, to consider the following business:

Ordinary Resolution 1: To receive the Trustees' Annual Report and Accounts for the year ending 31st March 2014.

Ordinary Resolution 2: To authorise the Trustees to appoint the auditors to serve until the end of the next Annual General Meeting and to authorise the Trustees to decide the remuneration to be paid to the auditors.

Special Resolution 3: That the draft Memorandum and Articles of Association attached hereto be and are hereby approved and adopted as the Memorandum and Articles of Association of the Institute of Conservation in substitution for and to the exclusion of all existing Memorandum and Articles of Association of the Institute of Conservation.

A member of the Institute of Conservation who is entitled to attend and vote at the meeting (being a paid up Accredited or Full Member) is entitled to appoint a proxy, who need not be a member of the Institute of Conservation, to attend and vote instead of them. Proxy forms may be delivered up until the meeting. However, it would be preferable for the forms to be sent in time to arrive at the office by Wednesday 26th November to avoid postal or other delays.

Forms for proxy voting will be sent out later as will the draft Memorandum and Articles of Association.

We will advise you of any changes or additions to the Agenda as soon as they become available.

Members are invited to stay on after closure of business for a glass of wine.

So that we can estimate numbers for catering please let us know if you are planning to attend by sending an email to membership@icon.org.uk

Simon Green, Company Secretary
1 September 2014

Deadlines for applications to the Heritage & Crafts programme are currently 31 January and 31 July. More details of the grants programmes can be found on the Radcliffe Trust website: www.theradcliffetrust.org/

Carole Milner

Adviser to the Radcliffe Trust

Founding Chair of Icon & current Trustee

THE JUNE BAKER TRUST

Awards for Conservators in Scotland

The June Baker Trust is pleased to announce the awards that it has been able to give out this year:

- **Anna Trist** £300 towards the cost of attending a three day course at West Dean on Photograph Conservation.
- **Pawel Pronobis** £300 towards the cost of travel to a student summer placement at the University of St Andrews working with the photographic collections.
- **Sylvia Mosko** £300 towards the costs of attending a two day course on the conservation of architectural metalwork in Cambridge.
- **Elizabeth Hepher** £450 towards the course fee of a three week course on paper conservation in Japan.

The June Baker Trust was set up in 1990 to help individuals working in the conservation of historic and artistic artefacts in Scotland, or training with the intention to do so.

Awards are available towards travel, attendance at conferences and on short courses, purchase of equipment, or other suitable projects. Awards are made once a year, in June.

CORRECTION

Within the Icon Textile Group news article on our visit to Proportion London, published in Icon News issue 53 July 2014, it was reported that Proportion's papier-mâché forms had been Oddy tested by the Museum of London. This information had been picked up incorrectly during the tour of Proportion's busy and noisy factory. The Museum of London did not carry out Oddy testing on papier-mâché mannequins but had carried out testing of paints used by Proportion for fibre glass mannequins. The Museum hopes to report on this in a future issue of Icon News.

Notice of Board Elections

Call for Nominations

Do you have strategic vision or experience of strategic decision-making? Do you have an understanding of charity finance? Are you able to communicate effectively? Are you willing to take responsibility for corporate decision-making? If the answer to these questions is 'yes', then Icon needs you!

What is involved in being a Trustee?

Job descriptions for elected Board members are available from the Icon website. The term of office of an elected Trustee is three years. There are five Board meetings planned for 2015:

- Board Away Day 28 January 2015
- 25 March 2015
- 24 June 2015
- 23 September 2015
- 30 November 2015 followed by AGM

Travel expenses are paid up to a maximum of £150 per Board meeting.

How does the election work?

This year six Trustees have come to the end of their three-year term: Lara Artemis, Frances Halahan, Jane Henderson (Wales), Elizabeth Neville, Sandra Smith, and Juergen Vervoort (Chair). In addition, Siobhan Stevenson will stand down from the Board at the end of the year. There are seven seats open for election: the reserved seat for Wales, the reserved seat for Northern Ireland, and five unreserved seats.

Nominations for the reserved seat for Wales will only be accepted from Full and Accredited members who have a preferred address in Wales. Nominations for the reserved seat for Northern Ireland will only be accepted from Full and Accredited members who have a preferred address in Northern Ireland. The five unreserved seats are open to nominations from all Full and Accredited members. No member may stand for a reserved seat and an unreserved seat in any one election.

To put yourself forward as a nominee, please complete and return the nomination form available on the Icon website. Nomination forms must arrive at the Icon Office by 5.00 p.m. on 27 October 2014.

Ballot papers will be sent out to members eligible to vote on 14 November 2014. Completed Ballot papers must be received by the Icon Office by 5.00 p.m. on 27 November 2014. The results will be announced to members at Icon's AGM on 1 December 2014.

Icon Needs You!

Please consider standing for the Board. Being a Trustee is an exciting opportunity to shape our organisation and to influence its future direction. If you would like to discuss anything before running for election, please contact Lizzie Neville, Chair of the Nominations Committee, (eneville@tabularium.co.uk)

Awards



The news that accredited Icon member **Sophie Plender** (or Sophia if you prefer) had been put forward for an MBE in the Queens Birthday Honours came as a total surprise to her. In May she received a letter from the Cabinet Office advising that, *in strict confidence*, her name was to be put forward to the Queen. The Birthday Honours were published a month later on 14 June.

A paintings conservator with a busy career stretching back forty years, Sophie has long associations with the National Portrait Gallery and Dulwich Picture Gallery. Recently she has held the position of Senior Research Conservator for the prestigious *Making Art in Tudor Britain* project at the National Portrait Gallery. And she has worked on many important projects for Dulwich Picture Gallery, including the conservation of a painting by Murillo for the exhibition there in 2013.

Sophie is excited and proud that the work of a conservator is recognized with a public honour. Many congratulations to her!

New Icon staff



Conference Officer **Puck Fletcher** writes:

I will be working one day a week in the Icon office to support the conference committee in organizing *Adapt and Evolve 2015*, the Book and Paper Group Conference being held next April.

I come to Icon having just completed my PhD in English and the History and Philosophy of Science. I am fascinated by the role that material objects play in narrating history and have been lucky enough to work on exhibitions based on some wonderful collections, including at Lambeth Palace and Hereford Cathedral. Working with objects and collections, both in academia and in exhibition contexts, has given me an appreciation of the vital work done by conservators to protect our heritage and I am delighted to be joining the team at Icon.

Puck's working day will be Wednesday, taking over Katherine Cresser's desk on Katherine's regular non-working day. Puck can be reached via email at pfletcher@icon.org.uk.

New ACRS

The Accreditation Committee approved the accreditation of eighteen conservator-restorers at their July meeting

Congratulations to all these new ACRs!

Anne Godden Amosford Textiles, Royal Albert Memorial Museum

Duygu Camurcuoglu Archaeological conservation, The British Museum

Hannah Clare Preventive conservation, conservation management, The National Archives

Rhiannon Lloyd Clarricoates Easel paintings, Hirst Conservation

Lucy E Critchlow Easel paintings, Gillian MH Walker Conservation and Restoration of Easel Paintings

Beky Davies Ceramic objects, Beky Davies Ceramic Conservation and Restoration

Caroline De Stefani Conservation management, London Metropolitan Archives.

Alison Draper Objects and care of collections, Manchester Metropolitan University

Alison Eaton Stained glass, the Cathedral Studios, Canterbury Cathedral

Alison Hopper Bishop Conservation management, Royal Albert Memorial Museum

Sarah Paul Conservation management, CyMAL: Museums Archives and Libraries Wales.

Caroline Rawson Preventive, English Heritage

Rachael E Curran Smith Works on paper, Royal Collection Trust.

Nicholas J Teed Conservation management, The York Glaziers Trust.

Natasha Trenwith Paper, Royal Botanic Gardens, Kew

Sarah VanSnick Preventive, The National Archives

Holly Wild Conservation management, Historic Royal Palaces

Catherine Woolfitt Architectural conservation, Catherine Woolfitt Associates Limited.

ENVIRONMENTAL MONITOR and LOGGER



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THE CLOTHWORKERS'
FOUNDATION

Conservation Research Fellowship

A grant of up to £80,000 is available to a UK public institution to enable a senior conservator (employed by that institution) to pursue a research project sabbatical for two years.

During the sabbatical their post will be covered by an externally recruited junior conservator. The grant will meet the salary and on-costs of the junior conservator and the project costs of the work undertaken by the senior conservator.

Closing date: 6 March 2015

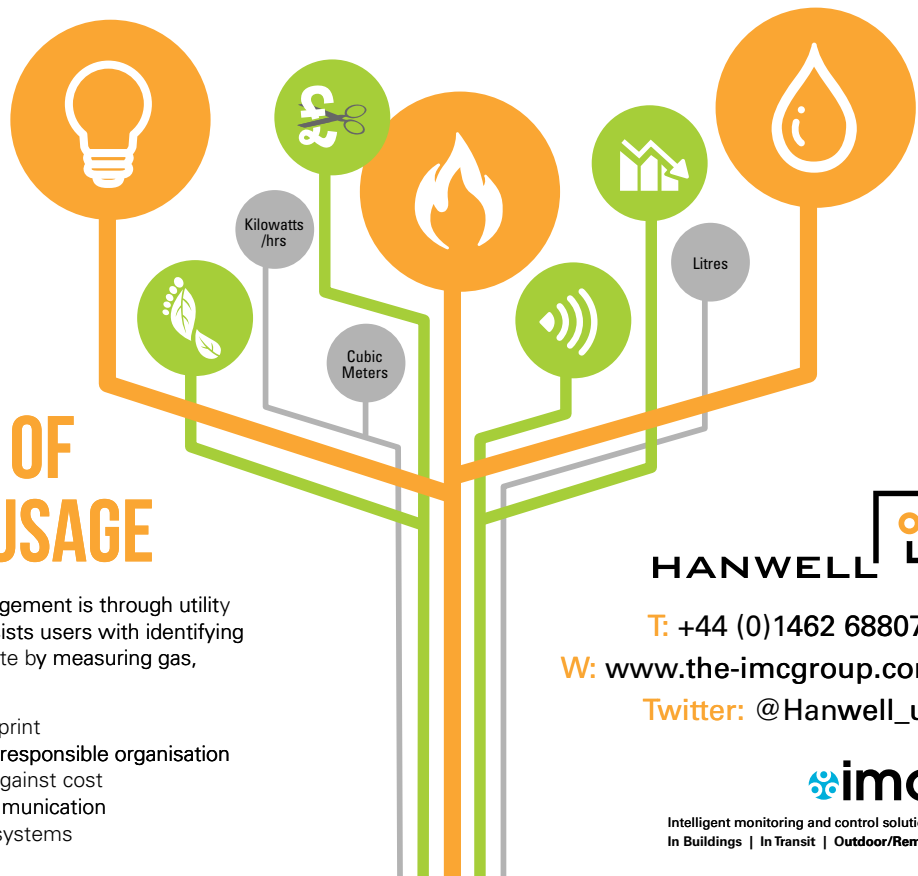
Further details and application form:
foundation.clothworkers.co.uk/fellowship



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The Fountain flows again

In this final instalment, Jim Mitchell ACR describes the last stages of work on Paisley's Grand Fountain

We left the story previously with a short delay in the site works causing us to miss the Icon News deadline. We soon caught up however and as the conservation of the Grand Fountain in Paisley's Fountain Gardens draws to a close we have reflected on the scale of the task we embarked on three years ago. The last year has been spent dismantling, conserving and rebuilding the structure. A great deal has been learned as we experimented with 19th century bronzing techniques, whilst using the best coatings system around today, to ensure long life and the best value for every lottery and other publicly sourced pound.

