

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MARCH 2006 • ISSUE 3



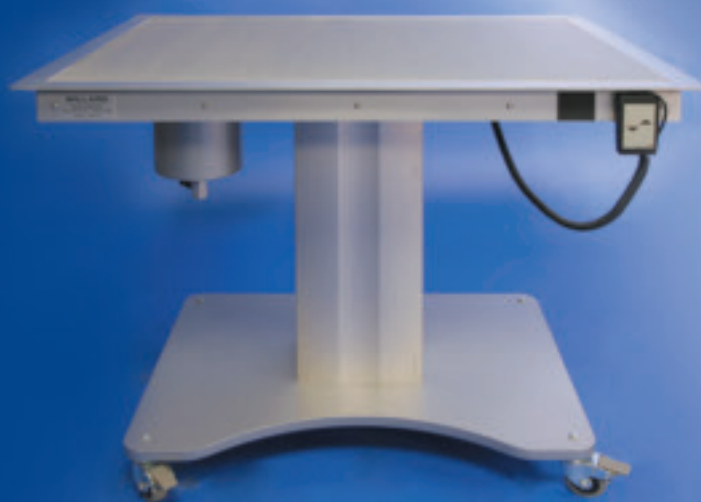
Conservation in view

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MARCH 2006

Issue 3

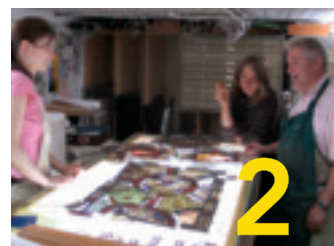
It's not every day somebody gives you a million pounds, so let's all rejoice at Icon's success in winning lottery funding - money which will be used to help plug the skills deficit in a number of conservation disciplines. And let's celebrate, too, with the British Library, for its wonderful Mellon Foundation conservation research grant. And then there's the Museum of London with money to develop its already acclaimed volunteer scheme further and a new Conservation Centre serving Cambridge Libraries. Spring is most definitely in the air for some parts of the conservation world.

It's also good to see conservation taking a high profile: read about Manchester Art Gallery's forthcoming experiment and about how Historic Royal Palaces' staff have come to feel comfortable in front of the cameras.

On Institute matters, do make sure that you send in your comments and thoughts on how Icon should elect its Chair in the future. The article on page 14 sets out some of the pros and cons about different approaches. But hurry! The deadline for comment is 20 March and the issue will be considered by the Governance Review Panel when it meets at the end of the month.

And one last cause for cheerfulness: Icon's new website. Have you seen it yet?

Lynette Gill, Editor



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Funding news; major US collections survey



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ISSN 1749-8988

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Cover picture:
Revealing the siren: detail
of *The Sirens and Ulysses*
by William Etty at
Manchester Art Gallery.
Conservators will be
working on the painting in
public. See page 4

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Deadlines:
for May 2006 issue

Editorial:
Tuesday 24 March

Advertising:
Thursday 11 April

around & about

Icon wins £1M

Icon is to receive £1m from the Heritage Lottery Fund for a scheme of work-based training placements in conservation. This will enable Icon to offer 60 internship-type placements over four years in the conservation of objects and collections, focusing on those disciplines where there is little or no formal academic training – from books and jewellery to stained glass and collections care.

The bid to HLF was based on Icon's workforce analysis, showing the extent of undersupply of practical and preventive conservation skills across the UK. The HLF monies will enable Icon to start tackling these skills shortages and ensure that there is a sustainable workforce for the future.



Historic Scotland's stained glass conservation intern Joy Bunclark with supervisors Linda Cannon and Rab Macinnes (Cannon-Macinnes, Glasgow)

Icon's Chief Executive Alastair McCapra welcomed the success: 'Thanks to HLF, the profession now has a superb opportunity to create a co-ordinated UK-wide scheme of work-based training in conservation. This will help bridge the skills gap between training and work and will also provide opportunities for new entrants – a source of fresh talent for the profession. It's a great step forward for Icon to undertake such a high-profile project.'

The Bursary Scheme will provide up to twenty internship-type training placements per year for four years, starting this year. The placements will range from 6 to 24 months in duration, based in conservation workshops in both the public and private sectors. Over 50 organisations have already expressed interest in participating as hosts. This is a long-term project so do get in touch if you would like to be involved as a host or supervisor.

The project will officially start in March with the first wave of placements beginning in September this year. Further details are available on the Icon website, or contact Carol Brown at hlfbs@icon.org.uk

Longer life for BL collections

The largest grant ever made for library and archive conservation research in the United Kingdom has been awarded to the British Library. The grant of \$695,000 by the Andrew W Mellon Foundation will be used for two projects, one of which will use odorous compounds given off by old books to measure how fast the books are decaying.

The funding will enable the British Library and its partners to carry out research into the impact of environmental conditions on book preservation and the future of book storage and conservation. Both projects aim to target conservation resources more effectively and ensure that the national written heritage is preserved for the use and enjoyment of future generations.

Starting on 1 April 2006, the first project will examine copies of the same books held by various libraries and compare how differences in their storage conditions and usage have affected their state of preservation. Working with UCL's Centre for Sustainable Heritage to study the past environments in libraries, the research will be able to predict changes in their future condition based on knowledge of how they are being stored. Knowing which materials will be at highest risk in a given set of storage conditions will enable conservators to target these for closer monitoring and act before the books are seriously damaged.

The second project, scheduled to start a year later, will analyse the volatile organic compounds given off by books. These substances, which form the characteristic smell of old books, vary according to paper type and are a contributing factor to paper degradation. The Department of Pure and Applied Chemistry at the University of Strathclyde will collaborate by sampling the air in library storage facilities and measuring the quantity of acid produced. This project will enable libraries to design stores to minimise the rate of paper degradation and give an early warning of when the level of acid in the books is reaching dangerous levels.

The British Library will collaborate with the other five Legal Deposit libraries (National Library of Wales, National Library of Scotland, Oxford and Cambridge University Libraries and the library of Trinity College, Dublin), The National Archives (Kew) and the National Archives of Scotland, on both projects, which will be managed by



Access without stress: a digital image of the Sherborne Missal from the British Library's © Turning the Page technology

Dr Barry Knight, Head of Conservation Research in the Collection Care department of the British Library. The library's academic partners will be the Centre for Sustainable Heritage at University College London, and the Department of Pure and Applied Chemistry at the University of Strathclyde. The project will support Future Life of Collections, the strategy document produced for library and archive conservation research in 2004 by the Library and Archive community in the United Kingdom and Ireland.

Helen Shenton, Head of Collection Care said: 'This is one of the largest grants ever made for conservation research in the United Kingdom. As a new entrant into this area it is an outstanding endorsement of the collaborative approach being taken by the British Library, whereby we will work with five other copyright libraries, two national archives and two universities to produce research that has a practical application for preserving any library and archive collection'.

Further information can be had from Victoria Main at the British Library on 020 7412 7112 or Victoria.Main@bl.uk

Your Heritage Grant for MoL

The Museum of London has been awarded a £50,000 Your Heritage Grant from the Heritage Lottery Fund to pilot a volunteer learning programme based on collection care work. It will provide resources to develop learning activities

for a wide range of participants using the collection management work of the Museum's excavation archives, based at the London Archaeological Archive and Research Centre (LAARC) in Hackney, north London. The project, called the Archive Volunteer Learning Programme, will build on the success of the volunteer programme at the LAARC. LAARC's achievement received recognition recently when the project won the first Care of Collections award at the 2005 Conservation Awards. (www.consawards.instituteofconservation.org.uk).

With this new programme, a collection care officer and a learning officer will develop the learning materials, training sessions and methods of evaluation. They will work with community support organisations to attract adults from the local boroughs, targeting those at risk of social exclusion. The work will be geared to meet the needs of the new volunteers but also give them the opportunity to work with archaeological material and make a real contribution to London's heritage. Existing volunteers, many of them now very experienced, will act as mentors giving them an opportunity also to develop new skills. Collection care has huge potential to offer active learning for people of all ages, interests, abilities and backgrounds and it is hoped this one year pilot could become a model for future collection care learning programmes.

More funding opportunities

Eight museums, galleries and archives are set to benefit from access to funding from the Arts and Humanities Research Council as a result of their being awarded 'academic analogue' status. Up until now, only bodies with an explicit higher education remit were allowed to apply to the AHRC, which funds academic research in the UK. The organisations which, as of this April, can now apply for a share of the £50m available for research in 2006/07 are:

- The Royal Commission on the Ancient and Historical Monuments of Scotland
- The British Library
- The British Museum
- The National Archives
- The National Maritime Museum
- The National Portrait Gallery
- Tate
- The Victoria and Albert Museum

This additional support for the wide range of research taking place in museums, libraries and galleries throughout



The Sirens and Ulysses by William Etty: Manchester Art Gallery

the country must surely be good news for conservation and conservation science.

getting involved with it should contact Amanda Wallace, Head of Collection Care and Conservation at Manchester Galleries: a.wallace@manchester.gov.uk

Under the public gaze

Conservation is put at the heart of the gallery in Manchester Art Gallery's forthcoming exhibition:

Salvaged. From 18 March, work on William Etty's largest and greatest painting, *The Sirens and Ulysses*, will be taking place live in the Gallery over a period of about eighteen months. The intention is that the painting should be ready for an exhibition to celebrate the 150th anniversary of Manchester's remarkable 1857 exhibition Art Treasures of the United Kingdom.

The huge canvas depicts a scene from Homer's *Odyssey* where the hero, Ulysses, is blindfolded and tied to the mast of his ship to avoid the temptations of the Sirens. The painting was first exhibited in 1837 but by the 1950s was in poor repair and completely unexhibitable. Conservation work started at the end of 2002: the painting has now been re-lined and consolidated and is in a stable condition ready for the restoration work to begin. When the exhibition opens, visitors will be able to see the conservators at work on the painting several days per week, with regular public question and answer sessions planned. A film will show the progress of the project and Visitor Services will also be playing a key role in interpreting the work in progress and engaging with the public.

Anyone interested in finding out more about the project or

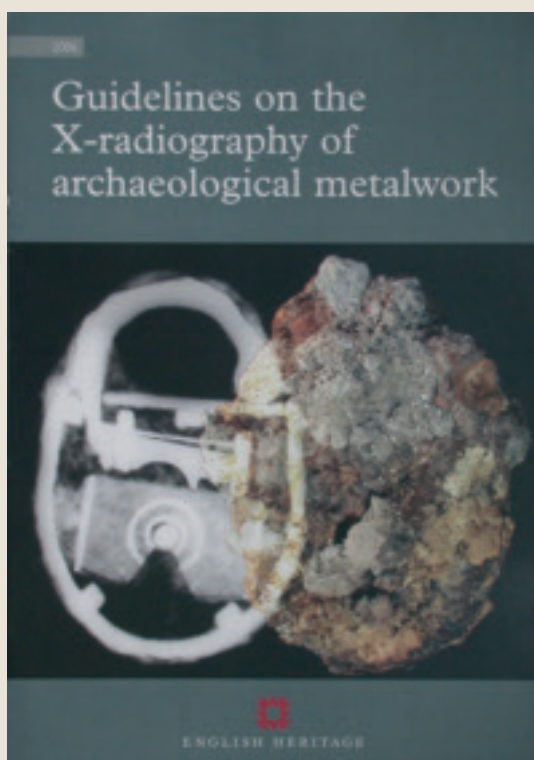
Changes at MLA and Regional Agencies

The (English) Museums Libraries and Archives Council (MLA) and its nine Regional Agencies are to share a corporate plan and national board of trustees from April 2006, while remaining as separate organisations.

A strategic and operational review of the new body is currently underway, with an emphasis on networking groups and efficient working practices.

The intention is to move MLA national office from London to Birmingham in 2008. In the meantime, the MLA office has relocated from Queen Anne's Gate to Victoria House, Southampton Row London WC1B 4EA. Telephone numbers and email contacts remain the same as before.

More detail can be found on the MLA website.



X-ray guidance leaflet

New guidelines from English Heritage have just been published on the X-radiography of archaeological metalwork*. They provide recommendations on the minimum requirements for X-raying metal finds from archaeological projects, expanding the advice for best practice outlined in MAP2. They are aimed at those who commission, manage or monitor projects that include metal finds, as well as those who produce and use X-radiographs for recording and analysing metalwork. However, they do not describe the basic principles involved in X-radiography nor give practical instructions because these topics are covered in other publications.

To obtain copies of this free 16-page booklet, contact: English Heritage Customer Services Department, PO Box 569, Swindon, SN2 2YP, Tel: 0870 33 1181, Email: customers@english-heritage.org.uk, quoting the product code 51163.

* Fell, V, Mould, Q and White, R, 2006, Guidelines on the X-radiography of Archaeological Metalwork. Swindon: English Heritage

New From Old?

Once again conservation comes up with an intriguing insight into the life of an object and makes discoveries that things are not always what they seem. Close examination of a Boulle style marquetry commode at the Wallace Collection in London suggests that it was not entirely made in the early eighteenth century, as once thought.

Although almost certainly made originally with a single top drawer, this had been cut into two at a later date, the bottom-centre 'apron' at the front has been added at a later stage and so has the back. During the process of cleaning and restoring the commode it also became increasingly obvious that the present Boulle style marquetry was not the original decoration, and thus was presumably made and added in the middle of the 19th century, probably at the same time as all the other alterations were carried out.

The commode was exhibited at Bethnal Green from 1872–5, and was then described as a 'Chest of drawers, new Boulle work, with marble top.....' But the expression 'new' is ambiguous: it could just mean 'in as-new condition' or it could equally mean that even in the 19th century the piece was recognised as being an old commode bearing 'new' decoration.

The commode is currently on display in the Conservation Gallery at the Wallace collection until the 23 April 2006 and Jurgen Huber, Senior Furniture Conservator, will be giving a talk about these discoveries on 24 March in the Wallace Collection Lecture theatre at 1pm.

more around & about

Prize Contender

It is satisfying to note that the ss Great Britain is in the running for The Gulbenkian Prize, Britain's single largest arts prize worth £100,000 to the successful museum or gallery. Brunel's superbly preserved great ship was, of course, one of our feature articles in the first issue of *Icon News*. The long list for the prize was announced in mid February and contains a most diverse set of projects from The Concorde Experience at the Museum of Flight near Edinburgh to a new gallery run solely by volunteers at medieval Dorchester Abbey. A short-list of four will be announced in April with the winner declared on 25 May in the middle of Museum and Galleries Month 2006

Digital deficiencies

The Digital Preservation Coalition has just published a report – *Mind the gap: assessing digital preservation needs in the UK* – which reveals that less than 20% of UK organisations surveyed have a strategy in place to deal with the risk of loss or degradation to their digital resources – despite a very high level of awareness of the risks and potential economic penalties. The DPC hopes that the release of the report will help government, public institutions and private companies turn high awareness into concerted action.

The survey reveals that the loss of digital data is commonplace – it is seen as an inevitable hazard by some – with more than 70% of respondents saying data had been lost in their organisation. Awareness of the potential economic and cultural risks is high, with 87% recognising that corporate memory or key cultural material could be lost and some 60% saying that their organisation could lose out financially. In 52% of the organisations surveyed there was management commitment to digital preservation – but only 18% had a strategy in place. A pdf version of the report is available from www.dpconline.org/docs/reports/uknamindthegap.pdf

New MA

Northumbria University is launching a new Masters degree in Preventive Conservation. The one year full time programme is designed to prepare students for practice as preventive conservators, environmental managers or collections managers. Further information is available from 44 (0) 191 227 3331 or et.admissions@northumbria.ac.uk

AMOL > CAN

Australian Museums On-Line www.amol.org.au is migrating to a new site and identity as Collections Australia Network (CAN) www.collectionsaustralia.net. CAN is a gateway to 1500 collecting institutions throughout Australia, including the small to medium regional ones. With the redevelopment of the site, libraries and archives have now been brought in, as well as the galleries and museums.

US collections survey

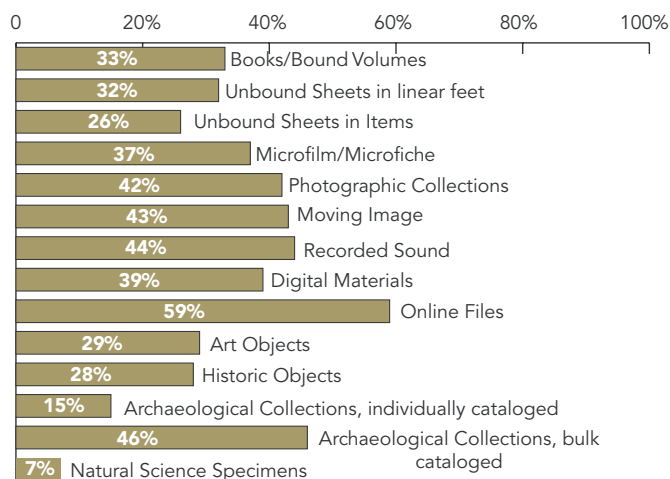
A major condition survey of American collections shows that conservation does not have a high priority by contrast with acquisitions, with the result that many millions of objects, out of the 4.8 billion artefacts being cared for nationwide, are in need of treatment.

Amongst the findings are that:

- 65% of collecting institutions have experienced damage to their collections from improper storage;
- environmental control is the most urgent need and 26% of institutions have none;
- 80% of institutions have no disaster plan for collections and only 26% keep back-up copies of collections records off-site;
- only 20% of institutions have paid staff dedicated to conservation or preservation responsibilities;

Examples of the wealth of data in the HHI report

Collection items in unknown condition*



*Unknown condition: Material has not been recently accessed by staff for visual inspection and/or condition is unknown.

- the most common need cited in the survey was for staff training for conservation and preservation;
- under a quarter of institutions specifically allocate funds for preservation and despite a broad definition of expenses relating to collection care, 68% budgeted less than \$3000 in the most recent financial year.

This is only a sample of the mass of material gathered together in The Heritage Health Index Report – the first comprehensive attempt to assess the condition and preservation needs of US collections. The project was undertaken by Heritage Preservation in partnership with the federal Institute of Museum and Library Services and over 3,300 institutions responded to the survey, including 90% of the nation's 500 largest and most significant collections.

The full report (83 pages plus annexes), a summary of it or individual chapters are available to download from www.heritagepreservation.org. Alongside the detailed analysis and presentation of the data, broken down by categories such as types of institution and geographic region, are lots of illustrated case studies which show the conservation challenges and successes of institutions throughout the US.

Based on the findings, the Report recommends that institutions give priority to providing safe conditions for collections; that they develop an emergency plan and train staff to carry it out; that they assign responsibility for collection care to staff members and that government and the private sector must assume responsibility for providing the support which will enable the collections to survive.

Grim stories

But some recent stories show that American artefacts are in clover, despite the lack of funding for conservation, compared to the plight of collections and sites elsewhere. In January, the *Sunday Telegraph* told of the race to excavate the ancient kingdoms of the Sudan before they disappear in a hydroelectric dam scheme, whilst *The Art Newspaper's* January and February editions carry dismaying stories from Istanbul (where the storage vaults of the Topkapi Palace are in a ruinous condition with many objects damaged or missing), China (where belated efforts are being made to rescue archaeological relics threatened by a huge water diversion scheme) and Kosova (where Unesco's efforts to restore historic buildings are hampered by mistrust between Orthodox and Muslim populations).

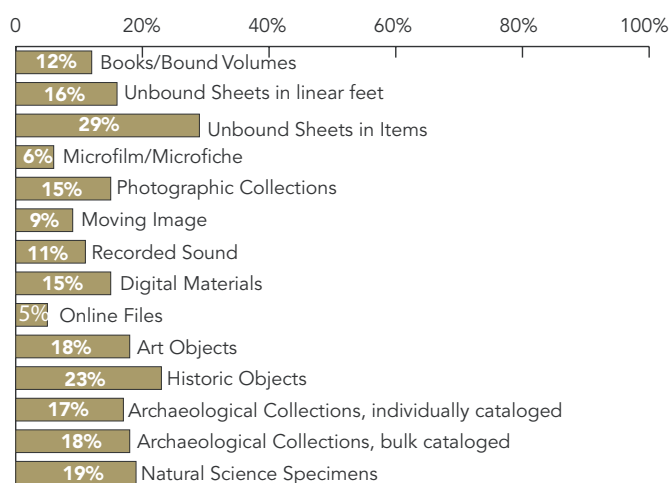
But their February report from Grozny in Chechnya is a truly appalling one, with its story of the Museum of Fine Art first plundered by Chechen militants and then destroyed by Russian tanks. The Museum had been home to half a million artefacts, both of local folk culture and the artistic traditions of European Russia. But even in the midst of the fighting in 1995, an heroic rescue mission was launched, which found pictures, furniture and other works of art strewn around the ruins. 'On one occasion the rescue team found a woman in the museum yard crying and cleaning a small statue – she was the museum's director'. Four hundred paintings found in the ruins were restored on location or taken to Moscow although another three thousand are lost. Two turned up at a London auction in 2001 and it is thought that more will surface on the art market.

The Russian branch of the International Council of Museums has worked out an aid plan for training staff and providing equipment and there is talk of plans to rebuild the museum by the Russian government.

Memorials grant scheme

The Department for Culture Media and Sport has launched the Memorials Grant Scheme which was originally announced in the March 2005 budget. Under the scheme, the amount of VAT incurred in the construction, renovation and maintenance of memorials from 16 March 2005 will be returned in grant aid. It applies to memorials in the form of statues, monuments and like constructions. Although the scheme is aimed at charities, religious groups are also eligible. The measure is due to last only until 2008 unless EU level agreement is reached before then on a permanent reduction in VAT for this purpose. DCMS is administering the scheme for the whole of the UK.

Collection items in need*



*Need: Material may need minor treatment or reformatting to make it stable enough for use, and/or the collection needs to be re-housed into a more stable enclosure or environment to reduce risk of damage or deterioration.

professional matters

THE BURLINGTON HOUSE DECLARATION AND MARITIME HERITAGE

A seminar was hosted last year on 28 October 2005, by the Royal Society of Antiquaries, at Burlington House, following growing concern amongst the maritime heritage community at the increasing risk to shipwrecks in international waters. The event was organised principally by the Joint Nautical Archaeology Policy Committee (JNAPC), the Institute of Field Archaeologists' Maritime Affairs Group (IFA – MAG), the Nautical Archaeology Society (NAS), UNESCO UK Committee, and the Council for British Archaeology (CBA), with additional support from English Heritage and other UK national heritage agencies including Historic Scotland, Cadw and the Environment and Heritage Service of D.o.E., Northern Ireland.

Access to marine sites has improved dramatically in recent years, largely on account of developments in dive technology, engineering and, of course, the use of remotely operated vehicles (ROVs) and associated 'grabs'. Although wrecks in inland and state waters may be afforded some statutory protection, those in international waters and the 'high seas' are considered particularly vulnerable. Thus, given the increasing threat to cultural heritage outside territorial waters, material thought to be inadequately protected by legislation such as the 1982 United Nations Convention on the Law of the Sea, the UNESCO 'Convention on the Protection of Underwater Cultural Heritage' was drafted and eventually adopted in 2001. The aim of the Convention, which requires 20 States to ratify it for it to enter into force, is to protect underwater cultural heritage outside the jurisdiction of nation states by providing an international legal framework. It has been ratified to date by Panama, Bulgaria, Croatia, Spain and Libyan Arab Jamahiriya.

