



Conservation dilemmas for a celebrity screen

Also in this issue

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Issue 35

In this issue we continue the theme of conservators coming out from behind the scenes, this time to communicate conservation science to youngsters at National Museums Scotland. Congratulations, too, to the Pitt Rivers Museum in Oxford with its recent news of a Clore Award for Museum Learning in which conservators play their part in an educational project using object-based learning for ten-year olds. Meanwhile, at London's Guildhall Art Gallery an exhibition of paintings by the now largely forgotten Victorian artist Sir John Gilbert is accompanied by an excellent technical display of his materials, frames and conservation challenges (see the reviews on page 27).

Across the country, it seems, conservators are taking every opportunity to communicate their knowledge and insights to a wider audience. I don't know if we are actually undertaking more such activity than in the past or if we are now doing more to publicise our public engagement and share the lessons with other members of the profession. Whichever is the case, hurrah for all of you doing your bit for advocacy, connecting conservation to the 'real' world and championing its values!

Lynette Gill, Editor



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Cover photo: Lord Byron's Screen, before conservation, in his study at Newstead Abbey, Nottinghamshire. Photo © Britton and Storey

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around & about

© Pitt Rivers Museum, University of Oxford



Pitt Rivers Museum conservator Kate Jackson introducing children to a sail made of walrus intestine

Education project award

Pitt Rivers Museum and the Oxford University Museum of Natural History have been jointly awarded the Clore Award for Museum Learning for their work with children from local primary schools. The 'Making Museums' project began in 2003 and has grown over the past few years so that in 2009 and 2010 nearly 1200 Year Six children from eleven primary schools in Oxford took part.

The children track what happens to a museum object, from acquisition to display, before finally making a museum in their own classroom. As part of the one-day activity each group of children visit museum departments, including the Pitt Rivers conservation laboratory. Conservators show the group objects undergoing conservation, talk to them about insect pests and how damage occurs. The children are quizzed on what things are made from and can touch conservation support material for stabilising the object or an un-accessioned piece of material similar to the object they are looking at.

Heather Richardson, Head of Conservation at Pitt Rivers, said 'The Making Museums project is a fantastic opportunity for conservators to explain and demonstrate the importance of our 'behind-the-scenes' role to a young museum audience'.

Weald & Downland triumph again

In the last issue, we drew attention to the fact that the Weald and Downland Open Air Museum had won glory with a Europa Nostra award in the Education, Training and Awareness Raising category. At the presentation ceremony in June it gained a further accolade as one of the six 'Grand Prix' laureates – the pick of the winners.



Kathryn Hallett (l) and Kate Frame (centre) with comedian Sue Perkins who presented the awards

Prestigious Award for HRP

Historic Royal Palaces' conservators of *Henry VIII's Tapestries Revealed* – HRP's ground-breaking exhibition – captured the 2011 Museums and Heritage Award for Excellence in Innovations at this year's May gala. Combining complex scientific research done in collaboration with the University of Manchester and twenty-first century technology, the Conservation and Collection Care section of HRP was able to 'virtually restore' through light projection one of the nation's most important Tudor tapestries, 'The Oath and Departure of Eliezer'. Awestruck visitors gasped as the 500 year-old tapestry was brought back to its original opulent glory with its brilliant colours and glittering silver-gilt threads, enabling them to see

Members of the public enjoying the projection show in the Queen's Guard Chamber at Hampton Court Palace



it (as closely as possible) as Henry himself had. To achieve the virtual restoration, researchers looked at the back of the tapestry, which has been less affected by sunlight, to gauge what the original colours might have been, then measured the colour of every yarn on the front and reverse. Using computer software they were able to calculate how much of the original dyes had been lost from the front. A high-definition projector was used to beam specially calibrated light onto the front of the tapestry, adding back the missing colour for conservation-safe short periods of time.

The tapestry is one of ten Henry VIII commissioned, as part of a series entitled *The Story of Abraham*, to celebrate the birth of his son Edward to his third wife Jane Seymour in 1537. With such a direct personal connection to the monarch himself, this exhibition fitted well into HRP's celebrations to mark the 500th anniversary of his accession to the throne.

The exhibition created a unique and memorable experience for visitors, enabling them to learn about the importance of the palaces' tapestry collection, the most highly valued art form of the 16th century, and the need for continual conservation care. It raised the profile of the palace conservators and their research work and evidenced the conservator's skill to project-manage a complex event and, more prosaically, to tell an interesting conservation story.

Kate Frame

Head of Conservation and Collection Care, HRP
Icon Board Trustee

Heritage Without Borders

Readers with long memories may recall that in September 2007 we ran a piece about *Conservators without Borders* – a fledgling international programme to provide conservation support to archaeological sites lacking sufficient funding for full on-site conservation work. CWB ran a series of small projects in Jordan, Greece and Peru where they worked with

(From left to right) Christie Pohl and Dominica D’Arcangelo (CWB co-founders) teaching Jordanian heritage professionals about inert packaging materials used in some museums.



CWB volunteer conservator, Diana Medellin, working with one of the Peruvian excavation assistants

local communities, training them in basic conservation techniques. The experience provided the blueprint for a new organisation *Heritage without Borders*, launched in May as a spinout from University College London and with the help of a grant and mentorship provided by UnLtd, a charity supporting social entrepreneurs.

HWB's aim is to match teams of UK-based professional volunteers with international projects that require specific expertise and training in areas as diverse as artefact conservation, security, exhibition and public outreach. The host communities will be able to tap into valuable skills that would otherwise be too difficult – or too expensive – to obtain, while volunteers will gain life and professional skills which improve their future employment opportunities.

HWB has lined up two initial projects for this summer – one in

Diana Medellin, professional conservator and volunteer, running an outreach session at the El Brujo Archaeological Complex





CWB professional conservator and volunteer, Amy Drago, running a training session with heritage professionals in Jordan

Merv, Turkmenistan, and the second in Sarajevo, Bosnia & Herzegovina. The Merv project will help train the local community and heritage professionals in preventative conservation and carrying out basic remedial work at the archaeological site. HWB has appointed four volunteers – all qualified conservators or on Master's level courses – for these schemes and the hope is to expand its projects in 2012 and be able to offer more volunteer places.

The team behind HWB is Sally MacDonald, the Director of Museums and Collections at UCL, and two of CWB's founders Melina Smirniou, a conservator at the British Museum, and archaeological conservator Dominica D'Arcangelo. Dominica told Icon News that '*Conservators Without Borders* opened our eyes to some of the real challenges of team work and project management in challenging environments. On the positive side, we discovered overwhelming enthusiasm and interest in the kind of training we can offer. We also learned that we could accomplish a lot with very little money or equipment, but armed with excellent communication skills.

There is a very generous streak in the conservation community. Many professionals and students are interested in giving their time to work on these types of projects. *Heritage Without Borders* will build on our learning so far and our

The CWB Peru team working in the field at San José de Moro



The CWB team and Jordanian heritage professionals at Irbid Museum in Jordan: (left to right) Nihad Ziad Hendawi, Dominica D'Arcangelo, Christie Pohl, Margrethe Felter, Fatma Marii and Melina Smirniou

strength going forward will be the ability to match the right volunteers with the right projects.'

Further details on the current projects and the associated benefits and volunteer opportunities can be found at www.heritagewithoutborders.org/volunteers/vacancies or contact Dominica D'Arcangelo on dominica@heritagewithoutborders.org

Rings the bells for conservation!

Not many conservators have their work greeted with a weekend of celebrations, a church service and the ringing of church bells but this is a mark of the pleasure which the work of Sally Strachey and her team of stone conservators and masons has brought to the parishioners of the 15th century Parish Church of St Mary the Virgin in Bishops Lydeard, Somerset. It hasn't been possible to ring the church bells for over a year as the tower, which measures over 100 feet tall, has been shrouded in scaffolding and hoardings, hiding from view its striking red sandstone ashlar block work with contrasting limestone dressings and decorative features.

The stonework had weathered and deteriorated considerably over time, with the tower's stability compromised in places and lichen obscuring the fine detail that makes the building special. So the conservation team began with an intensive cleaning programme to remove lichen from the decorative features, brushing and washing by hand to avoid any damage to the original materials. Repointing and repair with specially prepared lime mortar mixes was then carried out to all the ashlar on the four elevations of the tower. The tower pinnacles were dismantled by hand, allowing the corroded iron and lead fixings to be removed and replaced with materials compatible with and non-damaging to the stonework. The major pinnacles, each standing about three metres high and weighing around half a ton, presented the team with a range of logistical and aesthetic challenges.

Alongside treatment of the pinnacles, the Hamstone pierced tracery panels of the parapet, the grotesques and gargoyles, and the tracery windows on each elevation of the tower were repaired using lime mortar and intricate micro-pinning



techniques. Working to retain as much of the original stone as possible, the piecing-in of new stone was only undertaken in isolated areas where the integrity of the original material had diminished to the point where it was beyond rescue. The intricately carved stonework was remodelled where appropriate by hand using lime mortars. Once repaired, all areas were treated with a protective lime sheltercoat to enhance their appearance and prolong their lifespan.

The celebrations take place at the end of July, marking the completion of this £240,000 conservation programme. Upon the tower's unveiling the Reverend Michael Wishart commented: 'It is a magnificent piece of restoration and repair, and you and your team should be justifiably proud of the work you have done'.

Bishops Lydeard Church



Pest Odyssey 2011:

10 Years Later

This important international conference on pests and pest management is to be held at the British Museum on 26th- 28th October 2011 in London.

Pest Odyssey 2011:10 Years Later is an exciting follow up conference to the highly successful event of the same name held in 2001 and will:

- Look at developments in Integrated Pest Management (IPM) over the past 10 years and beyond
- Share new understandings about pest species and the risks they pose to our heritage collections
- Be a platform for showing how successful training programmes have raised the profile of IPM both within the heritage sector and beyond
- Present case studies covering control strategies in both a traditional museum setting and the wider heritage context
- Formulate a set of guidelines and identify priorities for future work and research to make IPM even more effective for all those who work in the heritage museum and heritage world

Speakers are coming from far and wide including Japan, Australia, USA, and Europe and include David Pinniger and Tom Strang.

Delegates will also have the opportunity to catch up with friends over a glass of wine and meet new colleagues at both the ice-breaker reception on the 26th at Kensington Palace State Apartments and the conference dinner on the 27th at the newly opened Darwin Centre, Natural History Museum.

For full details and to book, please visit www.pestodyssey.org or find us on Facebook

The event is being organised by Icon's Care of Collections Group in partnership with the British Museum and a wide range of other institutions, including English Heritage, the British Museum, the Natural History Museum, Historic Royal Palaces, the V&A, the Museum of London, the Horniman Museum and Tate.

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professional update

FROM THE CHIEF EXECUTIVE

Last month the Culture Minister, Jeremy Hunt, turned down the advice of English Heritage that recommended listing the Broadgate Estate, from the 1980s by Peter Foggo of Arum, thus paving the way for the re-development of the site. According to the developer, with this decision the government 'sent out the message to the world that the UK is open for business' ('City crushes conservationists as Hunt refuses to give Broadgate listed status' The Guardian, Thursday 16 June 2011, p31) thus fuelling fears that in a recession 'any development is seen as good development'. (EH Corporate Plan 2011-15, p4). Whatever your opinion of this particular example of late 20th century architecture, it is true to say that in times of economic downturn our cultural heritage assets are increasingly put under pressure in the drive to maximise income generation. The Broadgate decision is a stark reminder that additional 'wear and tear' is not the worst-case scenario; our cultural heritage can be lost altogether.

Simon Jenkins, Chair of The National Trust, looks at the issue from the opposite end of the spectrum; he wants every cultural heritage asset to be preserved, whether building, object or landscape in spite of the tendency for more and more to be designated heritage. (Prizing the past for the present and the future, Professor David Lowenthal FBA in conversation with Sir Simon Jenkins, British Academy 1 June) This attitude is laudable but surely not practical or desirable, when the cost of such a policy, both monetarily and environmentally, continues to rise. Such pressures make it imperative that we do not shy away from pro-actively making rational decisions about what we are going to keep and what we are willing to let go of. Conservators and conservation scientists have a key role to play in such decisions.

This potential for loss becomes a greater risk when the advisory capacity in the sector is decreased. The protection of 'front-line services' does not account for the critical resource of expertise currently under threat from public sector cuts. English Heritage has just published its Corporate Plan 2011-15. In it, EH shows how it will accommodate to the drastic 32% cut to its budget over the next five years. This protects the services that people value most, English Heritage's expertise and experience. This is to be welcomed. The progress of cuts to local authority museums that is currently being monitored by the Museums Association so far reveals that 40% had cut paid staff by 10% or more in the last year, with half of them cutting over 25% of their workforce. (Museums Association online, '40% of local authority museums cut staff', Patrick Steel 13.06.2011) It is a similar story for the built heritage, with ministers being regularly challenged from the floor at meetings regarding the loss of conservation officer posts in local authorities. The same MA article also noted that 'over a third of museum services surveyed are reporting a larger proportion of volunteers as compared with last year.' A growth in volunteering is to be welcomed but not at the expense of the experts who have

the very knowledge and skills that volunteers want to learn.

How are we going to respond to another threat to our cultural heritage? In the face of climate change, how will we accommodate to the drive for carbon neutrality without abandoning heritage values. To develop answers to these questions, the cultural heritage community needs to be drawn into the debate about climate change. This was one of the recommendations that came out of the symposium of new research organised by the Centre for Sustainable Heritage at UCL on June 15 called 'Changing Heritage'. (Andrew Watkinson, 'Living with Heritage Change') It was acknowledged that heritage values are fluid, can change rapidly, even within a decade, and that they are changed by people, often as a result of pressures on society or the economy. (John Pendlebury, 'Conservation values and the cultural built heritage') This is reflected in, for example, English Heritage's guidance that states that 'sometimes demolition is the best solution', an approach that goes against the traditional value placed on the historical fabric, and shows that heritage does not have to be a barrier to development. (Capital Solutions' 2004 p3)

Thus, we come full circle, showing that decisions about cultural heritage values that are at the heart of all conservation decision-making can be informed by conflicting values. Without professional experts working together to inform and make these decisions, we cannot hope to respond to the challenges ahead.

