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Also in this issue

- Sixteen new internships advertised
- Winners of the Cardiff poster competition
- The whys and hows of recording CPD



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Contact:

Thomas Dudson
Account Executive
Tel: +44 (0)207 234 4265
Email: tdudson@heathlambert.com

Matthew Costin
Director
Tel: +44 (0)207 234 4428
Email: mcostin@heathlambert.com

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MAY 2010

Issue 28

It seems to be generally agreed that Icon's Cardiff conference was really quite a success. I'm sure I'm not alone in hoping that our Board of Trustees will be sufficiently encouraged by the very positive feedback they have had to consider making it a regular event in the conservation calendar. You will find various reports and references to the conference throughout this issue, including a tribute to the winners of the student poster competition. (Contenders for any future student poster competition had better take a look at the internship opportunities offered on pages 14–15.) It is also fitting that this year's winner of the Plowden Gold Medal, David Watkinson, hails from the conference venue of Cardiff University.

Another strand which threads through this issue is that of public engagement. In her fascinating piece, Sophie Sarkodie reports the outcome of asking conservators about their experience of reaching out to the public. Then as a nice illustration of this, we have Theo Sturge's views on working in front of the public. Even the In Practice project was conducted under the public gaze (though a decision to move the piece of furniture in question to a workshop would not be one to take lightly!).

Lynette Gill, Editor



2 NEWS

Cardiff conference report

4 PROFESSIONAL UPDATE

From the Chief Executive; rebirth of the TCC; all about CPD; the future for education and training

12 PEOPLE

14 THE NEW INTERNSHIP OPPORTUNITIES

16 AT RISK MANUSCRIPTS IN INDONESIA

Collection care with the help of the British Library's Endangered Archives programme

19 GOING PUBLIC

Conservators' views on activities involving the public

21 TALKING TO THE PUBLIC

One conservator's view on working in public

24 GROUP NEWS & Graduate Voice: CF10's winning student posters

26 REVIEWS

32 IN PRACTICE

The conservation of a Gothic clothes press

35 LISTINGS

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Institute of Conservation
1st floor
Downstream Building
1 London Bridge
London SE1 9BG, UK

T +44(0)20 7785 3805
F +44(0)20 7785 3806

admin@icon.org.uk
membership@icon.org.uk
www.icon.org.uk

Chief Executive
Alison Richmond
arichmond@icon.org.uk

Conservation Register
info@conservationregister.com
www.conservationregister.com

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Icon News

Editor
Lynette Gill
news@icon.org.uk

Listings editor
Mike Howden
mike.howden@lineone.net

Production designer
Malcolm Gillespie
malcolm@ls-printing.com

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

Design
Rufus Leonard
enquiries@rufusleonard.com

Advertising
Society Media Sales Ltd
T 0117 923 2951
F 0117 923 2467
sales@societymediasales.co.uk

Cover photo: A Jawi manuscript (Oath of Allegiance between the Malay Sultan and the Bugis Viceroy) with royal seals of the sultanate of the Riau islands in Indonesia dating 1845; part of a private collection worked on in the British Library's Endangered Archives programme. This original manuscript is damaged, laminated and shows signs of earlier repair

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Deadlines:

For July 2010 issue
Editorial: 28 May
Event listings: 28 May
Adverts: 18 June

Croeso Cynnes Caerdydd!

And Icon received a **very warm welcome to Cardiff** indeed when 370 members and supporters converged on the city at the end of March for CF10, the first ever Icon conference.

The event got off to a cracking start with the evening reception in the grand halls of the National Museum, where canapés and wine circulated freely. Welcoming speeches were delivered by the Welsh Assembly's Minister for Heritage, the President of the Museum (see picture), Ian Freestone, Research Professor in Archaeological Science at Cardiff University and, of course, Icon's own Chair of the Board of Trustees, Diane Gwilt. Adding to the sense of occasion, the reception also provided the launch pad for the publication of the National Heritage Science Strategy's vision and strategy document. This was announced by Sarah Staniforth, Chair of the project's steering group over its past eighteen months of work. It was an added bonus that we were free to browse the

splendid museum galleries over the course of the evening.

In a packed lecture hall the following day, a wealth of papers delivered a broad interpretation of the conference themes of sustainability and evidence-based decision making. Everyone will have taken away different memories and highlights: be it the reflective talk on the Conservation Management Plan for Cardiff Castle; the lessons of the British Museum's six-week experiment with conservation work under the public gaze; the relationship between a deteriorating painting on a Hampton Court Palace staircase and its micro-climate; the three-tiered (basic/good/best) benchmarks for sustainability in collections care or the jaw-dropping descriptions of behaviour by visitors



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Paul Loveluck CBE, President, Board of Trustees, Amgueddfa Cymru – National Museum Wales

Speakers take questions in the lecture hall at session end

(l) Sarah Lawrence and Heather Perry from Cynon Valley Museum & Gallery; (centre) Icon Trustee Kate Frame; (r) Michael Hall and Muditha Nanayakkara from Meaco



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The Norman Stronghold at Cardiff Castle

unable to control their urge to touch paintings and artefacts. This is to mention only a few and, happily, a number of the papers will appear in the *Journal of the Institute of Conservation* in due course. Mid-way through the morning proceedings were interrupted to bring the good news, greeted with spontaneous applause, that textile conservation training in the UK is to be re-established at Glasgow University later this year, following the depressing closure of the Textile Conservation Centre last autumn.

During the breaks, the trade fair and the student poster competition offered more food for thought, whilst talking to complete strangers in the coffee queue provided the pleasure of realising how much we all have in common whether we spend our professional lives behind a bench, a microscope, a lectern or a desk, working on a delicate or a vast scale, on single items, vast collections or even on budgets, tendering and planning.

Noise levels at the second, grand reception in Cardiff Castle were, if anything, even higher than on the previous evening: we were all well into our stride by now catching up with old friends and making new ones and in between raids on the splendid buffet supper a series of guided tours were laid on to different parts of the newly conserved Castle in all its exotic, over the top exuberance.

On the next day most of us no doubt loyally attended our own Group sessions but there were some fascinating topics in

Detail of the lavish decoration in the Castle apartments



What you thought

'It was a very good conference and the praise was repeated by the people I spoke to all around!'

'I did find it stimulating as it is not often there is a gathering concentrating more on approaches to conservation as a whole rather than specialisms. I look forward to the next one'

'The venue, choice of papers, organisation and food were all excellent. The evening receptions were most enjoyable too – 'a jolly good party' I overheard someone say'

These are typical of the comments received by the organisers and Icon News. In addition, 175 feedback forms were handed in at the end of the conference and analysis of them shows that 97% of us thought that it was a good (40%) or very good (53%) conference. Frequently mentioned highlights were the reception and tours at Cardiff Castle and the opportunity to network and meet fellow colleagues from all groups, not to mention the excellent food. This is on top of praise more generally for the variety of papers and speakers and the good organisation and management of the event overall.



At the reception at Cardiff Castle

other Groups' schedules and a pick and mix approach, albeit a recipe for chaos, would have been tempting. It also seemed as if our dispersal into separate Group sessions might have caused the atmosphere of community generated by the event so far to dissipate. But this didn't happen as we reassembled at break times and at the very last afternoon's tea break we all came together to cheer the award of the student poster competition.

Terrific support from a great many quarters made the conference a success: Cardiff University, the Castle and a range of other Welsh institutions; the commercial sponsors and trade fair participants, the Steering Committee, the Technical Committee, the Student Poster Competition organiser and judges, the Group Co-ordinators and all the Cardiff student volunteers. And orchestrating all this talent, commitment and hard work was conference organiser, Icon Trustee and teacher at Cardiff University, Jane Henderson. She is to be congratulated on a job well done.

professional update

FROM THE CHIEF EXECUTIVE

My impression of Icon after my first month as Interim Chief Executive is of a very busy and complex organisation. We are doing a huge amount with a small team of dedicated staff and the active involvement of a large number of members. It is my aim to keep you updated on some of these activities, so that you have an idea of how your subscription is being spent, and also on the staff responsible, so that you know whom to contact.

Last year, we were able to start a **Capacity Building Project** funded by English Heritage. The project will develop the **Conservation Register** as an information service and make it more user-friendly, thus serving both the public, the cultural heritage sector and the profession more effectively. Work is in full stride thanks to the able administration of *Dubravka Vukcevic* and the support of *AnnMarie Newbiggin*, who is managing the project.

More capacity building, but this time with an international focus, is the **CHINDEU project**, which gives access to collections of Chinese and Indian works on paper in European collections and, vice versa, to European works on paper in collections in India and China. Icon was one of seven partners from seven countries contributing to CHINDEU. The project aims to increase awareness of the existence of these collections as well as improving their preservation through sharing of expertise. Icon Trustee *Penny Jenkins* has worked tirelessly on a voluntary basis and, along with former Trustee *Velson Horie* and Icon staff, ensured that Icon's part of the project was a success. Among Icon's contributions was hosting an international seminar in London attended by all partners and a number of Icon members. The video recording of the seminar is available along with more information about the project on www.chindeu.eu. A virtual library of the collections can be found on <http://data.chindeu.org/>. This is an ongoing project and members are encouraged to add to the data.

This is an ideal moment to **review Icon's website** and bring all our sites under one design banner. Our website has served its purpose very well since Icon was founded five years ago and we don't have major changes in mind. But the Communications Committee, chaired by Board member *Kate Frame*, has been looking at ways in which we can use it more effectively to support what Icon is aiming to do. As our main communication and advocacy tool, it needs to be more accessible to people outside of the conservation profession, so as to encourage new members to join to support fundraising.

The **National Strategy for Conservation Education and Skills** is one of the main strands of our advocacy campaign. I am leading on this, with the support of the Professional Standards and Development (PSD) Committee, and hope to present it to the Board in June. We are very keen to involve external stakeholders in the development of the strategy and so we are holding a consultation meeting in London on **9th**

July hosted by Camberwell College of Arts for everyone interested in the training and education of conservators and others in our field. Further information about that meeting will be available shortly. We will also be uploading the strategy to our website to make it more widely accessible.

On the subject of education and training, Icon wishes to promote **CPD courses** that meet the needs of conservators at all stages of their professional development. Courses need to be easily identifiable in terms of their relevance and level. The PSD Committee, chaired by Trustee *Chris Woods*, has recently agreed a validation system for short courses developed by *Susan Bradshaw*. This is a light-touch method that asks the organiser to assess the course against three criteria that relate to the professional standards.

It is very exciting that the 18-month extension to our **Heritage Lottery Fund Bursary** scheme for internships has begun. *Carol Brown* and *Gillian Drybrough* have secured fourteen places funded by the HLF and six Externally Funded Placements; these are advertised on page 14–15. The Conservation Technician's Qualification has been successfully piloted twice and we are currently seeking partnership funding to continue offering the scheme.

More exciting news is that Trustee *Louise Lawson* and her working party have revived the **Conservation Awards**. With the funding remaining from the gift of Sir Paul McCartney we are running the 'Valuing Excellence Conservation Awards' which will include the Conservation Award, The Collections Care Award, and The Student Conservator of the Year Award, along with the Award for Research and Innovation funded by the Anna Plowden Trust, and the Digital Preservation Award funded by the Digital Preservation Coalition. The applications go live on the Awards website on 31 May and the winners will be announced at a ceremony in early December. So if you have completed a project in the UK between the 31 March 2007 and 31 July 2010 please consider entering for an award.

Finally, many of you attended our very successful **Conservation in Focus Conference** held at Cardiff University on 24 to 26 March – in fact 370 people attended, far exceeding our projections. The conference was organised almost entirely by volunteers and has produced a profit. Icon owes Jane Henderson and her committee a debt of gratitude for their commitment of an enormous amount of time and energy to the conference. The feedback has been very positive, as you can read on page 3. The format of one plenary day followed by a day of specialist sessions organised by the groups appears to have worked well and could be the model for future conferences. At its June meeting, the Board will be reviewing the Conference and starting to plan the next one! Your comments and ideas are always welcome.

Alison Richmond
Interim Chief Executive
arichmond@icon.org.uk

GOOD NEWS IN GLASGOW

Just in case anyone hasn't yet heard the good news: textile conservation teaching and research in the UK rises from the ashes and is reborn at the University of Glasgow! The first student intake is planned for this September (2010) offering a 2-year Masters in Textile Conservation and a 1-year Masters in Dress and Textile History as well as opportunities for doctoral research. The new centre for Textile Conservation, History and Technical Art History will focus on multidisciplinary object-based teaching and research that encompasses conservation and the physical sciences as well as art history, dress and textile history.

This is also good news for Scotland, in that it will be the first time that conservation training has been undertaken there. Nell Hoare and the Textile Conservation Centre Foundation (TCCF) are to be commended for the enormous amount of time and effort they have dedicated to securing textile conservation education at masters level in this country.

The new Centre will inherit existing library intellectual property and analytical equipment from the TCCF, so that staff and future students will be able to draw on the key physical and intellectual assets built up over more than thirty years. Students will also have the opportunity to work with the wealth of textile collections held by Glasgow Museums, the National Museums of Scotland and the University's own Hunterian Museum and Art Gallery. New academic posts will be created and the Centre will work closely with the Foundation to establish a global research network in textile conservation, textile and dress history and technical art history.

The TCCF is also offering a limited number of bursaries in the first years of the textile conservation programme and a fundraising campaign is already underway to raise further funds for the new development including additional studentships and new research projects. Potential students who would like to receive updates on the development and course details should email Ailsa Boyd at the University of Glasgow at: A.Boyd@arthist.arts.gla.ac.uk or t.mccabe@arthist.arts.gla.ac.uk

BAD NEWS IN DUNDEE

Early April saw the announcement of a 90-day review which may result in the closure of the internationally recognized Book & Paper Conservation Studio at the University of Dundee and redundancies of all six staff.

The considerable merits of the Studio were very well described in the April Iconnect e-briefing and it is ironic that this should be happening just as Glasgow University announces the establishment of its textile conservation course with the words 'this is a tremendous opportunity for the conservation profession in Scotland, the UK and internationally'. With Glasgow likely to attract textile conservation students from all over the world and the Victoria

&Albert Museum proposing to build a satellite exhibition space in Dundee, the scope for cross-disciplinary collaboration between these two University Centres of Excellence is huge.

If you want to express your concern at the implications of the UK losing this flagship facility, please consider writing to the Principal of the University of Dundee: Professor Peter Downes, University of Dundee, Dundee DD1 4HN or contact the Dundee Studio on conservation@dundee.ac.uk.

RESEARCH GRANT FOR TNA

The Collection Care department at The National Archives has been awarded a post-doctoral Fellowship by the Science and Heritage Programme to investigate preservation environments for parchment documents.

The Fellow, Dr Lee Gonzalez, to be based at Kew, will examine what happens to parchment under a range of environmental conditions. This will enable better guidelines to be developed for storing parchment in the future – a much needed – resource with wide application both within and beyond The National Archives.

The prestigious award, worth around £285,000, will enable the Fellowship to be supported for three years from June 2010. The research project builds on a successful partnership with Cardiff University and aims to contribute significantly to the evidence-base for managing parchment collections.

The Science and Heritage Programme is jointly funded by the AHRC (Arts and Humanities Research Council) and EPSRC (Engineering and Physical Sciences Research Council).

NHSS UPDATE

The National Heritage Science Strategy steering group published its 'vision and strategy' at the end of March, launching the publication at the opening reception of our CF10 Conference in Cardiff. The document outlines two strategic aims:

- to demonstrate the public benefit of heritage science and increase public engagement and support for it
- to improve partnership within the sector and with others by increasing collaboration to help practice make better use of research, knowledge and innovation and to enhance resources, funding and skills.

The key recommendation for the delivery of the vision is the creation of a National Heritage Science Forum to assist in the implementation of these strategic objectives. As the next step, major institutions within the sector will be invited to come together to support the creation of the Forum.

Our vision and strategy for heritage science is a crisp six-page read and is available on the website (www.heritagescience.org.uk) or in hard copy from the Chantry Library.