It is to be hoped that the British Government will also ratify the Convention, particularly given European legislation such as the Valletta Convention, ratified by the UK in 2000. It was therefore deemed appropriate to hold this one-day seminar in order to address current legislative issues and to highlight their importance in the form of a Declaration, known as the 'Burlington House Declaration'. The programme for the day comprised a wide range of internationally-recognised Speakers from the legal and heritage professions, with Lyndel Prott, David Blackman and Patrick O'Keefe, as Session Chairs. The meeting was summed up at the end of the day by Robert Yorke, Chair of the Joint Nautical Archaeology Policy Committee (JNAPC), who chaired a further Session on suggested amendments to the Declaration based on international legal opinions. The Declaration, presented to David Lammy, Minister for Culture in the Department for Culture, Media and Sport, and officials shortly thereafter, is set out in the adjacent columns.

'In the year that marks the bicentenary of Trafalgar, one of the most significant sea battles in history, the marine historic environment community of the United Kingdom:

Conscious of the great diversity and richness of underwater cultural heritage within UK Waters and of Britain's maritime heritage around the world,

Deeply concerned by the lack of a comprehensive international regulatory framework for the marine historic environment situated beyond the territorial limits of sovereign States,

Recognising that Her Majesty's Government may only act in accordance with international law,

Mindful of the duty, to protect archaeological and historical material found in all sea areas and to co-operate for that purpose, placed upon the United Kingdom and other States Parties to the United Nations Convention on the Law of the Sea (UNCLOS) 1982 by Articles 149 and 303(1) of that Convention,

Welcoming the support of Her Majesty's Government for the general principles and objectives of the UNESCO Convention on the Protection of the Underwater Cultural Heritage 2001 (hereafter the "2001 Convention"), particularly those set out in the Annex, and noting that the Rules in the Annex represent internationally accepted standards of archaeological good practice,

Convinced that the 2001 Convention represents

- ◆ the first multilateral treaty specific to the protection of underwater cultural heritage, in the spirit of Article 303, Par.4 of the UNCLOS Convention;
- ◆ the only realistic opportunity for a comprehensive international regulatory framework for the marine historic environment,

Calls upon Her Majesty's Government to:

- 1 Re-evaluate its position regarding the 2001 Convention with a view to considering how its specific reservations to that convention may be overcome; in particular, consideration should be given to:
 - a) Articles 2, Paragraphs 8 and 11, and Article 7 Par.3, of the 2001 Convention with regard to sovereign immunity;
 - b) Rule 5 of the Annex to the Convention with regard to respect for human remains;
 - c) the fact the United Kingdom is already a State Party to international conventions for the protection of

cultural property that, as the 2001 Convention, do not use a significance test for such heritage.

- 2 In the interim, pursue the general principles and objectives of the 2001 Convention to the maximum extent possible within the confines of existing international law. To this end, Her Majesty's Government is specifically urged to:
- (a) Ensure that the Rules in the Annex to the 2001 Convention are applied to activities directed at the marine historic environment which are licensed by Government Departments or regulated by Statute;
 - (b) Co-operate with the Director-General of UNESCO, States Parties to the 2001 Convention, and the International Seabed Authority, in their implementation of the Convention when it enters into force;
 - (c) Continue especially within the framework of the 2001 Convention its policy of concluding bilateral or multilateral agreements for the protection of specific aspects of the marine historic environment situated outside the territorial limits of the United Kingdom and give active consideration to how it might co-operate with other States to utilise fully such agreements in the interests of the marine historic environment;
 - (d) Explore the desirability of declaring a contiguous zone, referred to in Article 33 of the United Nations Convention on the Law of the Sea 1982, in order that measures to regulate the removal of archaeological and historical objects from the seabed in that zone may be introduced, in accordance with Article 303(2) of that Convention. In so far as such measures are introduced, Her Majesty's Government is urged to ensure that activities are regulated in accordance with the Rules in the Annex to the 2001 Convention;
 - (e) Ensure that the proposed Marine Bill takes into account and mitigates to the full extent as necessary the impact of marine activities on the marine historic environment.

Her Majesty's Government is urged to enter into discussions at the earliest opportunity with its heritage agencies, relevant non-governmental organisations and other interested parties with a view to taking these matters forward.

Burlington House, London, the 28th of October 2005

Notes:

- 1 The importance of the 2001 Convention relates to the protection that may be afforded to numerous locations beyond the UK Territorial Seas where underwater cultural heritage may be considered at risk from destructive salvage operations that do not follow clearly defined archaeological objectives.
- 2 It should be noted that the specific courses of action outlined in point 2(c), (d) and (e) of the Declaration are in conformity with the 2001 Convention (specifically, Articles 6, 8 and 10(2)). By taking such action now, not only would the United Kingdom be improving the legal protection it affords to the marine historic environment, but also it would be drawing its legal regime more closely in line with that set out in the 2001 Convention, facilitating the possibility of ratification in the future.
- 3 The relevance of the 2001 Convention should not be understated for Overseas Territories and the protection that would be afforded to the underwater cultural heritage. We encourage Her Majesty's Government to seek the views of the Overseas Territories to ensure that they have the opportunity to request inclusion under the protection provided by the UK as signatory to the 2001 Convention.
- 4 Her Majesty's Government is reminded that to ensure implementation of the 2001 Convention beyond the limit of the United Kingdom's Territorial Seas competent advice on underwater cultural heritage from appropriate bodies will be required.
- 5 Statutes regulating activities directed at the marine historic environment include the Protection of Wrecks Act 1973, Ancient Monuments and Archaeological Areas Act 1979, Protection of Military Remains Act 1986, and the Merchant Shipping Act 1995.
- 6 Her Majesty's Government is encouraged to declare to the Director-General of UNESCO its interests in being consulted in respect of 'underwater cultural heritage' (as defined by the 2001 Convention) that has a verifiable link to the United Kingdom. Her Majesty's Government is also encouraged to collaborate and share information with States Parties, and to seek to attend - as an observer - the anticipated Meetings of States Parties and meetings of the Scientific and Technical Advisory Body.
- 7 This Declaration is supported by the members of Joint Nautical Archaeology Policy Committee.'

It is hoped that the seminar will have marked the 'beginning of a process of taking the Convention forward in the UK'. It is also hoped that the Government may be encouraged to ratify the Convention, given the concerns of the international heritage community and of the seminar participants representing various UK bodies with heritage protection interests who voted to approve the Declaration. Details of papers presented at the seminar and further developments can be followed on the Society of Antiquaries web-page at: <http://www.sal.org.uk/>

Amanda Sutherland, freelance conservator, Member of the Advisory Committee on Historic Wreck Sites

Kathryn Walker Tubb, lecturer, Institute of Archaeology, University College London

REGIONAL CONSERVATORS GET TOGETHER

In East Anglia

The East Anglian Conservators' Forum (EACF) is an informal group which holds two or three meetings annually. Its most recent meeting, reported on here, took place on 27 January 2006.

George Monger keeps the list of contacts and arranges most of the meetings.

If you would like to be included on the list please contact George: telephone 01449 677900 or email georgemonger@cons.fsbusiness.co.uk.

As with most EACF meetings, the agenda had evolved organically, but turned out to provide a useful overview of recent developments in the region and beyond. We were delighted to welcome Alastair McCapra who updated us on Icon's advocacy work and the success of the Bursary scheme and shared information on the demand for specialist conservation services in our region based on approaches to the Register. Many thanks to Alastair for appearing at short notice.

The most practical item concerned an HLF-funded project with 5 small independent museums in Suffolk. Following assessment of collections needs, volunteers were trained and supported to carry out collections care projects in their own museums. This support included money for materials as well as continuing help from conservators, so that it was possible to make a real difference at every site. George Monger and Julia Park delivered this project, with the aid of specialist conservators when needed, and the results were celebrated in displays in the museums.

Other contributions related to work that EEMLAC has been supporting in the region.

Cathy Proudlove reported on her study of collections care

and conservation needs in the region, which will be completed at the end of March.

Roy Baldwin summarised his proposals for workforce development in the MLA sector, and asked us how conservators would like to see things develop. This was the last talk of the day and was followed by lively discussion centred on professional standards and how best to enable people to achieve them.

Money is becoming available from various sources for training and workforce development at all levels, hence training emerged as an important theme of the day. It is vitally important that our profession continues to think carefully about how best to train and develop workers in conservation and collections care, so as to make sure that money is spent in the most effective way.

in Yorkshire

The Regional Conservators Network for Yorkshire met in Bradford on 7 December 2005. Delegates from all corners of the region attended representing many specialisms from both public and private organisations.

The main topic for discussion was the current state of the profession – something of acute interest to the student/graduate delegates present.

The overall feeling of the day was of a refreshing air of optimism and opportunity heralded by the formation of Icon, so to join in next time contact Mary Macqueen, Regional Coordinator by email on JMMacqueen@wakefield.gov.uk.

CONSERVATION MANAGEMENT ROUTE TO ACCREDITATION: WORK BEGINS

By the time this edition of Icon News goes to press, the steering group to establish a new Conservation Management route to accreditation will have held its first meeting. The development of a route to accreditation for conservation managers has been considered for some time, and meets a clear need among Icon members.

As plans for the new route take shape, the steering group will refer them to a consultation panel which will include the existing PACR Accreditation Committee as well as other ACRs and additional stakeholders.

Icon Chief Executive comments 'Icon is encouraging members working in museums, galleries and archives to take on leadership roles in their organisations, and it is important that our accreditation scheme meets the needs of some of our most senior and experienced members. Equally, there is a need in the private sector, where independent conservators, who are successful in their

business, may find themselves spending progressively more time running their business, directing other conservators and acting in an advisory or consultative role for their clients. Accreditation needs to take account of members' changing work patterns and retain its value for them as their careers develop.'

The Institute of Historic Building Conservation, a sister organisation with an interest similar to our own in the establishment of a conservation management route, will be involved in the development process with us.

It is hoped that the route can be developed in time to enable pilot applications for accreditation by conservation managers to be assessed in January 2007.

EVALUATION OF THE 2005 CPD REVIEWS

Sixty-five CPD (Continuing Professional Development) reviews were received during the CPD recall for 2005. A meeting was held in November 2005 by the CPD readers, themselves accredited conservators, to evaluate the recall process and reflect on the issues arising, following the reading of reviews during the summer months. Its main purpose was to provide feedback to members for future reviews.

Foremost, the readers would like to acknowledge the work that people put into their reviews and the high standard that is being achieved. They found the evaluation process a learning experience in itself. I would like to thank the CPD readers for their genuine commitment and approach to this peer review process.

CPD review form

The CPD review form provided on the PACR website is not a compulsory format for reviewers to use. However it was obvious that those who best addressed each section had used the form provided and gave a confident impression of their personal development. It is important to note that each section of the review form does need to be covered, even if the PACR format is not used.

Some reviewers provided the relevant information but did not put it in the appropriate section, making it difficult to read – not just for the readers but more importantly for your own future reference. It was also noted that some reviewers only barely addressed certain sections of their review. It was agreed by the CPD readers that further guidance would be provided in the feedback to assist with future reviews.

For Section 1 (Briefly describe the context of your practice, the main areas of work and your responsibilities). Please bear in mind that the reader will not be familiar with you or your work context and will not have a copy of your previous review to hand. A short summary of your work

context and main areas of responsibility is fine. Consider it as an introduction of yourself to someone who does not know you.

With sections 2 and 3, a lot of good examples were provided by reviewers. (Describe your activities and projects over the last 12 months to 2 years; what did you learn from the activities and/or projects? How can you use your new understanding, knowledge and skills?) They had stated the activity in a sentence or two and then explained what they had gained from it with a clear and specific account of their learning.

However for some there was a tendency to provide the minimum amount of information and although the review does not have to be lengthy, it is important to include enough information so that an informed judgement can be made both by the reader and you. A common problem is to make a list of activities but not to focus on specific outcomes. In this case, some who fell into this category have been asked to re-submit a further review in 2006.

Sections 4 and 5 (Planning your personal development) are still seen as the most difficult sections to complete. Reviewers should remember that these are the actions identified from reflecting back on the past year or two. For some of you it is probable that you will want to maintain the current level of work. You will need to ask yourself: – How am I going to make sure I do? How did I do it before? Could I improve things: be more effective, adopt better time management? Some may want to achieve a better work/life balance. In this case the reviewers should ask themselves: how can I try to make this happen? What action will I have to take and when could I achieve it?

In essence, section 4 is considering in outline, what you want to do based on your current situation while section 5 is about being more specific as to how you are going to do it and setting some targets.

General comments

- ◆ Reviews should not be used as a general complaint about your work situation.
- ◆ Reviews need to be clear and specific – to state what you are doing and how you are developing, such as reading around a current project or up and coming projects; talking to a conservator with the knowledge required.
- ◆ Try to cover more individual development and not become too focused on your business or organisational context. Accreditation is about the quality of your work and your professionalism, not just your current job position.

- ◆ Always refer to the previous action plan – even if you have not achieved all or any of the goals - and make sure that you always review your past goals.
- ◆ Maintain a conscious review: think about your current situation, how you are keeping your skills up to date and what your future aspirations are, on a regular basis.
- ◆ CPD reviews are not just for recall. They are for your own personal record to help you to identify what you want to achieve and take stock of what you have done. It is the role of Icon to monitor accredited members but more importantly for you, it is a means to show how you are developing your career and keeping up to date. This is useful when you want to apply for another job or promote yourself to clients.

Support for members

- ◆ Not sure about what to include in your review? Have you read the CPD guide – on the PACR website www.pacr.org.uk/cpd.html ?
- ◆ CPD logs: – these will help you to record your ongoing work and help you to assimilate information for your CPD record. The CPD guide on the PACR website includes an example and explanation.
- ◆ ‘Time Out’ policy. If you want or need to take time out from your professional work for more than a year –please look at the ‘Time Out’ policy found in the CPD section of the PACR website.
- ◆ CPD workshops have been organised for Spring 2006:
 - 27 April – Historic Scotland, Edinburgh
 - 16 May – Conference Room, Icon office, London

The aim is to provide participants with a basic introduction to CPD and practical help with personal development plans. The workshop is free of charge. To reserve a place please complete a booking form available from the PACR website as above.

Susan Bradshaw, PACR Accreditation Manager

AWARDS

NEWLY ACCREDITED

Many congratulations to the following conservators for achieving their accreditation:

Jane Clark (Archaeology)
Jane Eagan (Book & Paper)
Emma Fraser (Books)
Rupert Harris (Metal)
Caroline Harrison (Paper)
Rebecca Kench (Paintings)
Suzanne Kitto (Arms & Armour)
Julia Nagle (Paintings)
Sharon Oldale (Archives)
Heather Tetley (Textiles/Carpets)
Jo Lynn Winson (Easel Paintings)

Note: the next application deadline is 10th June

CLARE HAMPSON SCHOLARSHIP FUND

The Clare Hampson Scholarship Fund (CHSF) is pleased to announce that five conservators have been successful in their application to obtain a sponsored place for the 2006 Icon Book and Paper Group International Conference (previously IPC) in Edinburgh 27–29 July. The award will cover the conference fee and opening night dinner, which is in commemoration of Clare Hampson. The successful applicants are; Dagmar Hinz, Theresa Zammit Lupi, Roberta Ciocci, Dionysia Christoforou and Kate Newton.

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. During her years in office she strove to promote professional and training opportunities for book and paper conservators. Upon her death she left a legacy to IPC ‘to provide for an annual scholarship for the study of paper conservation’. The CHSF aims to increase opportunities in education and training for book and paper conservators and supports self-directed learning for individuals at any stage in their careers.

PRIVATE PRACTICE GROUP

We were concerned to hear of the proposal for a Private Practice Group as we feel that this would be a retrograde step. It is, of course, important that those of us who work in private practice network with our colleagues, as it is for all conservators. However, at this stage in our profession we should be meeting all our colleagues equally whether working in the private or public sectors.

Many of the issues facing private practice conservators are also issues for those (or some of those) in the public sector. For example: we are asked to tender for jobs but our colleagues in the public sector have to learn how to write tenders and assess applications; we all work under pressure of time and/or funding to complete projects; we all have to learn to budget, use spreadsheets, track expenditure etc. at some time in our careers; few conservators have enough clerical support and most have too much paperwork; few of us have a secure job for life. We are all encouraged to promote the conservation profession, to individuals, potential clients, institutions and colleagues in other disciplines. In addition many people working in private practice work for public sector institutions while those in the public sector may also carry out work for private individuals or institutions: the divisions are no longer clear cut. We have to assume that we are all working with the same ethical standards appropriate to the context and circumstances.

If the aim of the Private Practice Group is to help each other with the hardships of running a business and with professional practice, would it not be more suitable to have a group that discusses professional practice in its widest terms in which issues for either private or public sector conservators can be considered?

The standards for PACR Accreditation require all conservators applying for accreditation to be able to demonstrate professional skills and development, maybe a Professional Practice Group will help us achieve these standards.

Frances Halahan, Jennifer Dinsmore

Halahan Associates
Collection Consultants

IPC 5th International Conference

**Book & Paper Group First International Conference
Edinburgh 26–29 July 2006**

This is the IPC's 5th International Conference and the first under the banner of the Book and Paper Group of Icon and will mark and celebrate 30 years of conservation achievement as we look forward to the challenges of the 21st century.

All Pre-conference visits are now full.

Book now to guarantee your place at the conference

The conference programme will focus on preservation, current practice and procedures. A selection of noteworthy research papers and poster presentations from key institutions and individuals worldwide are presented, addressing challenging issues on not only a practical level but also the aesthetic and ethical. The future of conservation is addressed by papers looking at new processes and the challenges related to our digital age.

A large trade exhibition will be held over the course of the conference at which leading conservation related suppliers will be demonstrating and discussing their range of products.

Contact Details

Booking forms and full details on the conference, venue and recommended hotels can be found on the following websites:

IPC – www.ipc.org.uk – then click on heading "noticeboard"

Icon – www.icon.org.uk – then click link "IPC 5th International Conference: 2006"

For the Exhibitors fair contact:

Stephen Allen

Tel: 01609 777585

Fax: 01609 777078

Email: Stephen.Allen@northyorks.gov.uk

All further enquiries:

Conference secretariat

IPC International Conference

PO Box 143

Tunbridge Wells

Kent TN2 9AT

UK

Tel: +44 (0) 1435 883659

Email: ipc@instituteofconservation.org.uk

institute briefing

ELECTING THE ICON CHAIR – HAVE YOUR SAY

Icon has inherited the practice from its predecessor bodies of directly electing the Chair of the Board of Trustees, and on this basis voting members were balloted in November 2005 in order to elect our first Chair, Anna Southall.

The Board has established a Governance Review Panel to look into a number of different aspects of our constitution and consider whether the systems we have inherited are the ones which are most fit for purpose for the new Institute, or whether some need changing.

Different organisations have different methods of electing their chair. There is no 'perfect model' and whether we retain the present system or change it, there are both advantages and disadvantages. A summary of some points is set out in the box below.

Members elect a Chair	
Pros:	1 All voting members have a say in the result 2 Trusts ordinary members to make a key decision for their organisation 3 Ensures that the voices of the most active and engaged members are heard 4 May increase the chance of people putting themselves up for election 5 May reduce the perception of the Board as a closed 'clique'
Cons:	1 A candidate may have 'mass appeal' but may not command the confidence of fellow Board members 2 May cause the Board to present a 'Board-approved' candidate to run against possible others
Board Members elect a Board Member as Chair	
Pros:	1 The main task of the chair is to lead the Board, and Board members are best placed to know who can make a success of this 2 If Board members have selected the chair they are more likely to be loyal and supportive of her/him 3 In most years the only candidate for chair is already a Board member; if they have to seek formal election from fellow Board members they will at least ensure an open and democratic process within the Board. 4 A vociferous minority cannot 'hijack' an election 5 Helps ensure continuity, guarantees that the incoming chair has an understanding of current issues and their background
Cons:	1 Does not demonstrate democracy 2 Risks the perception of a Board 'stitch-up'

In developing this discussion it is important that we have all the advantages and disadvantages clearly set out. Do you think there are aspects of this question which have been overlooked? Do you have any insights to contribute or anything else which could add to the analysis? Please send your ideas before **20 March** to the Honorary Treasurer who is chairing the Governance Review Panel, Philip Young, at pyoung50000@aol.com

Governance Review Panel

Philip Young (Chair)

Diane Gwilt

Velson Horie

Rose Briskman

Mike Caudrey (external)

NEW CONSERVATION SCIENCE GROUP

Over 140 members have now signed up to join the new Icon Conservation Science Group, and Icon Trustee Dr James Tate of National Museums of Scotland has undertaken to act as interim chair to get the group off the ground. In a parallel development, the membership of the Institute of Conservation Science has voted by over 70% to pursue convergence, in accordance with the ICS constitution, with the Institute of Conservation.

Icon and ICS are currently in discussion over how best to move forward to our mutual advantage. Given the possibility of convergence within a matter of months, moves to set up the Icon Conservation Science Group are on hold until the outcome of discussions is known.

'With such a surge of interest among Icon members on the one hand, the track-record of the ICS and the strength of the recent ICS vote, we have every chance of creating a dynamic and vigorous Icon Conservation Science Group of 200 or more members' said Dr Tate.

CHAIR FOR PRIVATE PRACTICE GROUP

The Board has approved the appointment of Russ Turner as interim chair of the new Private Practice Group. An Icon Trustee, Russ is a director of Eura Conservation and has over 20 years experience within both private and public sectors.

The foundations of the new group were laid through consultations led by Laila Hackforth-Jones in the autumn of 2005, and by a session held by Gillian Walker at the AGM on 6 December. Russ will be forming an interim committee for the group and will be looking for volunteers both from those who have been involved in these earlier stages of work and from new people.

The priority tasks of the new group will be to produce a

new recommended standard contract for members in private practice to use, and to develop standard terms and conditions of work which members can adapt to their own needs.

If you would be willing to serve on the interim committee of the group please contact the Groups and Membership Officer, Charlotte Cowin, on ccowin@icon.org.uk.

THE NEW ICON WEBSITE

The new Icon website went live on 17 January. Have you seen it at www.icon.org.uk? It appears to have been well received and is being widely used. Of course this is just a start. Much remains to be done to develop the site over the coming months so as to make it as helpful to users as possible.

Here are a few of the features of the website which you may wish to explore:

The search box You can use this to search the whole website. For instance at the time of writing there were seven entries with the words "photograph" in them. Just type the word or words you want in the box and then press Enter (carriage return)

Events All the events of which we have been informed, at home and abroad, can be found listed on the Events page, in date order. Events arranged by Icon Groups are also described or linked on the individual Group page. The events listing is updated on a regular basis, so you should check it every now and again. The website entry for an event is often more detailed than can be printed in *Icon News*.

Filter the events On the Events listing page, you can search for any event of interest. For instance at the time of writing there were three events with the word "paper" in the title.

Publications As well as Icon publications, there is news on other sources of publications, and information on how to obtain members' discounts, as well as other links, for instance to the Chantry Library.

Jobs File This lists all the latest job announcements, and includes a pdf of the last issue of *Icon News Recruitment Supplement*. This file will soon become a members-only facility.

News Desk We put all the news that comes our way here. Again, there is a filter, so you can go straight to a news item of interest to you.