'GILDING THE LILY'

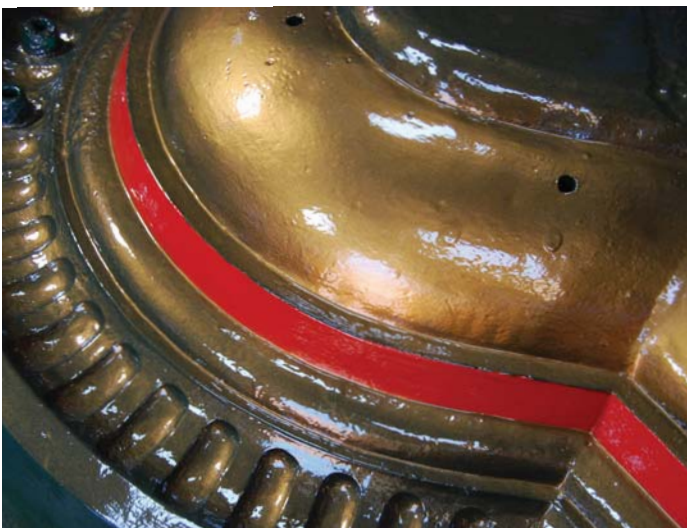
The technique of applying bronze and gold in powder form over wet varnish was an acquired skill and was varied deliberately on repeat components. The aim was to give an ever-changing effect as the position of the viewer changed. The dust was blown over wet varnish with the excess dusted off when it had dried. The surface was then re-varnished to secure the coating. A two-pack polyurethane varnish was used over a similar colour substrate, giving a high level of UV protection and a very resilient finish.



Blowing metallic powder over wet varnish



The sheer eccentricity of the fountain became clearer as each sampled colour was recreated on a range of subjects



The quatrefoil bowls inverted





Meanwhile on site the 230 cast iron interlocking floor plates were laid and secured with over 1,000 specially forged bolts

This technique was used on various parts but concentrated where reflected light would have an effect such as the underside of the bowls, which are seen from below. In this case bronze and 'gold' dust was blown over a varnished green paint coating repeatedly until the effect was built up. To stay true to the 19th century approach, no modern equipment was used other than a pair of healthy lungs!

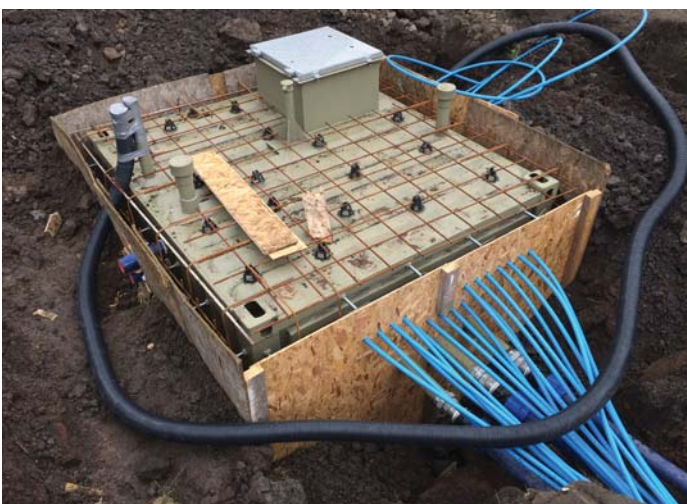
THE WATER WORKS

The next stage was to bury the already fitted out service chamber which contains four pumps and an ultra violet water treatment system. The 14 m³ chamber is located about 10m away from the fountain and is accessed through the top hatch with lighting and heating installed. I've been in worse places. The chamber was then encased with concrete and soil then grassed over. This system allows the water to be constantly re-circulated and filtered.

WORKING OFF-SITE

The most effective way to carry out major conservation on any large industrial object is to take it to a controlled workshop environment. This applies to reconstruction also, where reassembly into large sections is possible. This lesson was learned many years ago with such structures, which makes for interesting loads on the motorway network.

Each pipe supplies a different set of sprays on the fountain



Each bowl has a different design and different finish



The first of two loads. The main body required a steel lifting frame placed beneath it

The large quatrefoil bowl fully assembled with all joints made, sealed and painted at the workshop





The fountain assembly: all this in a day. The bronzing can be seen beneath the quatrefoil bowl and on the column base

NEW LESSONS LEARNED

We learned a great deal from this project; much of which was by experimentation to overcome challenging problems. The most significant of these was drying the iron castings. A common source of coatings' failure is entrapped moisture in the microporous surface of the iron. Repeated drying at high temperatures resulted in the diminishing eruption of moisture with significant magnetite deposits showing. As we were going on to apply an expensive coatings system it would have been folly to have avoided this.

Tests on paint systems were carried out over two years at the development stage of the project with an outcome that exceeded expectations.

Ensuring fastening insulation and electrical bonding of the structure with added galvanic protection was also given close attention

My own favourite moment? Finding initials and other shapes impressed into the rock castings, probably 'unofficially', by the moulders in 1867

By the time you read this the Grand Opening will have taken place on 6 September

Thanks to the HLF, Historic Scotland, Renfrewshire Council, Lost Art and, of course, Icon for publishing this diary



The fountain under test a week after assembly with walruses gurgling happily

The three powerful pumps with the UV treatment unit and the filter box



Installing the service chamber



The Christ Church Music Manuscript Conservation Project

Celia Withycombe ACR reports on a project to conserve a treasure trove of music manuscripts at Christ Church Library, Oxford.

'Things of Value in Themselves – and to be Found in Very Few Libraries' Dean Aldrich (1648–1710)

The beginning of May saw the successful completion of a three month special project at the Oxford Conservation Consortium (OCC) working on the music manuscript collection belonging to Christ Church, University of Oxford. This collection is of international renown and its principal riches lie in 16th and 17th century manuscripts of English and Italian music, as well as printed scores from the same period. It includes autograph manuscripts by Matthew Locke, John Blow and Henry Purcell, as well as early Italian madrigals, motets, libretti by composers such as Giovanni Pierluigi da Palestrina, Giacomo Carissimi and Domenico Scarlatti.

As the collection had been recently catalogued* by Renaissance music scholar John Milsom, Christ Church was acutely aware of the need for its care and preservation.

Following a survey by OCC senior conservators Katerina Powell and Celia Withycombe, a group of manuscripts was selected for conservation and funding sought from the National Manuscripts Conservation Trust. Material was prioritised for treatment based on historic value and interest to scholars and researchers, in consultation with John Milsom and the librarian Cristina Neagu.

The project undertook not only the conservation of key manuscripts, but also the preservation of the collection as a whole. Work started with a general refurbishment for all volumes, carried out in the room originally designed and built to house the music manuscripts, in which they are kept to this day. The books were cleaned, assessed for damage so as to allow prioritisation of future conservation work, and measured for boxing if necessary. At the same time, many minor repairs were carried out in situ.

Katerina Powell and Lucy Crombie carrying out minor repairs as part of the refurbishment in Christ Church Library. The original eighteenth-century cupboards were designed and built specifically for the music collection



© The Governing Body of Christ Church, Oxford



Iron gall ink damage to a large decorative capital in one of the manuscript scores conserved as part of the project

The interventive conservation encompassed the treatment of major structural damage to over twenty volumes. The bulk of this work was to repair books with detached boards. Many volumes had highly degraded leather, limiting options for treatment and necessitating careful and thoughtful assessment of the structures and treatment options. In some cases a combination of internal and external paper hinges was used to limit disturbance of the original spine and leather.

The conservation work was primarily undertaken by Lucy Crombie. Having graduated from Camberwell with the MA in Book and Paper Conservation in 2012 Lucy has been working at OCC since January 2013 (when she was appointed to a one year maternity leave post) before starting this project in January 2014.

Three manuscripts had severe iron gall ink corrosion and these were repaired in situ using a gelatine coated remoistenable tissue based on the technique developed by Eliza Jacobi and others. As Lucy's final year project had been on a similarly damaged seventeenth-century manuscript, she was well aware of this type of problem and practised in carrying out the supporting treatment.

The five Baldwin partbooks before undergoing conservation



The National Manuscripts Conservation Trust

The NMCT has been offering grants for the conservation and preservation of manuscripts and archives since 1990, helping, as in this case, to make previously inaccessible collections available for study and research.

The next deadline for the submission of applications is **1 October 2014** and the results will be announced in early December. If you want to plan ahead, the deadline after that is **1 April 2015**.

Grant applications are welcomed from non-national institutions such as county record offices, museums, university archives or Special Collections sections, Cathedral archives and libraries, as well as owners of manuscripts that are exempt from capital taxation or owned by a charitable trust.

Applications must be submitted on the NMCT's application form, which can be found at www.nmct.co.uk. If, having consulted the website, you have any queries about whether your project is eligible etc contact Mrs Nell Hoare, who manages the Trust. You can contact her either through the website or at info@nmct.co.uk.

A selection of 'single sheet' material, including early copies of scores by Purcell, was also treated as part of the project. These items were mostly pamphlets, or sections that had been cut away from larger bindings, many with segments of the original sewing cords still attached to the spine. In this case, treatment was designed to allow for future digitisation and access, but also to preserve the ephemeral format of the scores. Resizing, flattening and repair were carried out to stabilise the material only, to help make it legible and safe for careful handling.

Among the most historically significant of the manuscripts to receive treatment was a set of five Tudor part books, copied and formerly owned by John Baldwin, a singing-man at St George's Chapel in Windsor between c.1575–81. The set is one of the most important surviving sources of Tudor church music and Elizabethan motets, and is also famous for Baldwin's fine penmanship, executed on sheets with printed staves. The poor condition of the bindings meant scholars had for some time only been allowed limited access to the manuscripts. The volumes received varying levels of treatment, ranging from repair with aerocotton and toned Japanese tissue to full rebacking, and are now stable enough to be handled confidently by readers. Conservation has also already allowed for complete digitisation of the Baldwin part books, widening access to one of the treasures of Christ Church Library.

OCC are extremely grateful to the National Manuscript Conservation Trust for their sizeable contribution towards the funding for this project and to Lucy Crombie for all her hard work.