THE VALUE OF HERITAGE TOURISM

Quantifying the value of cultural heritage may seem like a philistine approach but is essential to bolstering arguments for resources in difficult times. So welcome to a new report from the Heritage Lottery Fund which sets the value to the UK of tourism motivated by an interest in heritage at over £20bn. *Investing in success: Heritage and the UK tourism economy* shows that the heritage tourism sector, including historic buildings, museums, parks and the countryside, directly supports an estimated 195,000 full-time equivalent jobs and makes a bigger contribution to UK GDP than sectors such as advertising and car manufacturing. The report also concludes that tourism has the potential to be one of the fastest growing sectors of the economy over the next decade, and that heritage will be vital to that growth. The full report can be found on the news pages of the HLF website: www.hlf.org.uk

HERITAGE CRAFTS ASSOCIATION LAUNCH

A new body, The Heritage Crafts Association, was formed recently to protect, promote and record heritage craft skills as a fundamental part of our living heritage in their own right, not merely in terms of the objects they produce or their conservation value to old buildings. At its launch, HCA Chair, Robin Wood, explained that heritage artifacts are usually preserved well for people to see in museums and galleries; contemporary crafts are looked after and promoted by the Crafts Council and the heritage building crafts are supported by English Heritage and others. But the skills required to make the craft items which go into the buildings, – furniture making, upholstery, picture framing, basket making, bowl turning, book binding and more – have no overall organisation to support, promote and speak up for them. More information can be found at www.heritagecrafts.org.uk

JOURNAL NEWS

New Editorial Panel Members

Janet Berry, Editor of the *Journal of the Institute of Conservation*, is delighted to welcome two new members onto the Journal's Editorial Panel. Dinah Eastop PhD MA FIIACR is a freelance conservation consultant with a wealth of experience in textile conservation and in conservation education and research. Formerly a Senior Lecturer at the Textile Conservation Centre (until October 2009) Dinah is now a Visiting Research Fellow, School of Humanities, University of Southampton. She is also an Honorary Lecturer at the Institute of Archaeology, University College London and a member of the international advisory group for ICCROM's Collections Unit. Sophie Rowe MSc ACR is an organic artefacts conservator, currently working in conjunction with Museum Conservation Services Ltd., Duxford. Sophie has worked for a variety of museums in the UK and in Denmark, and has presented papers at conferences and published articles on organics conservation, most recently the use of cyclododecane in conservation.



Editorial Panel members at a recent meeting. Clockwise from left: Dinah Eastop, Joanna Kosek, Jane Eagan, Vicki Humphrey, Sophie Rowe, Mike Corfield, Lara Artemis, Janet Berry (Editor), Sandra Smith. The four Panel Members absent from the photo are Spike Bucklow, Kate Colleran, Ruth Honeybone and Jake Kaner.

The next deadline for the Journal is 31 August 2010 for articles relating to book and paper conservation. If you are interested in submitting an article, please contact Janet Berry at journal@icon.org.uk

LIBRARY NEWS

A very busy couple of months here in the Chantry Library! In mid April the library hosted the CPD (Continuing Professional Development) training workshop run by Accreditation Manager Susan Bradshaw. This turned out to be a very enjoyable day – plenty of discussion, activities and presentations....and the weather was even warm enough for the participants to have lunch in the courtyard garden alongside the library. The following day we had a visit from Regional Co-ordinators Lorna Calcutt and Fiona Macalister, and Carol Brown, Training Development Manager, with a group of Icon interns who gave lively, and extremely interesting, presentations on the projects they are currently involved with. It was a great opportunity to find out how the projects were progressing, and share ideas and experiences.

Book of the Month

Amongst the new ideas and suggestions coming out of the recent library survey was a request for a Book of the Month page on the library website, where details and a review of a current topical book on conservation issues could be posted each month. This sounds like an excellent way to encourage debate, providing a platform for online discussion and the sharing of ideas and different points of view. A sort of online reading club if you like! I have a few ideas for titles to get this initiative off the ground but one of the key factors will be for members to put forward book titles (or journal articles) they would like to see featured on the website. I plan to post the first book up on the website at the beginning of June, so if anyone has any suggestions, please email me at: chantrylibrary@icon.org.uk or call 01865 251303

Recent books added to the collection include:

The Mysterious Marbler by James Sumner (with an historical introduction, notes on the English marbling tradition, and thirteen original marbled samples), New Castle, Oak Knoll Books, 2009 ISBN: 978-1-58456-269-6

Conservation and Access, IIC (International Institute for Conservation of Historic and Artistic Works), London Congress, 2008.

The 22nd IIC Congress was held in London from 15th to 19th September 2008. Abstracts: http://www.iiconservation.org/publications/congress/london_index.php

Textile Conservation: Advances in Practice edited by Frances Lennard and Patricia Ewer, Butterworth Heinemann, Oxford, 2010. ISBN: 13: 9780-75-066790-6

Photocopies of journal articles

A quick reminder that we supply photocopies of chapters from books or journal articles and conference papers, which are held in the library collection. Icon members are entitled to claim ten free articles each year, so please quote your membership number with your requests.

For further details of new resources and a full listing of all journal articles received over the past two months, check out the library blog at:

<http://chantrylibrary.wordpress.com/>

Ros Buck (Librarian, Chantry Library)

CPD IS ALL ABOUT YOU!

Continuing professional development (CPD) has different meanings at different times and it is something that you probably undertake on a regular basis but you don't necessarily give it that tag. It is only when there is a trigger moment that CPD becomes a conscious reality, such as:

- for accredited members, receiving the CPD recall letter through the post from Icon,
- applying for a new job or contract and using your professional experience to demonstrate that you are the right person for the job,
- learning something from an activity in the workplace, from a colleague, an event or reading an article and then writing some notes in your CPD log.

Recording and planning your CPD can help you focus on where you personally want to take your career and how to maintain the position you have already achieved. It encompasses all aspects of learning and is not confined to courses or attending conferences. Sometimes it may be as beneficial to find time in your day to take up a form of exercise as it is to discuss treatment options with colleagues.

A written record reminds you of what you have learned and achieved over a period of time, how you have contributed to the profession and areas where you would like to improve. A CPD log can be used like a diary to jot down what you have learned from that event or article etc and it doesn't need to take a great deal of time. This focus on your achievements is useful when it comes to applying for a new job or in your preparations for a formal appraisal. It can also highlight where you need to gain more experience or encourage you to find some time for yourself away from the workplace. Not least,

completing a log or the more formal PACR review form provides practice in effective communication and form filling, increasingly essential requirements for a professional in today's workplace.

An updated 'CPD Guide' is available from the Icon website along with an example of a completed CPD review form (go to Accreditation/CPD and click on continuing professional development). Accredited conservators who have been recalled this year have been asked to use the CPD Review and Action Plan Form 2010, which is also on the website. Even if you are not accredited the form provides a useful way to record and monitor your CPD.

How CPD is monitored for ACRs

ACRs recalled for a CPD review send a completed review form to PACR administration. The review is read by two PACR accredited CPD readers who do not know the reviewer and who are not from the same specialism. Each reader completes a simple tick-box report sheet and may offer additional brief remarks which are returned to the reviewer.

At CF10 in Cardiff recently, Fiona Macalister ACR presented her role as a CPD reader. She explained that for her CPD is about being committed to continual learning and logging and reflecting on learning and development. CPD readers are looking for:

- Commitment to CPD.
- Self awareness and reflection.
- Considered approach to future development.
- Contribution to the profession; and
- that the questions on the review form have been answered.

The requirements of a reader are to be fair, non-judgemental, committed to the development of others and able to provide structured, useful feedback.

As well as these general points there are some more specific aspects that can help make a review successful. In particular, written reviews should avoid the use of technical language, jargon and acronyms which can be difficult for the readers, who are from a different specialism. Similarly, the use of the word 'ongoing' in the action plan (see Section 5 of the form), can be woolly; it is more useful to make the timing specific for the goals identified in the plan.

Improving the review process

Each year the CPD readers meet to discuss the review process for that year and any agreed changes and improvements are added to the CPD Guide. Importantly they want to ensure that the process is working effectively and there is consistency amongst the readers. They also look to see if any improvements can be made to help reviewers. One result of this reflection has been the request that all ACRs recalled this year use the standard Review and Action Plan Form referred to earlier. Other formats make it very difficult for readers to ensure consistency.

Completing the review form

The documents on the Icon website give you more detailed guidance on completing the form but here are a few pointers to consider:

- Section 1 – Make sure you describe your work in context, i.e. divorce the work context from a job description.
- Section 2b – Having put in a great deal of effort to describe your activities and projects don't forget to be specific about what it is you have learnt. Stating that you 'have learnt a lot', is not helpful for anyone. Time thinking about what new skills or understanding have been achieved is never wasted for personal development.
- Section 3 – Remember that attending or contributing to Icon Group events/committees may well count as good CPD.
- Section 4 – Readers do not have access to your past reviews and so it is useful to refer to your previous action plan.
- Section 5 – Remember that the action plan is for you to cite your personal goals and needs, perhaps acquiring a new skill, finding time to improve fitness, improving or practising leadership skills by registering for a short course or volunteering to organise group activity. Avoid confusing these with job related goals (such as finishing a project) or listing equipment required, neither of which are personal goals.

Most importantly, remember that CPD is a way for you to take charge of your personal and professional development, to reflect and plan throughout your professional career no matter how that changes.

Susan Bradshaw Accreditation Manager

CPD BURSARY REMINDERS

Don't forget the deadline of June 14 for your application to the Anna Plowden Trust for help with the costs of attending courses or conferences. Details of the awards were on page of 7/8 of the last issue of Icon News or consult the Trust's website www.annaplowdentrust.org.uk. If you miss this one, the next deadline is September 13.



The Clothworkers' Foundation also offer financial support to enable qualified conservators to attend conferences, seminars and events of benefit to their work and careers.

Applications are welcome for bursaries of up to £1,000 towards travel, registration and fees, and reasonable accommodation and subsistence costs.



Applicant's employers, or applicants themselves (if self-employed) must contribute at least 50% of the cost.

2009 saw bursaries awarded to conservators attending a range of conferences in the UK and abroad including:

- Conservation of wax objects, building conservation master class in concrete, and conservation methodology – all at West Dean College, Chichester
- Stained glass painting techniques at Strawberry Hill in Twickenham
- North American Textile Conservation in Quebec, Canada
- Bleaching in paper conservation at the University of Natural Resources and Applied Life Sciences in Vienna, Austria
- Low energy climate control in museums and archives at the National Museum of Denmark, Copenhagen
- Getty symposium on painting conservation at the American Institute of Conservation in Los Angeles, USA
- Preservation of natural history collections in Leiden, the Netherlands

For further details including eligibility criteria and guidance on completing the application, and to download the application form, visit the Foundation's website at www.clothworkers.co.uk.

The deadline of 21 May is looming for the submission of applications for the second Clothworkers Conservation Fellowship. This Research Fellowship is worth up to £80,000 over two years. Details can be found on www.clothworkers.co.uk

CPD COURSES AT WEST DEAN

Some interesting CPD courses are coming up at West Dean over the next six months. They include the *conservation of plastics* under course leader Thea van Oosten and *preventive conservation* under the leadership of Linda Bullock and Helen Lloyd. Both these courses take place from 28 June to 1 July. In the autumn (11–14 October) Jane Fawcett will be leading a course on the *care and conservation of historic floors*.

These are all fully inclusive residential courses. For more information about them and other courses in the CPD Programme, please contact the CPD Coordinator at West Dean College on phone 01243 818219 or email: cpd@westdean.org.uk

Plans are also in hand to run the *Conservation Methodology Course* again in December. This course was first run last November as part of West Dean's *Professional Conservators in Practice* series and was reviewed in January's Icon News (no 26, p28). Look out for more information to follow.

AN UNSUSTAINABLE FUTURE?

Conservation education and training in the UK

The authors, as educators in the higher education sector, set out to debate one of the themes of the recent Icon conference: a sustainable future for UK conservation. Their starting point was the recent closure of conservation courses, seen as a sign of a serious and urgent problem, that conservation education in the UK is unsustainable. Although some courses have reopened and other new courses started – there is news of exciting developments at Glasgow University elsewhere in this issue – university funding models can leave conservation programmes in a vulnerable position. The effects of closure can be far-reaching; specialist textile conservation training in this country virtually ended with the closure of the TCC and the RCA/V&A programmes, and conservation research is also affected. The economies of higher education do not favour conservation programmes, but the closure of the RCA/V&A course perhaps demonstrates a deeper lack of commitment to masters' level education within the sector.

There are other threats to conservation education. Museum work is becoming more contract-driven with the danger that treatment skills become underused and undervalued. Major treatments are being undertaken in the private sector although private conservators are not paid to train. All museums will be affected by the forthcoming spending cuts. Will conservation posts and training be affected disproportionately? The focus on five years' conservation education in mainland Europe can affect the ability of UK trained conservators to work abroad. Finally, we still have to make the case for conservation and hence for conservation education. There is a very real risk that this adds up to an unsustainable future, for conservation training, for the conservation profession and, it could be argued, for the museum sector. Museums and historic houses cannot make full use of their collections without trained conservation staff.

Where will our future workforce come from if UK programmes close? Many conservators will come from abroad and this is enriching, but a two-way exchange is needed, not complete dependency on conservators trained overseas. Should Icon re-engage with mainland Europe to ensure that UK trained conservators can work there? The closures are also leading to greater emphasis on in-house training, tailored to individual situations, although the courses give students a wider view and a recognised and transferable qualification. In-house training is not a cheap option – how will it be funded? The HLF funded internships are excellent, but they follow on from or lead into other periods of training.

We need a range of high-quality entry routes including MA level training, particularly for conservation departments which will include conservators at different levels alongside technicians, interns and volunteers. Pye and Sully's excellent paper (The Conservator 2007)* demonstrates the range of skills needed by conservators today. There is more need than ever for graduates who can research and communicate

* Available from the Chantry library

evidence from objects, as well as conserve them. We need to make conservation effective as the agent for making histories and for social engagement. Our ability to influence the sector depends on people having the knowledge and skills, and the status, to sit at the high table.

Heritage conservation and the provision of high quality conservation education in the UK are inextricably linked. We have come a long way in the last thirty to forty years but the profession can only be maintained and developed if there is a critical mass of conservators trained at an appropriate level. What can we do? Continue to support Icon, which has successfully raised funding for internships, for example. The National Strategy for Education and Skills should encourage debate and active engagement by all stakeholders. Join the new Icon Group for Conservation Education and Skills and support the dialogue between the courses and the employers. Support the courses by building up sustainable relationships, giving lectures and offering placements and post-training internships. And finally, we can continue activities to engage both the public and our museum colleagues in conservation – people will only support conservation if they know what it involves.

Frances Lennard, Alison Richmond, Mary M Brooks and Dinah Eastop

LEVANTINE FOUNDATION NEWS

The UK based charity, The Levantine Foundation, currently involved in preserving the library at Deir al Surian, has announced that it is expanding its activities in Egypt into the training of local museum personnel in conservation. Driven by the shortage in Egypt of skilled conservators to care appropriately for Egypt's vast heritage, especially of paper based artefacts, the Foundation has set up an international board of experts to advise on the content of training led by Elizabeth Sobczynski, Chief Executive of the Foundation. The board draws on expertise from Egypt, Europe and the USA with Dr Zahi Hawass of the Supreme Council of Antiquities, Egypt acting as honorary Chair.



Following a pilot course at the Coptic Museum in Cairo in March 2009 TLF was successful in gaining grant funding from the Sawiris Foundation for Social Development through Al Ahrām Beverages to deliver two intensive training courses in April and October 2010. The courses are being organised in partnership with Leiden University in the Netherlands, The Supreme Council of Antiquities and The National Library & Archives in Egypt.

The programme will provide a unique educational opportunity to communicate an understanding of conservation issues and



Conservation Field Campaign at Deir-al –Surian Spring 2009

preservation techniques. It will target conservators, curators, librarians, museologists, monks and nuns caring for monastic collections and unemployed graduates. The primary goal is to assist with the preservation of Egyptian cultural heritage contained in the leading public and private collections. Secondly, it is to address pressing social development needs in the region by increasing local capacity in fields associated with conservation and museology programmes.

Training of local museum conservators will cover preventative and interventive conservation theory and practice. It will develop a high level of manual skills, together with sensitivity to and understanding of the techniques being used, as well as a respect for the disciplines they require.

Deir al Surian: Conservation Campaign

The 6th Century monastery of the Syrians houses an important collection which includes Syriac MS (the earliest dating from 400 AD) as well as MS in Coptic, Arabic and Ethiopic. The Levantine Foundation has been working to preserve this collection (parts of which are in the British Library) since 2002.

An international team of conservators led by Marzena Szczerkowska, senior book conservator, Verso Conservation and Restoration of Cultural Heritage, Gniezno, Poland will once again be at the monastery this spring working on the conservation and refurbishment of the collection. In addition, there will be two MA students from the Camberwell College of Arts and West Dean who are going to undertake conservation of selected manuscripts as part of their postgraduate project.

Conservators interested in participating in future conservation campaigns with TLF should send their CV to Elizabeth Sobczynski by 31 July, email: es.aicp@btinternet.com or write to The Levantine Foundation, 106 St George's Square, London SW1V 3QY

BL INTERNSHIP NEWS

For the past twelve months, the British Library Conservation Department has hosted three interns, *Sarah Bashir*, *Arthur Green* and *Florence Malo*. The completion of these internships marks the third year of the British Library programme of funded internships in Book Conservation. The British Library recognises that there is a specific need for the development of conservation graduates in conservation, and so supports interns by providing opportunities to develop

practical skills. These particular internships were funded through the Radcliffe Trust, Ernest Cook Trust and the Heritage Lottery Fund.

During their time at the library, each of the interns was supervised by a British Library conservator. The interns worked on a variety of projects throughout their internships including a scrapbook collection of 19th century newspaper clippings compiled by a Victorian bookbinder; a 17th century volume of maps lined on silk and a Seder Haggadah.