The Discussion Forum This is where everyone who wants to can ask a question, express a view, set a new topic running. At first sight this is a little tricky to use. But it's



really very easy, once you have registered. To register you just need to create your own user name (e.g. "Freda") and your own password (e.g. "station") and provide your email address – you can choose to have your email address publicly available or not. Your registration will be automatically acknowledged by email. Thereafter you can enter the Forum as often as you like and send (or "post") as many messages as you like. You do not have to reveal your identity. The system will remember your password so you don't have to type it in each time you enter the forum from the same computer terminal.

The private mail facility allows for anyone to send a personal message to an individual who has posted a message or just exists on the list of users. The message will appear in the recipient's inbox within the forum itself – you can choose whether or not you want to receive a notice of such postings direct to your external email address (check out your 'profile' for these options). If you choose to display your external email address, then anyone looking at the list may use it.

You can navigate backwards and forwards, across topics, and create new topics. Already there are some interesting discussions under way. Give it a try.

Are you receiving the email briefing Iconnect?

If you are receiving this electronic communication, then we have your correct email address. But we are still getting around 250 'bounce-backs' after every mailing. This means that around 250 people or organisations are not receiving

this important briefing. Iconnect is now seen as an integral part of the communications with members, complementing though not replacing this printed magazine. As well as monthly mailings, bringing up-to-date news and reminders of forthcoming events, there are occasional issues with updates on new appointments.

Iconnect is easy to spot in your Inbox, and can be readily deleted if there is nothing you want to read in it. So if you are not receiving Iconnect and would like to, then please let us know your correct, current email address. The easiest way is to send an email to Charlotte Cowin at membership@icon.org.uk or you can phone her on 020 7785 3807.

If we have your correct email address and you are still not receiving Icon emailings, this might be for one of the following reasons:

- 1 they are being rejected as spam and you need to check your junk box and/or reconfigure your computer to accept incoming mail from icon.org.uk
- 2 you need to speak with your IT department about the problem as it might be your institution which is rejecting the Icon mailings

The future of the website and Group communications

There are several plans for improving the website and the service it provides to members.

From early March it is hoped that everyone will have been provided with a password (provided in the same envelope as this *Icon News*) which will enable you to gain access to the members-only area of the site. Increasingly you will find that the material which is specific to your interests will be lodged there, and quite often not be accessible on the public areas of the site.

If you have not been provided with the password, please e-mail Charlotte Cowin at membership@icon.org.uk. If you forget your password, then click on "forgot your password" on the site and you will be prompted to a new one. By the way, the members' password is not required to enter the Discussion Forum: you just need the password you created yourself for that.

The members' password will also provide you with access to the closed discussion areas, one for each Group.

Before long we also plan to make it possible to book on-line for some Icon events. Our new database is designed for this, and we just have to get the technology right to link it with the website.

We shall continue to add material to the site: book reviews, conference reviews, and more. These may be the same as provided in *Icon News*, or may be longer versions



The Email Newsletter format

of articles first printed there. This facility will grow over the years.

We also want to add more material that will make the site of greater interest to those who are not engaged professionally in conservation, especially members of the public. Already there is help for those wanting to find a conservator via the Conservation Register, and a growing series of advisory documents under the title 'How to care for...'. We welcome suggestions of additional material. If

you would like to write for us – for instance an example of an interesting project, object or building, complete with a few appealing photographs – please get in touch.

We propose a greater use of photographs. We have started with just plain text, and a very few photographs, but it is hoped the site will gradually become more visually interesting. We have to be careful not to load it with too many or too large photographs, because many people will have difficulty downloading them especially if they do not yet use Broadband connections, and may be put off using the site. One possibility is a gallery of photographs of interesting current or recent work, to which we can add regularly.

At present the whole site is managed from the Icon office at 1 London Bridge, but in future we shall be offering to one officer in each Group the option to manage their own group pages themselves.

We have other improvements in mind. Meanwhile, we should welcome your suggestions for making the site even better.

David Leigh

VICE-CHAIRS APPOINTED

Icon now has two Vice-Chairs – Simon Cane and Alison Richmond. Their role is to assist the Chair and act as a point of contact when the Chair is unavailable for any reason. If you wish to get in touch with the Chair you can do so using chair@icon.org.uk

ICON COMMENTS

...ON EH RESEARCH STRATEGY

English Heritage's draft research strategy for 2005–2010 has been broadly welcomed by Icon. One point, however, causes concern and this is the proposal 'to rebalance' funding for research by focussing resources on more socio-economic research. The fear is that more money for socio-economic research will mean less for conservation research. And whilst the former is important, so is the latter if the UK is to maintain both its reputation for excellence and its ability to preserve its heritage. The full response can be seen on the website.

...ON COMMONS COMMITTEE INQUIRY

Icon has submitted detailed evidence to the inquiry into the heritage sector being undertaken by the House of Commons' Culture, Media and Sport Committee. The forty

three points of the response are grouped under seven headings:

- What the Department for Culture, Media and Sport should identify as priorities in the forthcoming Heritage White Paper
- The remit and effectiveness of DCMS, English Heritage and other relevant organisations in representing heritage interests inside and outside Government
- The balance between heritage and development needs in planning policy
- Access to heritage and the position of heritage as a cultural asset in the community
- Funding, with particular reference to the adequacy of the budget for English Heritage and for museums and galleries, the impact of the London 2012 Olympics on Lottery funding for heritage projects, and forthcoming decisions on the sharing of funds from Lottery sources between good causes
- What the roles and responsibilities should be for English Heritage, the Heritage Lottery Fund, local authorities, museums and galleries, charitable and other non-Governmental organisations in maintaining the nation's heritage
- Whether there is an adequate supply of professionals with conservation skills; the priority placed by planning authorities on conservation; and means of making conservation expertise more accessible to planning officers, councillors and the general public

The response overall provides an interesting snapshot of the current health of conservation in this country, pinpointing weaknesses and areas of duplication in state supervision of the sector; identifying measures which would improve conservation provision and highlighting the contribution which conservation can make to the preservation of the country's heritage and the public's enjoyment of it. The full response can be found on the website www.icon.org.uk. It is a formidable agenda for progress.

AGM ADVANCE NOTICE

It has been decided that the 2006 AGM will be held in Edinburgh to coincide with the Plenderleith lecture. No date has been set yet but we will keep you posted.

FSA

Congratulations to **Andrew Argyrakis** on being elected a Fellow of the Society of Antiquaries in the ballot held by the Society at the end of January. Andrew works for the Council for the Care of Churches, where he is the Conservation Officer.

IIC PERSONNEL

Following three years as Secretary-General of IIC (the International Institute for Conservation), **Jonathan Ashley-Smith** has stood down as Secretary-General, and his place has been taken by **David Leigh**. As this left the position of Treasurer vacant, **Sandra Smith** has been co-opted as the new Treasurer of IIC. **Andrew Oddy** remains as President and **David Saunders** as Director of Publications.

ON THE MOVE

Congratulations to **Gwyn Miles** on her appointment as Director of Somerset House, London, where she took up post at the beginning of January.

Gwyn started her career as a conservator of antiquities at the Ashmolean Museum, moving in 1985 to the Victoria and Albert Museum as Deputy Keeper of Conservation. In 1989 she was made Surveyor of Collections, responsible for the management of the collections and project leader for the development of the new centre for research and conservation. In 1995 she became Head of Major Projects, where her responsibilities included the major re-display of the British Galleries. In 2001, as Director of Projects and Estates she was instrumental in developing the new Masterplan for the V & A, an ambitious programme of change which is still ongoing.

As noted in Icon News 2, **Sally Ann Yates** has recently taken up the post of Head of Collections Management at National Museums Liverpool. Sally Ann's original conservation training at Lincoln College of Art was followed by a four-year appointment as an in-service trainee in Archives Conservation at the National Maritime Museum. Here, in association with Camberwell School of Art, she qualified in Paper Conservation before moving on to the British Museum in 1985 to work as a prints and drawings conservator in the field of Western Pictorial Art. In 1990 she moved to Liverpool, to what was then called the National Museums and Galleries on Merseyside, first as Head of Paper Conservation and then becoming Head of



Gwyn Miles in front of Somerset House

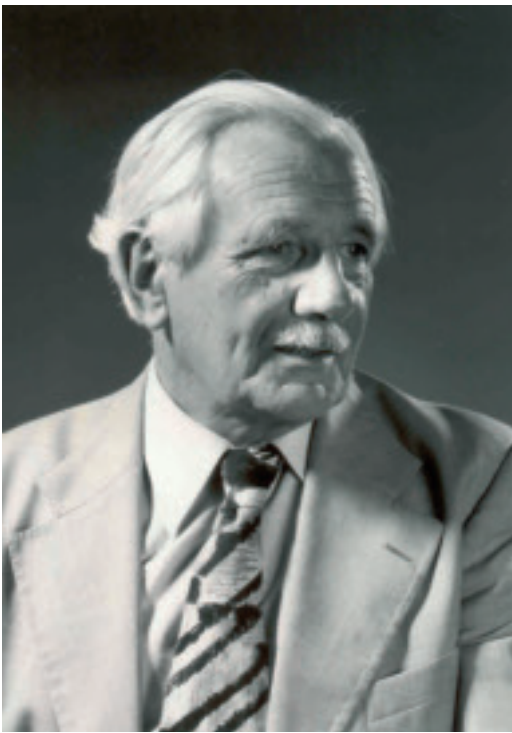
the Department of Paintings, Paper and Frames Conservation from 1997 until her present promotion.

IN APPRECIATION

DR A E A WERNER 1911–2006

Tony Werner was born in Dublin of an émigré family from Alsace. Having studied and taught science at Trinity College, in 1948 he applied for a post in the Scientific Department of the National Gallery, London. With the late **Joyce Plesters** he developed microscopic methods for the scientific study of easel paintings and investigated new materials for their conservation. They were also involved in the unmasking of the Piltdown Man hoax. In 1954 he moved to the Research Laboratory of the British Museum and five years later became Keeper on the retirement of **Harold Plenderleith**. He also filled the part-time chair of chemistry at the Royal Academy from 1962–75.

As an organic chemist, Tony Werner was most interested in the application of modern synthetic polymers to the conservation of antiquities and works of art. The war had seen the development of many synthetic adhesives for use in armament production and in the post-war period Werner sought uses for these to mend and consolidate decaying museum objects, including his successful work on synthetic varnishes for easel paintings and his development of a still widely used wax polish for wood, stone and metalwork. Two of his more important projects were the recognition (with **David Baynes-Cope**) that the Vinland map is a fake and his involvement in the opening of the coffin of Archbishop Walter de Gray (d.1255) in York Minster in 1968. This operation was carried out at night in great secrecy and it was he who removed the episcopal



ring from the right hand and arranged for that and the other finds to be conserved at the British Museum.

Tony was closely involved with the affairs of the International Institute for Conservation of Historic and Artistic Works, being elected a fellow in 1952, a member of Council from 1961 to 1962, Hon. Treasurer 1962–71, President 1971–74, and Vice-President 1974–96. He was awarded the Institute's Forbes Prize in 1992 and Honorary Fellowship in 2001. He was also a member of the ICOM Conservation Committee working group on museum laboratories from 1957 to 1967 and of the museum lighting group of the National Illumination Committee of Great Britain. Very active, too, in the Museums Association, he became a Fellow in 1959 and President in 1967.

In 1974, Werner was invited to advise on the conservation needs of the countries of the Pacific. He recommended that a regional conservation centre be established in Hawaii, wrote a job description for its director, applied for the position, and was appointed. He thus retired from the British Museum in 1975 and spent the next seven years in Honolulu, a job that turned out to be not all to his liking as he was expected to raise funding for the centre.

Much in demand as a lecturer and advisor, he carried out many overseas missions usually on behalf of UNESCO or the British Council. He also published many papers and articles, culminating in a Royal Institute of Chemistry monograph entitled *The Scientific Examination of Paintings* (1952) and collaboration with H J Plenderleith on a revised second edition of the latter's *The Conservation of Antiquities and Works of Art* (Oxford, 1971). In 1997 the British Museum dedicated to him the proceedings of a conference, aptly titled *The Interface between Science and Conservation* (ed. Susan Bradley).

Outside his chosen profession Tony Werner was a convivial and entertaining companion. His advice to me on my first official trip abroad in 1968 was never to trust the local

water and therefore to buy a bottle of whisky at Heathrow and drink a generous measure every night to disinfect the stomach and induce sleep.

In 1939 he married the opera singer Marion Jane Davies who died in 1973. He spent his retirement living half the year with one daughter in Tasmania and the other half with his elder daughter in England: a life of perpetual summer. He died in Tasmania on 21 January this year.

Andrew Oddy

This is a condensed version of an obituary prepared for *The Independent*



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Cambridge's newest conservation centre

The Parker Library

THE BUILDERS HAVE JUST LEFT THE NEW CONSERVATION CENTRE AT CORPUS CHRISTI COLLEGE, CAMBRIDGE. SERVING THE PARKER LIBRARY AND OTHER COLLEGES, THE CENTRE'S CONSERVATION OFFICER DESCRIBES THE NEW FACILITIES

A new state of the art conservation centre has been built at Corpus Christi College, Cambridge. The centre will be used for the conservation of the rare books and manuscripts in the Parker Library at the College and will also be the new base for the Cambridge Colleges Conservation Consortium.

The Cambridge Colleges Conservation Consortium was established in 1987 after the completion of phase one of the Parker Library Conservation Project. The Project was initiated by Corpus Christi College in 1983 when Dr Nicholas Pickwood was commissioned to undertake a

survey of the Parker Library. This survey was a holistic process, which was threefold: to consider -

- (a) the functioning of the Library;
- (b) the care and condition of the books and manuscripts; and
- (c) the formulation of a coherent strategy for the long-term conservation and preservation of the Parker collection.

Nicholas Hadgraft was employed to oversee the recommendations made in the Pickwood Report, including the installation of modern fire and intruder detection systems, updating the exhibition cases to modern standards as well as providing reading cradles and other modern aids such as cold light sources for readers. A Library disaster plan was formulated and the most radical change was the storage of the manuscripts from an upright position on the shelves to horizontal storage in individual oak boxes in a unique racking system. (Fig 2)

The Parker Library was also host at this time to a group of international scholars who were researching the Parker Collection, funded by the Leverhulme Trust. The result of the two projects running simultaneously brought new levels of integration between conservation, scholarship and codicology. This was apparent in the Parker Library Conservation Conference, which was held at Corpus in 1987. The post-prints of the conference formed the basis of the publication 'Conservation and Preservation in



Figs 3 & 4 Views of the studio



Fig 2 The manuscript storage system



Fig 5 In the adjoining multi-purpose room

Small Libraries' which was edited by Nicholas Hadgraft and Katherine Swift.

In 1987, when phase one of the Parker Library Project was completed, Corpus decided to open up the expertise to other Cambridge colleges. Initially King's College and Downing College joined with the Parker Library to form the Cambridge Colleges Library Conservation Consortium. In 1989 and 1990 Sidney Sussex and Clare Colleges joined. Emmanuel College was the most recent member, in 2000.

The Consortium flourished from the outset. Much of this success hinged on the fact that work programmes were tailored to the specific needs of each institution and there was genuine co-operation between the member colleges. The Consortium has been instrumental in raising grants, mainly from the National Manuscript Conservation Trust and the Pilgrim Trust, to help with specific projects at all the Consortium member colleges.

THE CONSORTIUM CONTINUES TO THRIVE.

The new conservation centre is built on a previously unused part of the College and has cleverly integrated the upstairs part of an existing building which has been discreetly linked by a new adjoining structure. The new centre will occupy the upstairs part of the two buildings. There are two rooms in the new building: a studio which has been equipped with new benches, plan chests, cupboards and several items of new equipment including a vacuum table which incorporates a perspex hood. (Figs 3

& 4). The room was designed to make the most of the available space and be as flexible as possible. Benches have been built along two walls which incorporate light boxes. The light boxes have reinforced glass tops which have been recessed into the bench tops. Service trunking runs around the edge of the room at bench-top level which carries socket outlets, telephone and computer connections. An island unit with a plan chest and cupboards beneath provides a large central area for work on large objects. The main studio area incorporates environmental control equipment to keep the temperature and humidity stable.

The adjoining room functions as a multi-purpose area which includes an office, meeting room and storage area with large built in cupboards. (Fig 5). The room is large enough to hold meetings and seminars.

The Centre is staffed by the author and Elizabeth Bradshaw, Senior Conservator.

The formation of this new space is a welcome development and recognises the centre of excellence that the consortium has become over the last twenty years. The new building will ensure that it continues to do so well into the future.

Melvin Jefferson

Conservation Officer
Cambridge Colleges Conservation Consortium
Corpus Christi College
Cambridge

Conservators on Camera

Kate Frame, Head of Conservation and Collection Care at Historic Royal Palaces, describes HRP's experience with the BBC and how staff learned to get comfortable with the cameras



Scene 1: filmcrew, firebrigade and (in orange) our salvage conservator arrive

Film crews are very much like our proverbial palace ghosts, they are often seen roaming the passages and pathways of our Historic Royal Palaces, popping up in all sorts of improbable places; so much so that their sudden appearance no longer creates surprise and apprehension among the staff (us). Rather they have become a welcome addition, using our objects and settings to bring life and meaning to history through the historical documentaries and period films they create. As with our palace spectres, we often inhabit the same space but rarely interact on camera.

However, all that changed last year when, instead of the

buildings and interiors, we became the focus of a film crew's lens. Palace conservators spent much of last year in front of BBC television cameras, alongside other Historic Royal Palace colleagues, making a series about the crucial work we do to preserve and interpret these national treasures but from a staff perspective. For most of us, excitement mixed with trepidation filled our souls. Working behind the camera was one thing, working in front of it was quite another. Yet the very patient and talented BBC crew took us through every stage, making us all look like seasoned communicators. The whole experience was not only professionally rewarding but also personally. I believe we created a valuable product, and in the process staff became, if not savvy TV personalities, then certainly much more comfortable in front of the camera.

And the 'valuable product' – a 10-week programme *Tales from the Palaces*, which first appeared on BBC Four last autumn – is now airing again on BBC 2 through to March (2006).

'It's an interesting and informative television series presented in a light hearted and enjoyable manner that we hope will entice the viewer to come and explore our five sites for themselves. And it came at a very opportune time for us. HRP has been implementing an outreach programme that involves all our staff in explaining how and why we conserve the palaces.'

John Barnes, HRP's Director of Conservation.

Conservation staff now have a role and responsibility in explaining and interpreting all aspects of their work – from the restoration of the bricks and mortar (conservation surveyors), to the conservation of the collections and wall paintings (conservators). The Conservation and Collection Care conservators can now join with the rest of HRP to support its newly-articulated cause. This is to help everyone explore the story of how monarchs and people have shaped society in some of the greatest palaces built.

Filming began in September 2004 and we quickly learned

Scene 2: setting the scene - firebrigade told of items to salvage



that it was going to be much more complicated than having film crews following us around for a few days. Much of the groundwork had to be laid before the filming began. First, we had to share all our project plans for the year so that the BBC could choose about 15 or 20 to follow all the way through. To our surprise we found that our choices weren't automatically accepted on our recommendation alone, rather we found ourselves actually having to pitch them! Staff had to prove the projects were interesting and television friendly. And even then many were lost on the cutting room floor as choices had to be made regarding which stories fitted into each half hour episode

'It really changed the way we looked at our collection. I look at objects now not just in historic or conservation terms but now ask myself: How would this film? What story could it tell? Could it create some type of story tension? Building in explaining opportunities into our projects and everyday work has now become of particular interest to me'.

Kathryn Hallett, conservation scientist

"Pest control?" uttered our BBC film crew, eyes glazing over. That was the initial reaction when pitched the subject as a story line. It was going to be a hard sell. We explained how important it was but they remained unmoved and uninterested. It was only after describing how staff have been tracking infestations over decades, meticulously mapping the progress of pugnacious beetles or menacing moths that they began to see a certain quirkiness to the work. We sold the story with a pest infested stuffed Grizzly bear used for educational purposes. Its incongruity and the visual drama of wheeling the mangy beast into a giant freezer to eradicate its unwanted parasites finally caught their attention and persuaded them to the subject. Other stories were equally interesting, among them: replicating the ancient graffiti of prisoners at the Tower of London; textile preparation of George III's waistcoat; participating

in a drill of Kensington Palace Salvage team – a swat team trained to rescue objects in the event of a disaster – and the conservancy survey of the exquisite ceiling paintings by Peter Paul Rubens at the Banqueting Hall, Whitehall done high above the floor on 17 metre scaffolding.

We deduced early on that our story pitches succeeded if they contained one or all of the following components: a problem/solution, potential for discovery, controversy, were quirky or involved sleuthing. With the approved story lines in place the next step was organising the filming. Luckily, the palaces put in place filming coordinators and it was Jo Elner, who spearheaded the administration from our end. If we had not, filming would no doubt have become a major nightmare. Each story shoot was dependent on when that particular work step was being done. The administrators fed the particulars of when and where the work was being done. In her role as filming coordinator, Jo Elner then created a work plan and set up times for filming between the conservators and the film crew. The film crew then dealt directly with pertinent individuals working out specific times and the details of the shoot. 'It sounds easy', said Jo, 'but it can be a tricky balancing act because if work went ahead without the crew filming, we could lose a whole story-line'.

Having made our plans for the content of the documentary, we turned our attention to our cast and potential stars. We wanted our staff to feel as comfortable and confident on film as possible so we held some preparatory exercises. Staff were educated on the process, given tips on relaxing, and letting their passion for their work overcome initial awkwardness. We went through practice interviews and our coaches and colleagues helpfully, and often amusingly, critiqued our performance. Surprisingly no one looked nervous and all found that they continually improved the more interviews they had. Some had favourite tips.

With all this preparation we were ready. It was 'lights,



Action! The drill gets going

camera, action!’ We all had our roles and our plot lines, as it were. There were about 20 story shoots but we had no idea what would be used or what would be left on the cutting room floor.

Filming on the whole went very smoothly. While there was a crew of five – only two usually came to an individual shoot: the cameraman using a shoulder mount camera and fixed light and the soundman. They were unobtrusive and instilled confidence in their subjects while asking very simple questions such as ‘Explain what you are doing’ or ‘How do you feel about your work?’

‘It was really helpful. Much better than I expected. Seeing myself on camera made me realise I was a good communicator. It was a real confidence booster.’

‘I liked to *Speak like you’re talking to your maidenly aunt or favourite grandmother*. It made me relax and I felt it allowed my own personality and individuality to come through.’

Sophie Julien-Lees, Commissioned Treatment Conservator

‘And that is what we were told makes fascinating television. The viewers want to watch you. It also makes it seem permissible to talk from a personal point of view. We’re so used to speaking formally in the third person.’

Kathryn Hallett

Most sequences were filmed in the first few takes. However, on occasion we had to repeat some scenes over and over. Kathryn Hallett remembers ‘one instance working with the microscope where we couldn’t get the right clip. It was very time consuming and in the end we really had to mug up to the camera’.

‘Sometimes re-takes were just not possible and I had to be sure we had two cameramen on site so we’d get enough good footage to complete the story. In the Kensington Salvage drill, there was no starting and stopping the fire department when the action started.’

Victoria Richards, Preventive Conservation Supervisor

We learned to stick to priority messages and repeat them over and over, interweaving them into each story. Our main message was the Historic Royal Palaces organisation. We wanted the series to attract the public and to emphasise that we are a charity and that it is the public not the government who funds our conservation and education work. ‘We should be proud of going it alone, raising our own funds,’ says Treatment Manager Patricia Ewer. I hope that this comes across in the documentary and I think it does.