Alison Richmond

NEW STANDARD CONTRACT

Icon's Standard Contract and Terms and Conditions have been reviewed and a revised version is now available to members. This review was instigated as a result of a number of concerns raised in the areas of risk management and insurance by a member of Icon.

We have been fortunate to have the pro-bono services of a major law firm, Taylor Wessing, to carry out this work. Taylor Wessing concluded that the current terms may give rise to various issues under the Unfair Terms in Consumer Contracts Regulations 1999, to the extent that they are used by conservators in connection with services provided to ordinary members of the public – as opposed to institutions for instance. As a result, they have prepared a revised Standard Contract and Terms and Conditions.

The revised Standard Contract and Terms and Conditions have also been sent to the Group Chairs, and we have had feedback from a few members on the changes.

The Standard Contract and Terms and Conditions are now available on the Icon website. They are in a Word document so that you can amend them to meet your specific requirements and those of your practice.

Alison Richmond

more professional update

JOURNAL NEWS



Maternity Cover Editor

Whilst Janet Berry, the current Editor of the *Journal of the Institute of Conservation*, is on maternity leave, Christina Rozeik, ACR, will be taking over as Editor. Christina has excellent experience of editing conservation literature. She has served as Assistant Editor for IIC's *Reviews in Conservation*, was the founding Editor of IIC's *News in Conservation*

from 2006–2008, and recently co-edited two volumes of conference papers including the book *Decorated Surfaces on Ancient Egyptian Objects*, which is co-published by Icon's Archaeology Group. She has also published articles, her most recent on the conservation of a ceramic Clazomenian sarcophagus appearing in the latest issue of the *Journal*, the CF10 special issue, which should be in press as you read this. Christina says, 'I am delighted to be editing the *Journal* while Janet is on maternity leave. As a practising conservator and researcher, I really value the range and depth of articles published, especially as so many have a practical focus. It sounds as if there have been some great submissions for the next issue and I'm really looking forward to carrying on Janet's excellent work!'

The *Journal* is currently going from strength to strength with a fantastic number of recent submissions for publication. The next deadlines for submission of articles are:

- **31 August 2011** for submissions to the September 2012 Parchment and Vellum Special Issue
- **28 February 2012** for submissions from all disciplines except paper and book conservation to the March 2013 Issue.

If you would like to discuss a potential article, Christina can be contacted at journal@icon.org.uk. More information about the *Journal* can be found at <http://www.tandf.co.uk/journals/rcon>

A PAPER PUBLICATION

Important news for paper conservators is the publication of *Paper and Water: A Guide for Conservators*, edited by Gerhard Banik, of the University of Applied Arts, Vienna, Austria and Irene Brückle, of the National Academy of Fine Arts, Stuttgart, Germany. Launched on June 16 at the University for Natural Resources and Life Sciences in Vienna and published by Butterworth Heinemann, this is paper conservation's first proper handbook. Substantial reviews of it will appear in the autumn issue of the *Journal of the Institute of Conservation* by a conservator and a paper scientist.

Further to Kate Colleran's many achievements recognised by the Plowden Medal (see page 15), it was during her tenure of the Chair that the Institute of Paper Conservation became a

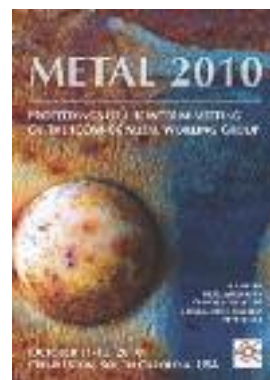


At the launch of *Paper and Water: A Guide for Conservators* L-R: Joanna Kosek, Hellmut Bomm, Gerhard Banik, Irene Brückle, Kate Colleran, Anthony Smith and (second row) Alfred Vendl and Reinhard Lacher

lead partner in the EU Leonardo da Vinci project 'Water in Paper' to test a unique teaching compendium on the chemical and physical relationship of water and paper. Her continued participation has been important to the project reaching the satisfactory outcome of publication.

METAL 2010

The Editors and ICOM-CC Metal Working Group Coordinator are pleased to announce that the conference proceedings from METAL 2010 are now available for sale. At nearly 500 pages, the publication comes in full colour, black/white, or as a colour digital version for download. Please go to www.lulu.com and search for 'METAL 2010' to purchase your copy. Its ISBN is 9780983039907.



Included in the proceedings are forty nine full text papers, thirteen poster abstracts, transcripts of the Q and A session for each paper, transcripts of the panel discussion for all twelve sessions and an author index. METAL 2010 took place last October in Charleston South Carolina and was reviewed in January's *Icon News* (issue 32 pp 28/9).

The twelve conference sessions cover the following themes: Treatment of Archaeological Iron; Conservation of Marine Archaeological Objects; Materials Characterization and Identification; Case Studies; Coatings and Corrosion Inhibition; Corrosion and Deterioration Studies; X-ray Fluorescence Analysis; Technical Studies; Caring for Outdoor Cultural Heritage; Engineering and 3D Technology in Conservation; Preventive Conservation and Innovative Techniques.

For more information about the ICOM-CC Metal Working Group, go to: www.icom-cc.org/31/working-groups/metals/

LIBRARY NEWS

Duplicate books and journals

We currently have a surfeit of spare, duplicate books and journals in the library – some available for free (we would charge for just postage & packing), and some for sale. There is a list of all the items available – to obtain a copy, please contact Ros Buck at chantrylibrary@icon.org.uk

Photocopies

Don't forget that we can supply you with photocopies of journal articles, chapters from books and conference papers, which are held in the Chantry Library collection. Icon members are entitled to claim ten free articles each year, so please quote your membership number with your requests. Articles can be provided either as scanned pages, or in hard copy. Email the Librarian Ros – at the address above – with any requests, or complete and send the copyright form available on the Chantry Library webpages www.chantrylibrary.org.uk (Library Services).

Recent additions to the book stock

Paper and Water: A Guide for Conservators by Gerhard Banik & Irene Brückle, Butterworth-Heinemann, Elsevier Ltd., Oxford, 544pp. Plus dvd ISBN: 978-07506-6831-6.

See article on page 8

Care and conservation of manuscripts 12. Proceedings of the twelfth international seminar held at the University of Copenhagen 14th-16th October 2009, edited by M.J. Driscoll, Museum Tusulanum Press, Copenhagen, 2011, 355pp. ISBN: 978-87-635-3774-2

New Approaches to Book and Paper Conservation-Restoration edited by Patricia Engel, Joseph Schiro, Rene Larsen, Elissaveta Moussakova and Istvan Kecskemeti, Verlag Berger Horn/Wien, 2011, 748pp ISBN: 978-3-85028-518-6
The contents are listed at: www.european-research-centre.buchstadt.at/Publications.221.0.html

Changing Views of Textile Conservation (Readings in Conservation) edited by Mary M. Brooks & Dinah D. Eastop, The Getty Conservation Institute, Los Angeles, 2011, 658pp ISBN: 978-1 60606-048-3
Further details here: <http://shop.getty.edu/product870.html>

House Paints, 1900-1960: History and Use (Research in Conservation) by Harriet A. L. Standeven,, The Getty Conservation Institute, Los Angeles, 2011, 147pp ISBN: 978-1-60606-067-4

This book is reviewed on page 26

The Medieval Book: Glosses from Friends & Colleagues of Christopher De Hamel edited by James H. Marrow, Richard A. Linenthal & William Noel, Hes & De Graaf Publishers, Netherlands, 2010, 467pp. ISBN: 987 90 8194 3709

Mediaeval Painters' Materials and Techniques: The Montpellier Liber diversarum arcium by Mark Clarke, Archetype Publications, London, 2011, 352pp. ISBN: 978-1-904982-64-7
Full details at <http://www.archetype.co.uk/publication-details.php?id=129>

Fine Bookbinding: A Technical Guide by Jen Lindsay, Oak Knoll Press, New Castle, Delaware & the British Library, London, 2009, 216pp. ISBN: 978-1584562689
Further information, including a table of contents, and excerpt: www.oakknoll.com/detail.php?d_booknr=102152

Articles and journals

For full details of new resources and a full listing of all journal articles received in the past two months, check out the library blog 'Library News' at: <http://chantrylibrary.wordpress.com/>

You can also subscribe to our RSS feed and track new books and journals at the Library in real time. More details on how to do this at <http://chantrylibrary.wordpress.com/feed/>

Journals recently received include:

- **Conservation Perspectives, The GCI Newsletter, Vol.26, No.1, Spring 2011**
- **Journal of Paper Conservation (IADA), Vol.12, No.2, 2011**
- **The Picture Restorer, No.38, Spring 2011**
- **Print Quarterly, Volume 28, No.2, June 2011**
- **Studies in Conservation, Vol.56, No.1, 2011**
- **WAAC Newsletter (Western Association for Art Conservation), Vol.33, No.2, May 2011**

TRAINING NEWS

New internship on offer

Icon is pleased to announce another internship for September 2011 start, generously funded by Clothworkers Foundation – a twelve-month placement based at National Museums Scotland in Conservation of Mechanical and Engineering Artefacts and supervised by Stuart McDonald. Applications closed on 11 July, so hopefully Members will have been made well aware of this opportunity on our website and by Iconnect!

Added to the three existing placements due to start in September this year, and taking into account internships already running, Icon will be managing ten externally-funded placements over the year as part of the ongoing legacy of the original Heritage Lottery Fund (HLF) bursary scheme. Five of these are funded by Clothworkers Foundation, two by HLF Skills for the Future programme, one by Pilgrim Trust and two from in-house sources. The last of the initial tranche of fifty two HLF-supported interns from the 2006–12 scheme will finish in September 2012.

Interns gather at Tate & British Museum

Interns themselves arranged a networking meeting in June which attracted ten participants across the disciplines and the UK. Originally an idea for bringing all the seven current paper and books interns together, the numbers increased to include other disciplines once word got around! Interns met at Tate Britain in the morning where Pilgrim Trust intern Eleanor Johnston lead a tour of her studio and some of the exhibitions she had been involved with over the year. In the afternoon, the group were welcomed to the British Museum by HLF intern Carol Peacock and visited both the prestigious Hirayama studio and also the Western Art and mounters studios. Many of the group went on to the talk at the National Maritime Museum on the conservation of the van der Velde drawings!



Interns outside the British Museum, in the sun!

The verdict? A really successful day, with lots of information and fun for all disciplines, thanks to Eleanor and Carol as well as HLF intern Anne-Marie Taberdo also based at the BM. North Yorkshire intern Jenny Halling was thanked for her excellent organisation too. And now for another get-together planned for Liverpool later in the year....

Carol E Brown

GET TO GRIPS WITH FEATHERS

In November the Norfolk Museum and Archaeology Service is organising a two-day workshop on the conservation of feathers, to be hosted at their conservation studios in Norwich. It will be led by Allyson Rae who has extensive experience in the conservation of artefacts incorporating feathers. Now a freelance conservator, she was Head of Organic Artefacts Conservation at the British Museum until 2006.

With both theoretical and practical sessions, the workshop will cover the structure and nature of feathers, their causes of deterioration and principles and practice for non-interventive and basic interventive options (soil removal, reshaping, repair techniques). An additional day to visit conservation studios at Norwich Castle Museum, Sainsbury Centre for Visual Arts and Norwich Record Office may be arranged if there is sufficient interest.

Please contact Helen Rush: helen.rush@norfolk.gov.uk for more details and to register your interest.

CO-OPERATIVE TRAINING REGISTER

Recreating the Medieval Palette Course

The first course organised under the Book and Paper Group's training initiative, the Co-operative Training Register (CTR), will take place in October, when the Wellcome Trust will be hosting *Recreating the Medieval Palette*, with Cheryl Porter as the tutor. This course is usually only available at the Montefiascone Conservation Project Summer School in Italy and is now available in the UK to Icon members.

Over five days participants will study the colours created from rock, mineral, metal, insect and plant sources and learn how these raw materials were processed to produce the pigments used by artists throughout the medieval era. The focus will mainly be on Islamic and European manuscript art. Illustrated lectures in the mornings will address the history, geography, chemistry and iconography of the medieval palette and practical workshops in the afternoon will enable participants to reproduce and use the colours, made to original recipes.

Cheryl Porter has been Director of the Montefiascone Project since its inception in 1988. After graduating from Camberwell College she worked at University College London Paintings Analysis Unit and then as a freelance conservator, mainly for universities and learned institutions. From 2007 to 2010 she was Manager of Conservation and Preservation at the National Library and Archives of Egypt and Thesaurus Islamicus Foundation and is currently employed as a consultant for a number of institutions with book, papyrus and manuscript collections in Egypt. She has published many articles about colour in manuscripts and lectured around the world.

To register or for further information please contact: **Victoria Stevens**, victoria.stevens@magd.ox.ac.uk, or tel: 01865 271520

PAPER MASTER CLASS IN FRANCE

A five-day residential workshop on the principles and practice of handmade papermaking and paper covered bookbinding will be held in a 16th century paper mill in the Cognac region of France from 19–23 September.

Jacques Brejoux will demonstrate techniques such as fibre identification, pulping, refining, sheet forming, couching and loft drying. He will also share his vast knowledge and discuss the technical aspects of paper as they relate to book conservation. The workshop will look at the particular qualities required of handmade cover papers based on 16th and 17th century exemplars. Using 19th and 20th century linen rags and Jacques' reproduction medieval wooden stampers, specifically built for this purpose, it will allow for direct comparisons to be made with Hollander beaten fibres. Christopher Clarkson will use Jacques' cover papers to demonstrate the technical qualities required in a handmade paper for use in period rebinding. His teaching will concentrate on limp paper binding construction of the Renaissance, a passion of his since the 1960s.

Moulin du Verger: the class of 2010



Notice of Board Elections 2011

Call for Nominations – Icon Needs You!

There are currently eleven seats on the Board of Trustees of Icon. This year there are seven seats up for election, including the restricted seats for Wales.