As well as working on these projects, the interns have been able to participate in other learning opportunities including a workshop on the treatment of Iron Gall Ink and a conference on Advances in Paper Conservation Research.

The interns worked hard throughout their year and the British Library wishes them well in their new careers.

A NEW PRODUCT

Denise Troughton from Conservation By Design draws attention to a new material in the conservation field:

In recent years, the conservation profession has benefited from advances in technology, including solutions to efficiently digitise entire collections or software to simplify collection management. The benefits are easy to see – archives and collections all over the world are now accessible at the click of a mouse and time spent on painstaking research has been slashed.

With all these exciting digital developments, you'd be forgiven for thinking that the most fundamental responsibility – protecting and preserving the physical objects – has been overlooked somewhat when it comes to research and development. However, innovations such as Intercept® technology demonstrate that technical advances are still happening when it comes to new, proactive hardware to help conserve artefacts in our tactile world.

The principal technology was developed and patented by Lucent Technologies and Bell Laboratories (USA) and has been used successfully since 1984 as a solution to issues which the electronics industry was experiencing with static and corrosion damage. Using semi-conductor technology, the technique transforms plastic into a protective, reactive barrier against corrosive gases, fungi and bacteria.

Corrosion Intercept consists of highly reactive copper particles which are chemically bonded into the polymer matrix of the product to form a preferential corrosion site that reacts and neutralises all corrosive gases that pass through or come into contact with the film. Lab tests show that hydrogen sulphide takes ten years to penetrate 12 micron of a 75 micron thick Intercept® film. The DuPont Chlorine Test is even more impressive, taking the equivalent of thirty five years to penetrate a 50 micron thick Intercept® film compared with seven days to penetrate a normal polyethylene film of the same thickness.

Early adopters of Intercept® were a range of aerospace, electronics and military hardware companies, including clients as high profile and demanding as NASA. However, it quickly became apparent that this revolutionary technology had applications beyond the obvious hi-tech industries. For many years, the Royal Mint had problems preventing the silver ingots they use to produce medallions and commemorative coins from tarnishing, necessitating costly cleaning of the ingots prior to the coining process. By storing the silver in Intercept® bags, the Mint was able to eliminate the cleaning stage and still maintain a high quality finished product.

Similarly, the Guggenheim Museum of Art had problems protecting bronze and copper sculptures held in storage. The problem was twofold: atmospheric corrosion, combined with chemical reactions between differing metals coming into contact. They found that wrapping their sculptures in Intercept® film was an effective method of protecting their art works from the ravages of corrosion.

From a conservator's perspective Intercept® offers a number of benefits. A wide range of artefacts – including CDs, photographs, film, textiles, paintings, sculptures, books and other works of art on paper – can be simply wrapped and taped to ensure long term protection lasting up to fifteen years.

The inert nature of the product means that no harmful gasses are emitted, it is unaffected by moisture, humidity, or temperature and has a built-in saturation indicator – when the copper colour turns black it is time to change the package. This easy-to-use indicator provides a significant step forward from molecular sieves or activated charcoal, neither of which self-indicate and therefore offer no way of knowing when protection has expired.

A diverse selection of products is now available, including polyethylene film on rolls, film and paper laminate, bags and even CD inserts. In addition, working in partnership with conservators, we can help to develop bespoke, high quality applications of the product to support the painstaking work they undertake.

In my opinion, the advantages of this material are clear – it offers excellent protection. Conservators benefit from a solution which is quick and safe to deploy and is fully biodegradable and recyclable. Good technology always helps to make the core task at hand easier. With this in mind, I'm confident Intercept® is a step forward for the conservation profession which promises to achieve exactly that.

CORRECTION

In the last issue of Icon News (page 16), the name of Gates Sofer was spelled incorrectly. Sincere apologies to her for this error and no less sincere congratulations to her again on achieving her accreditation.

The Corporate Officer of the House of Lords and the Corporate Officer of the House of Commons will soon be releasing an advertisement to the Official Journal of the European Union (OJEU) for a framework contract for companies to provide CONSERVATION services to items of furniture, fabric and valuable assets in the following areas;

- Metalwork
- Textiles
- Furniture
- Ceramics
- Horology

The Interior Design and Furnishing Branch are looking for companies who can provide a range of these services as well as companies that specialise in a particular area. The Commercial Services Directorate in the House of Commons will be running the procurement exercise on the behalf of the Interior Design and Furnishing Branch. If you are interested in these works, a pre-qualification questionnaire will need to be returned following the advert. This document will be available at <http://in-tendhost.co.uk/parliamentuk/>. Registration on this site is free and you will be able to view all on-going tendering exercises the Houses are carrying out as well as alerts to new works. We anticipate to release the advert in May 2010.



**WEST DEAN
COLLEGE**
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people

2010 PLOWDEN MEDAL WINNER

Congratulations to David Watkinson, who has been awarded the Royal Warrant Holder Association's 2010 Plowden Medal in recognition of his significant and innovative work in archaeological conservation through his teaching, research and science-based work.



He has worked unstintingly to develop and deliver conservation training and education at Cardiff University for over thirty years. His research work on controlling corrosion in archaeological and historical ironwork is highly regarded and has been widely published, gaining him international recognition. This has culminated in his groundbreaking work on S.S. Great Britain and his contribution towards controlling the environment surrounding the ship and reducing its corrosive effects.

David Watkinson was elected a Fellow of the International Institute for Conservation at the age of 29 and has had a life-long interest and commitment to conservation. He attaches great importance to the sharing of knowledge and research, which is demonstrated by his active participation in conferences and research projects and through serving on many boards and committees for the benefit of the greater conservation community.

He has written more than fifty publications exploring heritage conservation and has been involved in training several hundred conservators at Cardiff University who now occupy posts across the globe from Australia through Japan and Korea, to Greece and Scandinavia, through America and Canada. Many Cardiff graduates occupy important positions and have a significant influence on preservation of world heritage.

His many media appearances have enabled him to bring the importance of conservation to a wider audience through radio and television news slots commenting on events such as the burning of the Cutty Sark in 2007; in-depth reviews that have explored details of the Llandeilo wall paintings and SS Great Britain and popular programmes such as 'Flog It'.

The medal was inaugurated in 1999 in memory of the late Hon. Anna Plowden CBE, the leading conservator who was Vice-President of the Association at the time of her death in 1997. It will be presented to David by The Duchess of Northumberland at the Royal Warrant Holders Association Lunch in London on June 1 2010.

BODLEIAN APPOINTMENT

I am delighted to announce that Virginia M. Lladó-Buisán has been appointed Head of Book and Paper Conservation at the Bodleian Libraries in Oxford. She will be managing the team of fifteen conservators and technicians, as well as leading them through a period of exciting change within Bodleian Libraries.

This will include the imminent move to a temporary Conservation facility, while new state of the art workshops are being planned and constructed within the New Bodleian Library building. Having first trained as a conservator in her native Barcelona, Virginia came to the UK to specialize in paper conservation at Northumbria University. She worked for the British Library's International Dunhuang Project before receiving a Fulbright Scholarship to carry out conservation research at The Metropolitan Museum of Art, New York. She also worked for other institutions and private studios in the United States and Europe, including The Hispanic Society of America, New York, and The National Museum of Art of Catalonia, Barcelona. Virginia returned to the UK in 2005 to work as Head of Paper Conservation at the National Maritime Museum in Greenwich before joining the Bodleian Libraries in January 2010.

David Howell

Head of Conservation and Collection Care
Oxford University Library Service

JOLLY GOOD FELLOWS

Congratulations are also due to Icon members Sarah Staniforth and May Cassar on their election as Fellows of the Society of Antiquaries. Sarah Staniforth is Historic Properties Director at the National Trust and before that was the Trust's Head Conservator. May Cassar is Professor of Sustainable Heritage at University College London.

QEST AWARDS

The Queen Elizabeth Scholarship Trust continues its generous support for conservation with two further awards to Icon members Toby Gough and Makiko Tsunoda. Toby worked for Historic Royal Palaces in London before focussing on paper and books and he has spent the past three years at the National Galleries of Scotland in Edinburgh working as a conservation technician designing appropriate mounting systems for artworks on paper and making handmade boxes

Toby Gough





Makiko Tsunoda.

to store manuscripts, albums and artists' sketchbooks. He wins £6,500 to undertake an intensive year's apprenticeship with the renowned Swedish master bookbinder, Per-Anders Hübner.

Makiko Tsunoda has been working as an assistant conservation technician at Oxford University's Bodleian Library, most recently helping with the decant as the Library prepares to undergo major renovation. Makiko will use her £10,000 QEST scholarship to obtain a formal postgraduate training and degree in book and paper conservation at Camberwell College of Arts.

The Queen Elizabeth Scholarship Trust (QEST) was endowed by the Royal Warrant Holders Association to advance education in modern and traditional crafts and trades in the UK. Scholarships of up to £15,000 are open to men and women of all ages and are awarded twice a year. Application forms for QEST Scholarships can be downloaded from the QEST website: www.qest.org.uk. The closing date for summer 2010 Scholarships is 28 May 2010.

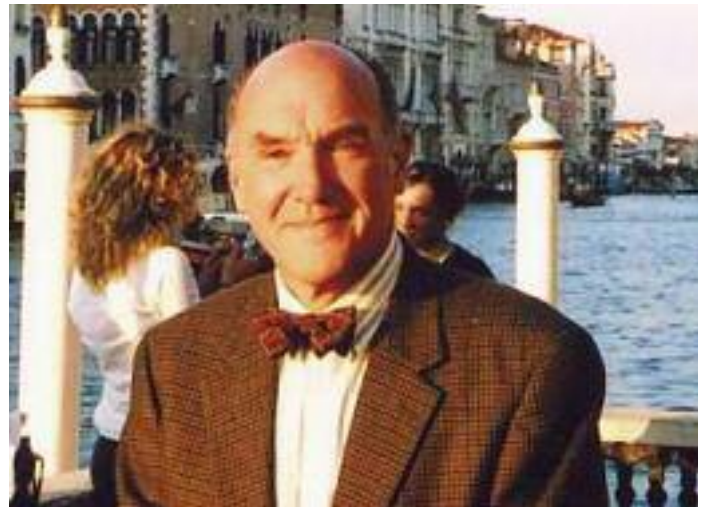
THE CLARE HAMPSON SCHOLARSHIP AWARD

The 2010 Clare Hampson Scholarship was awarded to **Frederick Bearman** ACR to help him complete the first comprehensive study of the history of stationery bindings: *The Laced Overband: A History of Stationery Bindings from 1300–1800*. Caroline Checkley-Scott, Chair of the Book and Paper Group, announced the successful candidate at the Groups' session at Icon's CF10 Conservation in Focus conference in Cardiff.

Icon News met Fred at the UCL Library Services where he is Preservation Librarian.

What does winning this award mean to you?

I am really delighted to receive this award. The history of stationery bindings is a fascinating subject that I've studied for many years. The award will enable me to complete the research – there's still a number of scholarly gaps to fill – and thus to have it ready for publication. The grant is also an honour, particularly because I knew Clare well and have fond memories of our many meetings when I was working at Columbia University in New York during the early 1990s. We used to meet at the annual AIC conference where the Institute of Paper Conservation had a stand: I always looked forward to Clare's welcoming smile. For me, seeing Clare was like a lovely bit of dear old Blighty, and of course we would



Frederick Bearman in Venice

have a drink or two at the bar. After returning to the UK in 1998, as an IPC committee member I had the added fun of working closely with Clare for a number of years. She was full of light and laughter, with a wonderful gift of always turning the biggest hurdles into something manageable. Then, shortly after her tragic death, I was given the rather special charge of organising the making of the memorial binding for her children. So, you see, gaining this award is quite poignant too.

Tell us about your project

Although several scholars have written about stationery bindings with laced overbands, none have attempted to determine where they come from and why. My work has focused on tracing the origins of these extraordinary bindings from late medieval Tuscany to the invention of the English 'Spring Back' stationery bookbinding in 1799. I intend to show how this Italian binding style spread throughout Europe with the rise of mercantile banking based on late medieval Italian banking practice. Also I hope to establish that stationery bindings with laced overbands were of Italian origin and that they were copied by bookbinders across Europe.

How will the award money help you?

It will allow me to complete my research in various archives on the Continent, including those in Florence, Montpellier, Paris, Bruges, Gdansk and Tallinn. This is research that I would not have been able to fund myself. I have already done some investigations in the archives of Lucca, Pisa and Prato, which the Bibliographical Society kindly funded. However, as the style of binding with laced overbands spread North of the Alps into France, Germany, and England many northern European archives hold important material that, until now, I have not been able to study.

What is the time scale for the study?

I hope to complete my research by the end of 2010 and finish the text by the end of 2011.

What are your thoughts about disseminating your research?

I know that the aim of the Clare Hampson Scholarship is to enable individuals to complete an article to peer-reviewed publication standard. This is what I plan to achieve. Once all the research is finished, I aim to offer the work to the Bibliographic Society or Ashgate for publication. Ashgate published Jan Szirmai's fine work on the history of bookbinding: *The Archaeology of Medieval Bookbinding**, and I am sure that the Bibliographical Society, if they accepted my manuscript, would be an equally good scholarly publisher.

* Available from the Chantry Library

Heritage lottery funded training bursaries programme 2006–2012

Conservation internships 2010 year 5

Educational stipend of £15,250 p.a.

Icon is offering 12 new work-based internships of 12 months' duration as part of its extended HLF-funded conservation training bursaries scheme for September 2010. To date, 39 individuals have successfully gone on from Icon Internships to employment or further training in the field.

13 other interns are currently in placements in Year 4. Icon is delighted that HLF have granted additional support for this vital programme.

Icon is also pleased to partner major employers and funders in providing new Icon Internships based on the framework developed over the 4 years of the HLF scheme.

Icon's programme of internships helps broaden access to careers in conservation and increase the UK's fund of conservation skills. Some placements (*) are open to new entrants to conservation from arts, crafts, science or heritage backgrounds. Others are specifically for those who have recently graduated from a conservation course.

Leather Conservation Centre, Northampton – Conservation of Leather	Ref 10/01
Plowden & Smith, London – Conservation of Decorative Surfaces	Ref 10/02
Fitzwilliam Museum, Cambridge – Preventive Conservation (Coins & Medals)	Ref 10/03
V&A, London – Conservation of Furniture	Ref 10/04
National Museums Liverpool – Objects Conservation & Public Engagement	Ref 10/05
The British Museum, London – Conservation of Eastern Pictorial Art	Ref 10/06
Tetley workshop, Devon – Conservation of Carpets	Ref 10/07*
Barley Studio, York – Conservation of Stained Glass	Ref 10/08*
Canterbury Cathedral workshops – Conservation of Stone	Ref 10/09*
Lancashire Conservation Studios, Preston – Natural History	Ref 10/10*
The British Museum, London – Facsimiles	Ref 10/11*
University of Ulster, Derry – Conservation of Books and Archives	Ref 10/12*

Information on all placements and details of eligibility can be found on the Icon website at www.icon.org.uk. Interviews for short-listed applicants will be held in July. All internships will start in mid-September 2010.

Apply using the form available on the website. www.icon.org.uk
Forms may also be obtained by e-mailing training@icon.org.uk.
We request that – wherever possible – you use electronic format for enquiries and applications.

Icon, the Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX

Closing date for applications 7th June 2010

In association with

**Historic Royal
Palaces**



Icon – Historic Royal Palaces Textile Conservation Internship

Funded by The Clothworkers Foundation

2010–2011/12 12 or 24 months

Educational Stipend of £15,636

Plus training allowances

Historic Royal Palaces, in partnership with Icon and with generous support from the Clothworkers Foundation, offers a 12 or 24 month internship aimed at recent textile conservation graduates, based at Hampton Court Palace. The Internship aims to give invaluable experience in practical and preventive conservation as well as opportunities to develop business and communication skills. Managed by Icon, this internship benefits from mentoring and support networks developed in the wider HLF-supported scheme. Progress towards accreditation is a key objective for the individual appointed.

**Historic Royal Palaces –
Conservation of Textiles**

(Ref EFP10/01)



Icon – Guildhall Art Gallery Internship in Conservation of Frames

Funded by The Clothworkers Foundation

2010–2011 6 months

Educational Stipend of £15,250 pa pro-rata

The City's permanent collection of works of art comprises over 4000 oil paintings, sculptures and works on paper. This internship offers a chance to learn and gain invaluable experience working within a major art institution. The Intern will contribute to the day-to-day work of a Conservation section caring for paintings and frames, and will carry out examination, documentation and treatment of frames required for exhibition or loan. The placement is aimed at both conservation graduates and those with equivalent experience in the field.