In film, simplicity is indeed a virtue. Like all professions we have developed our own particular terminology. We learned to say ‘dismantle’ instead of ‘de-install’ when referring to exhibitions and ‘cracked’ rather than ‘fractured’ when referring to silk. As well, we were directed to create a picture out of words. Our Treatment Conservator, Janet Wood, described our Hats and Handbags Kensington Palace exhibit as ‘a spring-time field of colourful hats spinning in the wind’ rather than ‘a series of hats mounted on rotating poles.’

This film experience gave our conservators new tools for communicating conservation to the public. Not only are we now comfortable speaking on camera, we are also comfortable talking about what we do in ways that are personal and non-technical, yet informative. It was a great learning experience and, in addition, the documentary brought our palaces and our work to life. It also captured the real people behind the scenes: lively people who are dedicated professionals, creative, committed and cutting edge – not the stereotypical portrait of reclusive museum professionals.

There have been other ramifications too. Victoria Richards was surprised and amused to be recognised on Kensington High Street. But more importantly she says, ‘Suppliers and other who work regularly with the palace have expressed a new understanding of our work and the work of Historic Royal Palaces. Even some of our own colleagues now have a better sense of what the conservators’ role is. If the general public comes away with the same impressions then this has been a very good exercise.’

So, in closing: would we recommend that you film the stories about your conservation work? Indeed we would. Would we do another series about our work? You bet!



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news from the groups

ARCHAEOLOGY GROUP

There is a call for an archaeological conservator to join the Archaeology Group Committee in order to liaise between the Committee and maritime heritage organisations, regarding current issues and activities. Anyone interested is welcome to contact Kirsten Suenson-Taylor (Chair of the Archaeology Group Committee) on 01295 720350 or Amanda Sutherland (former Co-opted representative) on 01803 613333 to discuss it further.

BOOK AND PAPER GROUP

The Book and Paper Group will hold its first annual meeting on Thursday 30 March at the Art Workers Guild, 6 Queen Square, Bloomsbury, London WC1N 3AT at 5.30pm. The meeting will be an opportunity for members to meet and hear about committee activities and we welcome questions and observations on the progress and development of Icon. Thank you to those who have offered their services to the B&PG; there will be a number of new additions to the committee and we will introduce the individuals concerned at the annual meeting.

We are pleased to announce that following the meeting there will be two talks on current research activities into conservation materials and techniques. There is no charge for entry and the annual meeting will be followed by a glass of wine - everyone welcome.

B&PG Annual Meeting March 2006 Agenda

- 5.30 Introduction and announcements
- 5.40 Introduction to new committee members
- 5.45 Reports
 - Chair – **Helen Lindsay**
 - Finance IPC – **Kate Colleran**
 - Finance B&PG – **Christine McNair**
 - Icon Board of Trustees – **Rose Briskman**
 - Events – **Joanna Payne**
 - Website – **Sally Esdaile**
 - Publications – **Jim Bloxam**
 - Training Research and Development, Clare Hampson
 - Scholarship Fund – **Catherine Atkinson**
 - Graduate liaison and sponsored membership scheme – **Ann-Marie Miller**
 - Leaflets – **Penny Jenkins**
 - Chantry Library – **Kate Colleran, Jane Eagan**
- 6.40 Introduction to Alastair McCapra
- 6.45 Questions
- 6.55 Close of meeting
- 7.00 **Nancy Bell** – 'Conservation Research at The National Archives: an update'

- 7.15 **Karen Vidler** – 'Towards an assessment system for bookbinding leather deterioration – with an emphasis on red rot deterioration in 19th century leathers'

7.30 to 8.30 Drinks reception

We hope that you will join us in discussing and supporting your B&PG's activities, to have an input into the development of the group and celebrate the formation of Icon.

Helen Lindsay, Chair

CARE OF COLLECTIONS GROUP

2006 breaks with the tradition of CCF AGM and annual meeting. Committee thought it better to wait for Icon to get going before deciding how best to manage the group's yearly cycle. Several events are in the pipeline: see this month's Listings for Dust Study Day on May 15.

The full committee was listed in the first issue of *Icon News*. Please let us know of any concerns you have. We would appreciate your comments on the first three issues of *Icon News* and suggestions for future content.

Cathy Proudlove on behalf of CCG committee.

ETHNOGRAPHY GROUP

On behalf of the Committee

The Ethnography Group meeting held at Icon headquarters last November brought changes to the committee. We say 'thank you' to Dervilla o'Dwyer and Louise Lawson, who have shown dedication and commitment over the last three years through the organisation of seminars and workshops with brio and dynamism.

Over the years, the Ethnography Group of UKIC (as was) has established itself as especially active in terms of conservation publications. The themes developed by the committee reflect the diverse specialisms of our Group's members and, in collaboration with Margot Wright and Archetype Publications, we have organised the publication of papers presented at seminars.

The committee for the year 2006–2007 is severely restricted. However, we have two dynamic and enthusiastic members in the persons of Roisin Miles, acting as Treasurer and Secretary, and Melangell Penrhys Jones who carries the editorial role. I remain as Chair for the year 2006 and will work as a coordinator for future developments, to be fostered alongside Icon. Two new committee members are about to become active and we shall be looking at how the different positions should be allocated between us.

However, at our last meeting the committee had to decide what would be the priorities (realistic!) for this year.

Our wish is to promote fresh ideas and relevant topics of research and discussion to our members. We would also like to bring the Group into a new phase of development and collaboration with other professionals concerned with the conservation of ethnographic cultural heritage. Thus, we seek partnerships with conservation scientists, preventive conservation specialists, as well as professionals and students from museology, archaeology, and anthropology backgrounds. While we are defining our individual roles within the committee to improve performance and delivery, we need further support from our members in order to improve communication within the diverse Groups of Icon and to build up visibility and partnerships with cultural heritage professionals.

Overall, publication has been selected as being the main activity for the Group's development. So we are finalising the publication of papers from two past seminars: "Ethnographic Painted Surfaces" and "Unusual Materials", in 2006. In parallel, we are working on the publication of papers from the last two seminars to be published in a single volume by Archetype in 2007. We are also aiming to develop the Group website with details of our members' experiences, treatments, and views on contemporary issues. We would like to encourage Group members to consider standing for the position of website editor.

So we are looking for some new recruits, with an interest in and passion for conservation and professional development, to consider working for the committee in any capacity. Qualified members and students are very welcome to join us. If you are interested in any role and would like to find out more, please contact me (deisser_a@yahoo.co.uk) and you could join us at our next meeting to be held in London in April.

We also encourage you to share your ideas and experiences in Icon News and to let us know what you would find an interesting topic or area to aid us in the organisation of the 2007 workshop or seminar.

Anne Marie Deisser, Chair

FURNITURE AND WOOD GROUP

The Furniture and Wood Group is planning to meet at the newly restored and re-presented Kew Palace on Friday 19 May 2006 to enjoy an enhanced tour and to discuss the future for the Group. All names notified to the Icon office as wishing to be Furniture and Wood Group members will be notified directly. Any Icon member is eligible to attend, numbers permitting, and may contact me by email to reserve a place.

The Group requires new committee members and activists to assist with publications, events and member services, so please bring ideas and a volunteering frame of mind with you when you come to the meeting, or contact me direct with any offers or ideas.

Adrian Smith: 01753 868286 extn. 2705
Email: SMITH2040@aol.com

SCOTLAND GROUP

Update

The Icon Scotland Group Committee convened for the second time on Burns' Night, swapping haggis and a wee dram for a very productive meeting held in the National Archives of Scotland General Register House. Discussion naturally focussed on the practicalities of running the Group, with an update from our Treasurer on the financial procedures put in place by Icon, and further evaluation of the proposed administrator post and potential venues for the office.

The activity of the Group, until formal election of Committee members in the Autumn, was also on the agenda, with two interesting events planned for the coming months. One of the Scotland Group's clear aims is to promote the professional status of the conservation discipline and raise awareness, and it is intended that the first event of 2006 will go some way to achieve this. The Glasgow Art Fair (6 – 9 April) presents a good opportunity to raise the profile of the organisation within a targeted sub-section of the general public, and the Group will run a stall for the course of the Fair. The second event, a visit to the Royal Apartments of Stirling Castle, will be a chance to learn more about the treatments proposed in this fascinating local conservation project of national significance. Two short talks will be followed by a tour of the apartments, refreshments and the opportunity for discussion with fellow professionals. Further details of the two events to follow on the website, or contact Maeve Woolley on maeve@freeola.com.

Finally, the Group discussed the development of the Scotland Group section of the Icon website with particular focus on the practicalities of making the SSCR legacy of published material (journals and conference papers) available on the internet for members.

If you would like to be involved please contact Sarah Maisey on sarah@maisey.co.uk. Ruth Honeybone (r_honeybone@yahoo.com) is the Scotland Group contact for contributions to Icon News.

more news from the groups

STONE AND WALL PAINTING GROUP

On 17 November 2005, before what turned out to be a successful 'Seminar on Tendering' (see review section), the Group held its first committee meeting under the new Icon banner. The first task was to welcome new committee member Richard Lithgow, before continuing with other issues.

The main items of news arising from the meeting were:

- 1 7th Natural Stone Show will be held at the Excel Centre, London, 14-16 March. This will include The Natural Stone and Building Conservation Conference. Entrance to the show and most parts of the conference is free upon registration. Details of the conference programme are listed www.stoneshow.co.uk
- 2 The Secular Wall Painting Series of seminars held in 2004-5 will be published this summer in a single volume entitled "All Manner of Murals". The publication is a joint EH/Icon venture and will be in full colour.
- 3 Initial steps have been taken to organize a meeting on "Problem Stones" (Clunch, Reigate, Purbeck, Kentish Rag, Septaria). Any suggestions/volunteers for papers will be welcome. Contact Seamus Hanna Seamus.Hanna@english-heritage.org.uk

GRADUATE VOICE

Heather Marshall writes: This section of the magazine is dedicated to conservation graduates and students, their reviews, articles, opinions and news. We aim to provide an informal means of communication for newly qualified conservators, those still at college and those where no formal training exists with future employers and other established conservators.

'Graduate Voice' has existed for the last two years representing paper and book conservation students and graduates, as part of *Paper Conservation News*, the newsletter for The Institute of Paper Conservation (as it was formerly known). In continuing Graduate Voice in *Icon News*, we want the new section to represent **all** conservation disciplines within Icon: archives, paper, books, stained glass, ethnography, archaeology, natural sciences, stone, ceramics, textiles, metals, preventive conservation and project management. We would like to hear from you if you would like to become involved or make a contribution. There has been a good response from the last issue's request for students and graduates, however we would like to make sure there is a network from all disciplines, so please get in touch!

All kinds of contributions are welcome including reviews of excursions, conferences and classes, educational tools, books, websites and other resources. We seek to promote graduate work via listings, or even internship or equipment enquiries. If you have any ideas about what graduates today need, or simply need to know, then get in touch.

Please send contributions to: Heather Marshall at heatherx.marshall@bl.uk

Heather is on the graduate liaison sub-committee and works alongside Graduate Liaison representative Ann-Marie Miller, who is on the Book and Paper Group executive committee, Caroline Harrison and Erica Kotze who are also on the sub-committee to provide graduate support. If you would like to join, then please contact us on the details above.

OBJECTS CONSERVATION: GETTING YOUR FIRST JOB

Having studied the Conservation of Objects in Museums and Archaeology degree at Cardiff University I thought I would be prepared to step straight into my chosen career. The course develops practical skills and teaches the underpinning theory, including two four week placements within a conservation setting that give a useful insight into working in a professional capacity.

I was however, blissfully unaware of the problems that lay ahead in the search for a career. Conservation jobs for non specialist conservators such as myself are scarce at the best of times and as annually more and more students graduate and fewer jobs are created, the odds of getting that first job are diminished further.

There seems to be an abundance of specialist jobs in paper, textiles or metals for example but for general objects based conservators the employment prospects are not so favourable with every opening being heavily over-subscribed. Every starter job also appears to want at least a few years' experience, which a fresh graduate simply will not have.

I was fortunate to get my first job at The Imperial War Museum in the November after I graduated and adjusted quickly to the museum way of life. I was astounded at the difference between university conservation and conservation in the 'real world' though. There are still the deadlines to work to and the high quality of work required but the time you have per object is minimal. In comparison, at university we treated maybe 15 objects over 2 years and now I find myself doing that in 2 days.

Working in such a large international institution is extremely rewarding as every day is different and there is the opportunity to foster relationships with such a diverse range of people. Also, the remit of the museum covers such a wide range of artefacts, allowing me to gain priceless experience on every type of material imaginable.

I know that I was lucky to get a job so fast after graduating and many qualified conservators struggle for years to get a foot on the ladder. Tutors can be a valuable resource for getting information about jobs as they have many contacts within the museum world and websites and journals are also a good source of vacancies. Advice I can pass on is to start applying before graduation and apply for everything and anything, you may be surprised at what interviews you get so make sure you do your homework on the specifics of the job you have applied for!

Useful Websites: www.museumjobs.com
www.museumsassociation.org
www.le.ac.uk/museumstudies
then click on the Jobs Desk
www.museums.co.uk
www.jobs.ac.uk
and of course the Icon website

Juliane Gregg

TOP 10 CONSERVATION WEBSITES FOR GRADUATES:

Compiled by Ann Marie Miller

The following sites are listed in no particular order.

1 – <http://amol.org.au/reollections/>

"reCollections – Caring for Collections across Australia"
This site covers all aspects of caring for collections and has a wealth of downloadable information. We especially like the self-evaluation quizzes.

2 – <http://www.chin.gc.ca/>

Canadian Heritage Information Network, fantastic information provider on collections management with masses of downloadable documents. The Virtual Museums Collection is a great example of public access to collections. Also provides access to the Canadian Conservation Institute and Conservation Information Network.

3 – <http://www.bcin.ca>

As part of the Conservation Information Network, BCIN's objective is to facilitate the retrieval and exchange of information concerning conservation and restoration of cultural property. BCIN's contributing partners have brought together over 190,000 bibliographic records on conservation which are fully catalogued.

4 – <http://www.24hourmuseum.org.uk/>

The 24 Hour Museum is the UK's National Virtual Museum, offering a unique mix of dynamic content including daily arts and museum news as well as exhibition reviews and in-depth online trails. This site won Best Arts, Culture and Heritage Charity (website) at the Charity Awards 2004.

5 – <http://www.hewit.com/>

A bookbinding supplier's website that includes a full online catalogue and ordering facility alongside the bi-annual "Skin Deep" e-publication/magazine which are all downloadable in the pdf format.

6 – <http://palimpsest.stanford.edu>

"Conservation OnLine – Resources for Conservation Professionals"
Covers a whole wealth of conservation topics from Video preservation to mass deacidification of library materials in downloadable formats.

7 – <http://www.encore-edu.org/encore/index.html>

ENCoRE is a network organisation of higher educational institutions in the field of conservation – restoration. ENCoRE promotes research and education in the field of conservation and restoration of cultural heritage. Great for

more news from the groups

courses and information on education establishments, guidelines, ethics and related material.

8 – <http://aic.stanford.edu/sg/bpg/index.html>

The website for the American Institute of Conservation Book and Paper Group which is largely notable for their comprehensive online access for the Book and Paper Group Annual.

9 – <http://www.knaw.nl/ecpa/>

The European Commission on Preservation and Access (ECPA) website focuses on promoting preservation within the diverse environment of Europe's archives and libraries and notably the impact of the digital revolution. You can also access the Sepia Project website from here which looks at photographic conservation.

10 – <http://palimpsest.stanford.edu/byform/mailling-lists/cdl/>

An e-newsletter for all those professionally involved with the conservation of museum, archive, or library materials. The newsletter features international vacancies, scholarships and internships and is an open, interdisciplinary forum for posting questions to the conservation profession at large.

EASEL PAINTING CONSERVATION - FAVOURITE WEBSITES FOR STUDENTS:

Compiled by Alice Tetlow

The Institute of Museum and Library Services, a federal agency that fosters innovation, leadership and a lifetime of learning, supports CAMEO.

– especially useful when completing chemistry courses – includes pigment and particle atlas, helps identifying materials

http://www.mfa.org/_cameo/frontend/

Cornell University: Department of Preservation and Collections Maintenance

– especially useful when completing chemistry courses – includes pigment and particle atlas, helps identifying materials

<http://www.library.cornell.edu/preservation/paper/mcbride.html>

Also recommended: AIC, BCIN (as above) and COOL Online – Conservation online, which is useful for searching for courses, also has the ConsDist List – finding out about jobs – as well as asking conservators their opinions

<http://palimpsest.stanford.edu/lex/> (as above).

THE BEER MEETINGS

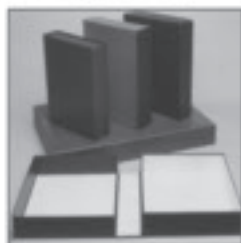
The Beer Meetings started out to be a monthly affair but they never seem to quite fit in with the calendar. We have had four meetings now and each time new faces come, which is a joy to behold. Everyone at all stages of their careers (students, graduates and experienced conservators) are all welcome as it is this mix of people that make the meetings work. Starting out in a profession such as conservation can at times seem daunting and so it is the intention of the beer meetings to provide a relaxed environment for conservators to meet socially and encourage friendly contacts with people who you may not normally have the opportunity to meet. So far tips and contacts, possible interns and advice have been exchanged over beer, wine and crisps. However conservation isn't all we talk about because that would be a little scary. I post details of each meeting on the Icon internet notice board, the Conservation DistList and also to anyone on my mailing list, which is growing fast. If anyone would like any more information or if they would like to be added to my mailing list please contact me: imogen.herford@bl.uk

The next Beer Meeting will be held on the 21 March at The Carlisle Arms, 2 Bateman Street, W1D 4AE. The nearest tube station is Tottenham Court Road, however Leicester Square and Picadilly Circus are not far away. I will be there from 5.30. If you need any more information please email me on imogen.herford@bl.uk <[http://uk.f863.mail.yahoo.com/ym/Compose?To=imogen.herford@bl.uk](mailto:imogen.herford@bl.uk)> Looking forward to seeing you all.

Imogen Herford

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reviews

BOOKS

THE NATIONAL TRUST MANUAL OF HOUSEKEEPING. THE CARE OF COLLECTIONS IN HISTORIC HOUSES OPEN TO THE PUBLIC

Butterworth-Heinemann, 2005
ISBN: 0750655291 Hardback,
954 pages £49.99

Described by Fiona Reynolds, Director-General of the National Trust, as 'a guide for our own staff and other managers responsible for the care of historic interiors and their contents, and a means of encouraging an understanding of conservation in the widest possible range of people', the new National Trust Manual of Housekeeping is bigger, better and substantially different to earlier editions. An extensive (over 900 pages) volume, the completely revised and updated manual will indeed serve as an invaluable reference for those working in historic houses. Divided into four sections according to subject, the manual provides an introduction to housekeeping, information on agents of deterioration, and addresses the practicalities of housekeeping as well as the issues and responsibilities associated with the management of collections in historic houses.

Advocating a modern approach to conservation which stresses the need to strike the balance between the care and display of historic interiors and the provision for public access, together with an emphasis on the role of preventive conservation, the book also grounds its approach in the Trust's vast experience – not only of its own management of properties, but also of the practices of earlier housekeepers whose tips are cited throughout the book.

There has been some questioning of how useful or relevant the book will be to a wider readership and gentle joshing in some book reviews suggests that the advice pertaining to the moving and dismantling of carriages, or the handling of arms and armour is more than most people will need to know. But the book is clear from the outset about its purpose, and the wealth of knowledge supplied by its 54 contributors will be invaluable to those who do need to care for suits of armour (where else do they go?).

The sections of the manual dealing with the practicalities of housekeeping have been structured so as to provide readers with an understanding of each type of material or



collection which includes the significance of the subject within historic houses; information on materials and construction; agents of deterioration and damage; past repairs; historic housekeeping; present-day housekeeping; and information on what specialist conservation can cover. The information on specialist conservation is split between preventive conservation and advice, and remedial conservation with the roles and value of condition reports, surveys monitoring explained, and the expectations of what can be achieved by remedial conservation carefully managed.

Not only is the new manual rich in information, but it is also exquisitely illustrated. For conservators it is both a useful source of reference and a volume to which they can refer others. For those interested in caring for collections it provides a detailed insight into the conservation work of the National Trust as well as a glamorous (dare I say it) coffee table addition. One cannot underestimate the work that has gone into the production of this book, and it is generous of the National Trust to share its experience in this way. The book will be a valuable educational tool, not only because of the descriptions of preventive conservation techniques and approaches it provides for those who are 'hands on', but also because it has the potential to increase awareness amongst a very large readership of how those caring for historic houses and their collections balance significance, materials understanding, past and present treatments and future needs. It is an admirable work which feeds one's aspiration to live in an historic house and be surrounded by a

wealth of well cared for collections – though perhaps working in one is a more realistic ambition.....

Caroline Saye

Conservation Register Development
Manager

**The publishers offer Icon members
a 20% discount. For details of how
to obtain it see the Icon website.**

ARCHAEOLOGICAL FINDS. A GUIDE TO IDENTIFICATION

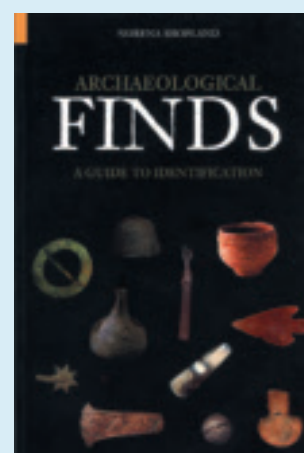
Norena Shopland

Tempus 2005

248 pages £17.99

This book is intended as an aid to identifying and dating artefacts, with advice on care of finds, aimed at those 'dealing with finds in the field and in processing'. These we would expect to include people working on excavations or field walking for the first time, or taking up metal detecting as a hobby. It is aimed at newcomers to the field of archaeological finds who do not yet have the knowledge to critically assess the contents for themselves. It is therefore exceedingly worrying that the care and conservation advice is in many places confusing, misinformed and detrimental to the long-term survival of objects.

The impression is that the text has been cobbled together from bits picked at random from other sources, mixed in with some personal observations with very patchy and inconsistent results, and that no advice has been taken from other professionals in specialist areas, including collections care and conservation. This is disappointing and a missed opportunity. Of particular concern is the impression given throughout the book that conservation can be undertaken by anyone, anytime, with no training or special facilities.



The introduction suggests that the author was 'left alone' to process finds from a London archaeological site – that there was 'no-one to turn to' regarding the care of finds and therefore had to assemble advice herself. There are numerous conservators and experienced finds processors working in London, all of whom are able and willing to share their knowledge. In addition Wilkinson and Neal's *First Aid for Finds* is an extremely useful guide on care of finds, widely known and inexpensive, which could have provided much of what she needed to know as a finds processor on the care of fresh archaeological finds.

There are also numerous misunderstandings, inaccuracies and incoherence on some fundamental subjects including finds packaging, treatment of organics and about the prevention of iron corrosion. There are significant omissions, for example the use of radiography to help screen, select and study corroded metals is almost entirely absent from the book bar a passing reference that it may be used for identification. Especially when combined with the advice further on to remove corrosion with a brush, the results could be very damaging to metal surfaces. There is no reference to archaeological shale while a section on jet is included – materials that look very similar but can behave quite differently after excavation. It is astonishing that a reputable publisher such as Tempus has allowed this book to be published without proper editing or peer review. The UKIC Archaeology Section (now the Icon Archaeology Group) commented on and revised the draft of the recent Tempus publication *A Guide to Conservation for Metal Detectorists* by Richard Hobbs et al, so it is sad to see this book has not been scrutinised in the same way. It is most alarming that the book could be picked up by those newly studying or involved in the care of finds or by metal detectorists and used as a reference book. Assemblages of archaeological finds could easily be damaged as a result.