* (<http://library.chch.ox.ac.uk/music/>)

The Jersey Hoard

Dr Sonia O'Connor discusses problems of archaeological conservation and an exemplary case of good practice

THE GENERAL PROBLEMS

All too often in archaeological conservation the planning of archaeological projects and the recovery, assessment and selection of archaeological finds are still undertaken without liaison with the conservator or conservation team who are eventually involved in the post-excavation phase. The frustrations of receiving material that has suffered during transportation or storage due to inadequate packaging, has fragmented during lifting or, alternatively, has been unnecessarily liberally coated in an unrecorded consolidant, are all too familiar to archaeological conservators.

Frequently, too, such finds arrive at the conservation laboratory with little or no contextual information, no research plan outline and only the query 'how much will it cost to conserve these?' Together these circumstances make it an uphill struggle to gain an informed overview of what is really required and to produce a conservation strategy that will optimise information retrieval and conserve the objects to an appropriate level, with what is liable to be a woefully inadequate budget.

THE ADDED PRESSURES OF A HOARD

With the chance discovery of a hoard, this situation becomes even more difficult. The very words 'hoard' and 'treasure' seem to induce panic. Just when a considered approach that integrates recording, excavation, conservation and investigation is paramount, concerns about ownership, legal requirements, monetary value, security and publicity often conspire to see a hoard hastily ripped from the ground. As a result the chance to extract any evidence of the context of the material or the circumstances under which it was deposited, is greatly diminished.

Lifting of the hoard



© Jersey Heritage

AN EXCEPTIONAL PROJECT

An important and inspirational exception to this rather bleak picture is Le Catillon II Hoard, from Jersey. This hoard, discovered in summer 2012 by detectorists Reg Mead and Richard Miles, consists of over 70,000 silver, Celtic Iron-Age coins and also fragments of gold and silver objects, dating to around the time of the Roman invasion of Jersey. From the moment of its discovery, there has been excellent collaboration between the metal detectorists and Jersey Heritage with information retrieval and the conservation needs of the hoard placed centrally to the project.

Jersey Heritage's conservator Neil Mahrer, was on site to help excavate and lift the hoard and he has continued to direct its recording, investigation and conservation; work which is fully integrated with the study of the coins and other components, the project fund raising and public outreach programmes.

Neil's response to this complex object has been a combination of 'best practice' and innovation, and the rewards of this approach are already becoming evident as the Hoard's story unfolds. The majority of the coins are now fused together due particularly to the corrosion, during burial, of the copper content of the silver coins. In the laboratory, excavation of the surface sediments revealed undulations in the top of the hoard that had been formed before this corrosion occurred. Examination by forensic specialists has shown these features to be consistent with trampling of the surface and someone kneeling at one edge of the spread of coins before the hole was finally filled in.

INVOLVING THE PUBLIC

The work is being undertaken entirely in the public gaze, in a glass-walled conservation lab at the centre of the Museum's exhibition gallery. Public interest and public involvement are

Public interest in the hoard remains high



© Jersey Heritage



The hoard revealed

core to the continuance of this three year project beyond its initial funding resources. Some of the work is being done by supervised volunteers and one of the original finders is still working alongside Neil in this capacity and has committed himself for the long-term to the project.

SCIENCE AND INGENUITY PLAY THEIR PART

Neil has produced a life size replica of the hoard as found and it has also been recorded in 3D using a laser scanner. As work unpacking the hoard continues, a Faro Edge six axis metrology arm with laser scanning head will enable Neil to record the position and orientation of each coin at very high resolution. By combining this data with that gained from the conservation and XRF analysis of each coin, this may reveal

An ultrasonic water atomiser system keeps the hoard chilled and moist during display and conservation



something of the formation and structure of the hoard, for instance if the coins were accumulated over a long period of time or grouped in bags before being deposited.

The corrosion of both the silver and copper content of these coins has also led to the preservation of organic traces. Plant remains, hairs and insect remains have already been identified and these too might eventually shed more light on the biography of the hoard. The need to keep these mineralised organic remains wet during conservation, whilst still allowing the hoard to be kept on public display, has been solved by Neil in the most innovative way. He has specially customised an ultrasonic water atomiser system, more commonly encountered in the vegetable display counters in certain large supermarkets, to constantly bathe the surface of the hoard with chilled, damp air, whilst using the minimum of water.

FIND OUT MORE

Follow Neil's blog at <http://www.jerseyheritage.org/treasure-island-blog>. Better still, visit the purpose-built conservation lab at the centre of the Jersey Museum's exhibition 'Treasure: Uncovering Celts and Romans' (open until 31 December) and see this extraordinary project for yourselves.

Conservation of the hoard is a central feature of the gallery



around and about

Camberwell's end of year show

On Monday 16 June I was invited to attend the Camberwell College of Arts MA Conservation end of year symposium and private view. The afternoon started with the symposium, which is designed for the students to inform the conservation profession of the projects that they have been doing. This was held in the Lecture Theatre of the CCW Progression Centre on Wilson Road and included a wonderful mid-talk treat of afternoon tea and cakes.

The symposium was a great way for the students to showcase their final projects and the talks covered a wide variety of objects and techniques. These included the treatment of tears in parchment bats from a Victorian table tennis set, which used magnets as supports during repair, the complicated process of humidifying and pressing a selection of Japanese paper hair ornaments, and the skilful conservation of a twentieth-century stationery binding.

The talk that stood out for me because it described a process that I had never used before was the use of gellan gum in the conservation of two Chinese woodblock prints, as a way to remove extensive foxing. The student explained that the media on the prints was water soluble and so gellan gum was an ideal alternative to immersion washing. With only a small release of moisture, discolouration and acidic compounds are



Chen Qi, *Bridge*, edition 3 of 50, during gellan gel wash (with thanks to Vivian Yip)

dissolved and then drawn up into the gel by capillary action, cleaning the print whilst leaving minimal residues behind.

After the talks had finished, the proceedings then continued on. We all trooped down the road to the Camberwell College of Arts for the private view, where the final projects were on display. The relaxed atmosphere at this part of the event gave us the opportunity to speak to all of the students about their work and future plans.

Congratulations to all the new graduates on a successful and enjoyable event and the best of luck for the future in all their endeavours!

Sarah Noble, British Library Conservation Intern

'...an excellent example of good practice'

With this accolade the judges of the 2014 John Betjeman Award agreed that this year's winning church, St. George's at Hinton St George in Somerset, edged ahead of strong competition. The award is presented by the Society for the Protection of Ancient Buildings (SPAB), in memory of church enthusiast and poet Sir John Betjeman, for outstanding repairs to the fabric of places of worship in England and Wales completed in the last eighteen months.

The award is made to the winning church or chapel rather than to the individuals undertaking the work, which in this case focussed on a seventeenth century family monument in the Poulett Memorial Chapel. The ornate memorial had been affected by the (formerly) damp environment of the chapel and damaged by crude overpainting and past heavy repairs. Icon members Lynne Humphries ACR and Emma Norris, of Humphries and Jones Ltd. removed the overpaint to reveal the underlying scagliola (decorative marbling effect). Dated to 1667–69, this is now thought to be the earliest example of scagliola in England.

According to SPAB, Lynne and Emma's careful work ensured that the monument 'retained' its gloriously faded appearance.



Japanese Kanoko hair ribbons, during reshaping (with thanks to Nicole Monjeau)





Close-up of the SPAB award-winning Memorial during conservation showing the Wild Man

The Wild Man being supported during conservation



The baroque memorial to John, 1st Baron Poulett in St George's Church, Hinton St George, Somerset after conservation

They also resisted remodelling missing elements, including a cherub's face and the arms of the principal figures, as evidence to suggest how these might have looked was not substantial and they wished to avoid conjecture.' The judges agreed that the work at St George's demonstrated good practice in sensitive repair – meticulous and beautifully executed work based on a sound understanding of the building and the conservation challenges it posed.

More praise was heaped on our colleagues by the St George's Church Project leader, David Clements, who said: 'This has been an immensely challenging project which has taken six years to bring to completion. It is particularly pleasing that the range of expertise necessary for the work was available locally in Crewkerne-based firm Humphries and Jones and in particular the skills of Lynne Humphries and Emma Norris'. Their ears must be burning and deservedly so!

State secrets exposed

In recent years, interest in Bletchley Park has grown as more and more information has become public about its role in World War II as the central site of the UK's Government Code and Cypher School, which regularly infiltrated the secret communications of the Axis Powers.

With this interest has come funding to rescue the park's buildings, which were only intended to be temporary and were laid out to maintain the 'Ultra' level of secrecy required to protect the site and its ground-breaking work. This summer the historic code-breaking huts opened to the public. Their contents had been something of a mystery but seventy years on, and following extensive research by the conservators of the University of Lincoln, their original appearance has now been revealed, as part of an £8m Heritage Lottery Fund project.



Alan Turing's office

Staff and students from Crick Smith, the University of Lincoln's conservation consultancy division, were called in to examine what lay concealed beneath layers of paint in Block C and four codebreaking huts. These included Hut 8, famously led by the remarkable and tragic figure of Alan Turing, where German naval cryptanalysis was undertaken. The team carried out architectural paint research to decipher the decorative history of the huts and facilitate their faithful recreation.

Ian Crick-Smith, Senior Research Fellow at the University of Lincoln and Crick Smith, said: 'After the war, the structures at Bletchley Park deteriorated considerably, with some becoming almost derelict. A number of the huts have been used since, for example by telecom operators; however others haven't and until recently still featured the net curtains which were in place throughout the war years! It was therefore important to build a complete decorative history of the huts, and advise on how to construct an authentic representation of how they looked, and felt, during the war.

Our investigations revealed that they were painted a military green colour by way of camouflage – the typical army print wasn't used as it was vitally important that they didn't stand out as part of the war effort and could be easily ignored by planes flying overhead. Of course, the key to their success was remaining completely inconspicuous.'

While working at Bletchley, the team also made some

Code-breaking Hut 3 prior to conservation



© Crick Smith



interesting discoveries about the materials used inside the huts, such as the original blackout curtains and sound-proof ceiling panels. Michael Crick-Smith, Senior Research Fellow at the University of Lincoln and Crick Smith, explained: 'During our research, the panels used to sound-proof the ceilings to reduce noise levels and help ensure privacy were removed temporarily, and we discovered that some of the original labelling remained in place. I learned that the manufacturer of these panels, Celotex, was an American company that established a base in the UK shortly after the First World War, and is now based in Suffolk. It was interesting to discover that the panels are in fact made from a by-product of sugar cane, and many of them have now been restored and reinstated.'

No doubt more interest in Bletchley Park will be stimulated with the release on October 8 of *The Imitation Game*, a biopic of Alan Turing, which was filmed partly on location at the park and stars Benedict Cumberbatch and Keira Knightley.

Paint analysis revealed the original green paint of Hut 3



© Crick Smith

BOOKS

HISTORICAL PERSPECTIVES ON PREVENTIVE CONSERVATION

Sarah Staniforth, ed.