Guildhall Art Gallery – Conservation of Frames

(Ref EFP10/03)



Icon - Museum of London Internship in Collection Care

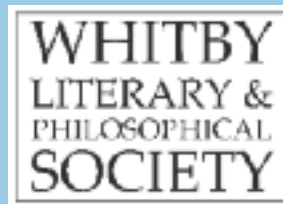
Funded by The Clothworkers Foundation

2010–2011 12 months

Educational Stipend of £15,250 pa

A career development opportunity for a conservation graduate to work on a range of collection care and preventive conservation initiatives at Museum of London Docklands and its storage facility at Mortimer Wheeler House. The Intern will be directly involved in the Museum's day-to-day integrated pest and environmental management programme and in a range of projects including the management of recorded media collections, installation of displays and emergency planning processes. There will be opportunities for input into public outreach programmes as well as a short research project.

Museum of London – Collections Care (Ref EFP10/02)



Icon – North Yorkshire County Record Office - Internship in Archives Conservation

Funded by local Trusts

2010–2012 24 months

Educational Stipend of £15,250 pa

This two-year placement for a paper conservation graduate is hosted by the County Record Office in Northallerton with the generous support of the Thomas William Varley Roe Trust Fund and the Whitby Literary and Philosophical Society. The intern will work on a newly-acquired and discrete collection, the Whitby merchant seamen's hospital muster rolls. Work will progress through initial set-up, examination, documentation and conservation decision-making to complex remedial treatment.

**North Yorkshire County Record Office –
Conservation of Archives**

(Ref EFP10/04)

Collection Care for Endangered Manuscripts in Indonesia

Alex Teoh on saving endangered manuscripts from the islands of the Riau Archipelago with the help of the British Library's Endangered Archives programme

In the many islands of Indonesia, there exists a rich written tradition of royal, legal, religious and literary texts. Since the early kingdoms of Srivijaya (eighth to thirteenth century) and Majapahit (fourteenth to fifteenth century), Hindu and Buddhist scripts were inscribed on palm leaves, stones, copper and iron plates and textiles. In the 1400s, Islam spread to these islands through traders from Middle East and India. Islamic teachings were disseminated through Arabic and jawi scripts throughout the Malay archipelago (the present countries of Malaysia, Singapore, Indonesia, Brunei and Philippines in South East Asia).

Unfortunately, most of the treasures of this literary heritage did not survive over the years due to age, natural disasters or acts of war. Being in the warm and humid tropical environment of South East Asia and because of the lack of preservation awareness, many of these cultural heritage treasures deteriorate rapidly and are destroyed. An opportunity to save some of the written heritage of the Riau Islands arose with the British Library's Endangered Archives programme, which is supported by the Arcadia organization. The Riau Archipelago in the Malay Archipelago spreads over a vast geographic area between the islands of Sumatra, Singapore and Borneo. During the nineteenth century, these islands were part of Netherlands East Indies and were considered the core area of Malay language and culture. It was also the Malay kingdom capital of the Johore Riau empire after the Portuguese conquered the trading empire of Malacca in Peninsula Malaysia in 1511.

This Endangered Manuscripts project aims to preserve the content of rare items by making digital images and archiving

Training workshop



Digital archiving

them. These manuscripts are found in local museums, religious centres, cultural centres and the homes of private owners in these islands. Images of the manuscripts will be deposited in the local and international libraries where access is freely available for research and reference. The work was undertaken by a team consisting of Dr. Jan van der Putten, Associate Professor of the Department of Malay Studies at the National University of Singapore, Mr. Aswandi Syahri, an Indonesian historian, and Mr. Alex Teoh, a conservation consultant.

THE MANUSCRIPTS COLLECTIONS

Collections of manuscripts in the Riau islands mainly comprise of hand-written documents on religion and philosophy, magic and divination, literature, poetry, history and legal treatises. Most of these manuscripts were written on European paper imported as desired trading items since the arrival of European traders and colonist in the 1500s. This can be seen from the various watermarks and countermarks of the manuscripts which includes 'NEDERLANDS INDIE, NANYANG EXTRA STRONG MADE IN ENGLAND, ER & Co Made in Austria' and others. There were also some interesting watermarks in local scripts such as Malay, Jawi and Chinese, e.g. 'KARADJAAN LINGGA RIOUW, GUTHRIE & CO with jawi and chinese text', indicating paper that was specially ordered from Europe.

Another form of traditional writing medium is the Indonesian made bark wood paper called daluang. It is made from the inner bark of the Seah tree (*Broussonetia papyrifera*) through



On-site advice on basic conservation

a process of stripping, pounding, flattening, washing, drying and cutting to desired dimensions. The daluang provides thick and strong paper used in many religious manuscripts and books. There is also a history of leather book binding in Indonesia since the eighteenth century. Using locally tanned leather, manuscripts and books were bound at various cultural and religious centres in the island of Java and Sumatra. It is decorated with blind stamping and tooling and in some cases with gilding. This tradition of bookbinding in the region seems to be of Middle Eastern origin.

The manuscripts and books are often in poor condition due to age and poor storage and handling. Individual manuscript pages are usually torn, water stained and with yellow-staining cellotape repairs. Often papers are held together with iron paperclips or staples which corrode and stain. Another frequent phenomenon is corrosion from iron gall ink. Books suffer from loose sewing, mould and pest infestation. Leather books are worn and powdery and many suffer from tight, deformed structure. The objects are also inappropriately stored as they are usually squeezed in tight PVC plastic bags and kept in some tight drawer corners or exposed to sunlight.

THE APPROACH

The team focused on identifying relevant collections of manuscripts on a few islands in the Riau archipelago. Efforts to get the cooperation and agreement to photograph these private collections were a major challenge and needed much

Conservation in-situ



Re-housing of books

convincing. Appeals were made to the benevolence of manuscript collectors and owners to share their collection for studies in the Malay intellectual world and for the good of future generations. The offer of complimentary onsite basic conservation advice and collection care tips for their collection was a motivating and encouraging factor. This was well received and the team digitized more than three hundred manuscripts over a period of fourteen months.

Statistics and studies on teaching conservation in developing countries over the past years have shown limited results. This is due to many factors like a lack of funds for conservation, limited laboratory facilities, unavailability of conservation supplies, etc. Suggestions to overcome this limitation include mass education, adapting teaching to local conditions and creating cheap and practical techniques to save the heritage objects. This is the approach the team took in this project.

A seminar entitled 'Appreciation and Conservation of Riau Manuscripts' was held in the regional capital of the archipelago. This was well-attended with participants from local museums, libraries, government representatives and private collectors. Topics presented included the history of paper, paper making, causes of deterioration, the science in conservation and the importance of collection care in the local language and in layman's terms.

During visits and photo-archiving sessions at a collector's venue, on-site advice on conservation and collection care was provided. Special emphasis was placed on promoting preventive conservation like the use of locally available herbs as pest deterrence, storage in clean and well ventilated areas, proper handling procedures and so on. Some in-situ conservation work was carried out as deemed necessary and practical for the collection which often included surface

CONSERVATION AND RESTORATION OF A ISLAMIC PRAYER BOOK



Condition

Leather cover is worn with cracks and some loss around corners, folds and spine area

Text block is detached from covers and sewing is loose

Paper pages (European paper) are soiled, water stained, partially torn and bumped around the edges

Presence of pest infestation marks.

End papers are yellowish, weak and torn

Treatment

Paper is surface-cleaned and tears repaired

Text block is re-sewn to original sewing structure

Leather covers and envelope flap is repaired with toned Japanese tissue

Leather covers are cleaned and consolidated with Klucel G



cleaning, removal of stains caused by sellotape, removing rusty metal staples, treating mould and pest infestation and rehousing manuscripts into archival sleeves. For religious and cultural centres, UV filters were also installed on display cases and glass book cabinets.

With this program, the team achieved the objectives of archiving and protecting these endangered manuscripts and the opportunity to educate the collectors on basic conservation practices and the importance of collection care.

UV filter installation



The team in Bintan island, Indonesia

The author trained at Camberwell College of Arts, University of Arts, London, completing his post graduate diploma in conservation in June 2007. Since returning to Asia, he has set up an independent conservation practice, providing conservation and restoration of paper and books services to museums, archives and private collectors in Singapore, Malaysia and Brunei. He can be contacted at aseanheritage@yahoo.com

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Conservators' Opinions on Going Public

Sophie Sarkodie ACR, paper conservator at the British Library, sets out some findings about conservator engagement with the public

There is a growing obligation on conservation departments within the UK to become accessible to the public, as part of a more widespread government strategy to give cultural institutions an outreach role within communities. In response, many conservation institutions have started public programmes, and have received government funding to do so. So far, conservation institutions have primarily focused on gathering data regarding visitor numbers and satisfaction surveys for their public programmes to ensure that the obligations of funding are met for continuing grant support. However, as yet there is no comprehensive data or monitoring of feedback in relation to either conservators' opinions or the general impact of public events on the conservator's work duties. There is also no existing comprehensive data currently available comparing the success of different public events – either from the point of view of visitors or of conservators. I think that it is important to gauge the conservator's opinion on public activities – conservators themselves are in the unique position to assess accurately which activities they feel best educate the public about the true nature of conservation, and how realistic these activities are for fitting into their daily working lives. For my MA dissertation I concentrated on distinguishing the conservator's perspective on their new public role, analysing existing public access programmes and seeking to identify the most successful model for outreach within the parameters of a conservator's role and the public's learning. I did this through a worldwide survey, and wanted to share some of the results.

An 'interactive' spectrum was devised for the survey, to illustrate a scale of public activities engaging physically with a conservator and cultural heritage objects. The purpose of the spectrum was to investigate, within a range of public activities, where the ideal balance lies between successfully educating the public about conservation and allowing the conservator to work safely and efficiently. My assumption was that the most interactive activity (i.e. volunteer work) would be the most inconvenient to the working conservator (due to time taken from normal job duties), but the most engaging for the public; and that the least interactive activity (i.e. websites and e-learning) is the most convenient to the conservator but least educational for the public (because of a lack of direct engagement).

A survey for conservators worldwide was conducted using an online facility. This was to gauge opinions on the specific public access activities that conservators' respective

institutions run, drawing on their experiences. The conservators rated the public activities within the spectrum as a successful way to educate the public and rated the activities' practical function alongside of their main work duties. The completed surveys were gathered mainly from the United States, Canada, the UK, Australasia and Europe through links on the larger conservation organisation websites. There were ninety responses.

The survey answers were detailed and extensive in response to the open questions, indicating an interest in the subject matter and the importance of these issues to conservators. **96% of the conservators feel it is part of their job role to make conservation accessible to the public and 100% think the public need to know more about the profession. Over half of the conservators involved in public outreach are voluntarily taking part.** This is a very positive response, and one that I did not predict. Conservators do seem willing to share their knowledge and explain their duties, despite the time and effort this takes. The reasons why conservators think it is important for the public to understand more about conservation were collected, the main one being:

- **To emphasise the importance of conservation and to improve the public perception of the profession.**

This includes greater awareness among museum colleagues as well as the general public.

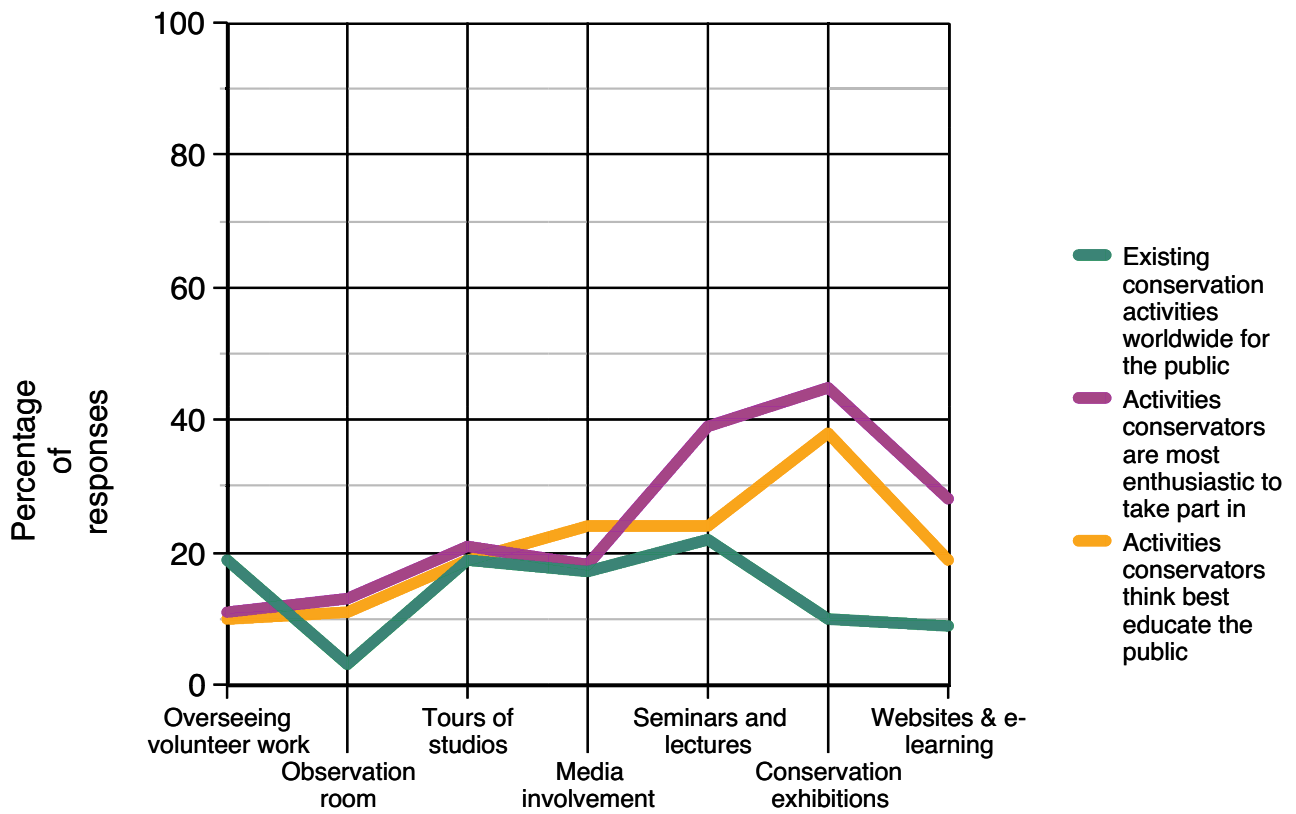
Other benefits for public access given are:

- for funding
- to remove any misconceptions about conservation treatments and dissuade unethical practice
- for public identity and greater awareness of community and culture

On average conservators spend 5–11 hours per month on public outreach. Presently, seminars and lectures are the most common way of communicating with the public.

When asked about the interactive spectrum, the survey respondents indicated that the most popular activities in terms of both enthusiasm of conservators and education of the public are towards the least interactive end, but not at the extreme. Activities such as **exhibitions, lectures/seminars and tours are accepted as the best choices, with exhibitions being the most popular.** Conservators also felt that a stronger web presence than exists presently would be

Graph to show potential worldwide public activities in conservation



educational to the public. **86% of respondents and their institutions take part in a range of public activities**, rather than just one. This emphasises the importance of a combination of events and activities to educate the public successfully about conservation, especially when an engaging activity (i.e. tour/consultation) where questions are allowed is paired with a more theoretical resource (i.e. exhibition/website). Therefore the overall recommendation from the survey would be to combine an activity which has an interactive element allowing conversation with one that requires less time and concentrates on presenting accurate information to the public.

The most interactive activities with the public such as volunteer work and observation rooms were not as popular with conservators. It was an unexpected result to find that overseeing volunteer work is presently such a widespread activity in conservation institutions. It is the second most used tool of public engagement, alongside of tours. This does not mean, however, that the activity is approved of by the profession – conservators in the survey are **least enthusiastic to oversee volunteer work, and also think that this is the most ineffective way of educating**. There were negative comments regarding security of the collections in relation to volunteer work and supervision. Another reason for not using volunteers, is the undermining of the profession. One conservator states ‘this gives wrong signals to the administration: “if you have volunteers, why should we hire conservators?”’ The general feeling seems to be that we should be emphasising the complexity and cross-disciplinary nature of conservation, rather than seeming to work against the profession by informal training of the public.

Observation rooms also incited some negative comments, most saying that unless there is other written information and

explanation present, these prove difficult for the public to see work being carried out and to understand what is happening.

Alternative public activities that have been suggested by conservators already instigating them are:

- A ‘preservation caravan’ touring the country, giving conservation/preservation advice
- Timed demonstrations within the conservation environment
- Presence at trade fairs and events by setting up an information stand
- Adding conservation elements to standard museum and gallery exhibitions
- Careers advice service
- Teaching at local colleges etc.

When asked what overall positive and negative experience conservators found from public outreach, two overwhelmingly positive aspects are:

- The increased understanding and support of conservation that results from these activities
- The public’s enjoyment of an interactive experience

There were also positive comments within the survey about conservators learning from the public activities, showing that respect for the public and two-way learning can be rewarding.

The largest criticism was:

- The time and disruption of activities within the working day

There were many comments alongside this which indicated that even though more interactive activities such as tours, open days and lectures do take more time, it is important to include these as it is the most effective way to communicate the complexities of conservation.

Talk to the public!