The Archaeology Group has written to the publishers and to the Institute of Field Archaeologists' journal *The Archaeologist* to draw their attention to these problems and alert other members of the archaeological community. Likewise, other Finds Specialist groups have also written to express concern about many omissions and misleading statements in the book's general finds advice. We hope that any future books of this type will receive more scrutiny before publication.

Kirsten Suenson-Taylor

Chair, Icon Archaeology Group



Book Art & Architecture Picture Library/Dennis Sharp Architects, London

Alding today

THE ART DECO HOUSE. AVANT-GARDE HOUSES OF THE 1920S AND 1930S

Adrian Tinniswood

Mitchell Beazley 2002; paperback 2005

ISBN: 184533180X

176 pages £19.99

As Adrian Tinniswood notes in his introduction to this book, the term 'Art Deco' was only adopted in the late 1960s. It is a contraction of the title of the exhibition held in Paris in 1925 – Exposition Des Arts Decoratifs et Industriels Modernes. This exhibition may be regarded as the apogee of High Deco, to which many leading designers and architects of the period such as Lubetkin and Serge Chermeyeff made pilgrimage. Tinniswood suggests that by 1930 French Deco, at least, could be considered 'an ageing whore: unfaithful, avaricious, and desperately trying to stay young'.

The 1925 exhibition was also something of a battlefield where the underlying tensions between Art Deco and the rationalist aesthetic of Modernism were being played out. It may have been helpful to quote Le Corbusier who also exhibited at the exhibition – albeit as something of a cuckoo in the nest – and proclaimed Art Deco to be 'the final spasm of a predictable death'. Of course, by including Le Corbusier's Villa Savoye, as one of his case studies alongside Art Deco classics, Tinniswood is not suggesting that this icon of the Modernist Movement is at all 'deco'. Readers less familiar with this field should be aware that the book does not aim to present a definitive list of Art Deco buildings. The strap-line *Avant-Garde Houses of the 1920s and 1930s* is a more accurate indication of the content of the book which examines the interplay and borrowings of themes and styles during the period. Art Deco is concerned with surface decoration and

applied motifs; Modernism was directed by functionalism and the desire to create a better society and 'machines for living'.

But what concerned me – as a conservator – was what the book reveals about the often painfully naive acceptance by traditional architectural history that the present condition of the buildings – most of the buildings discussed are now over seventy years old – reflects their original appearance and design intention. During the intervening years, as Modern Movement buildings are renovated they have been made to match their early black and white photographs. The self-perpetuating myth of the use of 'austere white' on Modernist buildings is upheld even in the face of conclusive evidence to the contrary of lost colour schemes. Le Corbusier was so concerned with colour that he designed and promoted his own wallpaper range to ensure that a range of strong and bright colours he had chosen for his interiors would be accurately reproduced. More integrated research which incorporates building archaeology has established the existence of polychrome decoration on Modern Movement buildings. I have been involved in the discovery of several polychrome schemes on buildings of this period. Most buildings are painted in a brilliant titanium based white paint which was only available from the 1950s. This book contains proof of the refusal to confront this myth and accept the concept of change. On pages 118–119 we are presented with two illustrations of Alding (originally called New Farm) a striking Modernist building designed in 1932 by Amyas Connell and Basil Ward. One photograph shows Alding as it is now – a sea of white. The caption reads – 'Seventy years after it was built Alding still manages to surprise the unwary visitor with its whiteness, and its refusal to conform to English ideas of what a house should look like'. On the facing page we are offered an advert for Crittal metal window frames which incorporates a black and white



Alding advertises windows

photograph of Alding (c.1932). The text reads 'The windows are painted dark maroon-red and the walls of the house are painted pale pink'. It is evident from this photograph that the articulation of the building is dependent on the interplay of the dark metal window frames against the light walls. The original use of dark maroon-red and the pale pink walls is both surprising and delightful. Alding is perhaps a building which sets a trap for the unwary architectural historian!

This is a beautifully illustrated 'coffee table' book which contains a collection of intriguing facts and details. It does assume a prior knowledge of the subject and is rather sparing on useful details such as the location of the buildings. But like many such books it illustrates the limitations of traditional architectural history, its unquestioning dependency and over-reliance on images and its refusal to engage with the physicality of the building. Further work, archaeological and more open-minded documentary research, is required if the 'damnatio memoriae' of the modern colour movement is to be halted. Do we want to know what these buildings were really like or are we happy supporting the myth?

Helen Hughes

Historic Interiors Group

CONFERENCES

THE CONSERVATION OF ARCHAEOLOGICAL MATERIALS CURRENT TRENDS AND FUTURE DIRECTIONS

Colonial Williamsburg, Virginia, USA
13–17 November, 2005

The Archaeological Discussion Group of the American Institute of Conservation and the Colonial Williamsburg Foundation's Senior Archaeological Conservator, Emily Williams, cooperated to organize this very successful four day conference on archaeological conservation.

The conference was ambitious and covered all aspects of present archaeological conservation, future developments and interactions with other professions and communities. Conservators, Archaeologists and Curators came from all over the world to present their projects and discover the latest developments in the field.

The conference started off investigating the ideological background to conservation, looking at how conservators see themselves and how they fit into wider ideas about heritage and history. It also covered conservation, archaeological collection management and education. A theme throughout the conference was cooperation, and everybody agreed that we as archaeological conservators need to involve other people in our daily work, otherwise we will just be ignored. If we really are added value we have to show it to a greater

audience, and make it comprehensible to them.

The practicalities and recurring problems of archaeological conservators were visited in a series of talks where amongst other things the use of cyclododecane in the field was discussed as well as new methods of drying waterlogged cork and desalinating iron developed by the staff conserving the submarine Hunley in South Carolina. English Heritage presented a re-burial study and investigations into dry storage for iron.

The theme for new developments was 3D scanning of everything from whole archaeological sites and pre-historic cave dwellings, to microscopic structures. The scans can be used to increase virtual access, to make copies, to record structures in remote locations, to monitor decay and as a tool to prioritise conservation. It was interesting to see how many projects used 3D scanning to engage communities and increase access. The latest in non-destructive analysis was covered with Neutron radiography from a project in the Netherlands.

The conference succeeded in making me more aware of all the different facets there are to conservation in general, and archaeological conservation in particular, and all the skills we are expected to have. It emphasized the need to multi-task and reaching out beyond our traditional borders to engage other professions and all the other stakeholders in what we do.

The papers in the conference demonstrated that archaeological conservators are a very talented and diverse group of people who work on amazing projects throughout the world with a very talented and diverse group of other heritage professions!

Archaeological conservators at the Williamsburg conference



A full review of the conference is available online on the Icon web-site.

Postprints will be available autumn 2006, information closer to the time can be obtained from Emily Williams, EWilliams@CWF.org

Jannicke Langfeldt

Conservation Manager (access), Science Museum

DELIVERING COLLECTION CARE NATIONWIDE

Developments in Wales

The last of the summaries of the Care of Collections Group sessions at its 2005 annual meeting

CyMAL: Museums Archives and Libraries Wales came into existence on 1 April 2004 as a policy division of the Welsh Assembly Government with 25 staff. Our Advisory Council is chaired by the Minister for Culture, Welsh Language and Sport. We have 4 main grant schemes – for museums, archives, libraries and a cross-domain scheme, Annog Addysg/ Inspiring Learning. Museums need to be accredited or working towards accreditation to be eligible for grants. In addition we provide free advice and a training programme for the sector.

CyMAL's organisational structure includes 4 teams. The Advice and Support team, amongst other tasks, manages grant programmes and maintains statistics. The Collections, Standards and Training Team, in addition to the functions in its title, also deals with preservation and conservation and museum accreditation. The Access, Learning and ICT team advises on such issues as social inclusion, and equal opportunities, along with access and learning at all levels of education. Finally, the Corporate Governance Team deals with internal support services.

Based in Aberystwyth, our first year priorities have been establishing the office and developing an Action Plan for 2004-2006 (see www.cymal.wales.gov.uk). This outlines how we will deliver the key objectives for the Welsh Assembly Government included in 'Wales: A Better Country' (see www.wales.gov.uk/themesbettercountry/). We have distributed two rounds of grants so far. In 2005/6 grants totalled £805,000. Priorities include access, conservation surveys, staff training and audience development. About a third of the 2004-2005 grants were allocated to projects for collections care and conservation.

Our Action Plan identifies the importance of collecting evidence to support policy development. Baseline research is therefore a major priority and CyMAL is investigating the use of a model first developed in the

West Midlands to collect data. We will also take into account the findings of the *Benchmarks in Collections Care* report. Our aim is to support quality bilingual services underpinned by standards.

Workforce development will start by identifying which collections management and conservation posts currently exist in Wales. *Mapping Wales* (an unpublished survey 2002) showed that further support to meet the minimum standard in Policy and Planning and Audience Development and Marketing was needed. The CyMAL grant scheme provides funding for Policy and Planning, and targeted training is also intended to encourage policy and planning development. Similarly, Audience Development and Marketing may not be traditionally associated with Collections Care, but behind-the-scenes activities are often of great interest to our stakeholders and an area where more could be done to provide an insight into the activities of collections managers and conservators. Maybe preservation and conservation activities need to grab a bit of attention and raise their profile in order to attract more funding – and make it clear how these activities contribute to access.

CyMAL is at an early stage of development and has a lot of work ahead. Our pastoral and enabling roles in developing collections care across all domains are core activities. We have inherited a lot of good practice and want to foster this. CyMAL's creation has, for the first time, placed museums, archives and libraries firmly within the government policy making process in Wales. We intend to build on this with our sector and to work with them for the benefit of people across Wales.

Carol Whittaker, Museum Development Adviser, and **Liz Bouwerman**, Collections Adviser, CyMal

METAL CONSERVATORS IN PRACTICE – CASE STUDIES

Metals Section Conference and AGM Museum of London 2 November 2005

The first AGM meeting of the Icon Metals Group was very well attended. The day included a lively series of practical case studies of 'real work by real people' drawn together by a professional approach to conservation treatments, and also a recognition that a good technical knowledge of objects is essential.

Three of the case studies are described here and more can be found in an extended version of this article on the website: the latter are:

- two projects by Mark Holloway, Senior Conservator at Hampshire County



A complete early fifteenth century leather, silk and copper alloy belt found in the Thames foreshore mud. Previously only the metal studs had been found at other archaeological sites as the leather and silk had not survived and their function was unknown.

Council Museum Service: a 1903 Thornycroft car and a 1900 potato vendor's barrow

- the conservation of a collection of seventeenth century guns from the Wallace Collection by Peter Blight, independent metals conservator
- large-scale industrial conservation projects featuring Fort Brockhurst in Hampshire by Russell Turner of Eura Conservation
- the treatment of a sixteenth century Greenwich-made man and horse armour by Seoyoung Kim of Glasgow Museums

Rebecca Lang and Rose Johnson, archaeological conservators at the Museum of London, gave an eloquent presentation entitled 'Tales from the Riverbank'. Rebecca began by discussing the collaboration between the Museum of London and the Thames 'Mud Larks' (professional diggers on the foreshore), and the work of the Portable Antiquities Scheme. The Thames foreshore is an extensive site producing a wide range of objects. Some would have been thrown into the Thames, but most would simply have been dropped when the shore was in use as a port. The unique waterlogged and anaerobic conditions of the mud can result in the discovery of objects and organic material which would not survive elsewhere and frequently produces specific types of sulphide corrosion on metals.

Rose then spoke about an extensive collection of late sixteenth century toys, acquired by the museum in 1998, which had been recovered from the foreshore over a thirty-year period by an experienced Mud Lark, Mr Tony Pilsen. Made of copper and lead alloys the delightful toys, usually around 5cm high, include miniature urns, a pan with frying fish, and faux watches. Traces of pigment and gilding are found on some of the toys and Rose has been involved in metallographic and analytical



The degradation and breaking-up of the lacquer surface on this Japanese helmet exposes the underlying leather to the external environment.

sampling of their compositions.

Suzanne Kitto from the Royal Armouries, Leeds gave an interesting breakdown of the materials encountered in Japanese arms and armour, drawing on the work of the Conservation Department in preparing for the museum's recent 'Shogun' exhibition.

Lacquered iron and leather surfaces are found widely in Japanese armour and have a durable nature being water, acid and alkali resistant. However, UV light damage can cause a dulling of the lacquer surface and the formation of cracks that expose the underlying material to moisture. Removal of the degraded surface during wet cleaning then causes further damage, so the conservators at the Royal Armouries check used swabs under a UV lamp for traces of fluorescing removed lacquer.

Suzanne also explained the structure of composite armour which is made up of lacquered scales laced together to form a board known as a 'lame'. It is not always evident which parts of the armour are metal and x-raying can be a useful identification tool. Suzanne also discussed methods used to re-tie plates and the difficulty of treating armour that combines metals, fabrics, and organic material in close contact. The presentation also illustrated some of the metal finishes that are produced on Japanese armour, in particular a deep chocolate brown patinate on iron which in the past may have been mistaken as corrosion and removed.

Chris Knapp from Duxford Imperial War Museum finished the day by discussing the realities involved in undertaking an enormous conservation project; that of a Boeing B-52D Stratofortress aircraft that had been displayed for thirteen years outdoors. Its conservation became a museum-wide project as Chris took on volunteers from the non-conservation staff.

The bomber was first brought into a hanger

and swathed in scaffolding and plastic sheeting. At 48 feet high and with a wingspan of 185 feet, the surface area of the aircraft is 4000 square feet, so removing the paint was a serious undertaking, but necessary to ensure that the underlying structure was safe. This was done by dry stripping, a similar process to shot blasting but using plastic aggregate, and revealed the range and condition of materials used in the aircraft's construction. Sections of the magnesium alloy sheets on the wings were seriously deteriorated and needed replacing, and the other materials included aluminium, fibreglass, steel, beryllium, gold, silver and lead - all with their own conservation and health and safety requirements. The aircraft was repainted in the correct camouflage colours, hazardous materials such as chromate primers being replaced by new paint systems with similar properties. Finally, the large, highly pressurised tyres that would have been a risk to the public had they burst were filled with a solid two-part polyurethane instead of air. The Aircraft is now on display in the American Air Museum at Duxford and is well worth a visit!

Emma Dugan

Conservator
National Museum of Science and Industry

PHOTOGRAPHIC MATERIALS GROUP OPEN MEETING

The Scott Polar Research Institute Cambridge
6 October 2005

.....
This article summarises a very busy and successful event. The full report, with more detail about the talks and ancillary events, can be found on the Icon website.

The Scott Polar Research Institute is a delightful venue with many original artefacts from polar exploration on display, including the largest polar bear skin imaginable;

stereoscopic albumen photographs by Lieut Cheyne; a collection of early daguerreotypes of Sir John Franklin and the Officers of H.M.S. Erebus taken just before the ill-fated 1845 expedition and original glass negatives by Ponting from the Terra Nova Expedition 1911. We were also able to visit the exhibition *The Antarctic photographs of Herbert Ponting*, whose breathtaking images transformed our view of this inhospitable environment.

The meeting was well attended and delegates were welcomed by Institute Director Julian Dowdeswell, who explained its duality as a working scientific research institute and as a library with extensive archives and all manner of other materials and objects. Conservation is, therefore, an important issue. The programme ensured that there was something for everyone, with the overall theme drawing us to photographer Herbert Ponting, the carbon photographic process and lantern slides. Nicholas Burnett was an excellent chairman and added to the overall presentation from his own experience and expertise.

In her talk *Lantern slide – poor relation or untapped treasure?*, Angela Moor of The Centre for Photographic Conservation (TCPC) said that, in over thirty years of undertaking condition surveys, she has only once come across a custodian who enthused about a group of lantern slides. There is often a negative attitude to them because they were made commercially and considered mass produced. However, a huge number were produced by amateurs who recorded a diversity of subjects and travelled the globe recording their exploits, which are quite unique records in their own right. It is not that the general public are not interested, she explained, there is a plethora

Delegates paying rapt attention to Ian Moor's presentation on the Carbon process. In the back ground can be seen the original Victorian magic lantern used by Phillip Banham





Speakers Carol Morgan, Stephen Harwood, Julie Foster, Angela Moor, meeting chairman Nicholas Burnett, magic lanternist Phillip Banham and speaker and group chairman Ian Moor and the polar bear.

of sites relating to the Magic Lantern on the web. Angela's talk, illustrated with original magic lantern images, outlined a brief history, processes used, deterioration characteristics and preservation, conservation and storage of the lantern slide.

Building on Angela's talk, magic lanternist, Philip Banham, with his wife Marion's help, treated the meeting to a dazzling live display of *Victorian Master Photographers Through the Magic Lantern*. His presentation clearly illustrated that it was not enough for the magic lanternist to have wonderful images but that it was equally important that he had the script to go with it.

Under the title *Exploiting photographs within a mixed collection*, Carol Morgan, Archivist at the Institution of Civil Engineers, looked at the types of photographs held in the ICE collections, at the ways they are used today and the challenges their use and conservation pose to the ICE. Fine examples from the collections illustrated her talk – particularly memorable was the 1854 image of Brunel's Clifton Suspension Bridge.

Carbon process. 'the finest and most permanent photographic process known' Herbert Ponting 1926 was the title of Ian Moor's talk (TCPC), which was a useful introduction to the development of the genre. The Carbon process had played a major part in the industrialisation of photography, fulfilling Talbot's vision to 'make everyman his own printer'. Ian's presentation looked at the history, introduction, development and preservation and conservation of the process and was supported by a display of carbon prints from both the TCPC and the Burnett Collections. In response to questions and building on themes in the talk he went on to give a demonstration of the subtle differences and process pathways in the reproduction of images from photographs used in the printing industry. These are usually grouped generically under the term 'photomechanical' and he explained differences clarifying how a few are true photographs while most are a form of reproduction made with variations on printing ink.

Talks not covered here but described in the web version were:

- An introduction to the National

Preservation Office and the Photographic Preservation Assessment Survey by Julia Foster from the NPO

- *Photographs. Under Pressure!* by Stephen Harwood from the National Archives
- A powerpoint presentation *Work-study on the treatment of seven flood and mould affected Gelatine Bromide contact prints* looked at the conservation challenge posed by these water and mould damaged prints and detailed the procedures used.

Disappointment was expressed that delegates did not take more advantage of the opportunity to discuss issues raised during the meeting, such as whether or not photographs should undergo wet treatment. Photographic conservation is a complex specialism, not least because of the importance of process identification and its subsequent informing of treatment. The Group however, provides a supportive forum to discuss and debate important issues in photographic conservation and this is its *raison d'être*. Perhaps now under the Icon umbrella, the Group will receive wider exposure and many who carry out conservation of photographs will make use of the opportunities to attend its meetings and join in the development of conservation practice in this field.

The programme also included

- Posters and Exhibits from the Burnett Collection and The Centre for Photographic Conservation

Great Pyramid 1880s – Hand coloured lantern slide using aniline dyes. Moor Collection



- Storage boxes, wrappers and materials courtesy of Conservation by Design
- A display of relevant British/ISO Standards
- A short reception to celebrate the launch of Icon and its Photographic Materials Group
- The PhMCG Quiz compiled by Nicholas Burnett and won by Tim Warrender of London Metropolitan Archives.

Pamela Cranston Photographic Archives Special Collections University of St Andrews

Stuart Welch Conservation by Design

Dominic Wall Suffolk Record Office

RECOVERING THE PAST THE CONSERVATION OF ARCHAEOLOGICAL AND ETHNOGRAPHIC TEXTILES

North American Textile Conservation Conference,
Mexico City 7 - 12 November 2005

This fifth Biennial NATC Conference opened in the opulent chapel of Mexico's oldest secular college, the 18th century Colegio of San Ignacio de Loyola Vizcaínas. The keynote speaker Mary Frame, Canadian researcher of Peruvian textiles, delved into the technical intricacies of Andean weaving techniques and the symbolic and practical significance of textiles in the Andean world. Her inspiring presentation set the tone for the conference.

The conference's presentations took place at different venues and included tours of both. The first was the National School of Conservation, Restoration and Museography (ENCryM), and it was uplifting to see how seriously Mexico takes the development of this profession. The institute exudes enthusiasm, ambition and optimism and many students were involved in the coordination of the event. The second day was hosted by the National Museum of Anthropology where we were treated to a rare viewing of one of the earliest huipils (traditional sleeveless tunic) in the collection.

First on the agenda were two papers from either end of the Americas, both detailing the defrosting of frozen archaeological textiles. Fenella France et al discussed The Textile Treasures of Llullaillaco, which belonged to three perfectly preserved Inca mummies (c.1500AD) found at the world's highest archaeological site. The find was moved to Argentina's new High Altitude Archaeology Museum at Salta where the textiles were gradually defrosted following rigorous scientific testing to establish a protocol for this procedure. Interestingly, many of the textiles proved to be in good condition and this was attributed to the initial good condition of the objects and the



Textile conservators soaking up the culture at Teotihuacan

stability of the permafrost where they were found. Kjerstin Mackie presented the second paper, *Long Ago Person Found – An Ancient Robe Tells a New Story*, about a young man who fell into a glacier in Canada approximately 550 years ago. The paper concentrates on the conservation of the man's robe, made from almost a hundred ground squirrel pelts. Through careful study of materials, such as pollen and plant samples found at the site and analysis of rinse water from the defrosting and cleaning of the robe, scientists were able to trace the route of the man's final journey. Equally interesting was the involvement of local First Nations people who not only advised on the reburial of the human remains but are helping to make a replica robe for display in the museum.

We returned several times to the subject of pre-Columbian Peruvian textiles and also enjoyed presentations on work being carried out in Mexico. Lorena Roman et al discussed the intricate treatment of a rare sixteenth-century Mexican feather mosaic that was recently on display in the UK as part of the Aztecs exhibition at the Royal Academy. Analysis revealed that the original adhesive holding the feathers in place was orchid based. Research is continuing into this unusual adhesive as it may have applications in the field of conservation. We also headed back to Canada for a fascinating study of moose hair embroidered souvenir objects, then travelled further afield to look at the cleaning of raffia cut Kuba cloth from the Democratic Republic of Congo (formerly Zaire). This African theme was continued in papers on the treatment of a ceremonial warrior's costume from the Loma people in Liberia, and a basketry and textile tent divider from Sudan. Unexpected and fascinating was a presentation by Priya Ravish about the repair of kashmir shawls in Uttar Pradesh in India, by specialist darners, who have been doing this for generations; a

true living tradition. In the Caribbean the study of indigenous basketry has been informed by impressions of the structures left on clay, a valuable source in a climate not conducive to long-term preservation. The theme of investigative techniques was continued with a comprehensive look at the type of evidence that can be uncovered through the use of X radiography.