What is involved?

Job descriptions for elected Board members are available from the Icon website www.icon.org.uk. The term of office of an elected Trustee is three years. There will be approximately five meetings of the Board in 2012. Travel expenses are subject to an upper limit of £150 per Board meeting. Trustees are also asked to serve on at least one committee or panel. You can see biographies of current Trustees on Icon's website.

How does the election work?

There are seven seats open to election in 2011. Six of these seats are open to nominations from all Accredited and Ordinary members of Icon. One of the seven is a restricted seat for Wales. (The restricted seat for Scotland is currently vacant and is not open to election again until next year.) Nominations for the seat for Wales will only be accepted from Accredited or Ordinary Members who have a primary address in Wales. Candidates seeking election to reserved seats may also seek election to unrestricted seats.

To stand for election, complete and return the nomination form (available from the Icon website www.icon.org.uk) to Membership, Icon, 1.5 Lafone House, The Leathermarket, Weston Street, London SE1 3ER, to arrive by midnight on 1st October 2011.

Ballot papers will be sent out to members eligible to vote on 14th October 2011. Ballot papers should be returned to Icon to arrive by midnight 14th November. The results will be announced to members at Icon's AGM on 28th November 2011.

Icon needs you! Please consider standing for the Board and contact me if you would like to discuss running for election on arichmond@icon.org.uk or 020 3142 6784.

Alison Richmond
Chief Executive

The Clothworkers' Foundation operates a Conservation Bursary scheme on a rolling basis and further details, including eligibility criteria, guidance on completing the application and the application form, can be found on their website at www.clothworkers.co.uk.

STUDENTS' GLOBAL EXPERIENCE

Last month the Zibby Garnett Travelling Fellowship awarded study trip grants to seven lucky conservation students, who between them will just about circumnavigate the globe.

David Garnett, ZGTF Chairman, says 'The commitment to conservation shown by our candidates is particularly striking this year. Personal finance for students is extremely tough. Without the Fellowship's support it would be extremely difficult for these remarkable young people to undertake these life enhancing placements around the globe'.

Awards have been made to:

- Nikki Chard (University of Glasgow). Maori and European textile conservation with Te Papa Tongarewa Museum of New Zealand in Wellington.
- Brenna Cook (University of Glasgow) Costume textile conservation with La Musee de la Mode de la Ville de Paris
- Heather Dowling (University of York) Historic building conservation with The Romiri Project, Zakynthos, Greece
- Cerys Fry (City and Guilds of London Art School) Conservation of polychrome altarpiece with Grupo Oficina De Restauero, Conselheiro Lafaiete, Brazil
- Fiona Rutka (The Courtauld Institute of Art, London) Ground layer and media analysis in Tudor Britain paintings with the Netherlands Institute for Cultural Heritage in Amersfoort
- Julie Sommerfeldt (West Dean College Graduate) Parchment bindings conservation with Centro de bel Libro, Ascona, Switzerland
- Makiko Tsunoda (Camberwell College of Arts, London) Paper and book conservation with the University of California, Berkeley, USA.

Since its founding in 2000, ZGTF has enabled over sixty students to visit nearly thirty countries and many of them have gone on to secure positions in conservation both in Britain and abroad. For more information go to: www.zibbygarnett.org

MANUSCRIPT CONSERVATION GRANTS

The deadline for the next round of grants offered by the National Manuscripts Conservation Trust is 1 October. See Icon News issue 33 (March 2011) for information about the Trust and the opportunities it offers to preserve and conserve manuscripts and archives and visit the NMCT website at nmct@thetrustpartnership.co.uk

The workshop is supported by Conservation by Design. Those interested in attending can find out more or book a place by contacting CXD's Denise Troughton on 00 44 1234 846 360 or denise.troughton@cxdltd.com. Or go to http://conservation-by-design.co.uk/z_paper_workshop. More details about the Moulin Du Verger can be found at www.moulinduverger.com.

CPD OPPORTUNITIES

September 12 is the deadline for the last of this year's round of Anna Plowden Trust Awards. These are given to help established conservators attend short courses or conferences. Details and application forms can be obtained from the Trust's website (www.annaplowdentrust.org.uk) or by e-mailing Penelope Plowden at penelopeplowden@btinternet.com.

MEET THE RADCLIFFE TRUST

It is always good to be aware of sources of funding for conservation projects and one which may not be as well known as some is the Radcliffe Trust, founded nearly three hundred years ago under the will of eminent physician Dr John Radcliffe. He is commemorated to this day in Oxford by three important landmarks: the Radcliffe Camera, the Radcliffe Observatory and the John Radcliffe Hospital.



Today the Trust makes grants in the two sectors of Music and Heritage & Crafts; this includes support for craft and conservation training, for practical projects and for strategic projects which demonstrate clear benefits to individuals and to the sector. Applicants must normally be a registered charity or an exempt charity and based in the UK. Further details of grant criteria and application guidelines can be found on the Trust's website www.theradcliffetrust.org and the next deadline for applications is **31 August**.

To help with its work, the Trust draws upon the expertise of specialist advisers and its Heritage & Crafts Adviser is **Carole Milner**. Now, Carole needs no introduction to many Icon members. By training a paintings conservator, Carole worked for several years in Italy and France (at the Louvre) and played a key role in the founding of ECCO (European Confederation of Conservator-Restorers' Organisations). Closer to home, as the Chair of the National Council for Conservation and Restoration and then of the interim Board of the Institute of Conservation, she played a pivotal role in helping to create Icon.

Carole joined the Radcliffe Trust some eighteen months ago and has brought her customary energy and enthusiasm to bear on how the organisation can help to develop skills and to sustain the UK's cultural heritage and craft sector. To this end she facilitated a Round Table discussion organised by the Trust in July 2010. The event brought together both funding bodies and beneficiaries to look at the issues facing the sector, explore the opportunities and patterns of need and provision and begin to address such questions as where funding is most needed, the gaps and information deficiencies. The Trust's website has some excellent notes and briefing about the day.

One outcome has been the organisation, together with the Heritage Lottery Fund, of a follow-up event which took place last March. Icon took part in the day and our CEO Alison Richmond described some of its outcomes in her column in May's Icon News. Continuing the dialogue started the previous year, it was a unique event bring together a huge

range of people across the sector, with over a hundred organisations represented - public and independent funders, support agencies, beneficiaries and fundraisers – all keen to work together to develop and sustain the sector.

And one last but certainly not the least piece of good news is that Carole has just joined Icon's Board of Trustees as a co-opted member.

IT IS YOUR PACR ASSESSMENT DAY !

This article forms part of the series which began in March, if only I'd known then what I know now, in which recently accredited conservators give you the benefit of their experience.

Common themes of the feedback were that the assessment day can be enjoyable, a really good opportunity to show off your work and discuss points with fellow professionals. Evidence used by the applicants included PowerPoint presentations, emails, reports, photographs, objects and videos. But what else happened?

'The main point I would make is that you are in control of the whole process and when Susan [Susan Bradshaw, Accreditation Manager] says that you have the final say she means it. You even have the final say on who is your assessor; don't be scared to discuss it with Susan if you are not sure.'

'I really valued getting the feedback from my assessors. During the assessment it was useful to have additional supporting material to hand that showed work not in my written application but illustrative of the Professional Standards.'

'Something that I would do differently is not to plan the assessment day so rigidly -I hadn't allowed room for flexibility so I was a little put out when the assessors asked to see projects in a different order.'

'It was good to have some back-up research and smaller projects on hand during the assessment, which would cover my weaker areas in the main projects. I didn't need to use them in the end, but it gave me greater confidence to know that I was capable of covering all the criteria that the assessors were looking for, if any doubts or questions arose.'

'The best advice I was given was to prepare thoroughly. The day flies by, so it's really important to have all the information about all the projects to hand. Remember the assessors will only see what you show them, so know exactly what you want to show for each project. My assessors were both very friendly and patient - it didn't feel like an exam at all. Had I known how nice they were going to be, I would have been far less nervous.'

And some tips on how to deal with the nerves: 'Relax. Get a good night's sleep because it is a tiring day but do try to enjoy it. I was very nervous (and sleep deprived as a result) on the assessment day but I can honestly say that the assessors were engaged, positive and did everything to make me feel relaxed. Choose a quiet space where you won't be disturbed.'

Clare Hampson Scholarship Fund Publication Grant

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. She was deeply committed to promoting professional development opportunities as demonstrated by her generous legacy 'to provide for an annual scholarship for the study of paper conservation'.



To support this aim, an innovative programme encourages individuals engaged in the field of book or paper conservation, or in related activities, to enable them to complete an article or a chapter of a book to peer reviewed publication standard.

Applications are invited by authors with advanced drafts based on completed research. Funding can be sought to support time away from work, travel, subsistence, translation and/or illustration costs. The award panel is keen to support individuals who have not yet published and to facilitate this, editorial support and mentoring may be provided to successful candidates. Grants can be sought up to £3,000.

Further information and application forms can be downloaded from www.icon.org.uk and returned electronically to sophie@zedat.fu-berlin.de by **31 December 2011**.

Successful applicant(s) will be informed by **1 March 2012**.

If you have any questions please contact Sonja Schwoil sophie@zedat.fu-berlin.de.

Take some time to think about what you're presenting and the best way to lay it out ... It's tempting to provide too much evidence. Although a whole day sounds like an eternity there is relatively little time available to present and discuss each project. On reflection I would have treated each project as a twenty-minute presentation and then weeded out extraneous bits of information/supporting evidence. I would also recommend highlighting specific evidence so you can find it easily. Read through the form and double-check that you are familiar with the projects as it will have been a while since you completed the form'.

'If presentations are not your strong point, review several times to keep you focused and give you plenty of practice for the day. Also, look to non-mentors and conservation professionals in a different field to your own for advice and inspiration on approach and delivery. I am grateful to external conservators from different sectors of conservation such as buildings conservation and conservation science for their advice on my own Preventive focus presentations'.

'In addition to showing evidence for these standards, it is important to remember to show how your individual projects and your overall skill and knowledge support your institution's Mission Statement and Strategic Plan'.

'Trust your instincts, the application has already warranted an assessment, hard part done. Explain your rational thought processes when prompted, as your ethics and judgments will be drawn out while being assessed by your assessors'.

Managing the day as 'time flies by' and preparing your evidence so that it is easily accessible on the day is highly recommended and was reinforced many times by the contributors to this article.

'I spent a lot of time to prepare the key points of my projects that I wanted to enhance during the assessment day. I made sure I had clear outlines of projects and enough illustration material to show on the day. Of course I couldn't predict questions asked by my assessors but this preparation helped me to overcome the stress'.

'Being as structured as possible was helpful for all (assessors and applicant). In hindsight some questions were quite detailed on issues such as charters or health and safety, so it is useful to re-read some of that material beforehand, as knowing where to source information is not sufficient for the assessment'.

Another reason to have an assessment was that 'it proved to be a huge incentive for some long overdue filing and organising. This alongside the day itself and the interest and enthusiasm of the assessors made it feel very worthwhile'.

This is part 3 of 4 articles. The complete article can be found on www.icon.org.uk > Accreditation/CPD> For new applicants

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Barocci, Federico, The Institution of the Eucharist (1606), The Fitzwilliam Museum, Cambridge, United Kingdom. Work glazed with Optium Museum Acrylic.
Photography by Mr. Michael F Jones, Fitzwilliam Museum.

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THE 2011 PLOWDEN MEDAL



Kate Colleran with the Royal Warrant Holders Association President, Robert Hall.

Congratulations to Kate Colleran! She is this year's worthy winner of the Plowden Medal and the news will delight her many friends. Expressing her pleasure at the news, the current Chair of the Book and Paper Group, Caroline Checkley-Scott said: 'For a great many years now Kate has worked tirelessly to advocate the need for conservation and enhance developments across the profession. She has inspired and taught many a would-be conservator and it doesn't stop there, as she continues proactively to mentor her many friends and encourage new conservators'.

Kate has her own practice specialising in collection care, conservation of works of art and historic archival materials and in the provision of advisory services on storage and environmental conditions. She has also been a senior lecturer for fifteen years at Camberwell College of Art (part of the University of Arts), teaching on the MA degree course of art on paper conservation. And she has a long association with the Paper and Book Conservation course of the Staatliche Akademie der Bindenden Künste in Stuttgart, Germany, where she is a visiting professorial lecturer.

As a committee member and later Chair of the Institute of Paper Conservation, she played a vital role in the formation of Icon and she was also a founding member of the movement to formalise and introduce accreditation into conservation - the PACR scheme. Her involvement in the profession

continues with service on the Editorial Panel of the *Journal of the Institute of Conservation* and her chairmanship of the Library Advisory Committee of the Chantry Library, the first dedicated conservation library under a professional body in the UK that she also helped to set up. Jointly with the Jewish Museum in London she was the first recipient of an Anna Plowden Trust grant for raising the profile of conservation with the general public.

With her strong sense of independence, dedication and probity, Kate Colleran exemplifies all the ideals that Anna Plowden was so passionate about. The gold medal is awarded by the Royal Warrant Holders Association in memory of the late Hon. Anna Plowden CBE, the leading conservator who was Vice-President of the Association at the time of her death in 1997. The Award is presented annually to recognise a lifetime's achievement or to mark a significant recent contribution to the advancement of the conservation profession.

The Medal was presented to Kate by The Rt. Hon. John Hayes, MP at a lunch at the Royal Warrant Holders Association in London on 7 June.

ON A WINNING STREAK

Proof that winning awards is a good thing comes from Simon Lambert, winner of the Student Conservator of the Year Award last December along with tutor Jane Henderson (see Icon News issue 32). His award-winning project on the *Carbon Footprint of Museum Loans* is now the subject of an article due to be published in *Museum Management and Curatorship* in August. His study provides a carbon footprinting methodology whereby museum staff can manage the

Simon Lambert and his tutor Jane Henderson celebrate at the Conservation Awards last year.