Getty Publications Getty Conservation Institute 2013

ISBN: 978-1-60606-142-8 456 pp paperback

The sixth book in the Getty Conservation Institute's 'Readings in Conservation' series, *Historical Perspectives on Preventive Conservation*, brings together both historical and modern texts providing a diverse selection of viewpoints on a wide range of issues including pest control, pollution and the museum environment.

Edited by Sarah Staniforth, Museums and Collections Director at the National Trust, the book aims to advance our current practice of preventive conservation by enabling us to understand previous practices, rationales and the evolution of preventive conservation, from the early ideas of 'simply keeping things' to our more recent scientific and technological methods which present their own challenges to sustainability, both environmentally and financially. Texts reprinted in the book were selected in agreement with an advisory group of conservation professionals and represent key moments in the evolution of preventive conservation as a discipline.

The texts chosen are as fascinating as they are unexpected, representing different cultures and moments in time. In addition to the obvious choices of works from such figures as Ruskin and Morris, excerpts from Vitruvius' 1st century BC *De Architectura* rub shoulders with Susanna Whatman's 18th century *Housekeeping Book* and more recent work on traditional Indian plants for pest control by conservator O.P. Agrawal. Each is prefaced by a short contextual introduction, with footnotes provided to enable the reader to dig deeper if desired.

Arranged thematically rather than chronologically, it is the juxtaposition of these diverse texts which make them so compelling. Particular highlights include academic and architectural writer Teiji Itoh on the use of traditional storehouses or Kura in his native Japan as long term repositories for artifacts, and the pest control advice vouchsafed by Hannah Glass in her 1762 volume *The Servants Directory*. A good deal of twentieth century scholarship is also included, such as texts from Harold Plenderleith and the scientist Elisabeth Strömberg.

However, this book is far more than an interesting collection of curiosities. Staniforth has given serious thought to the wider context of these readings, and attempts to tackle several thorny questions, considering the cultural differences in the way we view the changes which all objects undergo, with some valuing continuity of use and renewal



over a period of time, while others seek to preserve the object as a snapshot of a particular moment or place. The final chapter, 'Future Trends', examines issues such as sustainability, climate change and public awareness, drawing on thirty years of conservation research to provide a thought provoking selection of essays.

The conservation and maintenance of buildings has been deliberately omitted in order to reduce the length of this already substantial volume, so any readers seeking this information must look elsewhere. Otherwise, this is a comprehensive and captivating volume of interest to students and experienced conservators alike.

Rebecca Sanderson

Ceramics & Glass Group Secretary

FRENCH BRONZE SCULPTURE: Materials and Techniques 16th–18th century

David Bourgarit et al. eds

Archetype Publications 2014

ISBN: 9781909492042 268pp hardback

This is a beautifully illustrated account of the technical production of bronze statues in France in the 16th to the 18th centuries. The eighteen papers in French and English cover accounts of the bronze foundries, their techniques, analysis of the bronzes from different periods and foundries, and analysis of the construction of the bronzes

The papers were all presented at an international symposium *French Bronzes: Materials and Techniques of Bronze Sculpture (16th–18thc)* as part of a research collaboration between the Centre de Recherche et de Restauration des Musées de France and the Musée du Louvre. The collaboration extended to the J. Paul Getty Museum and the Harvard Art Museum. This publication presents a synthesis of the research into the design and manufacturing techniques and analysis of 16th to 18th century bronzes.

There is very little covering condition assessment, degradation and conservation of these bronzes but the book gives a comprehensive background to the commissioning and casting of bronze statues



with extensive analysis of the different bronzes being used, which can help to establish the foundry and date of production as well as the authenticity. The close inspection of the pieces also gives a vivid insight into the production methods showing infills, repairs, building and finishing techniques.

For example, in Arlen Heginbotham's paper, *Bronzes dorés: a technical approach to examination and authentication of French Gilt Bronze*, chasing and burnish finishes of gilt bronzes of known provenance and date and of similar designs are compared along with XRF analysis of bronzes over a three hundred and sixty year period. This project has been ongoing at the J. Paul Getty Museum for around ten years and, consequently, a considerable database has been established.

Casting techniques are examined and explained in several of the papers, especially the cut-back core process in the paper by Jane Bassett and Francesca G. Bewer, a very clear exposition of the technique, and the lost wax method, along with techniques of repair and infill in Jane Bassett and Guilheim Scherf's paper *Jean-Antoine Houdon: sculptor and founder*.

Although the focus of the conference, and the book, is on 16th to 18th century French bronzes, there is a great deal of background information about casting and working of bronze sculptors generally and there are some comparative studies discussing bronzes in other countries (*Casts after the antique* by Herbert Le Sueur) and different techniques and alloys for casting other heavy bronze items such as cannons.

The book is well illustrated with extremely clear and informative photographs and diagrams. It is very technical, the reader will not learn anything about the care, deterioration, patination or conservation treatment of these sculptures, but it does give a steer as to what to look for when examining bronze sculptures such as production joins, fettling and filling techniques.

George Monger ACR

CONFERENCES

TO STUDY, PRESERVE AND DISPLAY FEATHERS

Musée du Quai Branly, Paris
29–30 April 2014

This was a fascinating meeting bringing together conservators, curators and artists working with feathers to share knowledge, experience and techniques. Papers and discussions were given in English and French (without translation), exploring a wide range of issues, whilst the exhibition 'Indiens des Plaines', showcased some fabulous North American Indian Plains material, including gorgeous feather-work.

The structures and functions of feathers were introduced by **Jacques Cuisin** (Museum d'Histoire Naturelle, Paris) and this background information was further developed by two detailed papers exploring the colour-producing mechanisms in feathers. The variety of pigment-based and structural colouring agents were described, including the traditional practice of 'tapirage' used by some indigenous peoples in Amazonia to modify feather colour by rubbing solutions containing toxins from poisonous frogs (amongst other sources) into the skins of captive birds (**Serge Berthier**, Université de Namur / Institut des Nanosciences de Paris). The challenges of measuring and monitoring change in feather colour brought up-to-date the extensive and well published work in this area by the University of Los Angeles / Getty Program (UCLA/Getty) (**Christel Presme**, Basle).

Ellen Pearlstein, Professor of Archaeology



An Amazonian feather headdress boxed for storage.

and Conservation at UCLA/Getty, outlined on-going work to develop consistent terminology for describing and condition reporting feathers – a valuable tool, the need for which became evident as the conference progressed. Resources are available from Ellen and her team, who are encouraging contributions to a database of feather damage and its possible causes.

The feather-work of South America was particularly well covered by the conference, focusing on Aztec, Hispanic and indigenous uses of feathers, their cultural significance, construction methods and approaches taken to their examination, analysis and conservation (eight papers). The very early and rare survival of a quetzal feather headdress dating from the late 16th century was presented by **Christen Feest** (Retired Director, Weltmuseum, Vienna) and **Melanie Korn** (Berlin). These thought-provoking

papers detailed how 'Montezuma's headdress' was made and modified over its long history, together with its careful conservation and re-display as part of a collaborative project with museums in Mexico. Explorations of the relationship between traditional and contemporary practices, particularly regarding the tourist trade and feather mosaic techniques, were also notable (**Maria Moreno**, Instituto de Investigaciones Estéticas, Mexico; **Laura Filloy Nadal**, Museo Nacional de Antropología, Mexico).

The rest of the world was touched on rather lightly in comparison. **Maia Nuku** (Museum of Archaeology and Anthropology, Cambridge) gave a fascinating insight to the symbolic role of feathers in eighteenth century Tahiti in providing a link between men and gods. The conservation of a North American *Tuscarora* feather headdress offered a novel solution to loss compensation following extensive insect damage (**Geneva Griswold**, UCLA / Getty).

Other papers which caught my interest in particular included **Marjolein Koek's** work on the possible causes of yellowing in white ostrich feathers, with light induced oxidation exacerbated by hydrolysis coming out on top; **Yveline Huguet's** paper providing a down-to-earth perspective on conservation of feathers in the private sector – and the only paper to mention the care of bird taxidermy – and two intriguing presentations by contemporary artists who use feathers in their work. **Nelly Saunders** illustrated some of her extraordinary and beautiful feathered haute couture and feather-covered furniture, whilst **Rebecca Jewell's** delicate artworks involved printing directly onto feathers.

Musée du Quai Branly generously provided the conference with no registration costs and hosted a visit to their conservation studios where we were treated to a feast of Amazonian feather-work, much of it beautifully supported and boxed, and the chance to look closely at some wonderful feather 'pictures'. Warm thanks are due to the small team of conservators, scientists and curators at the Museum, including Olivia

Conference delegates examining Amazonian feather-work during a tour of the Conservation Studio at Musée du Quai Branly





Plastic back comb and hair pin 1890–1920 suffering from crystallisation and other problems

Bourrat, Andre Delpuech, Magali Melandri and Stephanie Elarbi, who organized the conference and made us so welcome. The Museum hopes to publish abstracts on their website in due course and many participants expressed their interest in maintaining and developing the contacts, discussions and information sharing which the conference had initiated.

Allyson Rae ACR

Freelance Organic Artefacts Conservator

CONFRONTING PRESERVING PLASTICS

Museum of Design in Plastics

London 25 July 2014

The aim of this conference was to identify areas where improvement is needed in the heritage sector with regard to the preservation of plastics. Professionals from a variety of heritage organisations met with specialists in plastics and materials science, to share their experiences of working with plastics, the common issues, and how these can be addressed.

Following Dr **Susan Mossman's** presentation on Early Plastics, there was recognition that there may be far more plastic in our collections than we had anticipated – horn, amber and bitumen are all classed as plastics, due to their ability to be moulded. One of the main themes to emerge from the discussion was the difficulty many organisations have in identifying the different kinds of plastics held in their collections. **Terri Dewhurst** continued this theme in her talk entitled 'In at the Deep End: Historic Swimwear'. Again, it was noted that the plastic (including man-made fibres) needed to be specifically identified to enable proper collections care; different plastics will respond in very different ways to the same conditions and as a result need to be stored and cared for differently.

The Plastics SSN (Subject Specialist Network) has previously created an 'Identifying Plastics Toolkit' (available online at: www.modip.ac.uk/resources/toolkit) to assist curators and conservators with pinpointing the particular plastic being dealt with, and there was a consensus that this should be used to enable training of more staff and volunteers.

Carla Flack from Tate presented a view on

plastics in art collections, ranging from the constructivist work of the 1920s through to the more recent *Pharmacy* installation by Damien Hirst. Although the early artists initially hoped that these materials would not degrade, this was soon found not to be the case. This raised the point that with many objects, some amount of aging or deterioration is looked upon favourably as 'patina', and as long as the work is stable, this is not an issue. The same standards do not appear to be applied to plastics, where any form of deterioration, in the form of colour change, or scrapes on the surface, is normally deemed unacceptable. It could be argued that this is due to the undesirable gasses given off by many degrading plastics, and while this is true in many cases, there are changes and aging processes that plastics can undergo without risking the surrounding objects. This may show a further need for a greater understanding of not only the types of plastics held in collections, but the different degradation mechanisms and resulting volatile organic compounds (VOCs) that may be found.