An ongoing research program at the National Museum of the American Indian on the identification and possible quantification of organic pesticides on ethnographic textiles was discussed by Susan Heald et al. The use of pesticides such as Naphthalene were not just limited to ethnographic collections and many conservators will have experienced the unmistakable mothball smell which can be particularly pungent during wet cleaning treatments. This research seeks to quantify the effects that water-based treatments have on the emission of volatiles and their potential toxicity, and looks at ways of reducing the levels of these toxins in the museum's collection. On the ethnographic side, there was discussion about the collection and preservation of textiles from recent history, for example at the Mayan Textile Centre in Mexico. The important aspect of keeping traditions alive, and giving them a place in the modern age was touched upon in many presentations, and explicitly so through the joint paper by Jeanne Brako (Center of Southwest Studies) and DY Begay a Navajo weaver. Politics entered into the discussion during Mercedes Gomez Urquiza's paper on Mexico's Programme of Protection of Cultural Property which demonstrated some of the problems faced in protecting moveable cultural heritage.

The conference closed with a tribute to the ethnologist Irmgard W. Johnson, who was also present. Mrs Johnson started recording and collecting the indigenous textiles of Mexico at a crucial time; she contributed greatly to the collection of the National

Museum and inspired many people in the field. She is clearly much admired and loved by her colleagues and students. The occasion formed an uplifting and moving close of the conference.

The many activities around the actual event were invaluable. Those who attended workshops on Cleaning, Storage, and Back-strap loom weaving reported positively, whilst the guided tours to Mexico City and its culture also proved a great opportunity to meet colleagues. One highly enjoyable tour concentrated on the lives and works of Frida Kahlo and Diego Rivera. On the last day there was an excursion to the spectacular archaeological site of Teotihuacan to the North of Mexico City; it was attended by most conference participants, making it a sociable close of the week.

The NATCC board and local organisers are to be congratulated not only for producing a conference with the usual high standard of papers and associated activities that we have come to expect, but also particularly for bringing together textile colleagues from both North and South America for the first time in a high-profile professional meeting. Mexico City proved the perfect link, standing geographically on the northern part of the continent but being culturally and linguistically closely connected to the South. The use of English and Spanish emphasised the atmosphere of cooperation and lifted the event to a truly international level, which was reflected in the number of delegates from far-flung parts of the globe. The J Paul Getty Trust Grant Program assisted many Latin American conservators, both speakers and delegates, to attend this conference and share their experience and the NATCC also provided grants to assist attendance.

Post-prints are due to be published in Spring 2006, for the first time in both English and Spanish, with abstracts in English, Spanish and French. To obtain a copy contact either Suzanne Thomassen Krauss thomassenkrauss@nmah.si.edu or Emilia Cortes paramodepisba56@yahoo.com for details.

The sixth NATCC will be held in Washington DC from the 6 -10 November 2007. The theme is 'Preventive Conservation' and it will be hosted by the National Gallery of Art, the Textile Museum and the National Museum of the American Indian.

May Berkouwer wishes to thank the NATCC for its grant in the form of fee waiver, which assisted her to attend the conference, and thanks to the V&A who funded Elizabeth-Anne Haldane.

Elizabeth-Anne Haldane, Textile Conservator, Victoria & Albert Museum

May Berkouwer, Textile Conservator, in private practice.

DR. VINCENT DANIELS: 'MY LIFE IN CONSERVATION RESEARCH'.

The October Gallery 14 June 2005

Vincent Daniels treated us to a lively potpourri of highlights of his time in conservation research at the British Museum. Before joining the BM in 1974 to work under A. D. Baynes-Cope he had researched the properties of thermally degraded PVC involving a lot of experiments with accelerated ageing which were useful in his subsequent career.

Unsurprisingly, the bread-and-butter work of carrying out hundreds of repetitive tests on aged and unaged samples didn't appeal to Vincent. More attractive were areas such as the study of pigments. The first he related was his analysis of a small, fibrous black mark in paper. This was illustrated by a beautiful photomicrograph and series of images showing the distribution of different elements. At the centre of the speck Vincent found copper and zinc (from a fragment of brass?). Elemental analysis showed that copper ions had spread out along the paper fibres and also showed the presence of sulphur in the same areas. This neatly explained how the black copper sulphide appeared to have 'grown' out of the metal particle. Sulphides were to be a recurring subject in Vincent's professional life.

The ageing of pigments has been an on-going area of interest. Vermillion (mercuric sulphide, HgS) has been known to darken, though this was difficult to reproduce reliably in the laboratory. He concluded that the darkening was the result of the formation of metacinnabarite but more recent research has advanced the theory that it is due to the formation of a colloid. The jury is still out on this one.

The fading of realgar and orpiment (both are compounds of arsenic and sulphur) took Vincent's professional interest for a time. When exposed to light both fade. We heard how the sulphur released by the fading or orpiment will even blacken silver leaf on palm leaf manuscripts. The arsenic oxide crystals left by the fading process can be seen to sparkle when examined in a strong light. The fading of both realgar and orpiment was well illustrated by slides showing portions of an ancient Egyptian papyrus book of the dead. This long scroll had been separated into sections in the past and one section placed on display for a 'couple of hundred years'. Vincent compared this to a dramatically more colourful unexposed section. His analysis was carried out using Raman spectroscopy which is a useful technique because it works

even when the sample is beneath glass; there was no need to unframe the papyrus. He explained that realgar fades to produce para-realgar. The various shades of realgar are not all due to fading, different particle sizes will give characteristic shades. However, finely ground realgar will fade very quickly.

White lead, or more specifically the treatment of blackened white lead with ethereal hydrogen peroxide, was also investigated in some depth. The black colour is yet another of Vincent's sulphides. An odd side effect of treatment was noted in that some papers and boards will discolour when treated in this way with hydrogen peroxide. Another curious fact was that blackened white lead can be bleached by light alone.

The talk continued with Vincent's rediscovery of the Russell effect. This had originally been discovered in 1897 when a freshly abraded zinc sheet placed in direct contact with unexposed photographic paper in the darkroom was shown to produce an image. Other materials such as drying oils will also produce an image as oxidising oils produce reactive species. A great advantage of the Russell effect is that it does not require accelerated ageing, the photographic paper simply needs to be developed and fixed to get the result. Two interesting applications for paper conservators were its potential for recording watermarks and for investigating the wet/dry boundary.

Several years were spent investigating plasma treatment, at the instigation of the head of department, Dr. Pascoe. This was thought to have great potential in treating corrosion on metal objects. In brief, the item to be treated was placed in a bell jar between two electrodes. The air was removed and replaced with a suitable gas or gasses, for example a mixture of hydrogen and argon. When a suitable voltage was applied to the electrodes the gas glowed (ionised) and became reactive. One proposed use was, for example, cleaning silver; removing sulphur from silver sulphide leaving untarnished silver behind.

For paper conservators its main potential use was with tarnished daguerreotype plates. Unfortunately it didn't work very well. Vincent showed an image of a treated daguerreotype where the tarnish had been effectively removed. However the silver that remained behind was milky and not brightly polished, as the plate would have been originally. Also, any finger grease on the surface would act as a barrier, preventing the local removal of tarnish.

Vincent talked more about his textile-based work with relevance to paper conservation,

the deterioration of New Zealand flax (not true flax). As part of this project Vincent visited New Zealand to see the preparation of the fibre. The flax is dyed by Maoris by first washing the fibres in a tannin solution made from tree bark and then soaking the flax in mud. The mud contains iron and in consequence the fibres go black. The black colour is a pure iron tannin with no excess iron or tannate. It is of interest to paper conservators in that iron gall ink on paper decays in a similar way.

Other paper projects included looking at cockling in paper, for example inlays, and an investigation of aged Japanese wheat starch paste (furu-nori).

Vincent's non-paper work included helping to devise a suitable treatment for Lindow man and investigating the discolouration of Mexican 'day of the dead' skulls made from sugar!

Some good advice was given: paper conservators are wise to take note of research in allied areas such as textile conservation. For example, he studied a copper-based pigment on an ancient Egyptian painted shroud where the copper ions had eaten right through the textile. He explained that copper and iron both have two valency states. This allows free radical reactions that can cause decay, for example in verdigris and iron gall ink on paper.

Also of interest was the blackening of some pigment on an ancient Egyptian mummy case. When analysed the pigment was found to be a mixture of orpiment and 'Egyptian blue'. The latter was made by heating sand, copper and lime together and results in a rather poor pigment. A combination of the orpiment fading and the gum arabic binder going brown caused the blue pigment to be obscured. The browning of gum arabic is only really noticeable on very poor pigments such as Egyptian blue.

Paper washing was also examined. Analysis showed that the discolouration removed during washing was very similar to caramel. Somewhat unexpectedly it contained no protein. The change in paper brightness was measured by reflectance and surprisingly, despite all the discolouration removed, washing produces very little change in the overall colour.

The breadth and quantity of research covered in the talk was only a small portion of Vincent's work. He is currently working as a Research Fellow at the Royal College of Art on the fading of indigo. He concluded his talk by thanking all the people who have helped and inspired him and stating that "conservators are amazing".

Nicholas Burnett ACR

FRAMING STUDY DAY

Edinburgh September 2005

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This Framing Study Day at the National Museums of Scotland was the first course held by the new Icon Textile Group and was attended by over 20 conservators.

Organisers and hosts, Sarah Foskett and Lynn McClean, started the day off by reviewing the framing of banners within the Museum of Scotland. In their current display system, the flags and banners weighed only ten kilos once mounted, but 150 kilos once framed! These frames had to be displayed at height, hanging at right angles to the wall. Various new display systems were being evaluated against an extensive list of criteria set out by conservators, architects and designers. This was a challenging task in itself, without the added complication of a frequent rotation program requiring standardisation of mount sizes and the need for a system safe and easy to install at height. The *Planorama*® system by Conservation by Design Ltd was one of the systems up for evaluation. A prototype had been produced of a drawer that could be removed from a storage system and slid directly into a display frame mounted on the wall. The evaluation of various systems is still ongoing.

Katherine Lockett continued with a talk on the investigations to date into anoxic framing, taking place at the Tate. These were primarily aimed at oxygen-free framing of paper. Research has shown that damage caused by oxidation on organics can be reduced by removing oxygen from the environment. Examples of newspaper in an anoxic enclosure had not discoloured compared to those exposed to oxygen. The importance of identifying the media was highlighted as not all materials would be suitable for anoxic framing: some pigments will degrade quicker without oxygen and others will darken. The idea behind the investigations is to produce standard-sized frames for use in changing exhibitions. The design and materials of these frames are still to be finalised. Sensors are being trialled to measure the length of time the environment remains anoxic inside the frame. Further research into the long-term effects (if any) of anoxic framing is in progress.

Natalia Zagorska-Thomas, of the Victoria and Albert Museum, talked about the re-mounting and re-framing of the Constance Howard embroidery "Blue Head" within its original frame. The damage caused by the original mounting and framing, such as the flattening of the embroidery by the glass and the original lacing on the reverse, was discussed. Natalia took us through the full treatment process and the mounting onto a padded mount board ready for re-framing.

The problems of reusing an unsuitable but original frame were discussed. This was interesting, as it was the only talk looking at adapting an original frame to meet conservation requirements. Natalia did this by increasing the depth of the frame to accommodate the new mount and the Plastazote fillet inserted between the glass and embroidery. The mounting and framing system was such that it could be easily dismantled at a later date, should curatorial decisions require any changes to the frame.

The last speaker of the morning was Ann French, from the Whitworth Art Gallery, with a talk entitled 'Framing for Open Display: the Whitworth Compromise'. The Whitworth has a programme of short exhibitions (nine months) with a curatorial decision to display some textiles unframed. These textiles still require some protection from those visitors who cannot resist touching. With a limited budget, a reusable display 'kit' for these exhibitions was needed. A system has been devised where textiles are mounted onto their own individual boards that are then fixed to a medium-density fibreboard sheet attached to the wall. A sheet of Perspex then floats in front of the textiles. This is held with Perspex pegs at various intervals leaving the top, bottom and both sides open. Ann had found this interesting, alternative approach to framing an effective system. She had not noticed any problems with dust due to the short time the exhibitions were on display.

The afternoon continued with practical sessions. Lisa Cumming, Paper Conservator, National Museums of Scotland, discussed the various materials available, their limitations and suitability for use in conservation framing. This was complemented by a list of materials and suppliers in the handout pack. Then Ian Craigie, Frame Conservator, National Galleries of Scotland, introduced us to the Framing Department and the work they do making up reproduction frames, gilding and preparing works for loans. He also discussed materials and techniques. A material of particular interest to us was 'paper check strips', acid-free moulded strips for use as fillets, available from Rose and Hollis, a product we had not come across before. Unfortunately, we were unable to have a live demonstration of Ian's personal, effective method for cutting laminated glass, involving methylated spirits and a naked flame!

To complete the day we were very kindly given a complimentary ticket for 'Nicholas and Alexandra: The last Tsar and Tsarina', a rare chance to see an outstanding and unusual exhibition of costume.

The study day was a great opportunity to visit Edinburgh. We found the course valuable and informative, although we might have benefited from a hands-on session

working through the different stages of framing. It was useful to see different approaches to framing textiles for display, but also to know that we are generally all working to similar guidelines.

Eleanor Phelps & Anna Todd

The National Trust Textile Conservation Studio

SEMINAR ON TENDERING

Stone and Wall Paintings Group

London 17 November 2005

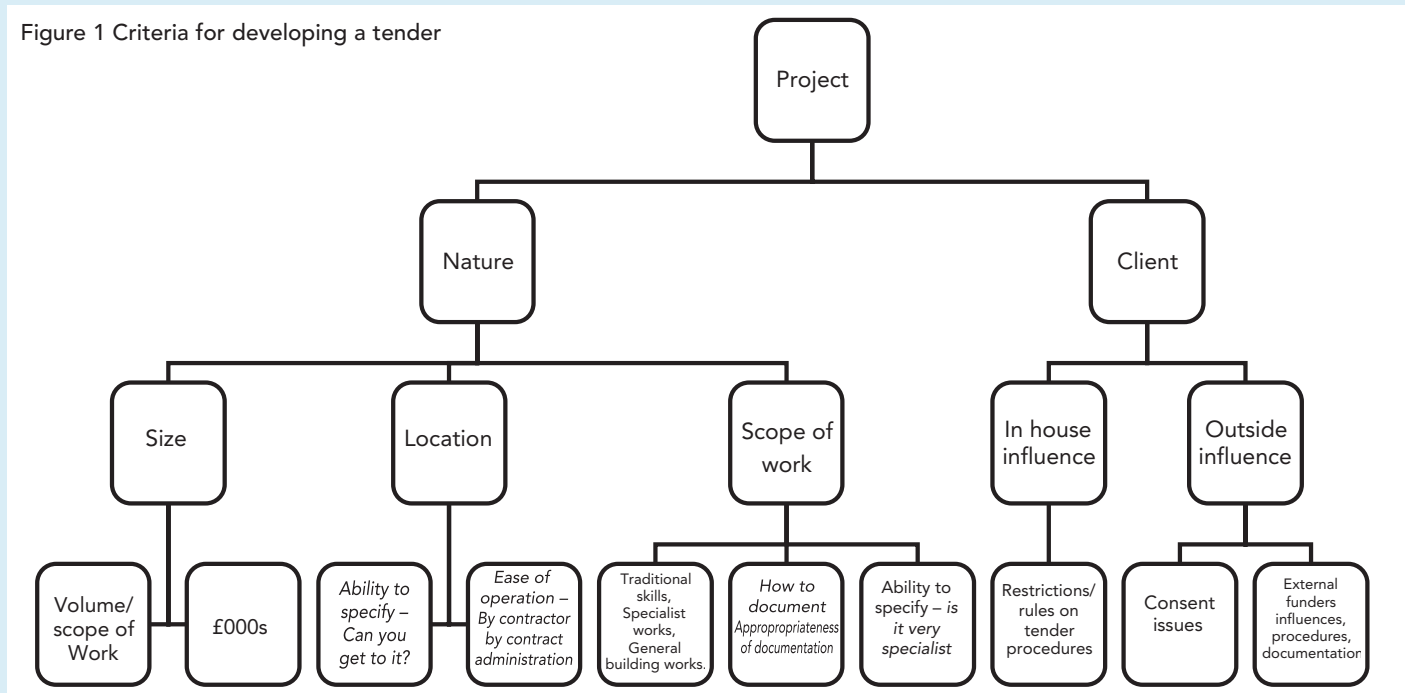
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The first meeting of the Stone and Wall Paintings Group since the official launch of Icon was well attended, with 70 delegates, representing a broad cross-section of professionals – architects, building and quantity surveyors, specifiers, as well as conservators from a variety of disciplines.

David Odgers, the group chair, opened the meeting by emphasising the importance of communication between professions, something which he believes is severely lacking. He recollected his contribution towards the publication of the Conservation Forum's 'Code of Procedure for Competitive Tendering and Commercial Practice' in 1996*. This doesn't appear to have provoked any substantive change, and therefore he hoped that this seminar might re-awaken a debate on the issue.

Paul Schurer, Deputy Chief Quantity Surveyor at English Heritage outlined the modified ecclesiastical grant scheme. The Repair Grants for Places of Worship scheme is jointly funded by EH and the HLF as a two-stage process. Stage 1 is a development grant to the applicant to commission investigative works, including reports and specification writing. These are critical in order to establish the nature and scope of works which may then be funded as part of a Stage 2 repair grant. Malcolm Starr, Historic Buildings Architect from English Heritage, noted that the development stage was the perfect point for involving conservators in the project. Others noted that vague instructions and lack of background information from the client often jeopardised initial site investigations. Paul verified that English Heritage did not administer the scheme, although its approval was required for each grant application. The onus to define and clarify project objectives lay with the client. Lively debate on selecting the most suitable conservator included the issue of who judges the quality of conservation work. Parish Church Councils (PCCs) generally comprise lay people without specialist knowledge to make an informed judgement; even their appointed architect could not always provide such technical advice. Paul encouraged them to seek

Figure 1 Criteria for developing a tender



advice in such circumstances. Richard Lithgow understood that this role should be fulfilled by EH, although it does not always happen. Seamus Hanna clarified that EH regional Historic Building Architects can assist the client (PCC or architect) to work towards a clear and accurate specification, calling upon internal EH assistance or independent conservators to fill any technical voids**

'Conservators by their professional character are friendly and passionate' began Martin Ashley, an experienced private conservation architect; this trusting nature often jars against the competitive factors of tendering. However, architects by their training are generalists and this can lead to vague and inadequate specifications, which place an unfair burden onto the contractor of quantifying the nature and scope of works. He endorsed investigations, recording and detailed surveying to help prepare a good specification. He also prefers the process of competitive selection rather than competitive tendering – that is selection based upon previous experience and expertise rather than just cost. One of the keys to successful conservation is communication to clarify technical and contractual details and build up good relationships from the very outset of a project. Gary Butcher of Angel Interiors stated that the specialist conservator can provide indispensable assistance to the architect in preparing the specification following the conservation report. Peter Johnson of York Glaziers Trust emphasised that both of these services should be paid for. As to whether contractors should be remunerated for the tendering process, Martin responded that nominal sums have been awarded and this can focus both the client and the tenderers.

As a quantity surveyor, Adrian Stenning was keen to de-mystify and deconstruct the tender process in order to steer it in the right direction. 'Project creep' develops when particular factors go awry, leading to

the preparation of inadequate tender documents. How many times has a tender specification requested a price to '...carry out all masonry repairs to spire'? Figure 1 outlines the numerous criteria which need to be considered to facilitate an appropriate and precise tender package for both the client and proposed tenderers for a project.

Richard Pelter, the director of International Fine Art Conservation Studios Limited (IFACS), emphasised that specialist conservators must often develop new and innovative approaches to the work, which can be difficult to quantify and price. Performing as sub-contractors does not always ensure cost-effective work for the client or even a conducive working environment for the contractor, due to contractual constraints enforced by the main contractor. The most successful projects involve collaboration between professional disciplines. Richard ended with a plea that an inter-disciplinary forum should be set up to explore these issues.

Jez Fry, chief estimator for Nimbus Conservation has a great deal of experience putting together tender submissions - over 200 per year. The amount of information required has increased greatly in the last few years and places additional time and cost upon the contractor. Information on price and programming, as well as support information, are all frequently expected, and he questioned whether certain requests were not more appropriate after the main tender. Jez had several recommendations:

- Competitive tendering is necessary only if it benefits both the client and the contractor and provides a fair and competitive selection process for the client and an equal and unambiguous specification for the contractor to price.
- Pre-tender questionnaires should be prepared to a standard format.
- Tender information supplied by the contractor should be proportionate to their contribution to the project.
- Advisory information should be paid for.

- Timetables to return tenders should be at least 28 days (4 working weeks)

As both a contractor and specifier, Graham Abrey (from Ingram Consultancy) sat on both sides of the tendering process. Ambiguity with tendering can evolve from the beginning and so it is essential to establish a clear understanding by building good relationships between the client, specifier, specialist conservator and general contractor. This approach allows the risks of the project to be distributed between the parties rather than disproportionately on the contractor. Site surveys and investigations are indispensable and should be carried out in as much detail as possible. Graham suggested that a ground level inspection provides 50–70% accuracy, therefore needing an allowance of 30–50% contingency, whereas close range inspection can provide up to 89–90% accuracy, reducing the contingency to 10–20%.

Discussing the paucity of communication between client and conservation specialist, it was considered essential that the consultant conservator be assertive enough to convey their professional requirements. Differing approaches to conservation problems was also raised, with the knock-on effect in producing clear specifications. Members of the audience shared their processes for making decisions regarding the most appropriate conservation approach, with suggestions about the benefits of case conferences which collected specialists together to debate the requirements of a particular situation.

In the closing address, Icon's Chief Executive Alastair McCapra urged conservators to widen our professional circle in order to communicate our frustrations and recommendations. He also invited the other professionals present to join Icon, extolling the benefits of working together. Tendering is a 'hot topic', currently being discussed by several other sections. The new Institute marks the beginning of a fresh era for the conservation professional;

meetings such as these indicate a similar development of self-confidence to convey this authority to the wider conservation field.

Clara Willett

Building Conservation and Research Team
English Heritage

* Unpublished article: Odgers D and Schlappobersky C. 1996. *Code of Procedure for Competitive Tendering and Commercial Practice*. Prepared on behalf of the Conservation Forum. Copies of this article in PDF format are downloadable from the Icon website.

** Further details of these grant schemes are available from www.english-heritage.org.uk.

VISITS

A VISIT TO THE CONSERVATION STUDIO OF THE LEEUM – SAMSUNG MUSEUM OF ART

Probably the best thing about the Conservation MA at Camberwell is the opportunity to become friends with conservators from far-flung places. Such a connection led me to travel to South Korea shortly after finishing my course to visit my two Korean ex-classmates, Ji-Young Lee, and Dong-Eun Kim accompanied by Prisana Booth (Thai).

Before I left I had made contact with Yeon Hee Kim, an objects conservator working at the conservation studio of the Leeum Samsung Museum of Art in Seoul who kindly invited me to come and visit.

Completed in 2004 it is an astonishing building, three big name international architects came together to design a space for one of the biggest private art galleries in Korea whose collection ranges from traditional and contemporary Korean arts to contemporary greats such as Mark Rothko and Matthew Barney.

We were shown around by Joo-Sam Kim, the chief paintings conservator who explained that the studio, arranged over three floors in one wing of the building, is generously funded by the Samsung Corporation. Joo-Sam studied conservation in Paris, as did his colleagues in Western Conservation while those specialising in Eastern art had, for the most part, learnt the craft in Japan because Korea does not have its own school. The materials used in the studio are mostly imported although Korea does produce some papers and brushes. There is a studio specialising in Western

works of art, another is devoted to the conservation of objects, but the one that really grabbed our attention was the studio devoted to the conservation of Korean and Far Eastern works of art. Those of you who have been lucky enough to visit the British Museum's Hirayama studio will be familiar with the set-up. Shoes must be removed before stepping up to a wooden platform on which are arranged low tables designed for unrolling scrolls upon.