Matt Wrieford www.matthewrieford.net

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Simon told Icon News: 'I hope to keep on working on this subject in the near future to account for entire travelling exhibitions involving several institutions and venues, as well as visitor travel.' An ambitious target given his other commitments: he is currently engaged as a consultant for ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) in Rome. 'I have been working here for the past two years', he writes, 'on a UNESCO-ICCROM project for endangered museum collections in developing countries, specifically on the development of a methodology for reorganizing storage in small museums called 'RE-ORG' (www.re-org.info) and on the International Course on First Aid to Cultural Heritage in Times of Conflict.'

A THANK YOU

Malcolm Gillespie, our designer, has been awarded a lifetime membership of Icon in recognition of his sterling work for us and his support for conservation generally. Malcolm's is the artistic eye behind the design of all the issues of Icon News (thirty five so far) along with a great many other Icon leaflets and publications and he manages to make even rather unpromising material and images look good. But his involvement with conservation goes much further back than the six years of Icon's existence; before that he was the

regular designer for the Institute of Paper Conservation for many years. In his spare time Malcolm paints and exhibits regularly and he is depicted here with a painting entitled *Conservators*. Hmm, so that's what he thinks of us....

Malcolm's picture was inspired by a photo. He says 'it was a look at the way the colours and forms were distorted in a jpeg image and ended up with rather clown-like figures'. Icon News says 'when you're in a hole....!'



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Getting Closer: Conservation Detectives

Adding to our portfolio of articles about public engagement, Megan de Silva describes the successes and the lessons learned from a science day of children's activities at National Museums Scotland

INTRODUCTION

In April 2011 during Edinburgh International Science Festival, National Museums Scotland (NMS) hosted a week of free 'Science Secrets' drop-in events for visitors of all ages. Seizing an opportunity to spotlight the behind-the-scenes work of the Conservation and Analytical Research Department, the Artefact Conservation team offered to organise one of these events.

We hoped to highlight the role that science plays in our work by allowing young visitors to get as close as possible to artefacts from the museum and provide a hands-on opportunity for participants to use conservation techniques to solve mysteries of the past. This was achieved by creating four stations each addressing a different analytical technique, arming visitors with lab coats and providing activity sheets with tasks to complete at each base. It was crucial that a real scientific message would be communicated through each interactive activity, educating participants with an understanding that science is around us everywhere and not just in science class at school.

Hosting such an ambitious event was a great learning curve,

Fascinated by magnification



offering valuable lessons of what can be accomplished and how activities could be improved. The popularity of the event far exceeded our expectations, highlighting the extent of public interest in the work of conservators and their desire to engage with conservation practice.

The importance of forward planning

To satisfy marketing deadlines a flexible event title of 'Conservation Detectives' was conceived at an early stage, allowing it to be later decided that the occasion would be used to illustrate how objects are investigated. Each activity station was hosted by two conservators and the four analytical techniques addressed were microscopy, radiography, micro-chemical testing and ultraviolet fluorescence. In hindsight the presence of an additional conservator who interchanged between activities and allowed staff to take breaks would have been useful. Museum volunteers had been enlisted to perform this role but were unable to, as, unsurprisingly, they did not understand the science or techniques demonstrated. A more thorough briefing of volunteers may have achieved this.

The event took place in Howden Court, a busy foyer area of the museum which could not be closed off to the public making preparation difficult. Unpacking equipment immediately attracted attention and the subsequent early visitor interaction prevented the conservators from briefing volunteer staff as planned. The conservators wore lab coats and 'Conservation Detectives' logo-ed badges to ensure that

Learning how to use a microscope





The microscopy station

we were easily identifiable, whilst participants were also given lab coats to encourage them to think like conservators and be detectives. This was a great success.

We targeted the event at 7–8 years olds, the stage in a child's development where a basic understanding of science is achieved. However as the event was required to engage visitors of all ages, the activities were designed with a scientific message that could be simplified or expanded upon depending on the age of the participant. To excite interest and increase the accessibility of the sometimes complex scientific principles used within conservation, each activity included a link to the children's own lives and an object from the collection. It is easy to forget the privileges of our work, but the children were quick to remind us how 'cool' it is to be 'so close to something really, really old'.

The event was advertised as an afternoon of 'drop-in' sessions and so each activity station was required to work

Using optimizers to look at a moth



Looking at a furniture beetle

independently from its companions. However some crowd management was successfully achieved with the activity sheet that directed visitors to move from one station to another. We were engulfed by a constant stream of excited children eager to get involved and were indebted to the team of museum volunteers for handling the swarms. The handouts also provided structure for the event, challenging the children with tasks to complete and supplying information to take home.

In planning 'Conservation Detectives' we were grateful for the knowledge of public engagement shared by other conservators*. Staff's personal experiences of other public events at institutions such as the V&A, Museum of London, National Trust and The Field Museum were also valuable.

THE ACTIVITIES

Microscopy:

Benefits of increasing magnification were demonstrated using insect pests. A recently accessioned wooden object damaged by furniture beetle was displayed and a beetle's life cycle explained. Participants were challenged to look at different pest specimens to identify which caused the damage with the aid of enlarged photographs and SEM images. By asking the

Jill shows a dehydrated, misshapen leather artefact





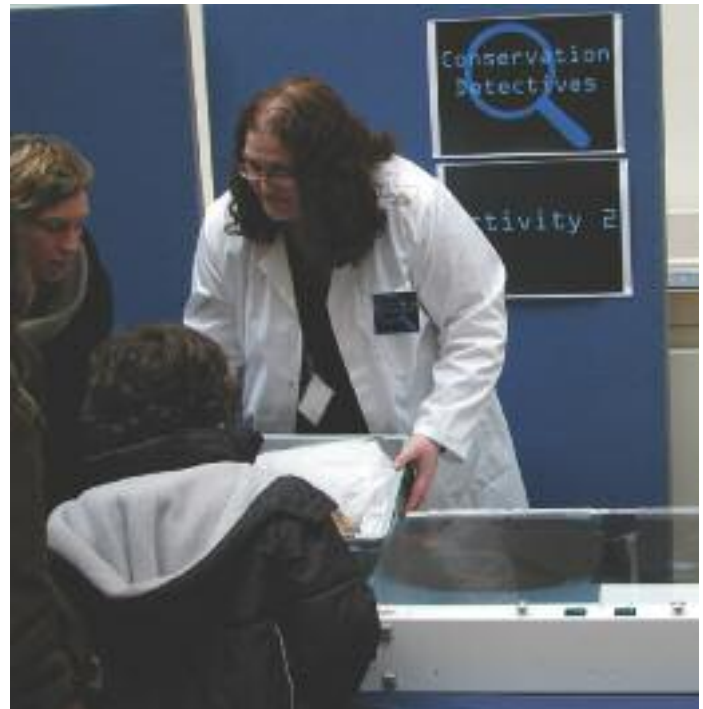
UV fun

children to draw each insect examined we encouraged them to look closely at what they saw, capturing their attention to the extent that many had to be dragged away. The children were encouraged to use magnifying glasses and optivisers to look at spiders and moths, insects which were instantly recognisable, easily identified and accompanied by stories of the moths inside Grandmas' cupboards! The children then progressed to being 'real scientists' looking at the 'tiny, tiny' examples of beetle pests using a microscope. Specimens were fixed into position ensuring they could not be moved and focus adjusted by conservation staff. The children were mesmerised by the effects of increasing magnification, however we underestimated their desire to touch the 'giant' insects they saw- unfortunately all the carpet beetle's scales were wiped away. Having substitute specimens on hand to replace those that sustained damage was advantageous.

Radiography:

To highlight the applications of radiography an Ancient Egyptian crocodile-shaped mummy bundle was presented to participants. They were asked to try to guess its contents before being shown the x-ray, with guesses ranging from 'a mouse' and 'a very small dinosaur' to 'an old sandal'. The children were then shown a ceramic figurine and tried to spot where it had been repaired before the x-ray revealed if they were right. Constant supervision of the accessioned objects was required. Displaying objects from the handling collection and corresponding radiographs would have been more practical, allowing children to be more involved with the artefacts and the conservators to be a little more relaxed. As

Emily demonstrates the silver nitrate test



The radiography station

many of the children were too small to stand over and properly look at images on the light box a thinner and more manoeuvrable light sheet would have facilitated further engagement. More digitized images should also have been used. The children were eager to relate their own experiences of x-rays which enhanced their interest and understanding in the activity.

Micro-chemical testing:

This station illustrated how micro-chemical test are used to assess an object's condition. Two tests were demonstrated: the silver nitrate test for identifying chloride salts and pH test strips for determining acidity. Using a chloride salt-encrusted flower pot and an image of a salt-contaminated archaeological ceramic, the children were introduced to the harmful effect of soluble salts. They were then invited to select salt solutions to test for the presence of chloride ions. The test itself was carried out by one of the conservators with the children recording their observations on the work sheet. Acidity and the acidic nature of materials was addressed through discussions of common acids found at home and by looking at a stiff and misshapen leather boot from the collection. Conservators explained how the boot would benefit from humidification and re-shaping and how the acidity of the boot would affect its treatment. Using pH test strips the children then tested two leather samples to determine which was more acidic. During this activity the children had also been given a 'mystery' piece of litmus paper to hold which had changed colour when they were asked to open their hands, revealing to their shock and horror that they were all sources of acid!

UV fluorescence:

An appreciation of Ultra Violet light and its uses in conservation was achieved by asking the children to write a secret message in white chalk on a white piece of paper. Wearing safety glasses they entered a black tent illuminated by UV light and were surprised (and often embarrassed) to see we could all read their now visible words. Participants were then shown how to identify damage and repairs on ceramic objects and spot the differences between real and



Waiting for the silver nitrate solution to turn cloudy

fake pearls. The knowledge of acidic fingers gained at the micro-chemical station was developed to explain inappropriate handling of objects. This was illustrated with a metal teapot covered in fingerprints made from fruit acids, wax and shellac, invisible under natural light. The exaggerated fingerprints glowing under UV provided a very visual display of how acid residues from handling remain on objects and ultimately cause damage. It was very difficult to get many of the children to leave the tent which became very hot with the UV light constantly on, creating a stuffy, difficult environment for the conservators to work in.

CONCLUSION

'Conservation Detectives' was a huge success, attributed to the investigative methods and activities chosen, the enthusiasm of the conservators, and the support of the Learning and Programmes team. In organising the event we had underestimated the number of participants and the need

Exhausted conservators at the end of a long day



Spotting ceramic repairs

to work in conjunction with volunteers who could have been deployed to greater effect if we had sufficiently briefed them beforehand. The scientific themes we selected tied in well with the education curriculum, as one child explained: 'This is great, I'm doing beasties as my next project in school'. The activities were engaging to the extent that many children had to be dragged away. The simplest tasks of drawing magnified insects, writing secret messages and seeing litmus paper change colour proved to be the most successful. Running four activities with a team of eight conservators was ambitious, a challenge rewarded by the brilliant, engaged children; they certainly kept us on our toes with their insightful and occasionally unanswerable questions.

**The Preservation Box, Icon News, January 2011, p. 19; Conservation's relevance to the school curriculum. Discuss! Icon News, November 2010, p. 19; All change at the Ashmolean!, Icon News, March 2011, p. 17*

Archaeology Conservation outreach: Hands-on, News in Conservation No18, June 2010 p. 6

Example of Conservation Detective's activity sheet



news from the groups

BOOK AND PAPER GROUP

Co-operative Training Register (CTR) update

Following the enthusiastic response we received for our new training initiative at the Book and Paper Group General Meeting, the newly formed CTR committee lost no time in developing the scheme. We had a great initial response to our request for members to complete the online forms, either to make a training request or to suggest training that they could provide. All of these are under consideration and in some cases are at the planning stage, and we are actively sourcing both venues and trainers to fulfil the suggestions you have made so far.

To help us in this, we have shortlisted six of the requests and have created an online poll to gauge which you, as members, would like us to develop into training events. To participate in the poll, go to the Book and Paper Group pages of the website, click on the Co-operative Register link and tell us which area suits your training needs the most. You will need to log on to do this.

Our search for venues has given us positive leads all over the country, including Scotland and the North West and further venues in London and the South East. As one of our main priorities is to increase regional training provision, this is a great outcome, and we would be happy to hear from you with further venue suggestions.

The recent Iconnect, advertising our first training course, *Recreating the Medieval Palette* with Cheryl Porter, has also been well-received (see details on page 10) and we are planning to run not only the practical course, but also a free lecture, open to all Icon members on the subject. We will send out further details of this shortly.

Although we have heard from some of you, we would like to have more ideas on the training that you need and also training that you can provide. This can be on any subject, both practical and theoretical, and can range from presentation skills through to individual treatments for specific materials. If you are able to provide a venue we can offer places on the course to your staff in return.

The Committee would like to encourage all members to visit the Book and Paper Group pages on the website; click on the Co-operative Training Register link and let us have your ideas through the online forms listed. You will need to log on to be able to view the page. The CTR look forward to receiving your suggestions soon.

Victoria Stevens victoria.stevens@magd.ox.ac.uk

CERAMICS AND GLASS GROUP

On Saturday 14 May we held our one day conference 'Losing your Lustre' at the V&A. It was extremely well attended and, from all accounts, enjoyed by all who came. For those of you who couldn't make this day all of the abstracts for the talks presented are now available on our Group's webpages. On the same day we held our AGM, during which there were some notable changes made to the committee. The out-

going chair Rachel Swift has not fully stepped down but remains in post as Vice Chair for the next year. The CGG committee is now as follows:

Chair	Kathleen Magill magillcgg@hotmail.co.uk
Vice Chair	Rachel Swift
Treasurer	Sarah Cheng
Secretary	Kelly Abbott
Icon News/ Website Co-ordinator	Beky Davies
Events Co-ordinator	Nancy Sharpe
Assistant Events Co-ordinators	Jenifer Whiting and Liesa Brierley
Nigel Williams Prize Co-ordinator	Ronald Pile
Graduate Student Representative	Hazel Gardiner

We are currently planning a busy schedule for next year. If you have any queries or suggestions please get in touch!