Once it is understood what plastics are in a collection, and how they could degrade, the best method of storage needs to be considered. **Deborah Cane** and **Jo Ann Curtis** from Birmingham Museums spoke about the difficulty of dealing with composite objects – ranging from a car to a book of button samples. While it was generally agreed that monitoring these objects for off-gassing using AD strips or metal tokens was a good idea, there was some concern that the use of scavengers to absorb the VOCs produced by degrading paper (for example) would also lead to the removal of plasticisers and cause further damage to the plastic itself.

This seminar produced many good ideas, as well as allowing organisations with plastics issues to speak with experts in their field. The toolkit and guidance already produced have been helpful, but given the discussion points raised it is clear that further work, research and collaboration with specialists are needed to help organisations preserve their plastics.

Keeley Wilson

Preventive Conservation Intern
National Trust for Scotland

COURSES

NEW METHODS OF CLEANING PAINTED SURFACES

International Academic Projects

London Metropolitan University, London
23–27 June 2014

The motivation for attending this course, given by **Richard Wolbers**, Associate Professor and Co-ordinator of Science and Adjunct Paintings Conservator at the University of Delaware, was the need to develop methods for removing staining and surface accretions, particularly adhesives used in old repairs. It is an almost constant issue in the condition of many of the objects that I and colleagues are required to treat. I hoped to find methods which are less hazardous for the practitioner and the object. However I found that the course offered much more fundamental information on designing wet cleaning methods, using both water-based gels and bath cleaning.

The workshop consisted of morning lectures followed by practical sessions in the afternoon. Richard Wolbers has been drawn increasingly to water-based cleaning solutions and away from solvent cleaning methods, using the inherent properties of water and enhancing them by altering the conductivity and pH and adding a buffer and chelator. In effect he was demonstrating that water based solutions can be designed to suit individual objects and their specific issues. The conductivity and pH of an object can be measured using a small plug of agarose gel which has been laid on its surface and measured with pH and conductivity meters made by Horiba.

Wolbers has designed six basic cleaning solutions which would address most conditions, consisting of 'pure' water, a buffer to hold the solution at either pH6 or pH8 and a chelator; as metals and salts bind soiling to surfaces the chelator becomes a key for its removal. The recipes were graded in terms of their strength and could be modified with the addition of a surfactant, enzyme, or oxidation or reduction material. These solutions were tested on various samples and I was able to see how successfully they performed.

These water based solutions were then used as the basis for making gels which further enhanced the property of the solutions, their ability to draw soiling from the surface without the addition of a surfactant. Polysaccharide gels such as agarose, gellan gum and xanthan gum hold water on the surface without causing too much wetting. 'Blank' agarose and gellan gum gels, i.e. water and gel only, can be dropped in solvents which are absorbed and can be used for solvent cleaning surfaces.

Wolbers also introduced the use of the silicone solvent, Cyclomethicone a slow



The Wolbers' course workshop: putting theory into practice

evaporating solvent, used in cosmetics as a barrier, to protect the surface during water based cleaning treatments. The synthetic macroemulsions Carbopol and Pemulen TR2 were looked at, which are compatible with solvents and water and Velvessil Plus, a silicone emulsion useful for water sensitive surface that will hold both polar and non-polar solvents and a small amount of water. Velvessil is particularly interesting for textile conservation but is almost impossible to source in small quantities.

Microemulsions are carefully balanced emulsions of water, solvents, such as alcohols or silicone solvent and surfactants. Clear and stable, having a very small droplet size, they have a large surface area which makes them highly efficient and able to solubilise a large amount of material. The downside is they can use a large amount of surfactant which requires a lot of rinsing, a particular disadvantage in textiles, especially in a situation where the wet cleaning of a textile, after spot cleaning, is not an option.

Wolbers also introduced solvent based gels made using a surfactant, Ethomeen C12 (with low/non polar solvents) or C25 (with polar solvents) in combination with Carbopol 934, up to three solvents and a small amount of water. This produces a thick gel where the properties of the component parts are enhanced, the gel holding the solvent on the surface, with reduced evaporation. The gels can be wiped off and are easily rinsed with solvents of the same type. Although we were shown how to make these solvent gels there are commercially produced gels made by Polysciences Inc.

The course was designed specifically for paintings conservators and it was interesting for me, as a textile specialist, to gain a little understanding of their techniques. A huge amount of information was covered in a very short period of time and I can see how the information could be applied, practically, to both past and current projects. The course offered the safer solution to the problem of removing adhesives that I set out to find but it requires time and opportunity to test these new techniques. The only part of the course

that had little relevance was the last day's lectures on acrylic paints which had limited application in textile conservation. However, I now feel more confident in making more informed decisions on cleaning treatments and it has been a great help in informing my approach to two current, complex cleaning projects.

Many of the materials studied during the week were completely new to me and some are not readily available in small quantities, whereas others can be sourced from home cosmetics suppliers. Richard Wolbers was conscious that there were non-paintings specialists in the group and made a particular effort to explain how his methods could be used in these disciplines. His next stop was to teach a wet cleaning workshop for textile conservators in Switzerland and I was all ready to hop on the next flight!

Rosamund Weatherall ACR, Senior Textile Conservator
National Trust Textile Conservation Studio

CONSERVATION OF PHOTOGRAPHS
Professional Conservators in Practice
West Dean College, Sussex,
30 June – 3 July 2014

..... Really close to Chichester is found the stunning early 19th century West Dean House, which since 1971 has been home to courses in arts, craft, conservation, music and gardening. The corridors of the house display works by Dalí, René Magritte and Pavel Tchelitchew, while the sound of classical music fills the rooms. It is not difficult to lose yourself after class in the acres of land around the house, just enjoying a walk between the water garden, the walled fruit garden or the orangery.

In this environment **Susie Clark** ACR MIPC, Private Photographs Conservator based in York, welcomed us. Susie is a highly experienced conservator of photographic materials; she has worked for hundred of clients in UK and abroad, has taught over sixty seminars and has presented numerous papers and publications. In 1996 she received the Museums and Galleries Commission Conservation Award for

Research and Innovation for her work on the conservation of wet collodion positives. In recent years Susie has worked as the conservator for the Collaborative Research Project between the Getty Conservation Institute and the National Media Museum. What a pleasure to be taught by her!

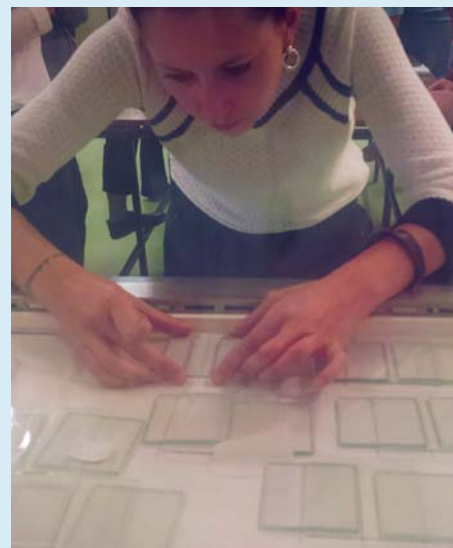
The course was formed of twelve participants from different parts of the UK. Most of us were paper conservators with a large quantity of photographic materials in our archive or museum or a great interest in the field due to personal collections. All were wonderfully enthusiastic and so a great source for the geeky chats that came with a glass of wine after dinner.

The workshop followed a step by step introduction to what is a photograph with some basic chemistry explanation, an overview of the photographic processes, conservation case studies and environmental recommendations.

Our days ran from 9am to 6 pm. The first day we focused on the history, characteristics and identification of individual processes from the daguerrotype (1850s) to the common resin coated paper (after 1967) passing through glass plates negatives, cellulose nitrate and many others. Susie brought examples of all the processes explained and taught us what to expect and how to read information in a spot test and under the microscope.

The next day we learned about the main deterioration agents according to the photographic material, and the nature of this behaviour. We did a whole day of hands on work sessions in different treatments, mostly to glass. Polishing glass, rebinding lantern slides, and repairing glass plates negatives (collodion or dry gelatine plates) using Paraloid B72 in acetone and Hxtal NYL -1. Not all the results were perfect: Paraloid

Carrying out a glass repair with Hxtal NYL-1





Susie Clark's workshop at West Dean

strength didn't make anyone happy while Hxtal shows an incredible bond, even if it takes a whole week to dry out. That was a great part of the course, trying things that won't work and seeing why and how.

During our last day the class focussed on preventive conservation, going through the different materials and understanding why some photographs require cold storage and why it is not advisable for others, what materials are safe to use with silver images and how to achieve localised cold storage within fridges.

Susie gave us examples of standard materials used during rehousing, conservation catalogues and a large list of references to follow whenever we need it. She also brought presents for all of us! What more can you ask for?

Thanks to Susie for her energy and enthusiasm teaching and the great times after the classes. Thanks to West Dean for their immaculate accommodation and catering and thanks to all the other participants for making this four days an incredible experience.

Marta Garcia-Celma

Photographic, Paper and Preventive Conservator. Icon Intern at RCAHMS

VISITS

THE TREASURES OF DUNDEE

Icon Scotland Group

Dundee 3 June

From red squirrels and mummies to the Burns Club Banner and Tay Bridge memorabilia, the McManus Collections Unit has a little something for everyone. Our day at The McManus Art Gallery and Museum began with a brief meet-and-greet over tea and donuts. This was followed by an introductory talk given by **Becky Jackson-Hunt** (Conservator) and **Christina Donald** (Curator) on the history of the James Thomson designed building, which was redeveloped by the McManus Collection in the mid-1990s.

Our tour of the storage facilities began on the first floor, where we engaged in fascinating conversations on objects ranging from animals, ship models and furniture to costumes, mummies and even a South American 'Man Catcher'. I am still left wondering, did Beatrix Potter really have a stuffed bunny on which she based Peter Rabbit?

A large quantity of the Gallery's World Cultures Collection is kept here. Many of these items were donated by local people, their subject matter rooted in Dundee's historic whaling industry. One example is an amazing Inuit canoe that was recently painstakingly measured by a rowing team, who wished to replicate it.

Drawers of red and grey squirrels at The McManus Collections Unit



Conserving the Burns' Club Banner provoked a lot of interest

The Collections Unit is proud to promote their objects and the conservation of them through organised tours, which include teaching aids, such as the 'taxidermy in action' owl. They have tapped into the public's widespread interest in their conservation-based projects through articles on their Facebook website. One such project that proved very popular was the restoration of the Burns' Club Banner. Interest in their Annual Gallery Cleaning Programme, which is carried out during opening hours, has led to a variety of television stations covering it over the past three years.