A delight in order was very much in evidence. A section of one wall was hung with beautiful, simple wooden weights for use on scrolls, a drawer opened to reveal bags of adhesive from Japan, but packaged so exquisitely it could have been an installation. Around the sink, brushes were neatly hung, some with their bristles bound with perfectly knotted cloth.

Yumi Nam explained the process of scroll conservation with all the complexities of the different layers of paper and what their significance was.

We were shown a range of beautiful objects but the two things that stick most firmly in my memory and which may have a wider application are to do with materials.

The first was a major revelation regarding the range of different Karibari boards in the studio. Not only did they have the large rectangular ones with which I was familiar already, but there were varying shapes of flat ones and then the rather brilliantly designed folding Karibari. Made from two hinged boards and standing about thigh-high, this style could stand on the ground when opened up like the covers of a book, but could be folded away when not in use. It

Folding karibari



The glue drawer

seemed like the ideal solution for the smaller studio that could not afford to lose too much space.

A uniquely Korean innovation was employed in the ageing of wheat starch paste for scroll conservation. Jinhee Lee showed us her 'library' of paste dating back to 1997.

Traditionally made, it began its development in the pottery jars but was then transferred to a Kimchi fridge. Kimchi, for those unfamiliar with Korean cuisine, is a fermented vegetable dish (usually cabbage) that is served at pretty much every meal in some form. Traditionally it was fermented and matured in large earthenware jars which were kept outdoors but the process has been adapted for the modern urban Korean by the introduction of Kimchi fridges which look more like ovens or dishwashers from outside but open with two deep drawers large enough to fit a big paste pot. Jinhee saved the mould scraped from the older paste and opened a container that she had saved for us to marvel at the astonishingly kaleidoscopic range of colours that it can appear in.

Korea is a developing market for conservation but having visited the Leeum studio and met the skilful and committed people working there I can only anticipate a movement towards a more 'Korean' way of treating things, drawing on the shared Eastern heritage while looking very much forward to modern developments in conservation.

Eugenie Karen, Wellcome Institute

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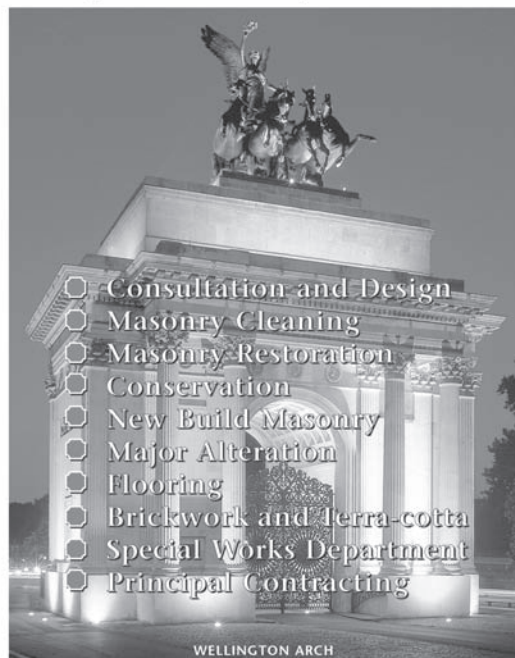
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CONSERVING THE OLDEST:

'THE NEOLITHIC SETTLEMENT OF ÇATALHÖYÜK'

Çatalhöyük is situated in the Konya Plain of central Turkey, about 250 km south of Ankara. It was first discovered in the late 1950s and excavated by James Mellaart between 1961 and 1965. The site rapidly became internationally famous due to its large size and dense occupation of the settlement as well as the spectacular mural art and many objects of daily life. Çatalhöyük is one of the earliest urban centres in the world (around 7400 BC) and the site is a globally important key to our understanding of the origins of agriculture and civilisation.

The site is of great archaeological importance both for Turkish and world heritage and the aims of the current international project at Çatalhöyük, led by Professor Ian Hodder and archaeologist Shahina Farid, involve full-scale modern archaeological excavation, conservation, interpretation and presentation of the mud-brick structures and the important artefacts being found, as well as the promotion of the site for visitor access. To put these aims into practice, Çatalhöyük offers every opportunity for the conservation team to participate in a collaborative study of the site and conservation activities are therefore fully integrated into the project.

View from the South Area on the east mound



Çatalhöyük Research Project



Çatalhöyük Research Project

Çatalhöyük overview

Since 2003, conservation at Çatalhöyük has been the responsibility of the conservation department at the Institute of Archaeology, University College London. The main objectives of conservation at Çatalhöyük are to support the field project and to research and develop aspects of conservation such as field conservation, specialist processes, and conservation of structures. The Institute achieves these by involving conservation staff, field conservators and conservation students.

The work at Çatalhöyük includes a continuous interaction with archaeologists and other specialists as it is believed that this helps to develop a trust-based relationship between the different professionals, which presents conservation as a service that supports and facilitates but does not interfere. Conservators are also involved in research into the use of various conservation materials on site: wall plaster and pigment analysis, dealing with preventative conservation issues and site conservation, sourcing available conservation materials locally, developing an accessible conservation database as well as training the local people to understand and look after their own heritage which is one of the most important aims of the excavations.

As well as the general conservation work on a wide range of different materials from the Neolithic and later levels (faunal remains, human bones, ceramic, clay, metal, glass, stone, wall paintings) the conservation team has been dealing with some significant and challenging finds within the past two years. One of these was a unique find for Çatalhöyük, a human skull with a painted plastered surface, found during the 2004 season. Because of its importance,



Plaster skull

it had to be removed from the site without suffering fragmentation or pigment loss. This was particularly difficult as the skull was extremely fragile and largely undercut by rodent burrowing so lacking support both round it and underneath. The method used involved a wooden box which was placed in channels dug around the skull, and filling the voids with sieved clean sand. The sand was consolidated with Primal AC-33 (acrylic colloidal dispersion) making it possible both to remove the skull successfully from the site and support it for display or long term storage, without further major work. The method proved to be successful and the skull was transported safely to Konya Archaeological Museum where it is on display.

Another significant discovery was a complete bucranium (a cattle skull with attached horn cores), found in the 2005 season. The bucranium was revealed during the excavations of one the 'rooms' within a building. The large, lightly plastered cattle skull was found set into a niche, next to a bench with horn cores set along the edge of the room.

It was decided that this remarkable find should be preserved and displayed in situ, as the aim is to cover this area of excavated buildings with a shelter in the near

future. Even though the finds were consolidated with 25% Primal AC-33 in deionised water, (a treatment which was found to be successful on faunal remains on this site) they needed to be protected against the environment until an appropriate shelter could be constructed. It was decided that a wooden structure covering the area and filled with clean sand was the best possible option. Local carpenters were employed to build the structure. Firstly the floor was covered with a geotextile layer in order to protect it against any physical damage which may be caused by the structure. The bucranium and the horn cores were covered with aluminium foil and supported around the sides with small sand bags. The structure was then filled with clean sand and the lid attached, before the whole structure was sealed along its base with polyurethane foam.

Being involved with discoveries like these, we believe that the role of the conservation team at Çatalhöyük will continue to be developed over the coming years with more challenging projects to help preserve the global importance of Çatalhöyük as well as to facilitate its presentation. This is a project where conservation constantly follows new ideas and approaches whilst being carried out to an internationally approved standard. As further challenges arise, the conservation team will undertake more research and experiments to find the best possible solutions to improve the preservation of Çatalhöyük.

Thank you to all members of the conservation team who worked so hard to make 2005 a successful season: Elizabeth Pye (UCL), James Hales (UCL), Dominica D'Arcangelo (UCL), Christie Pohl (UCL), Amy Drago (UCL), Glykeria Gkika (UCL), Jackie Zak (UCL).

Duygu Çamurcuoğlu Cleere

c/o the British Museum

Field Conservator, Çatalhöyük Research Project

Margrethe Felter

Assistant conservator, York Archaeological Trust
(Çatalhöyük conservation, 2004, 2005)

Bibliography

Farid, S. 2004 Çatalhöyük: *The Most Ancient town in the world?* In *Current World Archaeology Magazine*, No: 8, 56–64.

www.catalhoyuk.com



Bucranium and the horncores in Building 52



Bucranium and the horncores during the temporary boxing

Bucranium and the horncores during the temporary boxing



Bucranium and the horncores after the temporary boxing



TRANSPARENT PVC MOULD: REPLACING MISSING PIECES ON HOLLOW GLASS OBJECTS

Introduction

In the process of restoring missing pieces of hollow glass objects by casting resin into a two-sided mould, several procedures are involved. At every stage problems can occur which need to be eliminated as far as possible, without subjecting the object to potential damage. The most likely problems are connected with: i) securing moulds to the glass surface, ii) maintaining a regular space between inner and outer moulds, iii) injecting or casting resin into the mould and trapping air bubbles in the process and iv) allowing for shrinkage of the resin on curing.

Obviously it is easier to eliminate them if one side of the mould is made of a transparent material that allows the conservator to monitor the progress of the cast resin inside. Normally the outer mould is transparent, with the inner mould made of silicone rubber that is easier to handle because of its flexibility. Correcting faults in the molten resin reduces the need to correct faults in the hardened resin cast. (Fig 1)

Transparent PVC foil

After experimenting with several transparent materials, BLISTER®, a PVC sheet, was chosen from which to make the moulds. This material is also known as vacuum plastic and is widely used as a packaging material. The thickness of the sheet is c.0.25 mm, 0.50 mm and 0.75 mm. BLISTER® does not adhere to resin; its surface is very smooth and when used as a mould for restoring glass, the surface of the resin cast is as shiny as the glass.

Making moulds

In order to shape the PVC sheet, it has to be heated and pressed over a shape corresponding to the area of glass to be replaced. Obviously this process cannot be carried out on the object itself and so a former corresponding to the shape of the glass has to be made. A silicone rubber mould is taken off the original glass and filled with plaster of Paris to produce a solid former. If the condition of the glass does not permit this, a mould is taken off a shape modelled in clay and then filled with plaster.



Fig 1 The mould: silicone rubber inside & PVC transparent sheet outside.

The plastic sheet is heated with a hot air gun, taking care not to overheat it or it would tear. It is then stretched over the former and on cooling retains its shape.

Solutions with a Transparent Mould

Fixing moulds to glass

To replace missing areas of glass with liquid resin, the area to be replaced must be enclosed by a mould sealed to the glass surface. This normally takes the form of two pieces of wax or silicone rubber placed on either side of the glass and fixed in such a way as to prevent the resin from flowing out over the original and/or forming a step where the original and the cast meet. The edges of wax moulds can be sealed to the glass by melting the edge with a small electrically heated spatula. Liquid silicone rubber is used to attach moulds of silicone rubber or PVC sheet to the glass. This must be applied close to the edge of the glass but not so close that it runs over onto the break edge when the mould is put in place (Fig 2).

The correct positioning of the inner silicone rubber mould piece can be checked through the transparent glass and because the outer mould material is transparent, it can be positioned accurately. If the mould pieces do not fit tightly

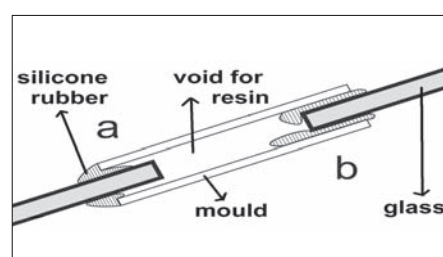


Fig 2 Attaching the mould pieces to the glass with silicone rubber



Fig 3 Silicone resin used to secure the mould has flowed into the mould

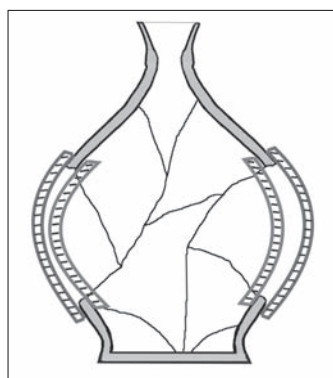


Fig 4 The gaps between the sides of the mould should be uniform; those shown in the diagram are too narrow (L) and too wide (R)

against the glass, there will be a step along the edge of the cast. In turn, if either of the mould pieces can be seen not to fit tightly against the glass, they can be pressed more closely against it before the silicone rubber used to secure them has fully cured. This is achieved by the use of metal clips that are light, firm and flexible (e.g. welding wire c.1mm diameter). If, as a result, silicone rubber flows over onto the edge of the broken glass or into the mould (Fig 3), this can be clearly seen, and in such a case it is only necessary to remove the outer mould to be able to clean off the silicone rubber before replacing the mould.

Maintaining the space between inner and outer moulds

When the area of missing glass is large and curved especially in two directions, and the glass itself is thin, it is quite possible that the moulds will touch at several points, so that the cast resin will be too thin or have holes in it. If the moulds are placed too far away from each other, the cast will be too thick. Maintaining the correct distance between the inner and outer mould is important (Fig 4). The outer mould is placed in position on the glass after the inner mould has been put in place. With a transparent mould, it is quite simple to control the distance between them. A piece of non-transparent material (aluminium foil) is placed on the outer mould (Fig 5) and illuminated with a pocket torch (Fig 6). A shadow appears on the inner mould wall and the distance between the outer and inner mould is clearly visible. If the thickness of the transparent mould (approximately 0.50 mm) is ignored, it can be estimated whether the cast thickness will be suitable. By moving the foil along, the correct distance between the moulds at any given point, can be checked. As long as the silicone rubber, used to secure a transparent mould to the glass, has not fully cured, any possible irregularities of distance between the moulds can be corrected.

Filling moulds by injecting or casting epoxy resin

To introduce resin into a mould, it can be dripped into an open topped mould off a small metal spatula, injected through a hole in the wall of a small mould or, on large moulds, poured through a funnel made of aluminium foil. The work of attaching funnels to a mould is time consuming and after the mould has been removed, the hardened resin remaining in the funnels, has to be



Fig 5 A triangle made of non-transparent material (aluminium foil) glued to the outer transparent mould



Fig 6 An illuminated mould: a shadow thrown by the triangle on the mould's inner wall made of silicone rubber is clearly visible

abraded and polished to obtain the same gloss as the surrounding surface. However a scar remains in the resin.

When working with a transparent mould, resin is usually injected into a closed mould. Two small holes are made in the mould to allow for the introduction of the resin and release of air. It is easy to control the flow of resin within the mould by inserting a needle through the mould wall and directing it towards the corners of the missing areas of glass in order to prevent the air from getting trapped there (Fig 7). Care must be taken not to exert too much pressure or the mould will be detached from the glass. However the effect of the forces on the PVC when resin is squeezed from a syringe (by changing the needle's angle or slightly pressing or pulling of the mould) is not as great as would be the case with a silicone mould since the material is more rigid. If the area to be gap filled has a complex configuration tilting the object will help to prevent air from being trapped within undercuts in the glass. The object can be supported lying in a tilted position whilst filling the next mould on the same glass object without fear that resin will flow out of the already filled mould. The hole for a needle and air is so small that the surface tension prevents resin from flowing out when the object is held sideways for a short period of time.

Figs 7 Injecting epoxy resin by means of a needle penetrating the mould.





Fig 8 Tapping on the plastic mould with a metal spatula to help an air bubble to rise towards the air hole

Air Bubbles and Resin Shrinkage

With non-transparent moulds, air bubbles cannot be detected until the mould is removed. With a transparent mould, any air bubbles becoming trapped within the resin can be seen. Bubbles can form if the gap to be filled has a complex configuration, with angles in the edges of the broken glass. This is particularly true if the resin is injected using a syringe. These bubbles are usually very small and do not rise in dense epoxy resin. They must be amalgamated to form one or two larger bubbles which rise more easily by tapping gently on the transparent mould with a metal spatula. Even though the air holes have been correctly positioned at the highest points in the mould, air is sometimes trapped around jagged edges of the missing glass. The resulting holes in the cast can be filled with more resin once the cast has gelled, by penetrating the outer mould with a needle.

If an air bubble appears in a thick resin cast, it will rise out spontaneously and can be directed towards the air hole by tilting the object. If the resin cast is thin, the surface pressure formed between the walls of an inner and outer mould tends to keep the bubble in place. Pressing the silicone rubber mould will not help to release the bubble as it will be pulled back as soon as pressure on the mould is released. Tapping gently on the transparent mould with a metal spatula, precisely at the place where the bubble is located (Fig 8), produces vibrations that overcome surface pressure and helps the bubble to rise towards the air hole.

Air bubbles can also appear some time after the mould has already been successfully filled as the resin settles. These must be removed before the resin begins to cure, and the mould topped up with resin to compensate for the lost air.

Through a transparent mould, it is easy to see by how much the epoxy resin has shrunk – on average about 2%. Bubbles of air form around the air escape and pour holes

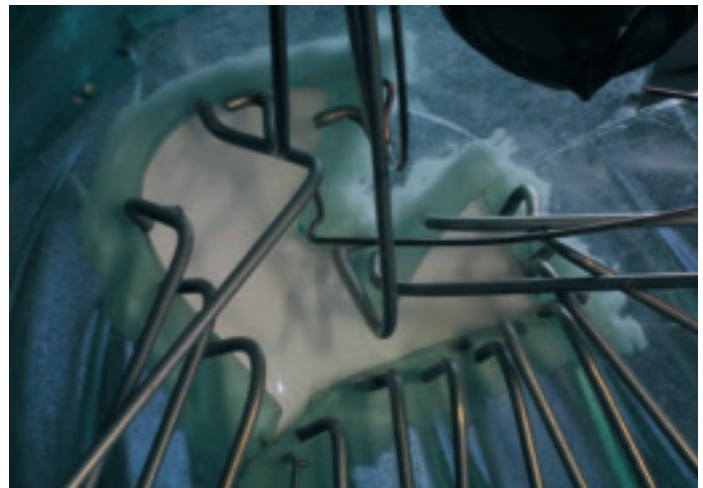


Fig 9 Fixing a transparent mould to a glass object

and are dispersed by slowly injecting extra epoxy into the holes. If it becomes necessary to add resin once the first amount has gelled this should be done before the first resin has fully cured. In this way the join between the two batches of resin will be hardly visible.

PVC foil can be used to form a transparent mould only (Fig 9), or as a mould which simultaneously serves as a support indicating the shape of an object when little original material has been preserved (Fig 10).

Gorazd Lemajit

Conservator
National Muzeum of Slovenia
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Sandy Davison of the Ceramics & Glass Group writes:- This method of glass restoration was developed independently in Slovenia without contact with glass restorers in the UK or USA. It is time consuming not least because a former corresponding to the exact shape of the glass to be restored has to be made over which to shape the transparent plastic. This may preclude its use as a general method of restoration. The heated plastic cannot conform to deep or raised surface decoration in the same way that silicone does. However the transparent moulding process might be most useful for the restoration of a particularly historically valuable object where the monitoring of resin flow is critical.



Fig 10 Fixing glass fragments to a transparent mould, which conforms to the entire inner configuration of the glass object and supports the fragments in their correct positions.

listings

VISIT OUR WEBSITE AT www.icon.org.uk
FOR FULL DETAILS OF ALL EVENTS.

University of Bath

The Future of the Country House and Estate in Context

13 March, Bath

Venue: Holburne Museum.

Contributors include the National Trust on new ways of presenting country houses and their estates; and the Historic Houses Association on current practice and a presentation on new sustainable uses for old country houses.

There will also be an opportunity to see the RIBA New English Country House Exhibition 2003/4 which will be on display for the day.

Please contact: Lucie Pursell, Faculty of Engineering and Design, University of Bath, Bath BA2 7AY. Fax: 01225 383255, or email: L.Pursell@bath.ac.uk

7th Natural Stone Show Conference

14-16 March, London

Venue: ExCel

The 2006 Conference will maintain its broad focus on New Build and Conservation with the objective of bringing together under one roof all of those who have an interest in the design and use of stone as a building material.

The Conference is being organised in conjunction with the main show supporters: Royal Institute of British Architects, Stone Federation Great Britain, English Heritage, Natural Stone Specialist and the Architects' Journal.

For registration and the full conference program follow the link under events on www.icon.org.uk

UCL Centre for Sustainable Heritage Evening Guest Lectures Programme 2006

16 March

Venue: UCL Campus, Bloomsbury, London.

Ian Campbell, Cultural Resources Specialist, Environmentally and Socially Sustainable Development, The World Bank, Washington D.C.

Cost: free, 6pm start.

For information contact Sophia Mouzourouopoulos on s.mouzourouopoulos@ucl.ac.uk

Weave Analysis Workshop

20-21 March, London

The 2-day workshop will also include an additional optional morning visit (22 March) to the V&A Textile Study rooms.

Cost: £75 and £25 for the optional visit.

For further information please contact Marilyn Leader, email: leadertextile@hotmail.com or tel: 0208 855 4672.

University of Glasgow

Authenticity and Conservation

24 March, Glasgow.

Venue: Hunterian Art Gallery Lecture Theatre.

A symposium on authenticity of art in the context of conservation. Focusing on the dilemmas conservators and curators face when decisions have to be made on treatment and modes of display; looking at the interaction between art historians and conservators while investigating the original intent of the artist, as well as at research methodology that can be used to support this.

Cost: £25 (students £15)

For further information and registration please contact Erma Hermens, tel: 01360 440790, email:

ermahermens@artandconservation.com or Jane

Nicholson, tel: 0141 330 4097, email:

J.Nicholson@arthist.arts.gla.ac.uk

ICON CERAMICS AND GLASS GROUP

Conference

24-26 March, Cardiff

A two day programme which includes private tours of Cardiff Castle and the National Museum, Cardiff, followed by a day of complementary lectures covering challenging conservation work and an insight into the fundamental thinking and innovative ideas museums exercise in looking after our heritage.

For full information and booking forms please contact Alex Patchett-Joyce (Conference Organiser) on email: info@apjconservation.co.uk

NMS Conservation & Analytical Research Seminar Series

Spring 2006, Edinburgh.

Venue: Dunfermline Room, Museum of Scotland, Chambers Street.

28 March, 3pm - Katharina Mackert, Textile Conservation Intern, The Burrell Collection, Glasgow: "What's happened to the conservation bodies in Germany?"

25 April, 3pm - Clifford Price, Professor of Archaeological Conservation, UCL Institute of Archaeology: "Assault by Salts: preventing salt damage in stone and ceramics."

All seminars are aimed at a general conservation audience.

For more information contact Jim Tate on email: j.tate@nms.ac.uk or tel: 0131 247 4290

ICON BOOK AND PAPER GROUP

1st Annual Meeting

30 March, London

Venue: Art Workers Guild, 6 Queen Square, Bloomsbury.
The formal meeting at 5.30pm will be followed by two talks and a reception:

Nancy Bell – "Conservation Research at The National Archives: an update"

Karen Vidler – "Towards an assessment system for bookbinding leather deterioration - with an emphasis on red rot deterioration in 19th century leathers".

We hope that you will join us in discussing and supporting your B&PG's activities, have an input into the development of the group and celebrate the formation of Icon. For more information on the annual meeting see B&PG news.

ICON PAINTINGS GROUP AND BAPCR: JOINT MEETING

Resin Retouching Conference

21 April, London

Venue: Courtauld Institute of Art, London.