Future workshops include a practical course on epoxy colour fills. The need for this arose through unprecedented demand at our 2010 Lincoln conference and it will be held on 17 September 2011. The course will take place in The British Museum's organic artefacts conservation (wood) studio and will be run by Sarah Peek ACR and Beky Davies. The programme will be tailored to the professional standards of those participating. There are limited places on this workshop but if you are unlucky and miss the booking you will be at the top of the list to be contacted when it runs again. We are also currently planning our next two day conference and AGM in (hopefully) Liverpool for next spring... we will keep you posted.

As ever please contribute to Icon News, we are always willing to hear about any interesting or insightful articles or projects. Lynne Edge ACR, who won the Nigel Williams award in 2010, will be publishing an article about her award-winning project on the 'Conservation of a Glass Opus Sectile WWI/WWII War Memorial in St James Church, West Derby, Liverpool' in the *Journal of the Institute of Conservation*.

In closing I just want to reiterate Caroline's statement from last May's Icon News. It is not too late to inform Icon of your first and second choice of group. £15 of your membership fee will be split between these two groups and if you abstain your money will not be proportioned out. This is extremely important as this is where our group funds, your funds, come from. You will not receive direct information about our conferences and workshops if you do not belong to our group and we can therefore not function as a group without your membership!
Kathleen Magill

ETHNOGRAPHY GROUP

Plans are underway for our one day seminar at the Pitt Rivers Museum on 16 November. We're looking for papers and posters that discuss conservation work with source communities. Below is our call for papers; we'd love to hear from you if you or your institution has worked on projects that involved community consultation.

This month we are running a 'Spot Light' tour on Barkcloth at Kew Gardens. Due to popular demand we are thinking of running the tour again in the early autumn. Keep an eye out for further details through the website and Iconnect.

Call for papers and posters

Icon Ethnography Group one day seminar on Wednesday November 16 2011 at The Pitt Rivers Museum, University of Oxford on '**Conservation and Source Communities: Research, Objects and Treatments**'.

The Group invites submissions for papers and posters for this seminar which will explore conservation projects involving work with source communities. New approaches to conservation treatments have arisen as conservators are increasingly seeking consultations with source communities over the treatment, interpretation and display of objects. For this seminar we would like to explore the many types of community consultations that help to shape projects involving ethnographic material. This could include liaising with local community groups to long distance correspondence with source communities. Additionally, papers could examine the various benefits to treatments that consultations bring and how consultations can shape conservation thinking.

- Paper abstracts should be 300 words in length in Word format and submitted by Friday August 6 2011
- Poster abstracts should be 150 words in length in Word format and submitted by Friday September 16 2011
- Please ensure that the author's affiliation and contact details are clearly marked on the abstract.
- Please submit all abstracts by email to the Ethnographic committee at: EthnoSeminar2011@gmail.com
- Presentations will be 20 minutes plus 5 minutes for questions and discussion.

Please don't hesitate to contact the ethnography group with any queries at the email address above.

HISTORIC INTERIORS GROUP

On 15 April 2011 the group delivered its annual one-day conference at Corpus Christi College. This year the subject was *Historic Interiors in Secular Buildings 1600–1700*. The event is reviewed on page 29.

There have been some changes to the committee. We are all very sad to lose David Gibson (Conservation Architect) who as a founder member (back in the days of UKIC) has been instrumental in giving the group its shape and energy. But we are very happy to be joined by Christine Lalumia of the Geffrye Museum and Clare Heard of International Fine Art Conservation Services (IFACS). We would welcome anyone who would like to join our committee. We are the largest group for 'secondary members' and perhaps the most diverse in terms of expertise. Our mission is to bring our members together for discussion by providing a range of educational and social events. In the forthcoming year we are hoping to offer members privileged

access to 'work in progress'. Please contact us if you are able to arrange specialist visits for Icon Members to any of your current Historic Interiors projects. Do watch our web-site and tweets for details of seize the day 'flash-visits'.

We are taking bookings for our group visit to the **Kitchens at Hampton Court** on Friday 13 October 2011 (Hampton Court, East Molesey, Surrey KT8 9AU). We will enjoy a guided tour of the Tudor Kitchens of Hampton Court and explore the rest of the palace and share our wide pool of expertise with fellow historic interiors enthusiasts. Then we can test our spatial reasoning and all get lost in the maze.

The committee are already planning the 4th Historic Interiors Conference which will be held in the Spring of 2012 at Corpus Christi College, Cambridge. The subject of the conference will be the *Historic Interior 1700–1800*. Anyone wishing to submit an abstract for a paper should contact a committee member. **Helen Hughes** FIIC ACR

PHOTOGRAPHIC MATERIALS GROUP

Plans are well advanced for a one-day conference at Lacock Abbey, Wiltshire on 22 September. The day will include an overview of the project to conserve George Bernard Shaw's huge photograph archive and the event coincides with an exhibition of his work.

Call for Papers

There is still room in the programme for more papers so if you'd like to share details of a photographic-related treatment or project please contact Anita Bools at anita.bools@nationaltrust.org.uk. See website for details

STONE AND WALL PAINTINGS GROUP

On 23 September Part 1 of *The Conservation of Historic Architectural Plasterwork* will be held at The Ironbridge Gorge Museum Trust, Coalbrookdale.

Speakers include Tim Ratcliffe, Sally Strachey, Bruce Induni, Liz Hirst, Nigel Copsey, William Napier and Richard Ireland, with others to be announced. Within the context of these presentations historic architectural plaster work is considered and will include both plain and ornamental plasterwork applied to historic buildings (internally or externally) and requiring conservation. This conference is neither primarily concerned with wall paintings nor the application of new plasters, except where these form an important part of the overall conservation process.

The conference venue will be shared with the Annual Meeting of the Building Limes Forum (www.buildinglimesforum.org.uk) and access to their lime fair will be open to people attending the Icon conference. Access to their talks during the day is also possible, subject to availability. We hope also to have plasterers demonstrating in situ run mouldings and similar techniques during the conference.

There are a limited number of places available and we

encourage people to register as soon as possible. A registration form is available now on the Icon website, where further details can also be found.

To register contact Vicki Roulinson via email; V.Roulinson@cathedral.ely.anglican.org. To make a presentation or for other information contact: Simon Swann on t. 01502 676044 or e: swannsh@btinternet.com.

Part 2 of the conference will be held at the Mansion House Bristol on 9 March 2012.

TEXTILE GROUP

A review of the Group's very successful visit in May to the People's History Museum can be found on page 31.

Please note that the visit to the Savile Row tailor, Henry Poole & Co, is fully booked, but there is a waiting list so see the website for details. The Back to Basics Series will take to the road with a second chance to attend the very popular upholstery workshop which was held at Hampton Court Palace last year. This time it will be hosted by staff at Burghley House in Lincolnshire. Places are filling fast so do sign up, and note that costs have been kept the same as the 2010 workshop rate. There has been a change of date for the second workshop, 'Taking Patterns from Historic Costume', which will now be held on 10–11 November. There has been a lot of interest in this workshop so get in touch with Rosamund Weatherall to sign up. All details are available on the Icon website.

Graduate Voice

SECRETS IN THE LIBRARY

Helene Felter reflects on the hidden archive within Jim Ede's library at Kettle's Yard, Cambridge

Jim Ede had a passion for sharing the enjoyment of his outstanding modern art collection and he believed that the relaxed setting of his home at Kettle's Yard was the best way for students to learn about looking at and sharing their experiences of art and of life. After moving to Kettle's Yard with his wife Helen in 1957, it was his custom, every afternoon during term time, to hold open house for visitors and students. The Oral History Archive, *Recollection*, run by Kettle's Yard museum and accessible through their website, tells many stories of the warm welcome students grew accustomed to after ringing the old bell at the entrance to Kettle's Yard.

Visitors to the museum today, who ring that same old bell, will find the Kettle's Yard experience remarkably unchanged. The welcome lives on through the careful arrangement of paintings, sculptures and artefacts placed alongside everyday objects. As a student myself, setting out on a new path, I too felt the privilege of having the chance to learn from the house and the unique approach to the meaning of things which it represented.



The main library in the sitting room in the cottages

Conservation repairs to the library began in the autumn of 2009 as a shared project between Kettle's Yard and the Fitzwilliam Museum in Cambridge, while I was a student at the course in Book and Paper Conservation at Camberwell College of Arts, London. The project was made possible through the support of the Friends of Kettle's Yard and a grant from the Idlewild Trust, and overseen by Svetlana Taylor, Conservator and Research Associate in the Department of Manuscripts and Printed Books at the Fitzwilliam Museum and Sebastiano Barassi, Curator of Collections at Kettle's Yard.

Jim Ede's personal library at Kettle's Yard comprises around eight hundred books, largely from the first half of the twentieth century, which are on public display throughout the house. The books form a quiet backdrop to the many exotic, beautiful and startling items on display in the house. Yet it is clear that they fulfilled a central role and were used often. Close to half of these volumes were in need of repair. The damage ranged from torn dust-jackets and scuffed paperbacks to cloth bindings coming apart at the spine. In addition there were many fragile magazines and periodicals.

Coming across items long hidden within the 'time capsule' of a book was an especially appealing feature of the work. A feather or a paper cut-out leaf, a letter, a pressed flower or a postcard: such inserts, some beautiful, some puzzling or practical, all demonstrated how a personal library can become closely interwoven with the ongoing life of its owner.

Sewing threads or thin strips of paper were frequently found used as bookmarks, showing Jim Ede's care for his books—confirmed by the repairs he carried out himself. Often dust jackets had already been pasted on to thick cartridge paper as a way of strengthening them and delicate bindings were given homemade paper covers which had gone a long way to protecting them from wear and tear.

Jim Ede was a curator at the Tate Gallery in London from 1922 to 1936 where his forward looking taste in modern art meant that he came into contact with and befriended many of the avant-garde artists of his day. That is also how he came to own sculptures and paintings by artists such as Henri Gaudier-Brzeska, Barbara Hepworth, Henry Moore, Joan Miró and Ben and Winifred Nicholson. It is not surprising therefore, that many of his books include a dedication to either himself or his wife Helen from his contemporaries within the arts, as well as authors' inscriptions.

It was decided, with the Curator, to leave the inserted items within the books, enclosing them in thin melinex or acid-free photo paper. Each loose insert was then listed in the relevant documentation. How do we best preserve the 'time-capsule' effect of such loose inserts found within books in private libraries? Perhaps this is a way of asking what the historical significance is, or will be, of these hidden mementos. It is hoped that, in this case, visitors to Kettle's Yard, or future students of Jim Ede's life, will be able to appreciate the hidden archive held within the books, which adds a unique dimension to this very personal library.

Helene is currently an intern at Liverpool's National Conservation Centre

The bookshelf in the Dancer Room, named after Gaudier-Brzeska's sculpture seen in the background.

Some of the mementos found within the books of Jim Ede's library: a card, a feather, a paper leaf and a pressed flower



reviews

BOOK

HOUSE PAINTS, 1900–1960 History and use

Harriet A. L. Standeven
Getty Publications 2011
Getty Conservation Institute
ISBN: 978-1606060674
176 pages £42



I love this book but then I am a bit of an anorak when it comes to house-paints. As an architectural paint researcher I spend much of my time looking down microscopes at layers of house-paint samples mounted in cross-section. Any information which helps me date these more recent layers of house paint helps me clarify the full decorative history of a room of a building. But why would anyone else be interested in reading this book?

This question is raised by Timothy P. Whalen, Director of the Getty Conservation Institute in his Foreword. He admits that the subject of house-paints does not offer an immediate and obvious fit with the Getty's research focus and remit. But after a little consideration he realised that *'these paints are encountered by conservators in a wide range of areas of twentieth-century cultural heritage – and not just those dealing with painted door frames or architectural finishes.'*

Artists use ready-mixed house paints because they are readily available, cheap or have attractive working properties. Some artists may decide to use house paint for more complex socio-political reasons – to challenge the values of 'fine art'. Harriet Standeven is a paintings conservator with an MA from Northumberland University and a PhD from the RCA who now specialises in

the care of modern and contemporary art. Her book provides a clear and accessible history of the development of house-paints, from the more traditional oil and natural resin based paints which have been used for centuries to the complex ready mixed synthetic based paint systems which now envelop our world. As these paint systems have been applied to a wide range of artefacts, such as furniture and toys, conservators in all disciplines must engage with house paint technology.

In her introduction Standeven provides a brief discussion of the use of house-paints by such notable artists as Picasso in the 1910s, Sidney Nolan in the 1940s and Patrick Caulfield in the 1960s. Because their works can be precisely dated it has been possible to trace the development of house-paints through the technical analysis of their works of art. Early gloss paints used by Picasso are based on more traditional oleoresinous binders, while the gloss paints he used on his 1960s' works consist of oil-modified alkyd. It is worth noting that major developments in paint manufacture were made in Germany before WWII – but these fall outside the scope of this book. And the development of modern paint systems in the UK lagged behind that in the USA. The 1940s and 1950s saw major changes in the formulation of paint but the impact of World War II and the immediate post-war shortages and restrictions on the use of paint halted the development and use of house-paints generally.

During the 1940s and 1950s Jackson Pollack used household gloss paints for his 'poured paintings'. Analysis of works painted before 1949 indicate that Pollack used an oleoresinous based gloss paint similar in composition to that used by Picasso. After this date the gloss paint he used was an oil-modified alkyd. His use mirrors the technical advances made in such paints during the 1950s, when manufacturers were making increasing use of alkyd resins in the formulation of gloss paints.

Painting conservation students are encouraged to produce copies of tempera panel paintings and canvas oil paintings, and eagerly set about mixing gesso, breaking eggs and grinding pigments in oil to gain an understanding of how these objects were constructed. These were relatively simple systems. But the formulation of modern house paints is so complex that no student could be expected to begin to reformulate Jackson Pollack's 'off the shelf' gloss paint. But anyone charged with preserving house paints must be aware of the characteristics and weaknesses of modern paint systems. There may be occasions when a conservator needs to establish make up and date of a modern house paint. Having an understanding of the chronology of house paint technology is a good starting point for commissioning advanced material analysis –

if it is required. It is always helpful to first establish the questions you want analysis to answer. An appreciation of the development of house-paints might help you spot a fake Picasso!