It is obvious that volunteers play a vital role at the Collections Unit (CU), whether it be creating a Lichen Reference Library, making custom padded hangers and costume bags with hand-sewn acquisition numbers or cataloguing pieces of ceramics. This relationship is mutually beneficial as it gives CU the much needed help it requires and volunteers and students get an invaluable reference collection to learn from. The University of Lincoln and the University of Dundee also benefit from a relationship with the Collection Unit. The former receives objects for their conservation students to work on and the latter receives invaluable knowledge on ancient civilisations, such as the Pictish people. One Masters student in Egyptology was able to piece together bits of a mummy and its casing. From an inscription on the cartonnage, the student was able to identify the embalmed ninety year old woman. The student's research formed the basis of a talk that she presented at the International Conference on Coffins held at the Vatican Museum, Rome.

In the afternoon, we were fortunate to attend a lecture titled 'Depicting the Dead' given by Professor **Caroline Wilkinson** and **Janice Aitken** from the Forensic and Medical Research Group at the University of Dundee. They introduced us to the relatively new practice of digitally scanning a skull to ultimately create a 3D digital depiction of a head. The two main examples discussed were the highly publicised Richard III and Mary, Queen of Scots.



Becky Jackson-Hunt gives an illustrated talk about the Tay Bridge disaster

Historically, a physical model of a head was made out of clay from an actual cast of a skull. This new technique scans the skull three-dimensionally to create a digital skull. At this stage, tissue depth pegs and muscles are added, either physically or in this case digitally, based on biological data for the specific gender, age and ethnicity of the person. Once the form of the head is produced, a task undertaken by Professor Wilkinson, it is turned over to Janice Aitken to bring the form to life through textures and colouring.

In the case of Richard III, where there was a skeleton available, the University of Dundee was given a CT scan, plus photographs, from which to begin their study. They were able to ascertain that this was a male figure with a delicate figure and square jaw of white ancestry. From here they had to assume that the remains were those of Richard III and relied on portraits of him to complete the aesthetic look of his head. Later DNA results confirmed his identity.

The portrait of Mary, Queen of Scots was

commissioned by the National Museums of Scotland to depict her likeness at the time that she lived in Scotland, between the ages of 19–26. Having no human remains or any portraits of her that existed from that time, the portrait was based exclusively on portraits taken of her at earlier and later stages in her life. Her head shape was created by scanning all of the portraits digitally, placing more faith in the images created by artists known for their accurate depictions. The colouring of the face was based on Saoirse Ronan and Cate Blanchett, whose head shapes most closely matched Mary's. Her costume, like Richard III's, was made by Janice Aitken and in parts by her mother. In the end, the final decision on the accuracy of these two examples was up to the historians to decide.

The practice of Digital 3D Facial Depiction is still relatively new with only about one hundred people practising it internationally. The accuracy of the shape of the heads produced using this technique has vastly improved over the last ten to fifteen years,

resulting in a facial accuracy of within 2mm, with noses being the most successful feature. From a basic head shape, the University of Dundee use intelligent guesswork, based on knowledge and research to bring the skulls to life, a transformation that is magical to see.

The Icon Scotland Group would like to thank Becky Jackson-Hunt, Christina Donald, Professor Caroline Wilkinson and Janice Aitken for giving up their time to share their knowledge and expertise with us.

Fiona Hay Freelance Frame Conservator

STONEHENGE & AGM

Icon Archaeology Group

Stonehenge Tour and AGM

18 July 2014

In July, the Archaeology Group held its Annual General Meeting at the newly completed Stonehenge visitor centre, combined with a tour of the monument and a wonderful talk by **Susan Greany**, the Senior Properties Historian, on the story behind the new development.

Upon arrival at Stonehenge, one is immediately struck by the sight of the very modern new building which reflects the landscape in its curving roof and natural construction materials. It is also out of sight of Stonehenge itself, giving a sense of anticipation and allowing the monument to be viewed without the distraction of modern buildings nearby.

After registration and coffee in the education room, Susan Greany, a member of the core team working on the project to regenerate the Stonehenge visitors centre, gave us a fascinating overview of the story and process, including the key concepts behind the museum displays, which were brought together to form a much stronger impression of Stonehenge as a monument.

After a swift pass through the exhibition hall, which allowed us to see the conserved archaeological material as well as a very impressive facial reconstruction of one of the burials and a fascinating temporary exhibition showing some of the earliest written references to Stonehenge, Susan led the group onto the bus which took us half-way to the site, after which we ambled across the rolling hills, with the monument gradually coming into view. It was marvellous to see Stonehenge in a much more quiet environment (even though the site of the previous visitor centre is still not quite finished and grassed over), especially on a gloriously sunny July afternoon.

The AGM went well with some very useful discussions and issues being raised by the membership. Thank you to all those who came to support the Group.

Mags Felter ACR Alfa
Icon AG Secretary

Touring the Collections Unit conservation lab



A NEW HUMAN SKULL MOUNT DESIGN

by **George J. Grigonis, Jr.**, Collections Manager and Conservator at Mütter Museum of The College of Physicians of Philadelphia

Background

In 1874 Mütter Museum of The College of Physicians of Philadelphia, acquired a significant portion of anatomical preparations from Dr. Joseph Hyrtl, a well known instructor of anatomy and recognized worldwide for some of the finest anatomical teaching preparations and osteological collections of the 19th century. Among the objects acquired were 139 human skulls. Hyrtl's collection of skulls demonstrated the variety of cranial shapes within ethnic groups, as well as the plasticity of the skull in response to hormones, age, and occupation. Hyrtl's basic belief, rooted in his Roman Catholicism, was that while the physical body of man developed in response to the mechanistic influences of the natural world, man's mind, housed in his brain, developed according to a Divine plan. Therefore, the relationship of the external and internal measurements of the skull to the intellectual development of the individual was totally random. According to Hyrtl, everyone knew someone of mediocre intellect with a large head, and vice versa.

Dr. Samuel George Morton, an American physician and natural scientist during Hyrtl's time, held a different view that supported a theory of multiple racial creations each given specific, irrevocable characteristics. Morton claimed that he could define the intellectual ability of a race by the physical measure of the skull's capacity to house the brain. A large volume meant a large brain and high intellectual capacity, and a small skull indicated a small brain and decreased intellectual capacity.

Hyrtl did not believe in the study of phrenology as did Morton. The increased application of observation and physical measurement to understand and in some cases to support deep rooted beliefs in racial concepts were the main drivers for acquiring human skull specimens during 18th and 19th centuries. The importance of preserving and caring for the Hyrtl and other collections is in the context of this history and where we are today with the concept of race. A secondary and emerging importance in preserving these collections is that they are potential sources for chemical and genetic analysis relative to studies of human diseases and nutrition in early peoples from various regions.

Conservation need

The Hyrtl skulls have been on display with minimal conservation or cleaning since their acquisition in 1874. Contemporary methods and designs for mounting and display relied on a heavy cast iron base with custom brass wire frame to achieve three points of contact to cradle the base of the skull. Other mounts used the same style of cast iron base but utilized a shaved wooden post through the foramen magnum balancing the skull at a point under the cranial cap (fig. 1). In either case the skull is balanced on a platform that affords little stability in the context of vibration and movement while on display or in storage areas. Consequently loose dentition and bone fragments always collected near the base of the mount as vibration took its toll.

Action taken

Early in 2011 a museum development project was launched to fund conservation and remounting of the skulls in the collection. Funding was based on a sponsorship model open to the general public including museum staff. Development set an achievable sponsorship fee for cleaning and conservation of bone, replacing display mounts with new

Fig.1 Typical vintage mounts used in the collection
Mount with shaved wooden post. Some posts used a flathead nail at the top of the post to adjust the height of the skull



Mount with custom wire frame made of brass to cradle the skull



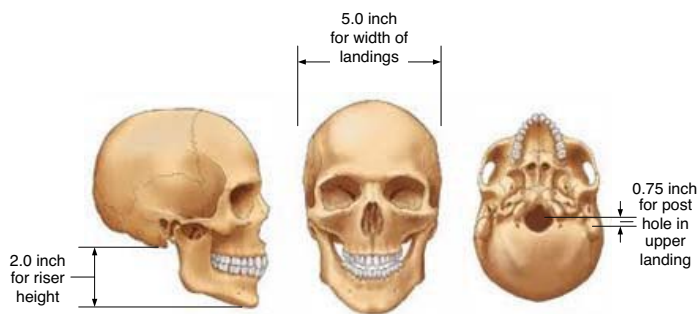


Fig. 2 Average skull dimensions for mount design



Fig. 3. Foam Core model

mounts, and providing means of attaching a specimen label along with an attribution tag identifying the sponsor. Therefore the approaches taken were largely pragmatic, relying on typical practices and common materials used in the care of osteological specimens on exhibit and in collections that are as minimally invasive as possible.

Cleaning and conservation, although time consuming and labour-intensive, were not an activity that required any specialized technique. Soap solution followed by multiple deionised water rinses to remove detergent residue was sufficient for removing years of dirt and dust. Occasionally water and ammonia mixture was needed to remove stubborn wax and dust if any. Methanol and acetone were sufficient to remove residual glues and varnishes left over from earlier accession labels that were utilized in the past. Loose and dislodged teeth and bone, casualties of time, vibration and handling, were reattached or firmed up with prudent use of cyanoacrylate adhesive.

Metal hardware such as latches, screws, nuts and bolts, springs, hinges, and wires are typically used in historical and contemporary skeletal articulations. The goal in restoring articulating hardware is to repair or replace any damaged hardware with equivalent hardware. Articulating jaw springs, for the most part required repair or replacement. Brass extension springs were used by the anatomical preparator, for the articulation of the jaw to the crania. A number of them were either missing or stretched. Consequently springs were replaced as needed on a case-by-case basis and the springs adjusted on either side of the jaw for balanced tension.

The vintage mounts, however, required different action to be

taken. Refurbishing the old mounts would not provide any significant benefit to minimizing stress on the skull or in reducing the effect of vibration. Researching commercially available mounts for human skulls indicated that little or no progress has been made over time to improving the older concepts for the design of display mounts for exhibit or storage purposes. In short, procurement of modern display stands for the skulls would only perpetuate the problem of vibration and stress. Traditional bespoke (custom) fabricated mounts would not be cost or time effective for a viable development initiative to be successful. Consequently we came to the realization that a new design was needed, something that would

- provide for a uniform method of mounting
- consistently orient the skull to the Frankfort horizontal plane position
- provide for easy shelf storage and facilitate attachment of a label for identification in the context of exhibit display; and
- minimize vibration of the skull.

DESIGN OF A NEW MOUNT

An analysis of the Frankfort horizontal plane position indicated that a human skull could rest on a mount that is predicated on a simple stair-step design where the riser height is based on the typical vertical dimension from the base of the skull to the tip of the jaw. The landing dimensions then derived from the typical horizontal skull dimensions for jaw length and cranial length and the overall cranial width (fig. 2). Stability for the skull is then based on the geometric principle that three non-collinear points determine a plane: the tip of the jaw and two points at the base of the skull. A short post through the foramen magnum that is slightly less than the typical dimension for the opening of the foramen magnum would then facilitate orientation of the skull while assuring stability of the skull from shifting along the horizontal plane.