A day of lectures, workshops and demonstrations on the subject of resin retouching to be held jointly with BAPCR. This is the second of a series of three conferences on retouching to be held. The final topic planned for 2007 is 'Retouching Difficult Surfaces'.

The conference will cover the history of retouching with synthetic resin, the science behind it and a comparison of the various resins available as well as premixed retouching paints. The morning will be devoted to lectures and in the afternoon all delegates will have the opportunity to observe demonstrations, compare and contrast various resins for themselves, as well as visiting the trade fair.

Cost: Icon/BAPCR members £60, non members £90, students £45

For further information please contact Rachel Turnbull, email: rachel.turnbull@nmgw.ac.uk or Rebecca Ellison, email: EllsnRb@aol.com

Further details and booking information will be posted on the Icon website shortly and mailed to paintings group members separately.

ICON TEXTILE GROUP SPRING FORUM

Tapestry Conservation: maintaining the woven picture

24 April, London.

Venue: The Clothworkers' Hall.

Draft Programme:

"The development of care, maintenance and conservation of the permanent tapestry collection at Hampton Court Palace" – *Lynsay Shephard*

"Making sense of multiple layers in tapestry conservation." – *Emma Biggs*

"Couching Stitch Patterns – how to avoid the 'tram line' effect." – *Kate Gill*

"The Cleaning of Tapestries, Chevalier Conservation,

Paris, France." – *Susanne Bouret*

"The Aubusson-Felletin Tapestry Museum: A Project for the Future." – *Michèle Giffault*

"Le Corbusier's Tapestries in Chandigarh, India." – *Susanne Bouret*

"Is the Bird a Bustard?" – *May Berkouwer*

Title to be confirmed – *Ksynia Marko*

Zardi and Zardi will be demonstrating the use of digital printing techniques to create copies of tapestries and other textiles (as used at Houghton Hall).

Book before Friday 10th March to get the early bird rate:

Personal Members of Icon: £50

Student Members of Icon: £30

Non-Members: £80

Student Non-Members: £35

Contact: Claire Golbourn, Icon Textile Group Treasurer, The National Trust, Textile Conservation Studio, Malthouse Barn, The Street, Oulton, Norwich, NR11 6AF. Tel: 01263 735878, fax: 01263 738910, email: general.textiles@nationaltrust.org.uk

Third International Conference

Preservation and Conservation Issues Related to Digital Printing and Digital Photography

24–25 April, London

See Icon News 1.

ICON BOOK & PAPER GROUP

Evening Lecture – Islamic Paper

25 April, London.

Venue: Meeting Room 4, British Library Conference Centre, 96 Euston Road.

Speaker Helen Loveday is a London based private conservator specialising in the conservation and preservation of Islamic manuscripts and works of art. Over the last ten years, she has carried out a systematic analysis of over 2,000 dated paper samples found in manuscripts from the middle east, north Africa, Persia, Central Asia and Islamic Spain, and dating from the 12th to the 19th century. She has found that, although it is difficult to apply an exact chronology to changes of materials and techniques, trends in papermaking practice can be identified, and it is possible to identify characteristics of paper from a given century and geographical region. Used alongside other corroborative details, it is possible to assign a date and a place of manufacture to hitherto unclassified papers. The lecture places this research into an historical context, by giving an overview of the development of papermaking by hand in the Islamic world, and examining the impact and spread of the craft throughout Persia and the Middle East.

Cost: £6 (students £3, with card) – correct money at the door please. 6.00 – 8.00p.m.

MUREX – the Museum Resources Exhibition

26-27 April, Birmingham

Venue: NEC.

The national showcase of technology, products and services for the museums and heritage attractions industry. The exhibition allows visitors to research the latest products and services for all museum, attraction, gallery or archive needs and discuss specific requirements face-to-face. A full programme of seminars and presentations is available to all MUREX visitors free of charge.

Register for free entrance online, follow the link on the events page at www.icon.org.uk

ICON CERAMICS AND GLASS GROUP

New CVMA Guidelines for the Conservation & Protection of Stained Glass

27 April, York

Venue: Kings Manor, York Conference Park

Conference to discuss the theory and principles of the new CVMA guidelines illustrated with a selection of case studies.

Contact Derek Hunt, Limelight Studios Ltd, Crown House, Main Street, Medbourne, Leicestershire LE16 8DT or e-mail: derek@limelightstudios.co.uk for more information.

ICON METALS GROUP

Riveting: A One Day Workshop

27 April, Winchester

Venue: Hampshire County Council Museum Service.

Due to many expressions of interest this one-day workshop will be run again.

The practical workshop will offer the opportunity to experience the skill involved in a range of hand-riveting techniques using a variety of materials. The morning will provide an introduction to the engineering principles of riveting, followed by an informative tour of the extensive collections at HCCMS, and conclude with a practical session. This is a unique opportunity to experience hot riveting using traditional pneumatic riveting equipment. A special test piece will be prepared offering the chance to "hammer over" red-hot rivets of various sizes. The workshop session will be fully staffed by qualified engineers and accredited conservators.

Participants will be provided with all health and safety equipment, but are requested to bring overalls and stout footwear. Numbers are limited to twelve.

This training course has been previously reviewed in issue 88 of *Conservation News*. Cost: £100

For further information and registration details contact Ian Clark, tel: 01962 779495, 07836 536932, email: ian@ianclarkrestoration.com

ICON ARCHAEOLOGY GROUP

Archaeological Block-Lifting Conference

Late Spring, London.

More information can be obtained by contacting Claire Heywood c/o The British Museum, Great Russell Street, London WC1B 3DG or email: cheywood@thebritishmuseum.ac.uk.

Museums and Heritage Show

10–11 May, London.

Venue: Earls Court.

The Museums & Heritage Show is a long established favourite amongst industry professionals. Year after year the Show continues to go from strength to strength, attracting more and more key players within the industry each year. Further enhancing the show's presence are the Awards for Excellence, which look to reward people within the Museums & Heritage industry and highlight those who have made exceptional contributions.

ICON CARE OF COLLECTIONS GROUP

Dust Study Morning

15 May, London.

Venue: Hampton Court Palace.

A morning of talks and practical demonstrations which will look at the latest developments in dust monitoring equipment (both high and low tech).

This event follows on from the 'Dust to Dust' Seminar but would be of interest to people with all levels of knowledge. Cost: £15

Numbers are limited so to register your interest and book your place please contact Zoe Roberts at Conservation and Collection Care, Historic Royal Palaces, Hampton Court Palace, Apartment 59, East Molesey, Surrey. KT8 9AU or email zoe.roberts@hrp.org.uk

CAC 32nd Annual Conference and Workshop: Risk Management for Cultural Institutions and Collections

15–19 May, Toronto

See Icon News 1 for further details

The Getty Conservation Institute, the National Gallery of Art, Washington D.C., and Tate Symposium – Modern Paints Uncovered

16–19 May, London

Venue: Tate Modern, Bankside, London.

Call for Papers and Posters.

Speakers are invited to submit proposals that address the conservation concerns and challenges of modern paint media.

Further information on Icon website

ICON METALS GROUP

Big Day Out – Cutty Art

17 May, London

The Big Day Out will be a visit to the tea clipper Cutty Sark which has been awarded a large HLF grant for the conservation of the ship, interpretation and the development of a sustainable heritage and commercial attraction. This will be a chance for a 'hard hat tour' of the ship and view some of the trial works for the practical conservation of the ship.

The second half of the day will be taken up with a visit to the Canary Wharf Art Collection which includes fine art and outdoor bronzes some of which are part of water features in the complex. Lucy Branch will take the group through the problems apparent and solutions.

Lunch will not be provided but there are plenty of pubs, restaurants and cafes in the vicinity. Travel to Canary Wharf from the Cutty Sark will be via the Docklands Light Railway – a short and scenic trip (pay own fares).

A de-briefing session will take place after the visit to the Canary Wharf Art Collection – venue to be confirmed on the day.

Costs: £5 Metals Group members, £10 non-member of Metals Group

Contact George Monger, email:

georgemonger@cons.fsbusiness.co.uk or Lucy Branch,

email: lucy@antiquebronze.co.uk

ICON FURNITURE AND WOOD GROUP

Visit to Kew

19 May, London

Venue: Kew Palace, Kew Gardens.

A special visit to the newly restored and re-presented Royal Palace at Kew. Timings and details to be confirmed.

Contact Adrian Smith on email (preferred):

SMITH2040@aol.com <mailto:SMITH2040@aol.com> or tel: 01753 868286 ext 2705.

ICON HISTORIC INTERIORS GROUP

Conference: 'Searching for hidden treasures': Interpreting the evidence of historic interiors

20 May, Cambridge

Venue: Corpus Christi College, Cambridge CB2 1RH
Fundamental to any successful conservation or re-presentation project is a full understanding of the significance of the subject to be treated. This conference will focus on the interpretation of evidence relating to historic interiors. Through case studies and discussion, papers will present the various archaeological, analytical and archival resources available to unravel the history and development of interiors. Techniques for the in situ assessment and recording of physical evidence, the recognition of important archive sources and the selection of relevant analytical research will be illustrated.

Papers will also demonstrate how the information gathered from broad based research may be used as a basis for understanding current condition and how it may then be taken forward as an aid to conservation and accurate reconstruction programmes. Encouraging team-working and good communication between specialist disciplines is a key aim of the Historic Interiors Group. Therefore it is hoped that the conference will be of interest to a broad range of professionals actively involved with historic interiors.

For further details please contact Mette de Hamel, Events Organiser, email:

mdehamel@btinternet.com or tel: 020 7622 1620.

Caring for God's Acre

Cherishing Churchyards

23-24 May, Ludlow

Churchyards often contain a diversity of historic features such as churchyard crosses, lychgates and memorials as well as grassland plants and old trees. The conference will offer a series of interactive lectures covering aspects of churchyard interest such as flora and fauna, archaeology, family history, tourism, lifelong learning and churchyard management. Speakers include Dr David Bellamy.

There will be site visits to conservation churchyards in South Shropshire and Herefordshire, a series of discussion workshops on issues around churchyard management and a chance for people to network and share experience. Cost: charitable and voluntary organisations £75, others £125

For further enquiries or to register, contact Caring for God's Acre, 6 West Street, Leominster, Herefordshire HR6 8ES. tel: 01568 611154, email: info@cfga.fsnet.co.uk, see: www.icon.org.uk for more details

AHRC Research Centre for Textile Conservation and Textile Studies

3rd Annual Conference: Textiles and Text: Re-establishing the links between archival and object-based research

11-13 July, Winchester

Venue: The Winchester Campus of the University of Southampton.

Focus on the interrelationship between archival and bibliographic research and the study of extant objects. The full programme and other details will be posted on www.soton.ac.uk/~contex.

The cost is £100. To reserve a place on the conference please contact The Conference Secretariat, Textile Conservation Centre, University of Southampton, Park Avenue, Winchester, Hants SO23 8DL. email: contex@soton.ac.uk

ICON BOOK AND PAPER GROUP

IPC 5th International Conference

26-29 July, Edinburgh

The conference will mark and celebrate 30 years of conservation achievement incorporating a programme designed to address the broad range of interests within the profession and looking forward with the new challenges of the age. With contributions from leading institutions and private conservators worldwide. Booking forms and full details on the conference, venue and recommended hotels can be found on www.icon.org.uk.

All further enquiries to The Institute of Paper Conservation, Conference secretariat, PO Box 143, Tunbridge Wells, Kent TN2 9AT, tel: +44 (0) 1435 883659. email: ipc@instituteofconservation.org.uk

IIC international Congress

The Object in Context: Crossing Conservation Boundaries

28 August – 1 September, Munich

See: www.icon.org.uk for more details – **NOTE CHANGE OF DATES**

Northumbria University and AIC

Printed on Paper: The Techniques, History and Conservation of Printed Media

5–7 September, Newcastle upon Tyne

Venue: Sage Centre

Aiming to bring together a wide range of experience and expertise to expand the vocabulary on the broad subject of printed ink on paper – imagery and text, historic and modern.

Call for Papers

Deadline: 31 March. The conference organizers invite papers from a diverse group of professionals who study and care for printed media including curators, conservators, historians, librarians and conservation scientists. Possible subjects include artworks, commercial and reproductive processes, maps, illustrations, prints that imitate photographs, text, and computer generated media.

Abstracts to Nancy Purinton, Paper Conservator, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25425. Tel: 304-535-6143, email: nancy_purinton@nps.gov
More detailed information can be found by following the links from the events listings at www.icon.org.uk

3rd Triennial Conservation Conference at Northumbria University The Alum Meeting

11–13 September, Newcastle upon Tyne

Venue: Northumbria University.

See issue 1

Contact Jean E. Brown Senior Lecturer Conservation, Burt Hall, Northumbria University, Newcastle upon Tyne, NE1 8ST. Tel: 0191 227 3331, fax: 0191 227 3250, email: jean.brown@unn.ac.uk

European Heritage Association

The Best in Heritage

21–23 September, Dubrovnik

Annual event dedicated to promoting every aspect of professional excellence in heritage professions “by power of example”. At each annual conference a list of noteworthy cases from about twenty countries is presented to attending professionals. Visit the events listings at www.icon.org.uk for more information.

ICON TEXTILE GROUP

Study Trip to India

November

There are a few places left for the trip to India.

For details, or to reserve a place, contact Janie Lightfoot, Textile Conservation Restoration Studio, 21 Park Parade, London NW10 4JG. Tel: 0208 963 1532, Fax: 0208 963 1623, email: janie@janielightfoot.co.uk

7th Indoor Air Quality 2006 Meeting (IAQ2006)

15–17 November, Germany

Venue: Fraunhofer Wilhelm-Klauditz-Institute (WKI), Braunschweig.

The conference is to set the state-of-the-art in the field of pollutants in museums and archives, especially research on pollutants, their sources and their effects both on collections and on human health. Other topics are interacting forms of indoor air pollution, deterioration mechanisms, the development of assessment methods, control strategies as well as national and international regulations.

Cost: Before 31 July - Euro 150, after 31 - Euro 200.

Call for Papers

Deadlines: Titles - 15 June. Abstracts - 31 July.

Visit the events listings at www.icon.org.uk for more information, or contact: Alexandra Schieweck, email: schieweck@wki.fhg.de

DATES AND DEADLINES

ICCROM

Short Course on the Japanese Paper-Mounting Tradition

11–30 September, Tokyo

Application Deadline: 31 March

Many collections all over the world house Japanese paintings, calligraphic works and other paper-based artefacts. The purpose of this course is to offer those caring for such collections outside of Japan an insight into the materials and techniques involved.

Candidates are invited to provide a 300 word statement describing the relevance of the course to their own working reality. At least three years of working experience is required. Cost: 900 Euro

More information and the course application form can be found by following the links from the events listings at www.icon.org.uk

ICON CERAMICS AND GLASS GROUP

Nigel Williams Prize 2006

Deadline: 1 June

Applications are invited for this prestigious award for the best conservation/restoration of an object or of a project in ceramic, glass or a related material, which has to have been completed within four years prior to each award year. This is inclusive of research regarding materials/tools used in conservation. The scale of the project is not a deciding factor.

Students and individuals or collaborating conservator-restorers who are working in the public or independent sectors in the UK or abroad are eligible to apply.

Applicants must be paid up members of the Ceramics and Glass Group of Icon (in part formerly UKIC).

For an application form and the full description of conditions please contact either Ros Hodges, Chair of The Ceramics & Glass Group of Icon, or the current Nigel Williams Prize co-ordinator, Brett James, email brett.james@sarahpeek.co.uk or tel: 01273 243744

TRAINING

PROFESSIONAL ACCREDITATION FOR CONSERVATOR-RESTORERS (PACR) EVENTS

Introduction to Mentoring

22 March, London

Venue: Conference Room, Icon office, London
10.30 – 16.30

This PACR event is designed to support a formal mentoring scheme for PACR.

It is aimed at PACR accredited members who are interested in becoming a mentor. It will provide an overview about mentoring, based on the 'Mentoring Toolkit' that was piloted in June 2003 by members of the Museums Association, CILIP, the Society of Archivists and PACR. Each participant will receive a copy of the toolkit. By the end of the session participants will understand the principles of mentoring, have identified the key skills involved, be able to identify personal development needs related to being an effective mentor, be able to make an informed decision about their role in mentoring and be able to relate mentoring to current developments in the professions.

PACR Clinics

April

29 March – Manchester

4 April – London

5 April – Oxford

26 April – Edinburgh

Half-day event. Clinics are aimed at potential PACR candidates who are working towards the next application deadline 10 June 2006. This event will support candidates with their PACR application, address any queries and provide a useful insight to the accreditation process.
Cost: Free

10% DISCOUNT TO ICON MEMBERS

West Dean College – Conservation Short Courses

April

24–26 April: The Historic Interior: Commissioning and Managing Conservation Research (BC2D16).

Cost: £275

24–27 April: The Conservation of Leather (PC5606).

Cost: £315

9–12 May: The Conservation of Hinterglasmalerei (PC5607). Cost: £315

20–23 June: The Conservation of Wax Objects (PC5608). Cost: £315

18–21 July: The Conservation of Plastics (PC5609). Cost: £315

For further information, please contact Liz Campbell at West Dean College, Tel: 01243 818219 or e-mail: bcm@westdean.org.uk

Introduction to CPD

April — May

27 April – Historic Scotland, Edinburgh

16 May – Conference Room, Icon office, London

Half day event. To provide participants with a basic understanding of CPD and practical help with personal development plans. Cost: Free

For information on any of these events please contact Susan Bradshaw, PACR Training Officer on email: susan.bradshaw@pacr.org.uk or tel/fax 01626 824510. To reserve a place please complete the PACR event form available on www.pacr.org.uk or contact Diane Copley on tel. 0207 785 3805

MacGregor and Michael Leather Restoration and Repairs

29–30 April, Tetbury

On this course students learn about restoring and repairing objects made mainly from leather. These can include luggage, leather wall-hangings, furniture, containers, sporting equipment. Techniques covered include: the choice and identification of leathers and how they are made; moulding case corners; simple colouring, colour matching and 'ageing'; paring for leather patches, lap joints and bindings; stitching – how to repair straps, corners, seams and decorative stitching. Cost: £210
Contact The Workshop, 37 Silver Street, Tetbury, Glos. GL8 8DL. UK.
Tel/Fax: 01666 502179

Florence Art Gilding and Decorative Painting Courses

Classes are held in a restoration studio in the old artisan district in the centre of Florence, Italy, or at the Villa of Maiano overlooking Florence.

Spring 2006

6–13 May: Six day Intro gilding plus intro decorative painting combination course at the Villa of Maiano, €1490 (full days including accommodation)

15–19 May: Five Day intro gilding, €550 (am in Florence)

15–19 May: Five day advanced gilding with real gold leaf, €650 (pm in Florence)

Autumn 2006

23–29 September: Six day Intro gilding plus intro decorative painting combination course at the Villa of Maiano, €1490 (full days including accommodation)

For more information see www.florenceart.net/courses or tel: +390 557 879 097 See: www.icon.org.uk for more details

Montefiascone Project

Summer School Programme 2006

Montefiascone is a medieval walled city situated on a huge lake, about half way between Rome and Siena. Each summer, conservators, librarians, archivists, art historians and others interested in the history and the structure of the book, meet to participate in classes, which are held within the city walls. There are four week-long courses with different themes:

31 July–4 August: Re-creating the medieval Palette.

7–11 August: Medieval Limp Vellum Book Structures: A North European Style.

14–17 August: Archival and Account Book Bindings: History, structure, materials and decoration.

21–25 August: Syriac Bookbinding.

Cost: £345 per week. Tuition is in English.

For further information please contact Cheryl Porter at: cheryl@caporter.co.uk or 7 Venice Lodge, 55 Maida Vale, London W9 1SD, England.

intervention

What is research?

By Dr Joyce Townsend, Chair, Institute of Conservation Science and Senior Conservation Scientist, Tate.

Every museum, gallery, and heritage organisation does it, and mentions it in aspirational terms, in reports to trustees, mission statements, on web pages, etc. – but few institutions have defined it. Most individuals give a personal interpretation of the word, and argue from a viewpoint that only becomes apparent by the end of the discussion. I must admit I do this myself. I always refer to research that is carried out ‘scientifically’.

That is, I mean research that begins and ends with thought: with the assessment that there is insufficient knowledge and understanding in a given topic; with the decision that there is a need to remedy this; followed by a survey of the present state of knowledge; followed by a critical review of the points to address; and another critical review of what can be addressed with the time and resources available; then the development of methodologies to generate new knowledge; then generating it; then critically review of the results; then conclusions can be drawn together; then there is critical assessment of whether the original questions were answered, and of the unexpected new inferences that can be drawn from the new facts that have been gathered. Essentially this process is testing a hypothesis. If the hypothesis turns out to be wrong, a new one needs to be suggested, to fit the new facts. The research was done because ideas already existed. Research always adds to the researcher’s knowledge, and it should add to the knowledge base of the institution or the funding body. In many cases it adds to the sum of human knowledge – albeit in one small area.

The phrase ‘critical assessment’ occurred several times in the above list. I have encountered gallery colleagues who say ‘Research is anything from looking up a few things to putting on a whole exhibition’. I could not disagree more. ‘Looking up a few things’ is only one small step in the literature searching and data-gathering process that is one aspect of a research project.

‘Scientific research’ is really a tautology. There is no such thing as unscientific research. Because it ain’t research.

This is definitely not a valid conclusion to a research project: ‘More research needs to be done’. That sentence only shows that the project has not yet met its aims – it is not finished. Research needs time and commitment. As time passes, ‘do-able’ topics are picked off and dealt with, leaving ever harder and more complex ones for future researchers. This is why ever more conservation research is collaborative and multi-disciplinary.

I’m also very much in favour of ‘research projects’. Simply to be ‘doing some research’ over an indefinite number of years has the wistful, unfocussed feel of an early Anita Brookner character. It suggests that there is no real end-point or output. It also suggests that the world might progress quite happily if such ‘research’ had never been started, still less finished.

In contrast, choosing to define a ‘project’ is more active. It implies that the need for the new information or understanding is real, and serious enough to sacrifice other possible projects to it. It suggests that the results will be used – even eagerly awaited – and that they can be applied to solve problems. It’s another tautology to say that research is all about problem-solving. If the problem is ‘we don’t understand why something is so or is happening’ then the research is tackling fundamental issues, which in industry and academia is called ‘blue skies research’. But most conservation and heritage research is more applied than this, because the huge range of materials encountered, and the need to preserve them far beyond their intended lifetimes, throw up many practical problems.

Research always involves dissemination of its outcome. Otherwise, what was the point? Dissemination is generally traditional paper-based publication in our field, often with presentations, both during and after the project. All UK training courses in conservation regularly invite guest lecturers to talk about their research, as many as they can afford, and arrange student group visits to public institutions. And what the students want to hear about is research, and how it has affected practice and policy. This is the neglected output of conservation research: that it makes treatments possible that were impossible before, makes us understand better what damages objects in the long-term, leads to more informed treatment choice, and makes things safer for the conservator, or more cost-effective in a world of limited resources. This output is very hard to quantify, and not newsworthy either. Disasters are always noticeable, whereas the goal of all conservation professionals is disaster prevention and pre-emption of unnecessary loss.

Are you off to do ‘a spot of research’, because the afternoon’s meeting was cancelled for once? Is that spot something that would stand up to peer review, and be useable by and useful for later generations of researchers? I don’t think so!



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