Theo Sturge ACR reflects on his experience of promoting conservation

Working in front of the public 'ticks the boxes' for the National Trust and is part of their Conservation in Action programme. I like to do it as it adds interest to the visit for some people. It provides an opportunity to educate the public about conservation and to explain why touching some types of object in an historic property can cause damage. Sometimes it works, but at other times it does not. What works? What does not work?

Proximity to the public makes a huge difference. If the work site is right on the visitor route, and the public have to pass close to you, they do not have to cross any sort of threshold to get to you. They can stop and look and - if they wish - engage, or they can walk on by. Walking across a room to see what you are doing can be quite inhibiting to some people as it involves a commitment, and they may prefer to avoid it rather than risk having to extricate themselves from something that does not interest them. Even working on the other side of a table can be a barrier.

Learning to read the body language of the visitors is essential. This is particularly important if the numbers are quite small. Do they want to engage with you? Have you got eye contact and a smile, or are the shutters down? Giving an unwanted spiel can have a negative effect and waste your time when you could be carrying out conservation.

What types of objects are visitors interested in and able to relate to? I am a leather conservator, and the object that most people can relate to easily is a chair. If you present the public with a chair seat full of holes and splits with a scruffy surface and put a finished chair alongside, they can instantly see that you have made a difference. It opens the door to questions like why conserve it rather than just replace it with new leather. Some people will engage with a more complex object, however others will shy away.

How do people respond? I was recently working at Plas Newydd on some chairs that I had conserved twice before. They are located around a table in a narrow room that has a wonderful Whistler mural painting on the wall. It is a picture to stop and linger over as it contains a lot of detail. By this stage of the visitor route people are starting to get weary and they lean on the back of a chair with their hand on the top, this has caused visible deterioration of the leather. The chairs have leather on the front and rear faces of their backs as well as on the seats. The leather is stretched over the frame, and the rear of the back is very vulnerable to being pushed in by thumbs when gripped as there is no underlying upholstery. I was making leather antimacassars to try and give protection to the top sections, although it was not going to protect against knees pushed in lower down. I explained to visitors why I was doing it, and hence why we ask people not to touch parts of the collection, as well as explaining how I was doing the work and working the leather. Some smiled, and said they had just been asked not to touch one of the chairs, and said they now

understood why. On one occasion, at another National Trust house, I was explaining how damage had been caused by touching, and a lady lent over and poked her finger through the hole in the leather. I was fairly blunt, and she was rather upset. I had to learn to be a little more diplomatic, and it was a reminder that visitors want to learn more about an object by touching it.

It is very useful if the public come round having been told at the entrance that I am working on site. Those who enter the room and say 'here is the leather man' have a clear interest and will engage more quickly. At Attingham Park the staff followed through after my visit and had a display about what I, and other conservators, had been doing at the property.

Extra interest can be added by having photographs of related work. I have an A4 flip over display stand that will go on a table, or if there is room I put up a small display about my work. I also have handling samples. These can encourage the public to engage with the work as it gives an intermediary level of interaction without direct initial contact.

I do not understand why as a profession so many of us are poor communicators and are not confident in talking to the public about our work. It takes a bit of practice to find out at what level you can communicate your enthusiasm for your job. If you watch the visitors' eyes, you will soon see when they start to glaze over, and learn to get the balance right. I've seen people agree to talk to the public and then put up a huge barrier of tables, ropes etc. and then wonder why they fail. Research at several National Trust properties has shown that seeing conservation in action really adds to the visitor experience. Get out there and promote our profession, we need to do more of it!

Sturge Conservation Studio
Email: sturge@primex.co.uk
www.leatherconservation.co.uk

Theo Sturge talking about his work at Attingham Park.



news from the groups

ETHNOGRAPHY GROUP

A quick update from our group to let you know the latest!

We have recently had to say goodbye to our Events Planner, Helene Delaunay. She is going to be a mom for the second time – thanks so much for all of your hard work Helene! However, we have had three new arrivals in the last several months – Pieta Greaves (AOC Archaeology), Emma Schmuecker (Plowden and Smith), and Emilia Ralston (The Horniman Museum). Our current committee consists of:

Chair: **Arianna Lea Bernucci**
Treasurer: **Emma Schmuecker**
Secretary: **Kate Jackson**
Events Planner/
website coordinator: **Pieta Greaves**
Events Planner: **Emilia Ralston**
Ordinary Committee
Member: **Monika Harter**

For more information on our current committee members, please see our group page on the website.

We had a very successful joint session with the Textile Group on Day 2 of the Icon CF10 conference in Cardiff. The session was brilliantly moderated by Sherry Doyal (British Museum), who initiated dynamic and intriguing dialogues among the audience. Of course, much of this was inspired by the varied range of fascinating subjects that were covered during the day. We will upload the power points from the day onto our website in the near future. Many thanks are owed to Sherry Doyal, Maria Jordan and the rest of the Textile and Ethnography Group Committees for all of their hard work.

We are planning another Ethno Crawl in London for June, just in time to enjoy the sunshine! Stay tuned for an advertisement near you!

Finally, registration is already open for our basketry workshop and conference in September 2010. The workshop will be hosted by Kew Gardens and given by Sherry Doyal and Barbara Wills (British Museum), while the conference will feature papers from both national and international conservators and representatives from Native American groups. (See our group website for more information.) Places are going fast, so please register as soon as you can.

FURNITURE & WOOD GROUP

Icon's Furniture and Wood Group is pleased to announce that, following a call for new committee members and a successful general meeting held at CF10, the Group is to resume normal activities. Interesting events and articles are in the pipeline, so watch this space. Thank you to all who expressed interest and support during recent uncertainty surrounding the future of the Group.

SCOTLAND GROUP

The April re-launch of our pub group meetings was a great success – with a good turn-out across the conservation

disciplines. The next one will be Thursday 9 September, 5.30pm onwards in the Wash Bar (on top of the Mound in Edinburgh). We hope to see you there!

The events team is working on a number of events for the rest of 2010 including talks and visits – keep an eye on the website and the ISG email update for details as they are finalised. We welcome any suggestions for future visits or activities. Please contact Kirsten Elliott on kelliott@nationalgalleries.org.

An ISG leaflet was recently completed, and the first look at the finished product was at the CF10 conference at the end of March. It was well received, and the Committee will continue to distribute the leaflets as widely as possible in order to promote the work of Icon and ISG.

The ISG Committee is keen to support all events of interest to the conservation community that are held in Scotland, and ensure that information about those events is disseminated to members. An excellent example of this is the forthcoming conference organised by Historic Scotland in conjunction with National Museums Scotland on Heritage Science in Scotland that will be held on 7 September 2010. Watch this space, the ISG webpage and the email updates for further information on this event, and others of relevance.

The Icon Scotland Group Committee

Chair: **Linda Ramsay**
Vice Chair: **Kirsten Elliott**
Secretary: **Amanda Clydesdale**
Treasurer: **Audrey Wilson**
Vice Treasurer: **Gill Keay**
Events team: **Helen Creasy, Erica Kotze, Kirsten Elliott and Elizabeth Main**
Publications/
publicity team: **Stephen Umpleby and Ruth Honeybone**
Ordinary Committee Members:
Sophie Younger, Julian Watson, Mo Bingham
Icon Scotland Member of the Board of Trustees:
Louise Lawson
Observers: **Carol Brown, Craig Kennedy and Clare Meredith**

TEXTILE GROUP

March 24-26 saw the Icon Conference 2010 – Conservation in Focus take place at the University of Cardiff. The Group session run jointly with the Ethnography Group took place on the 26th and was very ably chaired by Sherry Doyal, Head of Organic Artefacts Conservation at the British Museum. Please see a review of the day by Sarah Owens on page 26.

Following the announcement at the AGM of the three new committee members and student rep, we would very much like to welcome Lynn McClean from the National Museums of Scotland, Louise Squire from Louise Squire Textile Conservation and Rosamund Weatherall from the National Trust's Textile Conservation Studio as new committee members and Sophie Downes, a second year student at the University of Lincoln and an assistant conservator at the Landi

Company as student rep onto the Textile Group Committee. We all look forward to working with them in the future.

By now most of you will have heard the brilliant news that the Textile Conservation Centre Foundation will be joining forces with the University of Glasgow's Department of History of Art to establish a new textile conservation programme within the University's Robertson Building, with the first intake of students planned for September 2010. We would all very much like to thank Nell and her team for their very hard work and determination in bringing this to such a successful outcome and we wish them all every success in the future.

March saw the publication of *Textile Conservation: Advances in Practice*, edited by Frances Lennard and Patricia Ewer and published by Elsevier. The book demonstrates the development in the role and practice of the textile conservator and captures the diversity of textile conservators'

work. It focuses on four major factors which have influenced development in textile conservation practice since the 1980s: the changing context, an evolution in the way conservators think about objects, the greater involvement of stakeholders and technical developments. The book includes case studies from around the world and assesses the conservation of objects in some of the world's major cultural institutions.

Events to look out for in the coming months include Upholstery: History & Techniques at Hampton Court Palace, 18–19 November. There are also visits planned to The Chantry Library and the Ashmolean on June 4, the new galleries and textile stores at the Museum of London on October 4 and a visit to Albert E Chapman, Upholsterers in London, so lots to look out for! For further details and information please check the groups web pages and Listings.

Graduate Voice

One of the engaging features of CF10 was the presence of so many of the younger generation of conservators and this was, of course, encouraged by the Student Poster Competition.

First, a word of praise is due to the conservation students at Cardiff University itself, who acted as volunteers at the conference. They were indefatigable behind the scenes, sorting things out, tidying up, running around lecture theatres with microphones and being models of cheerful helpfulness to anyone who had a query or problem.

The Poster competition saw seven short-listed posters on display and a lot of thought had clearly gone into them all. Picking up the two conference themes of evidence based decision making or a sustainable future for conservation, they

covered diverse subjects from an innovative material for backing mosaics; a survey of repair methods for conserving transparent papers; pigment analysis on a 1907 illuminated manuscript; the treatment and interpretation of a Victorian bustle found inside a chaise-longue, and – surely the winner of any best title award – *Rust Never Sleeps*.

But there could only be two prize winners, one of whom was selected by a panel of judges chaired by Trevor Proudfoot of Cliveden Conservation, whilst the other was awarded on the basis of voting by conference participants.

Thanks to Conservation by Design, who sponsored the competition, each winner received £150.



Prize Giving!
L. to r.: Helen Wilson, Icon Chair
Diane Gwilt, Denise Troughton
of Conservation by Design and
Brannah Mackenzie



THE UNIVERSITY OF MANCHESTER

Developing chemically unstable model textiles for treatment evaluation

Helen Wilson
Textiles and Paper Science, School of Materials, The University of Manchester
Department of Conservation and Scientific Research, The British Museum

Introduction

The combination of iron(II) (ferrous) ions and tannic acids has been used worldwide for hundreds of years to dye natural fibres black, grey or brown.

Figure 1 The iron tannate dyed 100% wool fabric demonstrates the effect of the accelerated ageing and absorption of natural fibre dyes with iron-tannate dyes.

Many iron-tannate dyed organic materials are present in museum collections or objects of cultural significance. However, like the chemically similar iron gall ink, these iron-tannate dyes accelerate the degradation of the objects they colour, severely decreasing their useful lifetime, i.e. [1,2].

This research aims to develop a non-aqueous treatment to inhibit this accelerated degradation. Model iron-tannate dyed textiles have been produced to which possible treatments will be applied.

Collections Research

- Iron-tannate dyes were identified in British Museum objects from Europe, Asia, Africa, America and Oceania which were constructed from organic materials such as raffia, cotton, silk, leather and New Zealand flax (Phormium tenax).
- X-ray fluorescence (XRF) was used to confirm high levels of iron in these objects, implying the presence of iron-tannate dyes.

Figure 2 XRF spectra for raffia and flax areas of iron-tannate dyed cloth (top and bottom) demonstrating the consistently high iron peak in the dyed areas.

Literature Research

Historical iron-tannate dye recipes from the 16th to 20th centuries were identified and assessed for methodology, ingredients and use, i.e. [3-5]. The methods described ranged considerably in complexity and clarity, and there was substantial variation in the type and quality of ingredients. However, iron(II) ions and tannic acids were present in all.

Experimentation

Materials and variables were chosen based on collections and literature research to include in small-scale lab experiments. Three dye formulations were produced which were scaled up for use on 30 metre lengths of textile fabric at The University of Manchester's dyehouse. The dyeing profiles were further adapted to improve colour depth and dyeing efficiency [6].

Figure 3 Left: Dyeing vat and right: roll on The Super Action Super Dyeing vat and also on the Wash Machine.

Figure 4 Accelerated ageing and absorption of natural fibre dyes with iron-tannate dyes.

Figure 5 Samples of model iron-tannate dyed textiles.

Conclusions

- Approximately 100 metres of model iron-tannate dyed textiles have been produced using methodologies derived from collections and literature research and experimentation.
- Accelerated ageing studies have shown that the model dyed textiles degrade significantly faster than the undyed counterparts, which reflects the behaviour observed in iron-tannate dyed museum objects.
- Future work involves pre-aging the model textiles before treatment application. Further accelerated ageing and analysis will evaluate the success of the treatments.

Acknowledgements

Many thanks go to the Science and Heritage Programme, AHRC and EPSRC; C. Carr, M. Rigout, and P. Cohen at The University of Manchester; conservators, curators and scientists at The British Museum, in particular C. Haggitt, M. Hadzi, U. Daniels, P. Chalkley, M. Sainsbury and M. Mann; at Conservation College of Arts and D. Peggler at The National Gallery.

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www.epsrc.ac.uk | www.ahrc.ac.uk | www.britishmuseum.org

Winner of the judges' award was Helen Wilson for her poster *Developing chemically unstable model textiles for treatment evaluation*. Helen writes:

I first became aware of art conservation when I read a magazine article written by a ceramics conservator. The article appealed to me because it highlighted the simple aim to preserve objects for future generations to enjoy. After years of watching antiques programmes and growing up in an artistic environment I already felt a passion for objects of the past, and conservation reinforces that 'connection'. In addition, since both my scientific and artistic skills could be used to appreciate and investigate objects' aesthetics and history, I chose my A-levels with a career in conservation in mind.

During my Masters degree in Chemistry at the University of Oxford I wrote a thesis on the chemistry and current treatments for paper containing iron gall ink. The following year I completed the Icon/HLF Conservation Science Internship with Dr. Nicholas Eastaugh at the Pigmentum Project.

In October 2008 I started a three year PhD project investigating and developing non-aqueous remedial conservation treatments for iron-tannate dyed organic materials. This AHRC/EPSC Collaborative Doctoral Award Science and Heritage Programme PhD is co-located at the University of Manchester and the British Museum. The British Museum has many iron-tannate dyed objects within its collection as the dye has been used worldwide for thousands of years. The dye accelerates the degradation of the coloured substrate, significantly decreasing the dyed object's lifetime; for example, the dyed areas of many Maori pui-pui (ceremonial skirts) in the British Museum's collection have literally crumbled to dust.

My sincere thanks go to the conference organizers for giving me this opportunity to present my research, to the judges for choosing my poster for the prize and to Conservation by Design Limited for their generosity.



Gelatine for Paper Repair

THE QUESTION

Should gelatine be preferred for certain repairs due to its capacity to complex free ferrous ions, thus inhibiting iron-gall ink corrosion?

In answering:

- the focus is on fore-edge repairs neighbouring inked areas (rather than on the inked areas themselves)
- all tests are on Japanese tissue paper repairs to rag paper substrates
- the effectiveness of differing methods of preparation and application are examined
- adhesion is evaluated by a peel test (the force required to initiate peeling of repair from substrate is measured, simulating how such a repair might lift off during normal usage)
- the necessary control is provided by samples using wheat starch paste (which being the current normal adhesive of choice for paper repairs facilitates comparison with wider conservation practice)

THE ANSWER

Gelatine, when appropriately prepared, is as effective an adhesive as wheat starch paste, but with the additional benefit of inhibiting iron-gall ink corrosion.

THE EXPERIMENT

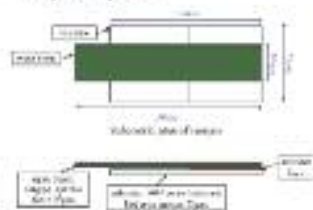
Adhesive Preparations

- 3 adhesive preparations were used:
 - 2% (w/v) gelatine in water heated to 40°C
 - 2% (w/v) gelatine in water heated to 60°C
 - 6% (w/v) gelatine in water heated to 40°C
 - 6% (w/v) gelatine in water heated to 60°C
- all type B gelatine produced from bovine skin with a Bloom strength of around 225.
- *Wheat starch paste approximately 7% concentration.