A 1:1 scale model of the new mount design was constructed from 1/4 inch white foam core board to test the design using a plastic full size human skull (fig. 3). Adjustments were easily made to the foam core model without the concerns associated with the handling of a real human skull specimen in our collection. When alterations were completed to the model construction, dimensions were written on the model to facilitate fabrication of a working prototype from plastic materials.

BUILDING A PROTOTYPE

The working prototype was fabricated from cut pieces of black PVC foam board, 0.25 inches (6 mm) thick glued together with cyanoacrylate adhesive to form the step mount. A 1" by 1.875" polished acrylic post, drilled and taped for attachment to the upper landing, was used as the post for the foramen magnum (fig. 4).

The working prototype was then used to test the design on several real skull specimens in the collection. Archival foam



Fig. 4 Prototype mount views and acrylic post

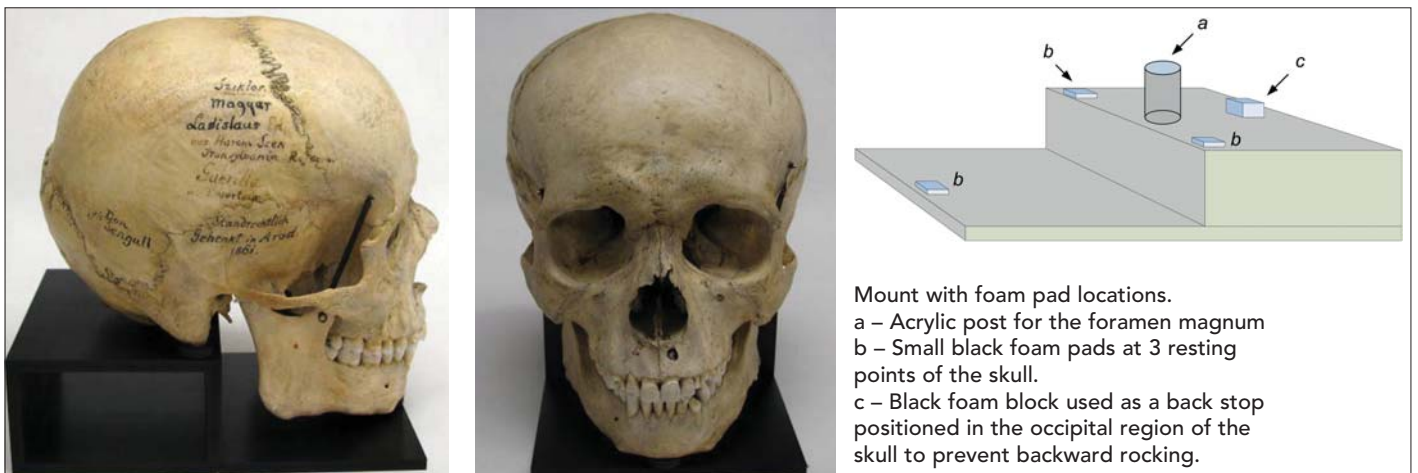
resting pads were cut out and glued to where skull contact points are on the mount to dampen vibration and provide skull protection from resting on a hard plastic surface (fig. 5). The working prototype proved to be a good design, as no additional mount modifications were needed to go into production. The basic mount is low profile and can be used in a display of the skull in tight exhibit spaces or even in collections storage areas.

A MOUNT BASE

Our specific exhibit needs, however, required a provision to secure an object label for the skull specimen that was 6" by 2.875". The solution for that turned out to be an inverted picture frame fabricated from the frame molding used for

shadow boxes. A deep rabbet molding was selected with a side dimension of 3" and a surface to glass depth that closely approximated the 0.25" (6 mm) thickness of the based PVC foam board (fig. 6). The shadow box design was then taken to a local picture frame shop for the bespoke (custom) fabrication of a prototype for the mount base where the inside window dimension matched the mount based dimension. A piece of foam core the size of a piece of glass for the shadow box was placed inside the box and secured with framer points, attached to the inside of the box. Picture frame bumper pads were then attached to each corner of the base to dampen vibration and minimize movement when placed on a flat, smooth exhibit surface. The base and mount work together to form a low cost display platform for the skull (fig.7).

Fig. 5 Skull fitted and resting on mount



Mount with foam pad locations.
a – Acrylic post for the foramen magnum
b – Small black foam pads at 3 resting points of the skull.
c – Black foam block used as a back stop positioned in the occipital region of the skull to prevent backward rocking.

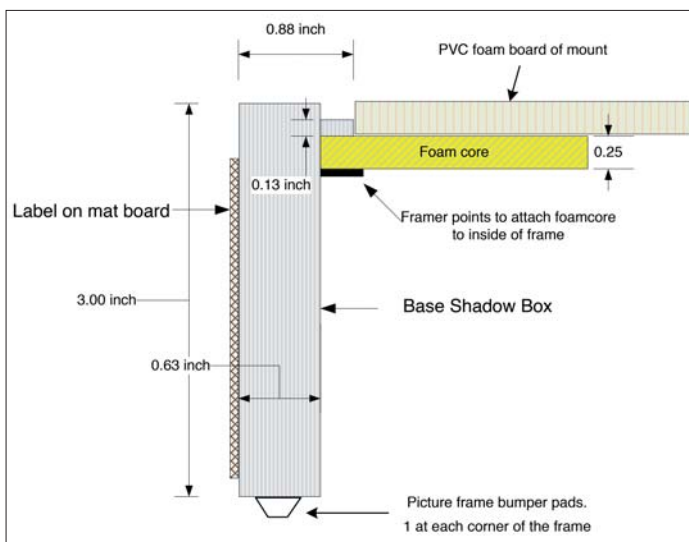


Fig. 6 Dimensions for base construction

MATERIALS

Sintra, closed-cell PVC foam board was selected for the mount fabrication material because of its light-weight, rigid and archival properties. It is easily formed, milled, cut and cemented. It is used primarily in the manufacture of signs, exhibit displays and framing.

Foam core was chosen for modeling the mount because it is a strong, lightweight, and easily cut material used for the mounting of photographic prints, as backing in picture framing, in 3D design and modeling. It is also widely available at art supply centers and cost effective in the modeling of the design.

Cyanoacrylate (a generic term typically referring to a family of strong fast-acting adhesives with industrial, medical and household uses) was used in fabrication because of its adhesion and penetration properties and a recommended adhesive used for Sintra. The material can be obtained from any number of suppliers and relatively inexpensively. The cyanoacrylate adhesive used in the context of osteological repairs is a PaleoBond product widely used in paleontology and used for natural and permineralized bone repairs. There have been some earlier uncertainties regarding long term stability and the jury is still out on this. Reversibility and removability is good with newer formulations. Repairs, if any, are localized, documented and do not affect other areas of the specimen that may be used in the future for chemical analysis.

Water, surfactants (detergents), water-ammonia mixture, etc. are widely used for routine cleaning and care of osteological specimens, and therefore the preferred cleaning agents of choice. Historical osteological preparations required removal of soft tissues by methods that did not completely remove oils. These oils continue, over time, to leach out and polymerize into waxes that are ideal sticky pads for dust and dirt. Detergents and sometimes organic solvents are used in the cleaning process to dissolve surface wax with embedded dust and dirt.

SUMMARY

The working prototypes for the mount and wood base were used to source a manufacturer for custom commercial displays. The competitive pricing for fabricating the mounts and bases for all 139 specimens was one third the cost of

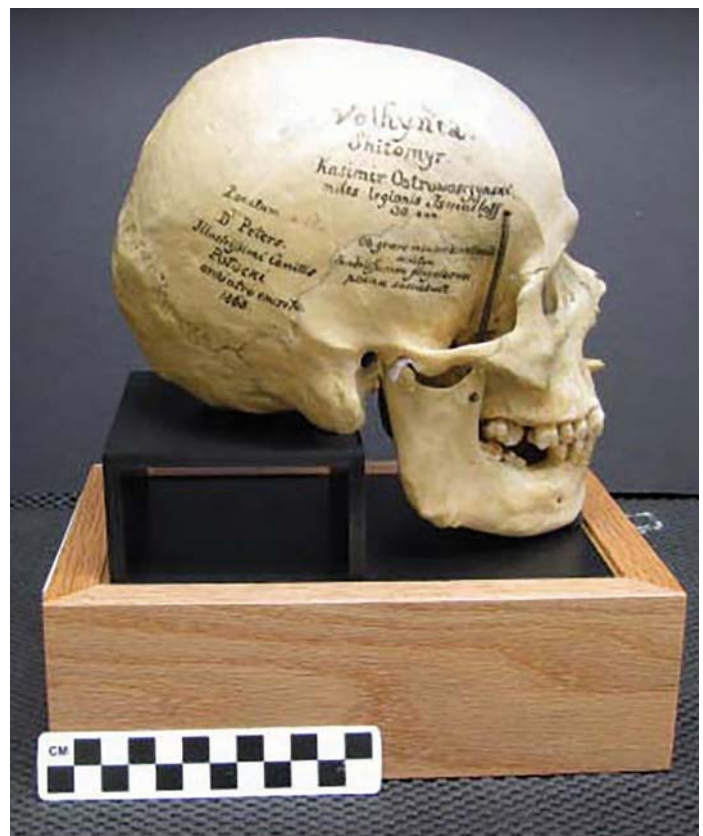
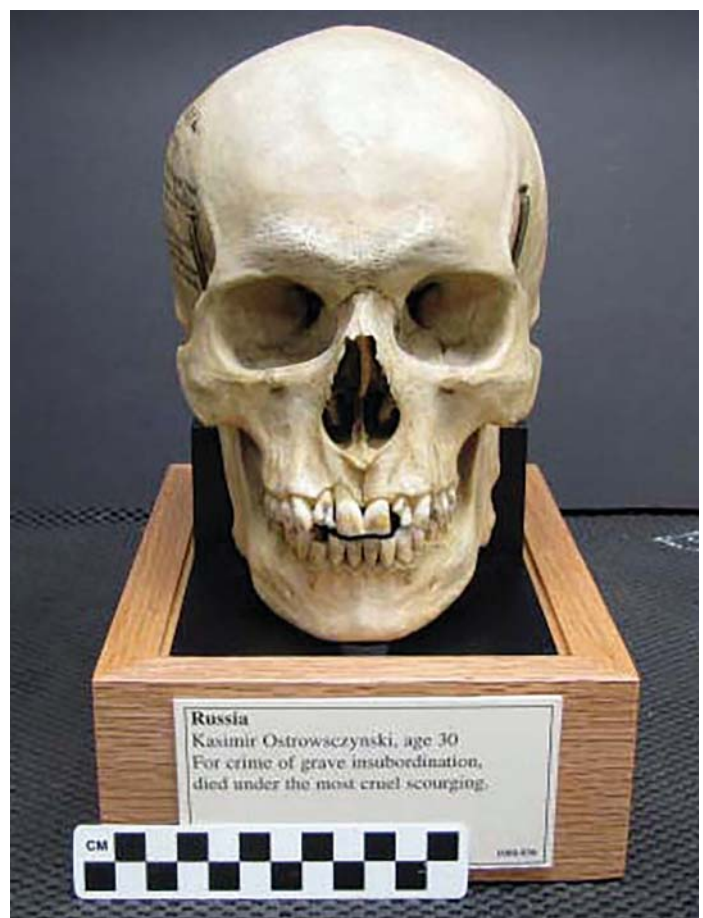


Fig. 7 The skull on its mount on top of the wooden display base for label attachment



anything commercially available, making for a practical and viable development initiative in terms of labor and materials, to clean, repair and remount the Hyrtl skull specimens, while significantly improving the stability of the objects on display.