After providing an introduction to the paint industry and an overview of traditional oil-based and water based paints, the book traces the development of the three major modern paint systems developed during the 1900–1960 period: nitrocellulose lacquers, synthetic based oleoresinous paints, synthetic based emulsion paints. Each section provides information on the availability, acceptance and use of each system. The book cites recent groundbreaking analysis and the international discussion of the problems of conserving modern paintings. Amongst its more historic references are various articles published in 'The Decorator' from the 1920s to the 1950s. The titles of these articles convey the tensions and suspicions of house-painters to the arrival of these new products, *'Should high-class decorators use ready mixed paints?'* (The Decorator, July 22, 1922, pp 14–15) The Decorator provided much needed advice to the house-painters who had to use these new products. But it is disappointing that the book makes no reference to the work of contemporary house-painters. Most large painting and decorating firms, whose staff have a lifetime's experience of applying these house paints, have contracts for the conservation of large ornate schemes in government buildings, royal palaces and historic houses. Conservators of modern paintings seem unaware of this wealth of knowledge and practical experience. The Traditional Paint Forum (TPF) was founded to encourage discussion and debate in this very area, but the book makes no reference to its publications or conference proceedings. The TPF has always considered alkyd resins and acrylic emulsions to be the *'traditional paints'* of the twentieth century. Witness the current demise and eventual obsolescence of solvent based gloss-paints, and good old Nitromors will soon be the stuff of memories. House paints are designed to protect and decorate surfaces under a wide range of conditions. The concerns of the paint manufacturers and intended users are quite different from conservators. House paints are not designed to last forever (though in some interiors they have lasted in admired faded glory for hundreds of years) and their renewal or over-painting is a routine cycle. The conservation of household paints is an under-researched area. This book provides a discussion of the chemical composition of these ubiquitous materials, their characteristics, and weakness and will be of great assistance to all conservators as an important reference book.

Helen Hughes ACR

EXHIBITION

SIR JOHN GILBERT: ART AND IMAGINATION IN THE VICTORIAN AGE,
Guildhall Art Gallery, City of London
29 April–29 August 2011

This is the first major retrospective of the prolific and popular Victorian painter Sir John Gilbert (1817–97) which seeks to reconsider this now little known artist. Gilbert is an interesting figure, both for what his story tells us about Victorian taste and his unusual practice of working contemporaneously in oils, watercolours and as an illustrator, as which he reached his widest audience. The exhibition also takes a look 'In the Studio' at Gilbert's materials, techniques, picture frames and wood-engravings of his illustrations. Of particular interest the exhibition also highlights significant collaborative research surrounding the conservation of paintings and frames, all presented in this accessible and engaging display.

The paintings are unusual in that the majority retain their original frames, many of which the artist bought or commissioned from R. Dolman & Son. The relationship between the artist and this long-established firm of framemakers is explored in the broader context of Victorian picture frames. Information panels, samples and tools introduce basic techniques, particularly with regard to moulded and applied composition ornament. These are enriched by case studies such as the demonstration of Dolman's use of black paint along the ornament's gilded edges to heighten contrast prior to toning. Throughout the exhibition information labels state the relationship between painting and frame, including the recent replica Dolman frames made for two paintings (one watercolour and one oil) and for many of the smaller watercolours newly presented in Gilbert's choice of livery frame.

Technical investigation of Gilbert's paintings was carried out in collaboration with the Hamilton Kerr Institute, University College London and Tate. The study of this largely

The frame making and conservation display



self-taught artist's material practice is illuminated by his account with the colourman Charles Roberson & Co. Information panels introduce nineteenth-century techniques. The results of the indigo project, exploring the speed at which fading takes place on watercolours due to light exposure, proved even more dramatic than expected.

The excellent scholarly catalogue accompanying the exhibition is the first substantial publication on the artist. It includes essays on the technical examination of his paintings, the ordinary and extraordinary techniques used to make them and it also continues the Gallery's practice of including an essay on frames begun with that for William Powell Frith.

The exhibition is dedicated to the memory of Vivien Knight, for many years Head of Guildhall Art Gallery, who established its conservation section.

Gerry Alabone, Lead Conservator, Frames, Tate

John Gilbert has been described as a deservedly forgotten artist, and his works are rarely seen today. However, the Guildhall Art Gallery's exhibition and technical display deserves to be visited, remembered, and used as an exemplar of such interpretations. Gilbert's career as an illustrator, and regular use of watercolour as opposed to oil medium, did him no favour in artistic circles, yet his works are technically accomplished and cleverly executed in a wide range of mixed media. He was active from the 1830s to the 1890s, and died a wealthy man, well rewarded for a lengthy and steady career.

The book of the exhibition is not a catalogue, but a series of essays on different aspects of his life and practice. Indeed it does not list, let alone illustrate, the works displayed in the exhibition. Edited by Spike Bucklow and Sally Woodcock, on a subject originated by the late Guildhall curator Vivien Knight, it includes essays by conservation scientist Spike Bucklow on Gilbert's links with contemporary practice, technical art historian Libby Sheldon on his uses of watercolour and gouache, and conservator/researcher Sally Woodcock on his selection of materials. All authors note his tradition-inspired use of these media in ways that make his works resemble oil paintings to a convincing degree. There is an excellent chapter on Gilbert's frames, many of which have never been separated from the paintings (which is unusual in itself), with high-quality colour illustrations, by the Guildhall's lead frame conservator Caroline Oliver. Conservator Kathleen Froyen discusses his emulation of and technical similarity to the old masters. There are extensive appendices on Gilbert's account



At the Private View of the exhibition

with Roberson the colourman, a biographical chapter and one on the history of his home patch in London (Blackheath) as well as chapters on his career as illustrator, and member of the Royal Watercolour Society.

This predominance of technical and materials history studies over art historical ones would make the exhibition noteworthy for its publication, even without the technical display. The display explores all these themes, with a very strong design and an excellent balance and variety of text to graphics. It occupies two sides of a ring of poster boards, and would be eminently adaptable to a stand-alone display or a travelling one with a life far beyond the present exhibition. It includes sections on Gilbert the illustrator, watercolourist and oil painter, a study of two works, with eight to ten good details shots and limited but cogent text, and an extensive study by the Guildhall's paintings conservator Alexandra Walker on the propensity of Gilbert's watercolour palette to fade. This includes replica watercolours faded with accelerated ageing, and display, and a full set of his known watercolour palette, painted out in modern pigments, and discussed in terms of potential display time.

The choice of content is excellent, and I could find only two minor criticisms after some thought: the works chosen for study cannot be seen from the boards with the technical studies, and the choice of headers for each section as 'Gilbert's watercolour'... etc. leads to an oddly-titled explanatory board on technical examination: 'Gilbert's science'.

A detail of Dolman's frame showing the black toning



These boards are on the outside of the circle, leaving space for display cases of associated 19th-century materials as well as sketchbooks and small-scale works by the artist. The inside of the boards houses the real gem: an excellent introduction to the function of a frame, followed by a strip of frame rail illustrating the gilding process from preparation to toning of gilding. Series of images show the process of making and applying compo decoration, applying bole, gold leaf, the use of a burnisher, and so on. The presentation is engaging and easy to follow.

I visited the exhibition in the company of a professional watercolour artist and art educator who is currently researching the use of 19th-century materials. His verdict? He said that this is the best technical display for the general public he has ever seen, and that the material on gilded frames, being new to him, gave insight into a subject he hadn't even known would be so interesting. Our only regret was that the display itself is not reproduced in the accompanying book on Gilbert, nor as yet on the Guildhall's web site, for which it would be eminently suitable. It deserves a wider audience – be sure not to miss it.

Joyce Townsend

Senior Conservation Scientist, Tate

COURSE

CONSERVATION FOR HOROLOGISTS

West Dean College

West Sussex 16-19 May 2011

This new four-day course was organised by Trevor Waddington ACR and Elliott Nixon ACR. It was aimed at professional horologists wishing to enhance their knowledge and understanding of conservation principles and techniques, as well as those wishing to go on and achieve ACR status. As one such individual, I found the programme informative and interesting. Time away from the workshop and the cost of the course had initially made me consider whether attendance would be worthwhile but, on reflection, I feel it was time and money well spent and I certainly found the course a positive experience.

Following registration and dinner on day one, delegates congregated for the first lecture of the course focusing on the ethics and principles of conservation, central to any judgement made by a conservator-restorer. This would set the background against which the content of all the lectures and tutorials in the following days should be viewed. Day two encompassed visits to the workshops of the West Dean tutors responsible for the conservation-restoration programmes for



The West Dean Horology Course. L to R: John Whalley, Trevor Waddington, David Thompson, Mike Flannery, Elliott Nixon, Mitchell Dowlen, Gregg Perry, John Dutton.

metals and furniture (organic material), following which delegates worked through the first of two case studies designed to highlight the decision making process faced by all conservator-restorers when being asked to undertake a new project on behalf of a custodian or owner of an object.

Day three continued with case studies, following which **David Thompson** (Curator of Horology, British Museum) gave a lecture on the relationship and different responsibilities that often exist between a curator of a collection and a conservator working on such collections. **Mike Flannery** ACR gave an informative presentation on two turret clock projects and **Matthew Read**, clocks programme tutor at the college, lectured on conservation in practice. This included a visit to the clocks workshop to view and discuss various clocks in the process of undergoing treatment, which inspired further group discussion in the evening.

A number of other conservation projects were discussed on the final day, but the main focus turned to the PACR process itself and what is expected of individuals applying for accreditation. Throughout the course, the message was clear; it's all about what is best for 'the object' and the principles and ethics that must be applied when considering the preservation of heritage items for future generations. It is about judgement and accountability, not blindly following a published set of 'rules'. In this regard, much of what is expected would already be undertaken by an individual taking a professional approach to his or her work and the application/assessment process is more a case of evidencing the thought process and ultimate treatments through good quality pictorial and written reports.

This was the first time that the course had run at West Dean, adding to existing Icon-approved 'Professional Conservators in Practice' courses for other conservation disciplines. Feedback from fellow delegates regarding the course was generally positive, both in terms of content and quality of lectures and tutorials, although a specific session exploring in more detail the use of chemical treatments in conservation was considered to be a worthwhile addition for future courses.

Mitchell L. E. Dowlen

Note: The next course is planned for October 2012

CONFERENCES

THE STICKING POINT: Adhesives and Consolidants in Paintings Conservation

Icon Paintings Group

National Portrait Gallery, London 6 May 2011

With a diverse range of speakers from many different countries this one-day conference covered a number of aspects relating to adhesives and consolidants including their mechanical properties, development of usage and practical application.

Velson Horie's opening presentation on the factors to consider when choosing an adhesive highlighted the importance of understanding the impact of which solvent is used to carry the adhesive. Horie also discussed in what ways an adhesive can fail and create extra stress on the object. **Laura Fuster-Lopez** continued in this vein by presenting the recent results of research into how concentration of solvent affects the mechanical behaviour of adhesive films. Fuster-Lopez went on to explain how altering the relative humidity will also influence the stiffness and strength observed in a wide range of adhesives. The presentation ended with a note that the efficacy of an adhesive is also determined by its affinity for the surfaces being adhered, not just its internal stiffness.

When selecting adhesives for painting conservation **Christina Young** emphasized the necessity to understand how the glass transition temperatures of polymers are calculated and how to interpret the results. Her research also highlighted the relationship between glass transition temperature and mode of failure in adhesive films. **Cecil Anderson** presented his research on adhesives used in linings with a paper interleaf, which gave further insight into the effects of relative humidity on the mechanical properties of adhesives. Her experiments on twenty-year-old samples suggested that linings which used very thick paper were the strongest.

In the afternoon the talks had a more practical feel and began with **Kate Seymour** who gave an explanation of the teaching methods used at SRAL in Maastricht to inform the conservation students about the properties and uses of adhesives. Materials produced only for conservation are unusual and so it was a valuable experience to hear **Hans Peter Hedlund's** account of the development of Lascaux Material for Consolidation. The particular requirements of polychrome sculpture in Swedish churches precipitated the desire for a tailor-made adhesive suitable for consolidating flaking paint once Acronal 300D went out of production. Hedlund closed his talk by

suggesting that conservators should not be put off using adhesives and other materials in their treatments just because they are synthetic. **Ting-Fu Fan** tackled the subject of funori adhesives, their production and colour-changing behaviour due to heat and humidity. The presentation demonstrated the importance of trying to remove as much consolidant from the surface of a painting as possible, so that the colour change is not visible.

The next few talks considered specific objects needing consolidation treatments. The complex and delicate treatment of a nineteenth-century Thai panel was conducted by **Sophie Reddington** for a new display at the Victoria and Albert Museum. It was interesting to hear about the use of a nebuliser to apply a fine mist of consolidant over the surface as a pre-treatment. The case study was distinctive due to the fragility of the paint flakes and the need to retain a matt surface. **Chantal Thuer** also had to tackle matt surfaces in her research internship on historic painted ceilings in Scotland. Thuer tested various adhesives for use in facing the flaking paint on small samples of the ceiling panels. Glossimetry and colorimetry were used to test changes in the paint surface after accelerated aging and removal of the facing tissue.

Matteo Rossi Doria presented a collaborative project on investigations into the penetrations and distribution of consolidants in canvas paintings using different concentrations of solvents.

Zoe Roberts talked about her work on a painted ceiling at Hampton Court, which suffers from recurrent flaking due to its poorly bound chalk ground layer. Roberts discussed the environmental factors which contributed to the problem, and described the different consolidants and methods used to secure the paint, although a more long-lasting solution has not yet been reached.

The final talk was a presentation by **Fabio Mazzochini** on the development of his gluing jig for rejoining boards for panel paintings.

This well-attended conference was a great opportunity to hear about research into adhesives used in conservation and the presentations had a good balance between practical case studies and more scientific experiments. The talks highlighted the difference in approaches and choice of materials among conservators, and that there are still areas in the field with much scope for valuable further research.