Application Methods

- 3 methods of application of the gelatine were examined:
 - used as a warm liquid applied with a brush
 - used as a cold gel form applied with a brush
 - the adhesive applied to the substrate in the form of a removable tissue
- The wheat starch paste was applied cold with a brush

Sample Composition

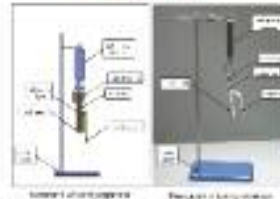


- The rag paper was used with 3 levels of size:
 - soiled to simulate a paper damaged by mould,
 - moderately soiled with 2% iron-gall ink size to simulate a printing paper
 - thickly soiled with 3% iron-gall ink size to simulate a setting paper.
- The resultant 39 permutations are shown below:

Sample	Substrate	Adhesive	Application Method	Temperature	Concentration
1	1	1	1	1	1
2	1	1	2	1	1
3	1	1	3	1	1
4	1	1	1	2	1
5	1	1	2	2	1
6	1	1	3	2	1
7	1	1	1	1	2
8	1	1	2	1	2
9	1	1	3	1	2
10	1	1	1	2	2
11	1	1	2	2	2
12	1	1	3	2	2
13	2	1	1	1	1
14	2	1	2	1	1
15	2	1	3	1	1
16	2	1	1	2	1
17	2	1	2	2	1
18	2	1	3	2	1
19	2	1	1	1	2
20	2	1	2	1	2
21	2	1	3	1	2
22	2	1	1	2	2
23	2	1	2	2	2
24	2	1	3	2	2
25	3	1	1	1	1
26	3	1	2	1	1
27	3	1	3	1	1
28	3	1	1	2	1
29	3	1	2	2	1
30	3	1	3	2	1
31	3	1	1	1	2
32	3	1	2	1	2
33	3	1	3	1	2
34	3	1	1	2	2
35	3	1	2	2	2
36	3	1	3	2	2
37	3	2	1	1	1
38	3	2	2	1	1
39	3	2	3	1	1

Each permutation was reproduced 3 times giving 117 samples for testing.

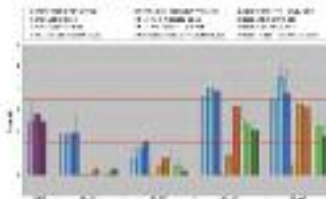
PEEL TEST



The repair tissue was gently pulled vertically down at 180° to the substrate. When peeling was observed a reading was taken in Newtons.

RESULTS

The mean average results for each sample permutation are presented in the chart below. (Each error bar shows plus and minus one standard deviation and the area between the red lines indicates the range of the results from the wheat starch paste control.)



The 6% concentration was more efficient than the 2%. (The latter while a 2% concentration is not strong enough to provide comparable adhesion to the wheat starch paste control samples.)

The performance of the two preparation temperatures was influenced by the method of application indicating that it was the effect of the temperature on gelling and drying time, rather than the degree of change of the gelatine molecule which is produced, that held most sway.

•60°C was better for the brush warm application

•40°C was better for the brush cold application

•The results for the removable tissue were inconsistent

- The application methods may be ranked thus:
 1. brush cold
 2. removable tissue
 3. brush warm

Brush warm application gave very mixed and low adhesion, and so is not recommended.

Removable tissue gave the initial five readings most similar to those of the wheat starch paste control. (Slaking occurred on the unusual samples. Thus its use on substrates with low levels of size is also not to be recommended.)

Brush cold application gave the most satisfactory results, and was easiest to use. It could be used to lower adhesion to all areas. When peeling no damage to the substrate occurred. On the basis of the test results, a 6% concentration would be recommended.

The evidence is that penetration is key to an effective bond. This requires a balance between the viscosity of the adhesive (governed by the method of application) and the absorbency of the substrate to which it is applied (determined by the level of size in the substrate).

CONCLUSION

The highest levels of adhesion in this study were provided by the 6% concentration prepared at 40°C and applied cold with a brush. The method providing the results most comparable with wheat starch paste was the 6% concentration prepared at 40°C applied as a removable tissue, but with the undesirable side effect of damage to the substrate during testing.

RECOMMENDATION in brief:

In conservation practice, use brush cold application at 6% concentration.



The people's prize went to Brannah Mackenzie for *Gelatine for Paper Repair*. Brannah writes:

I have always taken pleasure in books and it was while studying for an MA in Scottish Historical Studies at the University of Edinburgh that I became increasingly aware of the importance of books not only for their contents but also as historical artefacts. I graduated in 2002 and following a period working in the hospitality and service industries I chose to pursue a career in book conservation. I spent a year volunteering with the National Trust for Scotland, through the ProjectScotland scheme, to gain experience. During this time I was also fortunate enough to gain direct experience of book conservation at Book and Archive Conservation Services Ltd. in Edinburgh. In 2007 I was accepted onto the Conservation of Books and Library Materials programme at West Dean College submitting my MA Conservation Studies thesis, on which my poster is based, in September 2009. I went on to be an intern

at the Leather Conservation Centre in Northampton and I am currently a book conservation intern at the British Library.

The size at which we can reproduce their posters here cannot do them justice. Look out for them on the Icon website (www.icon.org.uk), along with the five runners-up.

reviews

CONFERENCES

CF10: CONSERVATION IN FOCUS

Icon Ethnography and Textile Groups joint session

Cardiff University March 26 2010

This joint Group session was entitled '*From top to tail: accessories from around the world – Investigation and Research*'. Sherry Doyal, Head of Organic Artefacts Conservation, Department of Conservation and Scientific Research at the British Museum, invited and introduced the speakers, ensuring that presentations kept to time and breaks were taken with the other Icon groups in order to maximize networking opportunities.

The morning session commenced with the research and preventive conservation of painted hide robes at the Ethnological Museum, National Museums Berlin, Germany. The session was briefly interrupted by the recent wonderful news, announced by Frances Lennard, Freelance Textile Conservator, about the future of the Textile Conservation Centre's work at Glasgow University. We then continued with papers presented on the conservation of three Hawaiian *Ahu'ula* (feathered cloak), the investigation into the degradation of linseed oil and polyurethane finishes of leather and the loan preparations of iconic objects, with specific reference to a *Fau* (feathered headdress) from Tahiti.

The afternoon produced further interesting conservation issues and treatments, with papers presented on mounting approaches to hats for the exhibition '*Hats: An Anthology by Stephen Jones*' a collaborative exhibition between the Victoria & Albert Museum and Stephen Jones, the treatment of two 12th century Egyptian Caps, and the conservation treatment of a ceremonial sword and scabbard from Historic Royal Palaces. The session concluded with the conservation treatment and display of a pair of slippers from the Museum of Greek Folk Art.

The papers presented covered a broad spectrum of topics, from innovative approaches to treatments (such as the use of a modified jelly bag stand in the humidification treatment of one of the Egyptian caps) to the transportation and display of complex artefacts. Papers included exhibition challenges, where solutions were required to stabilise objects whilst being culturally sensitive. Research to provide further insights into objects and the significance of the findings was highlighted. Of particular concern were the risks to conservators from handling and treating potentially harmful artefacts. Harmful substances and remains of endangered

species within collections and the storage and exhibition preparation implications of these discoveries were discussed.

As a current Icon/HLF Textile Conservation intern, presently based at the National Museums Scotland (NMS), I had travelled several miles from Edinburgh to Cardiff to attend the conference. This was a major investment and one I feel was completely worthwhile. The two days provided the perfect environment to meet old and new faces and to discuss issues relating to conservation and the wider cultural sector. The dinner reception at Cardiff Castle was a particular highlight and provided a relaxed opportunity to meet others from across the conservation disciplines and to learn more about the recent conservation undertaken on the magnificent Castle interiors.

During my Icon/HLF Internship I have had the opportunity to document and conserve ethnographic textiles for the Royal Museum Project (NMS). The session was therefore extremely beneficial, informative, thought provoking (and at times humorous) and provided a perfect collaboration of these two specializations – 'from top to tail'.

Sarah Owens

Icon/HLF Textile Conservation Intern

CF10: CONSERVATION IN FOCUS

Icon Scotland Group session

Cardiff University March 26 2010

The Icon Scotland Group session was all about **Emergency Planning and Management**. The first speaker, David Massey from the University of Coventry, gave a general introduction on this subject focusing on the UK perspective and on how multi agencies within the UK deal with emergencies. He highlighted the priority of human welfare but also emphasised the importance of business continuity and the need for integrated emergency management which goes beyond the mere physical threats to artefacts. David stressed the importance of not only having a plan but also deciding at which point that plan should be activated, and establishing who is responsible for this. Besides that the necessity for consultation and familiarization to make the response effective was underlined.

This theoretic opening to the topic was complemented by the next talk: Louise Lawson looked at the specific needs of the Riverside Museum in Glasgow, as she was asked to develop an emergency plan for the Museum's new premises. In her talk Louise took the UK perspective approach and applied it directly into a heritage context using the figure of eight emergency planning model. She emphasised clarity as being one of the key elements for the development of a working emergency plan. One drawback of this planning phase was

that the new museum would be unfamiliar to staff posing a greater risk to tackling emergencies.

This paper was followed by a workshop session on developing and improving an emergency plan led by El Parker. Questions flagged up in this session concerned the potential control centre of an emergency, the various stakeholders affected by an emergency and the all important review process. This short brainstorming session between colleagues from other institutions was very useful and was an opportunity to exchange views with colleagues. The smaller auditorium was ideal to encourage these professional discussions and gave the opportunity for a more in-depth dialogue. The participants enjoyed this approach - it was very effective in shaking off the indolence that sometimes tends to creep in when confronted with the heaps of information during a conference!

The main conclusion of this session was that a working emergency plan demands involved and informed staff. Aside from technical considerations it is good communication that stands out as one of the key ingredients for the successful planning.

Nicole Stahl

Conservator, The McManus: Dundee's Art Gallery and Museum

REDEMPTION: TAPESTRY PRESERVATION PAST AND PRESENT

Metropolitan Museum, New York
December 6-8 2009

This Symposium was held to celebrate the completion of a project that had spanned thirty five years – the conservation of an early sixteenth century tapestry entitled '*Christ is Born as Man's Redeemer*'.

The tapestry is one of a set of ten known as '*The Redemption of Man*', now dispersed around the world, and measures approximately 4 x 7.85 metres. At some stage it had been cut into four irregular pieces. In 1974 the conservation began on the basis that the pieces would be rejoined and that the tapestry would be restored (not just stabilised). The painstaking work was carried out meticulously with full re-warping and re-weaving. Missing areas were thoroughly researched using other tapestries from the set as well as contemporary art sources such as prints and panel paintings. Great lengths were taken to ensure that the materials used were as close as possible to the original. The completed tapestry is now on display at The Cloisters.

The presentations were grouped into sessions spread over two days covering the history of the tapestry and its conservation and then more generally about conserving image and structure; wet cleaning; support systems and display and, finally, science and conservation. The speakers represented a



At the Metropolitan Museum's textile conservation studio

range of nationalities from all over Europe and North America and establishments from museums to private practice.

In between the public sessions was a Scholars' Day which involved a trip to The Cloisters to actually see the finished tapestry followed by an afternoon spent in the Textile Conservation Laboratory at the Metropolitan. There, many examples of tapestry woven textiles were shown, not just the large scale wall hangings one might imagine. It was interesting to learn about alternative approaches to display and hanging mechanisms as well as the conservation methods themselves.

One of the aims of the Symposium was to provide a platform for discussion concerning the change of attitudes and opinions in the approach to tapestry conservation during the time taken on this particular tapestry. The programme for the event was so packed that discussion only really took place in small groups during meal breaks. Consequently, the full benefit that could have been gained by having such a gathering of people was, to some extent, lost. However, what was highlighted was the fact that throughout Europe and North America there are a number of differing attitudes as to the correct methods of conservation, support and display of tapestries (such as to strap or to provide full support; to use natural or man-made materials; to re-weave or re-warp and couch; to hang flat or support on slanted boards). All seem to adequately satisfy the perceived requirements of the organisations concerned without any one system standing out as being more correct than another and which, therefore, should be adopted by everyone. One thing that did come across universally was that all participants would have liked the luxury of such a long period of time over which to complete a project with sustained interest and support from the client and the opportunity to research and analyse so thoroughly.

As far as is known, there are no planned post-prints of the Symposium but the Metropolitan Museum has made many of the presentations available as videos on line at <http://www.youtube.com/user/metmuseum>.

Overall, the event was most enjoyable and stimulating – not to mention the Christmas shopping opportunities in New York!

Alison Fairhurst

Textile Conservator, The Landi Company

VISIT

GLASGOW MUSEUM RESOURCE CENTRE

Icon Scotland Group

February 11 2010

Twenty members of Icon Scotland Group visited the Glasgow Museum's Resource Centre, situated on an industrial site in Nitshill within a few minutes' walk of the train station. After a greeting from Polly Smith, Senior Conservator, Art Group, we were given a short description of the building, its contents and remit by **David Thomson**, Senior Preventive Conservator. The construction had been in two phases, the first providing storage and some conservation studios, and the second adding more storage, offices and additional conservation studios. The store holds over 800,000 objects. David explained that public access is one of the main functions of the Centre but that this also created problems with the climate controls, as the needs of the public and the needs of the objects are somewhat different.

Harry Dunlop, Learning and Access Curator, went on to explain just how open this access is. The Centre provides tours that can be tailored to group needs so school children of all ages can explore subjects such as the seaside, transport or the portrait, for instance. The objects are grouped in 'pods' of various sizes all of which have good access with level floors, lifts and large doors. There are scheduled public tours of the stores every day of the week.

The first pod visited held the paintings, all of them on roller racking that seemed to stretch into the middle distance. Harry explained that the paintings are stored by period, school and subject so a group studying a particular subject can be shown paintings by pulling out the relevant rack. Word has it that this is the largest museum

painting store in Europe! The next pod held the natural history collection where we were told about a moth problem that had affected some of the objects in the store. This showed the importance of good housekeeping and the need for a quarantine regime. The Centre has freezers to help with this essential work and is constantly monitored.

We were shown pods containing the ethnographic displays and decorative arts. The Centre staff answered the many questions that the group asked as we moved onto the transport pod. This section holds the displays from the Glasgow Transport Museum that is currently undergoing re-development. Visiting the large workshop containing a full size steam engine that is being conserved was a highlight. The Glasgow-built engine had been in service in South Africa until the 1980s and returned to Glasgow for permanent display.

The tour ended with visits to the conservation studios for paper, paintings and frames. The conservators showed us examples of work they are involved in and discussed the methods they use. We saw work in progress on frames and paintings being prepared for a forthcoming Glasgow Boys exhibition. **Polly Smith** explained the record keeping that is mandatory, and indeed essential, in order to keep track of all the objects that could be moved around the building between storage, conservation, photography, research and onto outlying museums.

After a welcome cup of tea about half the group moved onto a Glasgow restaurant for dinner.

Scotland Group would like to thank everyone at the Resource Centre for an interesting and informative afternoon.

Nick Wright

Nick and Lucy Wright, Picture Restorers.

ROYAL BOTANIC GARDENS, KEW

Icon Book and Paper Group

London November 10 2009

The Herbarium Library Art & Archives Department at Royal Botanic Gardens Kew holds important botanical collections and is widely consulted for both national and international use. Book and Paper Group Members were fortunate to have the opportunity to visit the Marianne North Studio and Gallery at Kew. The participants were book and paper specialists although easel paintings, framing and textiles were also presented.

Jonathan Farley, Senior Conservator and Head of Library, Art and Archive Preservation, started our visit by introducing the Marianne North (MN) collection and the background to the restoration and re-building work that the MN Gallery required.



In the Marianne North Gallery

Marianne North (1830–1890) must have been an extraordinary and formidable woman. She travelled the world painting the indigenous flora, and created incredible paintings (mainly oil on paper) that form the Marianne North collection at Kew. She donated all the paintings to Kew on the condition that she was allowed to build a gallery in the Royal Botanic Gardens (RBG), Kew in which the paintings were to be displayed. One of her many attributes appears to be the ability to persuade others to accord with her wishes, including the architect James Fergusson agreeing to design the gallery and Kew agreeing to have it built in the RBG.

The MN collection comprises 833 oil paintings on paper, with some being oils on canvas, and oil painted door panels and door surrounds. Even the coving in the gallery has stencilling by MN. Not only was MN deeply involved in the visual aspects of the gallery but also in its overall design and construction, for example during building renovation work a void was revealed beneath the floor of the inner gallery showing that the floor height was altered to make it level with the main gallery.

A number of years ago it was found that the method of fixing framed paintings directly to the wall surface (mirror plating), encouraged fungal infestations due to the 'dead air' space behind the frames. It was soon decided that a new mounting method had to be devised to prevent this from happening again, and the dado was pulled forward allowing for an air flow to be deflected into a 25mm space behind the paintings. From this point, the next stage of renovation was to carry out a full in-depth survey of both the art works and building. The Heritage Lottery Fund and a further seven charitable trusts were approached as sources for funding, and in addition individuals or organisations are encouraged to 'adopt a painting'.

One year on a huge amount of work has been completed: the MN building has been stripped back and reconstructed; a separate conservation studio built; staff have been recruited and interventive conservation work on the collection is well under-way. A two-year period has been allocated for all conservation work to be carried out.