A TROLLEY LOAD OF MURDER FILES – WHAT DO YOU DO?

Sylvia Thom, Paper Conservation Intern at the National Archives of Ireland describes working with a large quantity of criminal case files from the 1920s to 1950s

Introduction

Since starting my internship at the National Archives of Ireland (NAI) in September 2012 I have come to appreciate the challenges of working with archival material and the many skills it requires of the paper conservator. During the first year of my internship I worked on the Crowley Bequest, focussing on the conservation of the Chief Secretary's Office of Registered Papers (CSORP). This collection contains a variety of letters, reports, proclamations and copy papers dating from the early 19th century. The CSORP contains approximately one and a quarter million documents, so good time management as well as an efficient and methodical approach to conservation work were essential skills I developed during this project.

The second year of my internship has allowed me to work on several projects simultaneously. I have had the opportunity to learn more about the conservation of tracing papers, photographs, maps, newspapers and the stabilisation of 19th century bound volumes. But one of the most challenging



The trolley of Department of Justice files awaiting treatment

An alternative technique was developed for lining heavier-weight paper. The spider tissue was pasted at the same time as the Saatilene®, as this helped to reduce creases in the lining paper and the amount of moisture applied





The humidified document was laid onto the lining paper; a small spatula was used to help unfold the edges



A smaller sheet of Saatilene® was placed over the top of the document as a protective barrier and was brushed through to remove any air pockets and create a secure bond between the document and the lining tissue.

projects was the trolley load of Department of Justice files relating to high profile murder cases.

Condition and approach

All the files were similar in condition: they included documents which were dirty, torn, creased and weak due to inherent acidity. The variety of paper used in the eighty eight files was extensive, with each one containing between one and five hundred documents, of which up to a quarter required treatment.

Variations on well-practised techniques frequently employed by the NAI conservators, such as the use of a remoistenable tissue prepared in-house and a lining technique using silk screen materials as a support, were introduced to me as a way of tackling the challenges posed by the time constraints and the quantity of documents needing repair.

The use of remoistenable tissue for tear repair is long established in paper conservation. A number of different adhesives have been adopted for this task such as methyl cellulose, isinglass and Klucel-G.¹ A wheat starch remoistenable tissue was selected for this study, as unlike many repair tissues it does not require the use of solvents to reactivate the adhesive. This was beneficial since many of the inks present in the files were very fugitive in the presence of ethanol or acetone. The wheat starch remoistenable tissue was selected over methyl cellulose as it had proved to be successful on localised tear repair. It was also thought that it may be beneficial to investigate the working properties of a wheat starch remoistenable tissue for lining.

Reversing the norm

The standard method for making up remoistenable tissue is to apply the adhesive to archival polyester and then set down

the tissue carefully to minimise creases.² It was found that making up a smaller number of very large sheets of remoistenable tissue and cutting them down to the size of the documents to be lined was faster than making up many individual sheets.

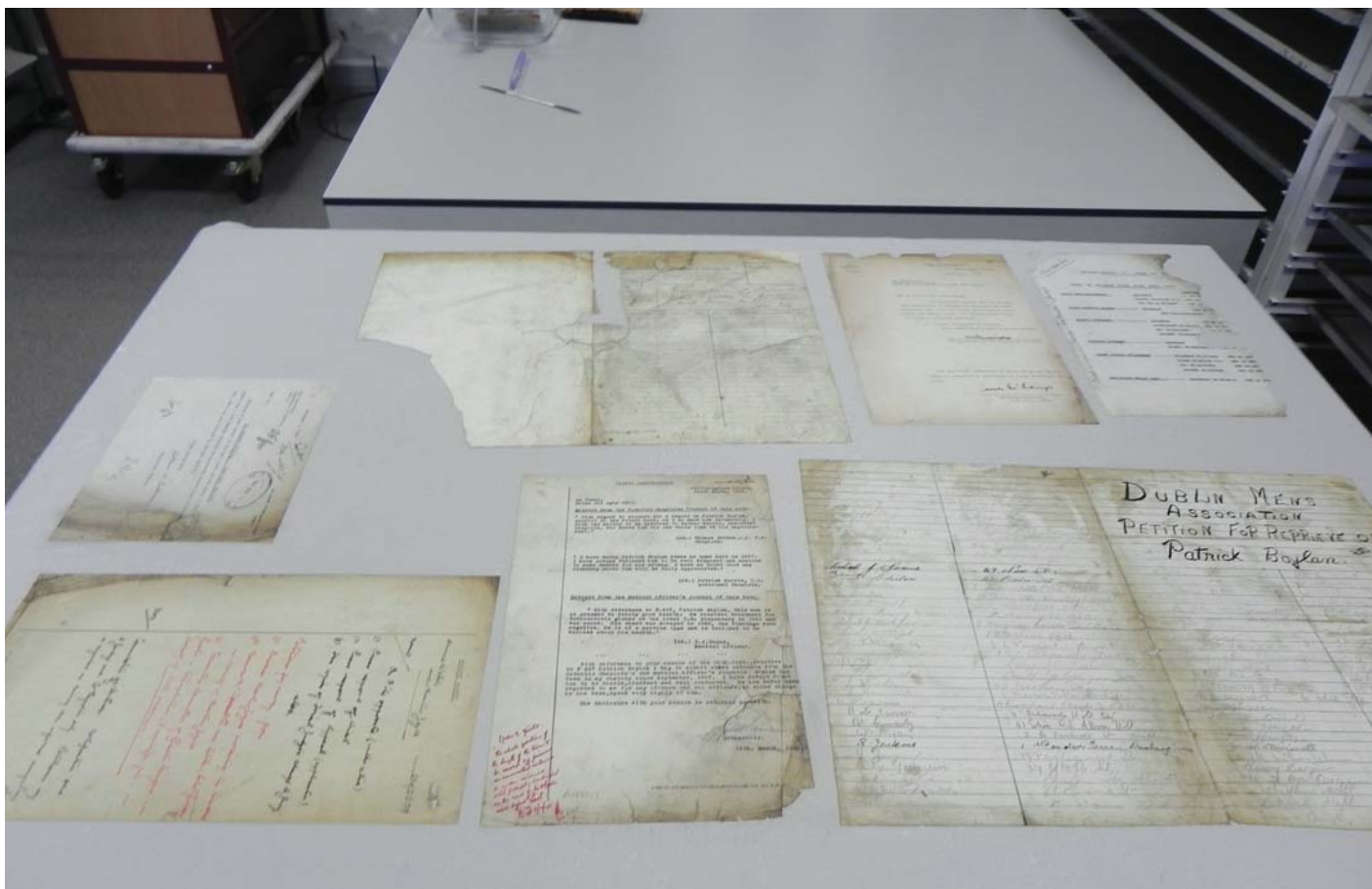
However, large sheets of lightweight tissue are challenging to manipulate and after some trial and error it was found that reversing the standard method by brushing diluted paste through spider tissue reduced the potential for crease formation and produced a similar end product.

Once cut to size, the individual sheet of tissue was removed from the Mylar® and the film side placed down onto damp blotters. The tissue had to stay in contact with the blotter for several minutes, to ensure an overall wetting and good adhesion to the document.

Documents were conditioned prior to lining in a humidity chamber. Using polyester silk screen material (Saatilene®) as a support, each humidified document was smoothed out with a Japanese brush, a Mizubake. The remoistenable tissue was then placed onto the verso of the document, another piece of Saatilene® was placed on top and the three layers were brushed out with a Mizubake. The document, lining tissue and Saatilene were then placed between blotters and pressed overnight.

Dealing with thicker papers

Using the remoistenable tissue for a lining worked well on the very thin papers, such as the onion skin and office copy papers but it was not as effective on the thicker papers, as some linings peeled at the corners and others delaminated completely. The addition of methyl cellulose to the remoistenable tissue at this stage may have helped to



Many documents were lined on one large sheet of tissue and left to dry overnight

improve the overall adhesion on the thicker papers. However, it was felt that the heavier papers could withstand standard lining methods if treated carefully and with a minimal amount of moisture. The main challenge was how to carry out a large number of linings in a short space of time.

The solution involved placing a large sheet of Saatilene® on a table, then placing a similar-sized sheet of spider tissue on top. Paste diluted to a milky consistency was then applied to the tissue and Saatilene® at the same time. Before the Saatilene® and tissue had time to dry out, humidified documents were placed on top of the tissue. A smaller Saatilene® off-cut was then placed as a protective barrier over each document and brushed through to ensure an even contact. Many documents lined in this way could be placed on one table and left to dry overnight.

Conclusion

This project has allowed me to investigate two techniques for lining multiple documents of varying thickness. Both methods described here were substantially faster than carrying out individual tear repairs on severely damaged papers and also allowed for flattening to be carried out at the same time as lining, which proved to be very time-efficient.

Overall this project has been an excellent chance to enhance my problem-solving skills as well as my ability to investigate new repair methods while simultaneously working on other projects. As several members of staff at the National Archives of Ireland were involved in solving the problems posed by this collection, the exchange of ideas and discussion of the project has also given me first-hand experience of the advantages of working in a conservation team. I have developed a greater understanding of the need to employ

fast and effective conservation treatments when dealing with a large number of documents. Moreover, I will not feel intimidated by the quantity of conservation work required if presented with a trolley load of Murder Files again.

Acknowledgements

I would like to thank Acting Director, Frances McGee and Zoe Reid, Head of Conservation, at the National Archives of Ireland, for all their support and assistance with this project.

Investigation of remoistenable tissue repair methods was undertaken in collaboration with Charlotte Anstis, current Crowley Bequest intern at the National Archives of Ireland.

1. Priscilla Anderson and Sarah Reidell 'Adhesive Pre-Coated Repair Materials', Book and Paper Group, Library Collections Conservation Discussion Group and Archives Conservation Discussion Group handout, May 2009.
2. The Walters Art Museum 'Remoistenable Tissue for Mending Paper Damaged by Copper Pigments.' Handout prepared for the 2002 IIC meeting held in Baltimore, Maryland USA.

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From beetles to The Beatles



Entomology Products (Pages 71-75)



Phonograph Record Storage Sleeves (Page 27)

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