Adele Wright

Student, Hamilton Kerr Institute



Delegates at breakfast in the historic interior of Corpus Christi College

HISTORIC INTERIORS IN SECULAR BUILDINGS 1600–1700

Icon Historic Interiors Group
Cambridge 15 April 2011

The Historic Interiors Group has already held two highly successful and entertaining one day conferences at Corpus Christi College. Last year the group embarked on a chronological survey of secular interiors beginning with the period 1300–1600. This year's conference concentrated exclusively on the seventeenth-century. The range of speakers and variety of subjects covered during the day was reflected in the diversity of the delegates. The event was attended by a wide range of conservators, conservation architects, staff from English Heritage and the National Trust, historic house owners and members of the our ever supportive sister-group, the Traditional Paint Forum. The Historic Interiors Group enjoys the largest secondary membership of all of the Icon groups. Many of the delegates had attended the two previous events and enjoyed the opportunity to meet old friends and continue the insightful cross disciplinary debates.

At the start of the day **(Helen Hughes – Consultant Historic Interiors)** presented a general overview of the seventeenth-century to outline the radical transformation of interiors which occurred during this period. In 1600 high status rooms, inhabited by ruffed Elizabethan courtiers, were swathed in tapestries, minimally furnished and lit by small windows. But by 1699 rooms had acquired a 'Georgian' appearance, fitted with dado rails, sash windows, more furnishings and were used for different functions. Indeed the last four decades of the seventeenth century are often appropriated by *'the long eighteenth-century'* (1660–1820) and the discussion of their 'Georgian' type features – despite the obvious lack of a monarch called George. This suggests that it was the first part of the seventeenth-century which

witnessed the most dramatic period of change in interiors. This idea was supported by the paper presented by **Eleanor John** (Head of Collections, Geffrye Museum) which examined the probate inventories of the *'middling sorts'* from the 1650s and revealed a dramatic shift in the use and furnishing in more ordinary interiors. By this time the names and functions of rooms changed, the Hall was now called the Dining Room and large draw-leaf tables were replaced by oval tables which could be moved to the side of the room to make space for other functions. The fine grain of domestic life revealed in these inventories suggests the development of a vibrant, sociable lifestyle which pre-dates the Restoration.

Edward Martin (Archaeologist – Suffolk) examined windows, or rather the views from windows of high status interiors (depicted in contemporary paintings) and the relationship between interiors and gardens. Advances in glass technology later in the century made the garden more visible from the interior. Gardens were designed to be viewed from the leads (flat roofs) or specially constructed roof-top banqueting houses and summer houses. Ornate knot gardens, *'embroidered ground works'*, were designed to be seen from above and to some extent were pointless unless observed from a high viewpoint. **Ian Bristow** (Consultant – Historic Interiors) traced the development of high status interiors with reference to a wide range of extant rooms such as those of Haddon Hall, Derbyshire (1600), Dyrham Park, Gloucestershire (1694) and William and Mary's works at Hampton Court (1699). Paintings and accounts conjured up the lost interiors of lost Jacobean and Stuart royal palaces decorated by the Sergeant Painter John de Critz.

Timothy Easton (Consultant – Historic Interiors) has made an intensive study of the houses of the lower gentry and yeoman in Suffolk. His paper described the elaborate schemes generally reserved for the principal room, and the fascinating scribed and painted symbols and hidden objects he has discovered in *'spirit traps'* or *'Spiritual Middens'* of these houses. He explained how traces of paint on wood are invaluable clues to the decoration of lost wall-plaster, scars on the ceiling record of lost 'corner porches', and sliding window shutters are evidence of a period of glassless windows. The absence of paint on walls often indicates that these areas were decorated with large *'painted cloths'* – the poor man's version of an expensive woven tapestry. The history of these cloths was presented by **Jane Rutherford** (Marlborough Conservation of Fine Art Limited). Very few examples of these once common painted cloths survive but they were once a major decorative component in secular interiors, theatres and inns. Water-based paint was applied directly to raw canvas so that it soaked or stained

the fibres – giving the appearance of a tapestry. Old Testament and Classical subjects were often depicted. Jane described the careful conservation of one rare survivor, a painted cloth depicting *The Return of the Prodigal Son* which measures 11' x 26'. This had been heavily over-painted and had suffered from water staining. The cloth will eventually be displayed at Shakespeare's birthplace.

The development of the chimneypiece during the early seventeenth-century was discussed by **Philip Aitkens** (Consultant – Historic Buildings). He described the 'Great Rebuilding of 1570–1640' which saw the construction of chimneypieces, flues and chimneys (replacing open fires). These new features had an enormous impact on the planning of ordinary houses. Early 'short chimneys' poured smoke into the attic – a measure designed to conserve heat. Various regional variations for the decoration of chimneypieces have been established. Brick hearths were commonly over-painted in trompe l'oeil bricks – to present 'the perfect brick'. Texts were painted over timber or arched stone lintels. **Hugh Harrison** (Conservator – Woodwork) described a rediscovered staircase section at Bentley Hall, Derbyshire. This staircase dates from the 1630s when an upper section had been boxed in protecting its original finish – or lack of original finish. The joinery had not been stained, painted, coloured or waxed, and the surface of the wood was 'straight off the plane'. An observation which expands our current understanding of Jacobean approaches to decoration.

The day was broken by an excellent buffet lunch and an extensive guided tour of seventeenth-century interiors of Cambridge University, Peterhouse Chapel, Trinity Master's Lodge and the spectacular Wren Library. Christopher Wren not only designed the building (1695), but was also responsible for the bookshelves and furniture executed in oak and stained to resemble cedar. The day was skilfully chaired by **Christine Sitwell** (National Trust) who led the final discussion of the day's papers and then invited delegates to enjoy a glass of wine as they were taken by punt down the River Cam to a local Italian restaurant. Overnight accommodation was available in college rooms of Corpus Christi College and many of the delegates assembled the following morning for breakfast in the college's ancient hall. As ever the success of this event was due to the impeccable organisational skills and eye for details of Mette de Hamel, aided by the enthusiastic committee members. Next year the **Eighteenth-Century Interior** will be under scrutiny – same place, same-ish time, book now!

Helen Hughes ACR
Historic Interiors Group Committee Member



© Britton and Storey

Byron's Screen after conservation and now on display at Newstead Abbey.

TALK

THE CONSERVATION OF LORD BYRON'S SCREEN a talk by **Graeme Storey ACR**
Icon Book and Paper Group
17 March 2011

It is common for a paper conservator's heart to sink when a 19th century folding screen is brought in to their studio, as it is often the case that the value of the screen does not merit the considerable cost of repairing the usually extensive damage. Screens are particularly vulnerable to damage for obvious reasons: they are often assembled from cheap materials, they suffer much rough handling, the voids in their centre makes them very susceptible to punctures and they can be much disfigured by amateur repairs and over varnishing. However, when a four panel folding screen built by Lord Byron's fencing master, with possible assistance from Byron himself, came in to the Britton and Storey studio, it was obvious that its historical importance made it well worth conserving.

The screen, made in 1811–14, was covered with prints and newspaper cuttings with ink inscriptions and watercolour additions. The subject matter was two of Byron's particular passions at that time – bare knuckle boxers on one side and famous contemporary actresses and actors on the other.

Although there is no proof that Byron was actively involved in the assembly, it is tempting to think of 'mad, bad and dangerous to know' Byron sitting patiently working with scissors and paste. However, at least some of the ink inscriptions are in

Byron's own hand and it was probably made under his direction. It is this rare 'maker bond' that made this project more problematic.

The subject of Graeme's talk was partly to describe the conservation work done on the screen but also to initiate a discussion on how far to take any intervention and thus potentially break this 'maker bond'. He described previous projects undertaken by his studio which threw up similar problems, including a collection of unique Maidens' Garlands from Minsterley Church. These were handmade from wood, fabric and paper in the 17th and 18th centuries by the relatives of deceased unmarried girls as funeral wreaths and were given the minimum of intervention. Enough was done to strengthen and support the delicate and vulnerable areas and they were then given safe protection in display cases. By contrast a 19th century album from Penrhyn Castle of watercolours on acidic card was taken apart and the watercolours conserved separately, as their poor storage conditions outweighed the album's historical importance. In the end it was decided the screen's treatment should follow an approach nearer that of the Maidens' Garlands so that the direct physical link to Byron himself should not if possible be broken. As Graeme said 'it should not have entered the studio as the Byron screen and left it as the Britton & Storey screen'.

The condition of the screen was very variable. On the theatre side the condition was especially poor: the hinging fabric was degrading and some had been replaced, there was considerable surface dirt, puncture damage and many previous poor quality amateur and professional restoration attempts. The whole was also covered with



A detail of the Pugilist side, before conservation



The same detail, after conservation

varying layers of often disfiguring and patchy dammar varnish and much crude over painting in oil paint. Therefore on this side it was decided some intervention would be necessary. However, the condition of the pugilist side was better, with an even, undisturbed varnish layer, so the minimum of disturbance would be made to these original cut and pasted elements which were more likely to have a personal connection with Byron.

A detailed description of the extensive multi-disciplinary work carried out by painting conservator Dianne Britton and paper conservators Penny Mellis and Graeme was then given, with the help of some excellent slides. Graeme discussed how, as all screens are unique, treatment often has to be on an experimental 'try it and see' basis and this screen threw up some unusual challenges. In the end some pragmatic decisions had to take precedence over what was the theoretically ideal treatment. The first decision they made was not to dismantle the whole thing, but to treat each side individually according to its condition. For instance, some panels were opened so that more successful repairs to punctures and tears could be done from behind, and some were treated in situ from the front. After much thought it was also decided that on the theatre side the poor varnish and all the retouchings should be removed, making it possible for an initial application of paraloid B67 and much improved retouchings, done by Dianne, with dammar as a top coat.

The historical importance of this screen and the conditions of display at Byron's ancestral home, Newstead Abbey, dictated that it had

to be on show when the house was open to the public, and this meant that the treatment had to take place during two six month periods when the house was closed. This inadvertently proved to be an advantage in that the initial treatment could be tested and then modified. For instance, the decision had been made to fill the voids with Plastazote to protect the panels from future puncture damage. However it was found that the filling on the first completed panel that had been returned to the house could be moved within the void and therefore, when the screen returned for completion, it was possible to add an extra layer of marine ply support in between the Plastazote.

At the end there was a lively discussion about the ethical questions of too much or too little intervention, whether old amateur repairs and retouchings should be retained as part of the object's history and whether historical connections should be outweighed by the need to counteract poor environmental conditions. Some consideration was also given as to whether the rather eccentric condition of some of the varnish layers could have been attributed to one too many bottles of Byron's favourite claret

The screen is now stable and back on open public display in Byron's study at Newstead Abbey. It is a rare example of Byron's visual rather than written imagination and it has obviously been very sympathetically conserved. It sounds well worth a visit

Claire Gaskell ACR

VISIT

THE PEOPLE'S HISTORY MUSEUM Icon Textile Group Manchester May 23 2011

On May 23 a group of fourteen Icon members met in Manchester for a study day. The venue, The People's History Museum, is a cheerful and welcoming space with equally cheerful and welcoming staff.

Following a multimillion-pound scheme, the re-branded museum re-opened in 2010 with the addition of two new purpose built galleries. With the Icon members divided into two groups, **Vivian Lochhead** gave fascinating guided tours focusing not on the exhibits but on the challenges and obstacles she and her team have overcome in the display of textiles in the new spaces, especially the banners for which they are famous. **Leanne Tonkin** gave tours of the new textile conservation studio and discussed the conservation work currently in progress. **Ann French**, Whitworth Art Gallery, gave presentations on the low tech but highly efficient display system she and her team have developed for the Gallery's changing displays of textiles.



Leanne Tonkin and study group in the Textile Conservation Studio

Vivian has developed methods for installing banners in modified display cases and for open display using systems of hand operated winches. Within the new galleries the banners are now integrated into the story of the displays. Although this gives the visitor a better experience there have been problems to overcome, fitting large and light sensitive objects in open spaces. Vivian's detailed knowledge of the banners enables her to detect changes to objects on display on her daily walk round the galleries, including movement caused by human interaction or monitoring possible creep in temperature sensitive support adhesive.

Leanne described the methods involved in getting banners into and out of the studio and the processes and equipment they use including the wet cleaning floor space. Members of the public are able to watch conservation work in progress from one of the galleries through a large viewing window. In addition to writing descriptions of the current objects and the work in progress on the glass, a range of interactive material has been provided to help explain conservation to visitors.

The Whitworth Art Gallery has some twenty thousand textiles spanning over two thousand years of history. Until nine years ago the display of this collection, designed to inspire industry, had not changed in fifty years. Ann has modified a design originally produced in MDF to a simple system of poles and bases in steel that can be reused time and again. She showed us a variety of tops and adaptors used on the pole system to enable changing the displays of a wide variety of textiles. Ann explained that there is now a solid team at the Gallery that works together, adapting the system for new exhibitions, sometimes to a very tight time schedule.

Erica Arnold

In the mirror – banner display and dressing up area. People's History Museum Manchester



in practice

CONSERVATION OF A FLINTLOCK SPORTING GUN BY HENRY CRISP

by Suzanne Dalewicz-Kitto BSc MA ACR, Conservation Manager, Royal Armouries

Introduction

In January 2008 the Royal Armouries, with assistance from The Art Fund and the National Heritage Memorial Fund, purchased a silver-mounted flintlock sporting gun from the W. K Neal Foundation.

The firearm was commissioned from Henry Crisp, Gunmaker to the Ordinance and Furbisher at the Tower of London, by George Legge, 1st Baron Dartmouth, in 1688. At the time James II was on the throne and George Legge was, simultaneously, Governor of the Tower of London, Master General of the Ordinance, and Commander in Chief of the English fleet. Following the invasion of England by William of Orange in November 1688, however, his fortunes changed. By 1691, Lord Dartmouth was accused of being hostile to the new regime and was imprisoned in the Tower of London, so the firearm never came into his possession.