Aissa Seidi, the Supervising Conservator for the project, gave a visual presentation that



In the Studio

introduced us to the conservation problems and treatment strategies devised for the paintings. We then visited the purpose-built conservation studio, situated in the main building at Kew, where we met the other paper conservators. Aissa supervises a team of five full-time staff comprising herself, Emma Le Cornu, Helen Cowdy, Rachel Smith (all paper conservators), and Eleanor King (Conservation Technician).

In addition to working on the paintings in the conservation studio, Aissa and her team give talks to the general public. Their success in raising awareness and publicising the 'adopt a painting' scheme is an indication both of their skills as conservators and as ambassadors for the profession. Research is carried out as necessary to underpin and inform decisions. Other specialist conservators are contacted as necessary.

The paintings, oil on paper (with a lot of impasto), were varnished about ten years after they were first exhibited. The binding media used by MN was minimal; she was not an experienced oil painter when she first began recording flora but her increasing proficiency can be seen across the collection. It is thought that she chose paper as the primary support for ease of transport during her travels. It is a cotton wove paper, had white gesso ground and may have come pre-prepared. This had been adhered to a poor quality secondary support (mixed fibre board, with a paper-facing). Each frame had a tertiary (plywood or hardboard) backing. MN chose glazed frames: black mouldings with gilt slips made from silver leaf with shellac layer over. In some instances it appeared that the 'gold' had oxidised.

Conservation treatment of the paintings was required as deterioration was evident from, for example, damage caused by atmospheric pollution from Battersea power station (sulphur dioxide, nitrogen dioxide) and environmental fluctuations due to lack of climate control in the MN Gallery. All contributed to cracking, losses and flaking media; blanching and blooming of the varnish in particular over red, white and blue pigments (not all and not uniformly).

The main activity for the conservators is removal of the acidic secondary support, which is why it was felt that paper conservators should be employed. Removal

of the secondary support boards sometimes revealed previously hidden annotations which were recorded, and as these boards were removed they were replaced with archival quality materials. De-acidification (alkali buffering) of the primary support paper was considered necessary and 'Bookkeeper' (magnesium methoxide) was considered to be the best non-aqueous treatment. The final treatment is surface cleaning. Generally the varnish was in good condition and was not removed. However surface dirt had contributed slightly to loss of visual quality and clarity of the images. Saliva was the preferred substance used to surface clean the varnish.

Aissa and the other conservators were able to discuss and show us all aspects of the conservation treatments and willingly answered our questions. It was a delight to see conservators 'at work' (although as paper conservators we all understood the potential for despondency when faced with 800 plus backings to be removed!). The conservation work on the paintings is well-documented with written reports, detailed measurements and digital images.

After lunch Jonathan took us into the Library which has many examples of MN's printed published works and also houses her letters. We also saw some of the more unusual objects in the Library collection such as 'nature prints', whereby a wet piece of paper was pressed with the botanic specimen to produce an imprint into the paper. These were compared to botanic specimens which were simply dry pressed and mounted.

We then walked through the RBG to the Marianne North Gallery where we were able to fully experience the extraordinary effect of the astonishingly vibrant-coloured painting facsimiles as they are hung in the method devised by MN, one immediately next to another, with only the black frames isolating one image from another, with no free wall space. The hanging arrangement is based on genealogy, where there is a radiation out of lesser plants from the main genus. The inside of the gallery is completely covered in paintings including the door surrounds. Originally even the ceiling was covered with a map from the Stanford Map Co. Jonathan was on hand to answer our questions about the building, its reconstruction work and conservation. His extensive knowledge and enthusiasm inspired us all and his anecdotes were an added bonus.

On behalf of all the participants I would like sincerely to thank Jonathan Farley and Aissa Seidi along with the other conservators who generously gave us their time, experience and wonderful anecdotes making this both a very informative and enjoyable visit. Our thanks also to Joanna Payne for organising such an unusual and interesting visit.

Fiona Butterfield ACR
Paper Conservator (Private Practice)
Aberdeen



Senior paper conservator Susan Catcher and workshop participants applying Funori onto wallpaper

WORKSHOP

CONSOLIDATION WORKSHOP

Icon Book and Paper Group

Victoria & Albert Museum March 5 2010

Ten conservators, from private practice and institutions and from both disciplines of book and paper conservation, gathered at the V&A for a workshop on pigment consolidation. Expectations were high and we were not disappointed.

The morning session included a PowerPoint presentation by Mike Wheeler, with some input from the day's other tutors Merryl Huxtable, Susan Catcher, Alan Derbyshire and paintings conservator Nicola Costaras. The presentation was a comprehensive overview of the fundamentals of consolidation and some of the options available in terms of consolidant and technique. Some of the consolidants mentioned include methyl cellulose, ethyl hydroxy ethyl cellulose (Bermacoll), isinglass, gelatine, funori, and Lascaux 4176. Techniques involving the use of brushes, tissue facing, syringe, nebuliser and airbrush were not elaborated on during the lecture but were amply demonstrated during later sessions.

There was also an overview of the kind of things to consider when choosing a consolidant, such as the effect on the refractive index of a pigment, or the need for a matte or shiny finish, as well as absorption into paint layers and substrates. Each tutor focussed on a particular interest or specialism – Indian miniatures, portrait miniatures, illuminations on parchment, wallpaper and paintings – so we got a very rounded picture of different applications for different media, substrates and painting technique, along with the problems that can occur to the paint layers as a result of the method of paint application.

The morning session continued in the book studio, where each of the tutors demonstrated, in turn, their preferred consolidant and choice of application. As book and paper conservators it was very interesting to hear from Nicola how some of the consolidants are used in a different discipline from our own. It was also interesting to see how the two disciplines can influence each other.

After lunch we paired up and took turns visiting each tutor to see in closer detail, and get hands on experience of how they each use their chosen consolidant. It was an opportunity to examine the equipment close-up, and to try some of the techniques ourselves so that we could get a feel for each solution and method. Painting Conservator **Nicola Costaras** had earlier demonstrated a method of applying a solution of isinglass and honey through tissue facing to consolidate a panel painting. During the practical session, she guided us through application of Lascaux 4176 using a brush and a syringe in consolidating cracked paint layer.

With Paper Conservator **Merryl Huxtable**, we got to try our hand at consolidating fragmentary paint areas with the 2-brush method of application. One brush was held in each hand, one wet with ethanol and the other with the consolidant isinglass, and the solutions were applied in quick succession to each other. The alcohol serves to break the surface tension of the substrate and allows the consolidant to be drawn into and/or under the paint layer via capillary action.

Head of Paper, Books and Painting Conservation, **Alan Derbyshire**, gave us an overview of the history of English miniature painting and explained his 1-brush method of application. In a small plate, ethanol was

Senior painting conservator Nicola Costaras applying isinglass through tissue facing onto a panel painting



added to a 2% solution of methyl cellulose dissolved in water and applied onto or underneath an area of cracked paint layer. When the treated area was a little drier, silicon release paper was used as a barrier for pushing down tented areas.

Ethyl hydroxy ethyl cellulose in low concentration (0.25–0.5%) is a consolidant preferred by Paper Conservator **Michael Wheeler**. He employs the 2-brush method of application, as described earlier, to reattach flaking areas and notes that a nebuliser could be used to apply the same consolidant onto powdery paint.

Paper Conservator **Susan Catcher** introduced Funori, a general name for a group of seaweeds, as a consolidant. The raw material was soaked overnight, cooked and prepared into a solution for application onto a large-scale wall painting. The solution was brushed on with large Japanese brushes and through a facing of rayon paper (85% wood pulp, 15% rayon) onto the pre-humidified substrate and allowed to dry.

The day concluded with a discussion over tea and cake in true conservation style. The workshop was beautifully structured and organised and was an extremely valuable chance to learn techniques from a group of very experienced conservators. A big thank you to our five tutors for sharing their knowledge and some handy tips, to Maria Vilancour and the Book & Paper Group events sub-committee, and to Jane Rutherford and her colleagues for putting so much work into a very successful and enjoyable day.

Catt Baum The National Archives
Lucy Cheng Cambridge University Library
Deborah Farnell Cambridge University Library

Senior paper conservator Michael Wheeler examining pigments on an Indian painting



TALK

GLOBE SPHERE X-RADIOGRAPHY

Icon Book and Paper Group

National Maritime Museum

23 February 2010

Globes are very much about what is shown on the surface, and though undoubtedly three-dimensional, the nature of their construction is not at all obvious and is probably not often given much consideration.

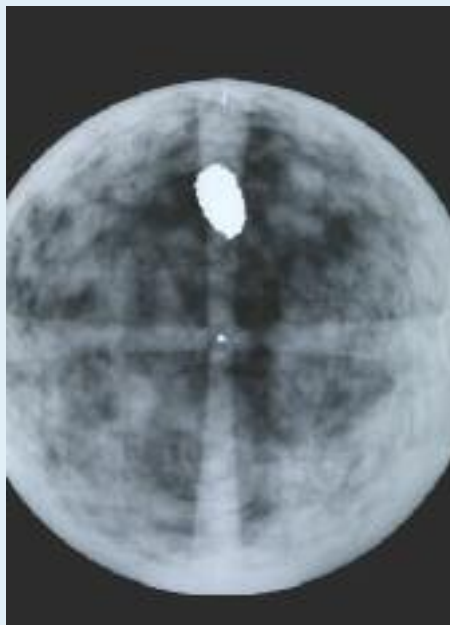
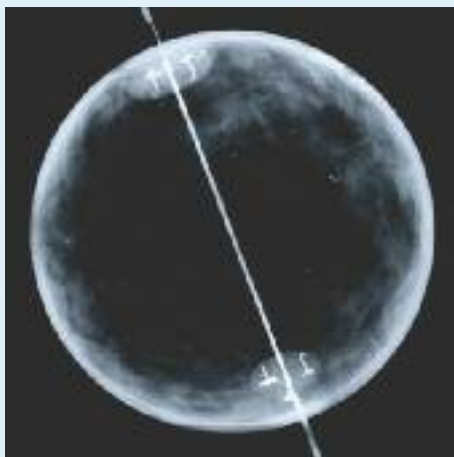
Paul Cook, in this fascinating talk, ignored the visible surface and took us to the dark interior of a range of globes in the collection at the National Maritime Museum, Greenwich. Before we were shown any x-radiograph images, Paul told us a little about the globe collection, which comprises about 280 items. It is one of the largest collections of globes in the world and arguably the finest.

Although there are several engraved metal globes in the collection and other unusual specimens, about two thirds of the globes have a printed paper surface pasted onto a plaster sphere. It is this type of globe that became the focus of a programme to take x-radiographs of as many globes as possible before the x-ray equipment, originally installed in the easel paintings conservation section, was de-commissioned in 2004.

As preparation for looking at the images, Paul explained the basic method of making a globe using a variety of models and mock-ups. To summarise, a wood or metal mould was used to form two caps or hemispheres made from paper or thin card. These caps were joined together after an internal support, a metal rod, or more usually a wooden pillar, was positioned inside and

Gerard Mercator Celestial Globe 1551 Ø 42cms.(GLB.97)

The globe is supported by a metal rod with wooden reinforcements at the poles secured with metal fastenings.



Jodocus Hondius Celestial Globe ca.1600 Ø 35cms.(GLB.157)

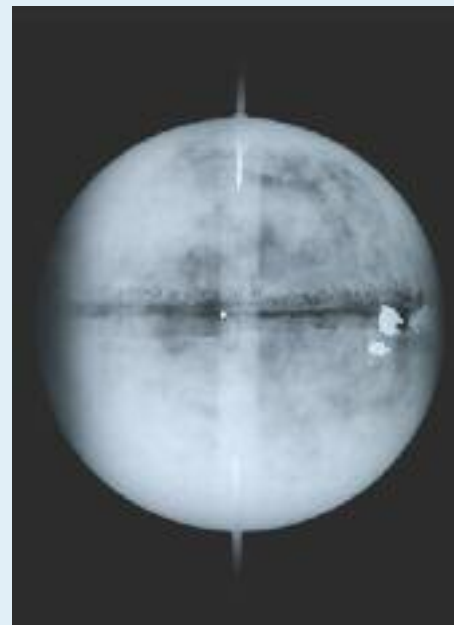
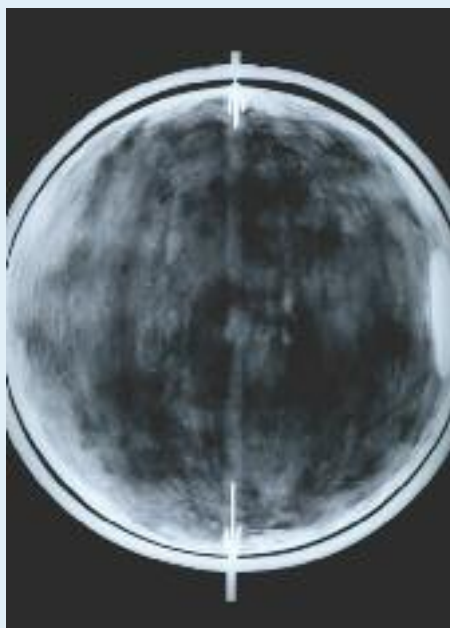
This globe has a branched structure. A bag of lead shot to weight the globe can be seen.

secured, most commonly with nails. The hemispheres could be joined at the equator or around the poles and thus formed a rough sphere with a diameter slightly smaller than that required for the globe. This sphere was then placed in a former of the required diameter of the globe and turned while plaster was applied to build up the sphere. When the required diameter had been achieved, the globe was smoothed and the printed paper gores could be pasted down. This was very helpful as it made it easier to understand what we were looking at in the images.

The x-radiographs showed the obvious and universal elements of construction, but it was

Arnold and Floris Van Langren Celestial Globe 1589 Ø 32.5cms.(GLB.99)

This globe is supported by a turned wooden pillar and evidence of stitching along the join is visible.



Benjamin Martin Celestial Globe ca.1757 Ø 30cms, (GLB.80)

The join is reinforced with cloth. The globe is weighted with lead shot, some of which had escaped from the bag which holds it.

surprising to see how the inner support structures varied. Two of the earliest globes in the collection dating from the 16th century exhibited metal rods as inner supports, whereas later globes tended to have wooden supports. These could be single pillars, or more elaborate branched structures. An interesting variety of nails and staples could be seen. In addition, other constituents were revealed, for example, lead weights used to balance globes and, in one case, what appeared to be wax seals. It is possible that these seals had not been removed from the waste paper which had been used to create the inner shell. It must be pointed out that when viewing an x-radiograph of a globe, one is looking at the 'front' and 'back' of the globe at the same time, so locating any interesting features on the globe can be difficult. The angle at which the globe is positioned during the exposure can also make a difference to what can be seen. Interesting features at the inner surface may be missed or appear indistinct, if the globe is unknowingly aligned so the x-rays hit the area edge-on where the density of the plaster will be greatest. The exposure time also affects the clarity and contrast of the image but, as the possible densities of the materials in any globe will vary, it is not possible to give an optimum exposure time. Paul also made the point that while x-rays can be very revealing there is much that they cannot show, for example, if the paper used in the making of the inner shell contains text or manuscript.

X-ray images of globes were first taken at the museum in 1983. The seventy six different globe x-rays are a remarkable and valuable record for anyone interested in globe history. It must surely be the largest collection of x-radiography images of globes in the world. The images have now been digitalised and I understand that when a globe in the collection has been x-rayed, the images can be seen on the NMM website.

Sylvia Sumira Independent globe conservator

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in practice

The Castle Ward Gothic Wardrobe Conservation Project

by Fergus Purdy, Furniture Conservator, and Claire Magill, National Trust Regional Conservator (Glass & Ceramic Conservator)

INTRODUCTION

The recently completed conservation of the intriguing gothic clothes press located in the Parnell bedroom of Castle Ward has revealed that it was constructed at an earlier date than previously suggested. Once thought to date from around the 1840s, opinion now is that it was made around 1770. This interesting revelation ties in well with the history of the house. During the second Viscount Bangor's (1750–1827) illness, much of the furniture was removed from Castle Ward by his brother Robert. The press is now thought to have been left in the house as it was too big to get through the door.

The impressive clothes press, or gentleman's wardrobe, predates the introduction of coat hangers and has shelves on which the clothes were folded up and stored. Beautiful mirrored doors, decorated with reverse glass paintings of flowers and borders adorn the three top sections. The paintings on the gothic shaped mirror panes may have been created by the ladies of the family. The centre section of the press contains the shelving for clothing, the right hand side has shallow drawers and the left hand side when opened unexpectedly reveals a small writing desk. The overall design of the front of the press reflects the architectural articulation of the gothic façade of Castle Ward; this close correlation suggests that the unknown architect of the house may also

Cleaning down woodwork



Peter Muhly

have designed this important piece of furniture, as was fashionable at the time.

WHY THE WARDROBE?

One of the roles of an NT regional conservator, working along with the curator and property staff, is to prioritise objects for conservation treatments and secure funding. On this occasion a generous gift from The Royal Oak Foundation had made possible the treatment of the wardrobe which had been on the priority lists for some time. The need for treatment was evident, as its unstable and damaged condition posed a risk to both the object and our staff and visitors. Although always of delicate and fragile design, later alterations to the doors had led to stresses in particular areas of the frames' construction; subsequent opening and closing by the house staff and guides had in turn caused breaks to the glass and mirrors. Deteriorated cross-linked putty had increased many of the strains along the edge of what is particularly thin and bowed glass, and also contributed to many of the breaks. Where the front face of the crown glass had been broken, dust and dirt settled between the crown glass and painted mirrors. The overall appearance of the press was 'gloomy', and the build up of dust and dirt made it difficult to appreciate the fineness of the hand painted floral decorations.

PRE-TREATMENT INVESTIGATIONS

Although the damage to the glass and doors was very visible, what was less clear was the full extent of the work required to remedy this. What would it be possible to achieve? And where this would be best carried out and what input /time would be required from the different individuals involved? To provide answers to these questions, it was thought essential to begin the project with a few days of in-depth investigation, before settling on a definite plan of action. This began when Pat Jackson and Fergus Purdy made a routine property visit to update the condition reports on the object, assess the damage and put forward initial proposal options. Given its size and complexity, many considerations had to be taken into account, such as the risks entailed in moving it, coordinating the work of different conservators, and the possible impact on the house and visitors.

In the end it was felt that the best solution was to carry out the conservation in-situ. Although this meant more work protecting the other artefacts in the room and setting up a temporary studio, it had the benefit of avoiding the transportation of a large and fragile structure and also provided the opportunity for visitor engagement. Normally this type of project would take place in the winter months when the property is closed to the public; this project however was purposely scheduled for the summer months with the public able to see and discuss the conservation work whilst it was taking place.

At an early stage it was also identified that the removal of the



The Press

very hard cross-linked putty, necessary to release the glass, was likely to be one of the more challenging aspects of the work. A further visit was made to address this particular issue and to examine the internal structure of the doors. It later transpired that the door on which we carried out our investigation was the least altered of all, the others when we opened them revealed a very different later arrangement, which presented their own problems.

CONSERVATION TREATMENTS

The four doors of the press were removed in sequence, with the hinges released from the main body of the press but left secured to the doors. The worn screw holes from the hinge housings on the press – one factor contributing to the problems resulting from opening and closing the doors – were plugged with mahogany plugs using scotch glue, and then re-drilled to the correct size. To meet with the regulations on hot work in National Trust properties, the scotch glue was heated in a sealed element electric hot water pot; the introduction of cold working Canadian fish glue offers another option for such situations. The screws were labelled, and where screws had been missing, replacements of matching length and gauge were added to each set.

Those sections of glass and painted mirrors that had been previously identified as requiring removal for conservation treatment were taken out of the door frames. In cases where the mirror was held in with pine glue blocks these were cut along the line of the glue joint to release them, this was a safer method than introducing moisture to soften the glue in such close proximity to the exposed surface of the mirror amalgam. Where the glass was secured in place with putty, the putty was softened to allow removal using a fine soldering iron with a customised tip. Smoke alarms were disabled whilst work was carried out, and a 'Hot Work Permit' was obtained from the Building Department for the duration of the work. Once the putty joint had been removed from the back and sides of the glass a fine blade was inserted in the line of the putty at the front, gentle and even scoring of the putty released the glass.

In the case of the blue/gold painted glass panel from the centre right door the inner oak backing board had also to be removed. In both instances where these backing boards were removed they revealed what appeared to have been an earlier arrangement of polished tin plates with hexagonal cut outs. The oak backing boards also had pencil inscriptions reading 'this side to face glas'. This not only gave clear



Fergus Purdy tidying up, re-puttying work

evidence that there had always been some form of glass panel in this position, but also the form of the lettering would suggest a late eighteenth-century date for this work.

It was decided that the removal of glass would be extended to include those pieces that were either loose in the frame or damaged sections that could be easily removed. One of the distinct advantages of working in a close interdisciplinary team on-site was that it was possible to discuss the project as the work unfolded with all involved, and make decisions needed to progress relatively quickly. All fifty two mirrors and glass panes were letter coded and laid out on labelled paper.

All of the crown glass was swab cleaned with Boots sensitive skin washing up liquid, de-ionised water, and in some cases added 1:10 Acetone. Much of the putty was removed mechanically, rinsed with swabs of de-ionised water. Mirrors with hand painted floral decoration were swab cleaned using the aforementioned treatment, taking care to avoid areas of hand painting; these were gently dry brushed with a pony hair brush. Loose amalgam was consolidated with 10% Paraloid B72 in Acetone. Sherds were bonded with Araldite 20:20. Mirrorflex was placed over each of the mirrors to create a reflective surface where there were areas of silvering loss, as well as acting as a dust barrier layer, protecting the amalgam. Following their treatment, the sections of clear glass and the one later damaged mirror on the centre right door were re-putted into place using traditional linseed oil putty. The door frames were left for eight weeks to allow the putty joints time

Where front glass has been lost, mirrors have been damaged





Repaired original glass

to set sufficiently to hold the glass in place. In two instances the glass was held in place with softwood wedges whilst the putty joints set. One missing and one very badly damaged piece of clear crown glass were replaced using stocks of old glass.

The keys for the doors were located and new keys cut for the writing desk and left door locks. Although not always considered necessary for pieces of furniture in National Trust Houses, to have the door locks operating again was important in this instance for two reasons. First, there had been a problem with doors swinging open, risking further damage to the glass. In addition the doors are not fitted with handles, it is the key in the lock that fulfils this function and therefore needs to be in place for the doors to be opened correctly. The damage to the glazing bars along the outside edge of the right door were repaired with two fine mahogany patches, the alterations to this area where a later replacement door lock has been fitted still leaves a weakness. In order to counteract this and prevent the centre right door flexing each time it is opened, a mahogany brace was secured to the back of the backboard upright where it had been cut through to house the replacement lock. The removal of the very poor old putty joints and the better securing of the mirror at this position should also help with strengthening the area.

Loose and detached sections of raised moulding and cock-beading were re-glued in position using scotch glue. The areas of tenting veneer on the outer edge of the drawer fronts were cleaned with warm water then re-glued with scotch glue and clamped flat under Perspex strips until the glue had set. The mirrors that had been removed from the doors of the press were re-secured back in place. This was carried out using small wedge shaped pine glue blocks, as found on the undisturbed sections of the original construction. This meant not reusing many of the old glue blocks that had been removed, as these were of right angle section with one surface glued to the back of the mirror and causing damage to the reflective surface. These glue blocks have however been retained. The blue/gold glass panel from the right centre door was secured back in place using the oak backboard, with both the tin plates and paper placed back in the recess, following conservation by glass conservator Pat Jackson. It was thought best not to putty this section of glass in, as it was a concern that the putty may have interfered with the edging used by the glass conservator to secure the new facing sheet of glass to the old. With both this section of glass, and with some of the mirrors where the frame had been altered at the back, it was necessary to widen the timber



Claire Magill engaging with the public

rebate fractionally to allow the glass to fit back in place without forcing it. It was considered that the incredibly tight fit of the blue/gold glass panel may have set up stresses that contributed to its fracturing. This was carried out with the accurate marking of the rebate against the glass, to keep the removal of timber to an absolute minimum. After the scotch glue used for securing the glue blocks had been given plenty of time to set, the backs were re-secured and the doors re-hung.

The interior surfaces of the press were dusted with a hogshair brush and vacuum cleaner. The polished wood surfaces were cleaned with a dry rub of 0000 grade wire wool. On the lower drawer fronts and bracket feet/base mouldings, a small amount of white spirit was also used to lift the badly scuffed later varnish. On the areas of the door fronts, where they had been handled a lot, warm water with a few drops of Boots sensitive skin washing up liquid was used to remove the slightly greasy grime. The areas were then rinsed and dried. The small areas of replacements/repairs were toned in using van dyke brown water stain and sealed with a simple shellac polish made from lemon shellac and IMS. The finished wood surfaces were polished with Harrell's furniture wax, to build up a good surface sheen

CONCLUSION

The decision to base the conservation work in the Parnell room at Castle Ward and allow visitor access during the work was, we feel, the right one. Having produced feedback forms to quantify visitor experience, the results were very positive. Far from running the risk of compromising conservation standards, as might be feared, such an approach given proper planning and provision not only helps promote conservation but can be in the artefact's best interest as well. The small amount of additional time required to present the work to the visiting public was well justified by the benefits it brought. Working in-situ had the added benefit of enabling the project to be recorded in photograph and film as it progressed. This in turn, with the posting of a short video of the project on the web, has extended our work with public engagement and advocacy of conservation.

Acknowledgements

Property staff at Castle Ward; NT Regional Staff

Fay Bailey; The Ward family

Helen Lloyd; John Hartley; Peter Muhly; Pat Jackson

The Royal Oak Foundation

The video can be found at <http://vimeo.com/user1092574>

listings

Full details of all the events listed here can be found on the Icon website www.icon.org.uk

Icon Offices: Please note that many events are now being held at the Icon Offices at 1st Floor, Downstream Building, 1 London Bridge, London SE1 9BG. Security clearance for entry into the building must be arranged in advance so please follow any instructions included in the listings entry. The Icon website provides comprehensive directions on how to find the offices – from the home page, go to 'About Icon' and then to the 'Find us' page.

19 May
PACR Introduction to Mentoring, London
Further details via the Icon website

21–23 May
Icon Ceramics and Glass Group 'All Things Bright and Crumbly, All Projects Great and Small'
Venue: The University of Lincoln
Cost: £100 members (£220 non-members, £65 students)
Contact: amy.drago@gmail.com
Further details via the Icon website

27–28 May
4th International Conference Preservation and Conservation Issues in Digital Printing and Digital Photography
Venue: Institute of Physics, London
Contact: dawn.stewart@iop.org
Further details via the Icon website

27–28 May
IADA Symposium 2010 Out of Sight – Out of Mind?
Venue: Prague
Further details via the Icon website

4 June
Icon Textiles Group Visit to the Ashmolean and the Chantry Library, Oxford
An opportunity to visit the newly reopened museum and the Chantry Library – the resource centre for Icon, providing services to members and non-members with an interest in the profession.
Cost: £10
Further details via the Icon website

10–12 June
The Institute of Historic Building Conservation 'Going for Gold' 2010 Annual School
Venue: Royal College of Physicians, London
The IHBC's 2010 Annual School will examine 'Delivering Excellence in Conservation' and centre on the stand-alone Day School on Friday 11 June. Expert speakers will look at best practice in the provision of conservation services and examine the practical solutions adopted to enhance and improve our places.
For details and to book visit www.ihbc.org.uk/gold2010 or call 0131 558 1854

11 June
FED and Yorkshire Regional Conservation Network The Conservation of Industrial Yorkshire – Spreading the Message
Venue: Kelham Island Museum, Sheffield
Contact: Keith Crawshaw on email admin@yhfed.org.uk
Further details via the Icon website

22 June, 6.30pm
Icon Paintings Group Dealing with Disaster: Fire, Emergency and Salvage at Hampton Court Palace
Venue: Icon Offices, London
Speaker: Christopher Stevens, Superintendent of the Royal Collection, Hampton Court Palace.
The Royal Collection Salvage Team, trained in the rescue of works of art, has become the model used by many other institutions both national and international.
Cost: £5 (£10 non-members)
Contact: register by 18 June with Clare Finn on email FinnClare@aol.com or tel 020 7937 1895

September
Icon Ethnography Group Baskets and Related Materials
Symposium and 3-day practical workshop led by Sherry Doyal and Barbara Wills in conjunction with the Royal Botanic Gardens at Kew.
Further details via the Icon website

22 July
Icon Archaeology and Metals Groups Portable XRF
Venue: Institute of Archaeology, UCL, London
One day symposium on Portable X-Ray Florescence analysis and equipment. Presentations and open discussion will focus on how this technology is being applied in the field of conservation as well as what the benefits and limitations are. All welcome. For further information see Group web pages, or contact Clair Chope (Clair.Chope@hants.gov.uk)

September tbc
Icon Textiles Group Visit to New Galleries and Textile and Costume Stores at the Museum of London.
With presentations on the store's refit project and specifications for the boxes used. There will also be opportunity to visit the recently opened galleries and the textile and costume store.
Cost: £5
Further details via the Icon website

1–3 September
Society of Archivists Conservation Training Conference
Venue: Ramada Hotel, Manchester
Conference theme: We are what we keep: challenging tradition in appraisal and acquisition. Speakers on preservation and conservation include Prof Tim Wess, David Dorning, Caroline Peach, Hayley McHaffie and Jenny Hodgson.
Further details via the Icon website or go to www.archives.org.uk/the_society/the_conference2010

8–10 September
Society of Glass Technology Annual Conference
Venue: Cambridge
Further details via the Icon website

15 September

**Icon Stained Glass Group
Colleges, Parishes & Villas, Stained
Glass Conservation in the South of
England**

Venue: Cripps Auditorium Magdalene
College, Cambridge, CB3 0AG

Speakers: Chloe Cockerill -

Heraldry/Stained Glass, Martin Harrison -

Victorian Stained Glass, Prof. Joost Caen,

Prof. Sebastian Strobl and Elise Learner -

International Conservators.

Cost: £78 (£88 non members)

Contact: Peter Campling on email:

peter@mcleadglaziers.co.uk or tel: 01603

891505 for a booking form.

20–24 September

**IIC Istanbul Congress
Conservation and the Eastern
Mediterranean**

Further details via the Icon website

23–27 September

IPH Congress 2010

Venue: Angoulême, France

Three main themes for the event; Side-

industries and crafts connected to

papermaking, Paper Economy and Trade;

national and international interactions, The

Uses of Paper: gestures, words, expertise.

Further details via the Icon website.

28 September, 6pm

**Icon Book and Paper Group
Fakes & Forgeries in Archives and
Libraries**

Venue: Icon Offices, London;

Speaker: Dr Brian H. Davies

The lecture deals with the various

methods that have been used over the

centuries both to create forgeries and to

detect them. Until the mid-19th century,

forgeries were often revealed by critical

comment forcing an eventual and detailed

confession. Nowadays, increasingly

sophisticated scientific analysis, coupled

with an understanding of how the

technology of writing and printing has

changed, is able to detect any

inconsistency with alleged provenance.

Cost: £10 (£15 non-members, £6 students)

Contact: register by 24 September with

Maria Vilaincour on email

mariavilaincour@hotmail.com.

October tbc

**Icon Textiles Group
Visit to Albert E Chapman,
Upholsterers, London**

Cost: £10

4 October

**Icon Textiles Group
Visit to New Galleries and Textile and
Costume stores at the Museum of
London**

Including presentations on the store's refit
project and specifications for the boxes

used. There will also be opportunity to

visit the recently opened galleries and the

textile and costume store.

Cost: £5

Further details via the Icon website

6–8 October

Big Stuff 2010

Venue: The Imperial War Museum,

Duxford

On the conflict and avoidance of conflict

between the display and conservation

requirements of large technology objects

within the museum setting.

Contact: Chris Knapp ACR, Conservation

Manager, Imperial War Museum, Duxford,

email cknapp@iwm.org.uk

11–15 October

**ICOM-CC Metal WG
International Conference on Historic
Metals Conservation**

Venue: Charleston, South Carolina, USA

4–7 November

**Costume Colloquium II: Dress for
Dance**

Venue: Florence, Italy

Further details via the Icon website

16 November

**Church Buildings Council Conservation
Forum 2010**

Conservation Issues Caused by the

Presence of Bats

Venue: The Guard Room, Lambeth Palace,

London, SE1 7JU

Contact: Debbie Cunningham on tel: 020

7898 1863

Further details via the Icon website

18–19 November

**Icon Textiles Group
Workshop: Upholstery – History &
Techniques**

Venue: Hampton Court Palace, Surrey

Speaker: Lesley Wilson – a freelance

conservator working on public and private

collections specialising in upholstery and

the historic development of upholstery

techniques and materials.

Cost: £130

Further details via the Icon website

Winter

**Conservation Matters in Wales
Scary Objects**

Venue: Cynon Valley Museum, Aberdare

Case studies of work on scary or

dangerous objects or on work that

presents safety challenges because of the

location.

Contact: Lyn.Weaver@museumwales.ac.uk

19-23 September 2011

ICOM-CC 16th Triennial Conference

Venue: Lisbon , Portugal

Further details via the Icon website.

- Visit www.icon.org.uk for more events and full details of all the entries listed here. There is also lots of information about short training and CPD courses available from a variety of providers. On the website Home page choose Events and Careers & Training and follow the links.

- More PACR information and booking forms are in the Accreditation/CPD section.

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Disaster Preparedness Kit, developed and researched with Preservation Equipment Ltd, a market leader in supplying materials and equipment for disaster preparedness to institutions especially museums, archives and libraries.

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www.justincasecase.com



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Willard Conservation Ltd,
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