Description

The toe of the silver butt plate is engraved 'Ex Dono Georgi Baroni Dartmouth Apud Spithead' (A gift of George, Baron Dartmouth, at Spithead), whilst the heel, engraved in a different hand, has a little rhyme: 'THE BARRELL MADE BY MOORE OR TURK, CRISP MADE Ye REST ALL ENGLISH WORK, Ye SILVER TRIED WITHOUT DECEIT, 1688', (for it to work it is necessary to read the date as "Sixteen Hundred and Eighty Eight). This provides supportive evidence that the firearm is built around a silver-inlaid Turkish barrel of late 16th or early 17th century. Of particular interest is that the barrel is closely paralleled by three barrels, formerly part of the French Royal Collection, now housed at the Musée de l'Armée, Paris, and in addition the lock, side plate and butt

plate have decoration inspired by designs published in Paris in 1684 by Claude Simonin, a court gun maker. The firearm by Henry Crisp is also remarkable in that the silver furniture, made by William Knight of London and hallmarked 1688, is the earliest recorded group of silver mounts on a surviving English gun. (G. Rimer, personal communication. 2009)

Condition

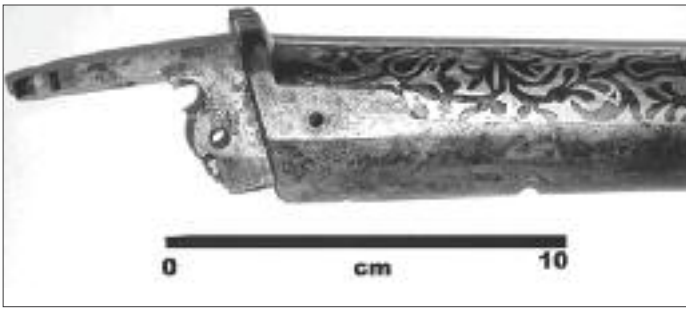
The stock is made from Circassian walnut (*Juglans regia**), a popular wood for gun stocks due to its stability when seasoned, as it does not shrink or warp, nor distort with the recoil of a shot due to its dense nature. The main drawback is that walnut is a favourite to insects and along with the dense grain structure this can lead to heavy wood loss and a friable wooden structure left behind. Indeed this is what has happened to this stock with insect exit holes evident throughout, which have undergone a previous wax fill. The holes are particularly visible on the butt where this fill has fallen out. Due to the weakening of the wood, the forearm and wrist are suffering a number of large cracks along the grain of the wood. There is loss to the forestock near the muzzle thimble with cracks suggesting that a section of wood, approx. 25 × 10 mm, has come away and been re-attached. There is further loss to the edge of the stock by the barrel, approx. 7 × 2 mm, and to the raised edge at front, base of the lock, 23 × 7 mm.

Unusually for a walnut stock the metal furniture does not fit exactly to the wood, for example, the lock, fingerplate and the butt plate are raised in areas, away from the stock leaving a gap. Due to earlier handling small areas of inlay have been lost on the butt by the heel and forestock. Overall the silver inlay and furniture have tarnished.

On removal of the barrel the forestock fell into two parts, with the wood crumbling to a fine dust in places. Animal glue is present down the forestock below the barrel, which has caused light corrosion to the underside of the barrel. This old

The Crisp gun





Breech of barrel with tang attached by screw

adhesive is also present in the ramrod shaft at the muzzle thimble. The barrel itself has been altered at the breech and the tang has been added separately, attached by a screw. As a result of this alteration the tang is slightly loose. The barrel is decorated with silver inlay, of which a small section has been lost towards the breech.

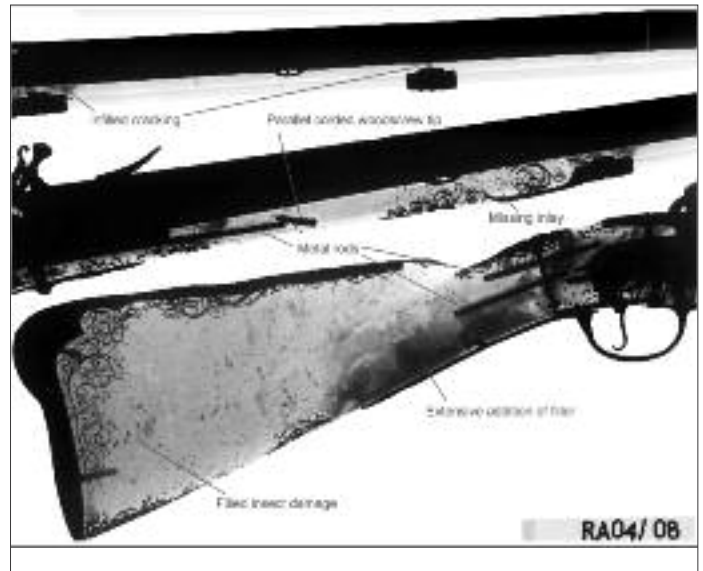
On removal, the lock was in good condition with only a small amount of corrosion on the main spring where it had come into contact with the animal glue. Inside the lock housing there was a lot of frass from insect attack as well as evidence of consolidation with animal glue. The ramrod has dents to the head together with a split to the wood, approx. 60 mm in length, which is lifting.

Analysis

The firearm was subjected to an x-radiological investigation, which revealed that there have been extensive repairs to the stock with the addition of internal metal rods screwed together behind the lock. In the ramrod notch the x-ray shows that there is a metal spring to hold the ramrod in position when fully inserted. Towards the end of this spring there is very clearly part of a machine cut wood screw with a parallel running core/ minor diameter (J. Henshaw, personal communication. 2010). The fact this screw is machine made places it, and thus the resultant repair, into the 19th century and most likely post 1841 when Joseph Whitworth introduced a standardised system of screw thread. In contrast, the x-ray also shows that the butt plate is attached, as would be expected, by two handmade screws. These handmade screws have a curved truncation of the thread depth rather than the flat of the machined screw. Also visible is the liberal use of filler infilling, cracks, wood worm flight holes and more extensive surface re-modelling.

Further X-rays of the breech revealed that the breech plug within the barrel is nearly non-existent and has been further compromised by a threaded hole to attach the breech tang. Further questions are raised by the lack of any proof testing mark, which would be required for the sale of any firearm at this date (G. Rimer, personal communication. 2009). It is also unusual in the rearward position of the vent hole, the

X-ray showing how tang attached, 280kV, 5mA, 30 sec



X-ray of firearm

peculiarly angled breech plate and insecure fitting of the breech tang.

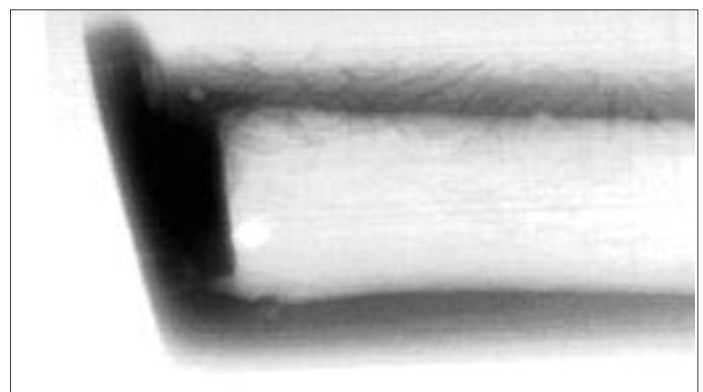
Treatment

The firearm was dismantled and the wood and metal parts treated separately.

Further consolidation of the wood was required to provide structural support after such heavy insect damage. A consolidant of 25% Paraloid B72 in acetone was injected into the friable wood, allowed to dry and re injected as necessary. Once the consolidated wood was strong enough, the two halves were reattached using 50% Paraloid B72 in acetone. This adhesive was chosen for its reversibility and if the forestock came under pressure the adhesive should be weak enough to break first instead of the wood breaking in a new area.

The forearm, however, was still weak yet too narrow to take a wooden dowel. Although the barrel itself once reattached would support the forearm, it was felt that another means of support was required. Traditionally in forestock repairs, strips of newspaper or cotton have been adhered with animal glue, over the cracks below the barrel. Although this can hold the crack it often leads to corrosion on the underside of the barrel. At the Royal Armouries we continue this traditional method of repair, however, we use more stable materials that will allow the support but not cause corrosion. In this case open weave polyester webbing was adhered down its internal length with 50% Paraloid B72 in acetone.

X-ray showing the small breech plug, 320kV, 9.55mA, 120 sec





Glass weights being used to hold the two-halves of the forestock in the correct alignment

Corrosion on the barrel and lock was removed using Garryflex abrasive block and from the interior of the barrel using a glass barrel brush. Residues of corrosion debris, old grease and dirt were removed by rinsing in white spirit. After degreasing the barrel and lock parts they were then coated with hot Renaissance Microcrystalline Wax applied by brush and hair dryer. For aesthetic reasons the insect holes were filled with pigmented carbuna wax applied by a fine hot spatula. Finally silver tarnish was removed using a paste of talc in industrial methylated spirits.

Conclusion

Whilst the barrel, lock and stock construction and decoration are of the highest order, the very poor adaptation of the barrel to fit the gun and the lack of a proof mark are problematic in understanding the purpose of the piece. This may indicate that the firearm was a presentation piece, never intended to be fired, or that the current barrel is a replacement. This latter suggestion is supported by the visible modifications, i.e. instead of the breech tang being an extension of the breech plug as would be expected, it is attached to the breech by a screw, while the barrel has been truncated at the breech end to fit the existing stock. This, plus the fact that there is a lack of any attempt to ensure that the gun was in fireable condition, might be taken to suggest that



Open weave polyester webbing in place down internal length of forestock

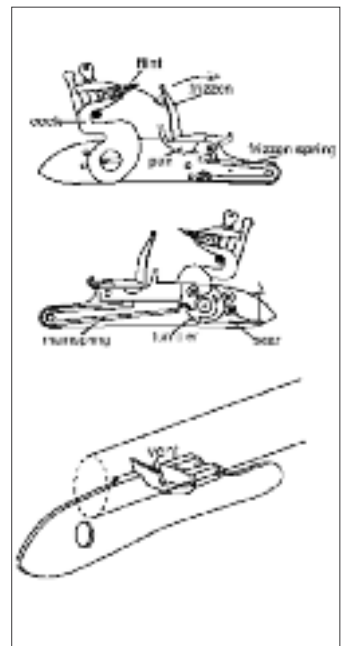
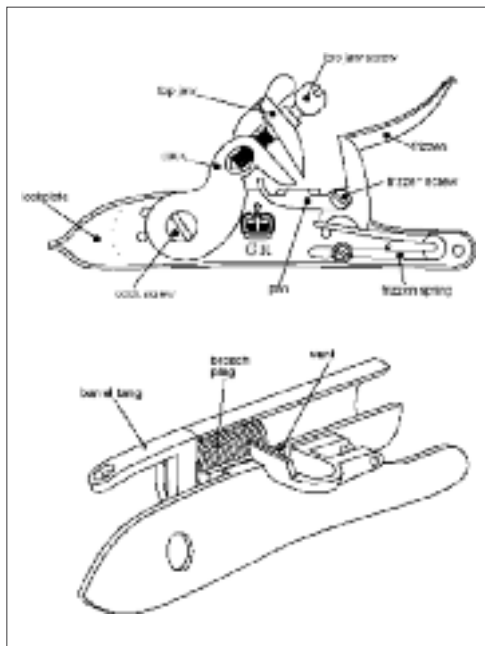
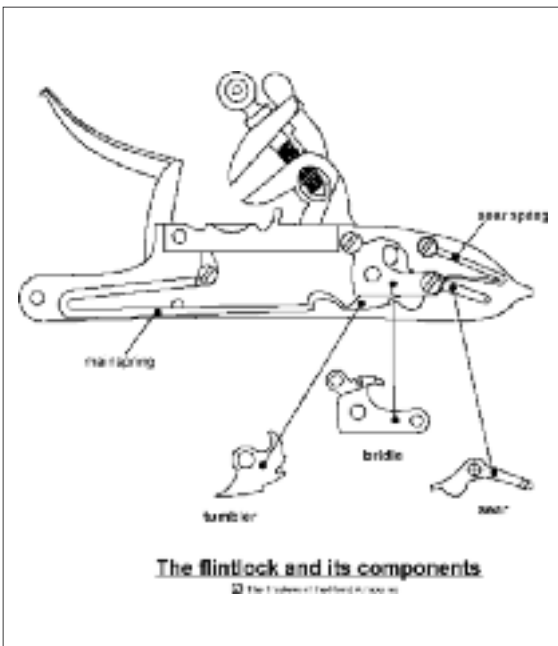
the gun was, by the time the barrel was fitted, considered obsolete. The origin of the barrel, however, still fits in with the engraving on the butt heel making the date for the construction and barrel alterations, if not the same, then separated by no more than a century. Further repairs were then carried out most likely post-1841 due to the presence of a clearly machined screw.

Prior to conservation, the dismantling of this firearm for research purposes could have potentially affected the structural integrity of the wooden stock, due to its friable nature. Now the firearm is not only suitable for display but is strong enough to allow less delicate handling and can be dismantled for further research with greater ease and reduced risk. Henry Crisp's flintlock sporting gun is now on display in the White Tower, Tower of London.

With thanks for their knowledge and support to Graeme Rimer, Academic Director, Royal Armouries and John Henshaw former Firearms Technical Manager, Royal Armouries and Pattern Room.

* Edlin, H.L. (1969). *What wood is that? A Manual of Wood Identification*. Great Britain: Viking Penguin Inc.

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listings

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

Icon Offices: Please note that small events and meetings can be held at the Icon Offices at 1.5, Lafone House, The Leathermarket, Weston Street, London SE1 3ER. The Icon website provides comprehensive directions on how to find the offices – from the home page, go to 'About Icon' and then to the 'Find us' page.

18 July, 11am

Icon Textiles Group **Visit to Henry Poole & Co, Savile Row Tailor**

Venue: 15 Savile Row, London W1S 3PJ
Henry Poole & Co, established in 1806, offer bespoke tailoring and supply the Royal Household with Liveries, which is currently being made in preparation for the Diamond Jubilee in 2012.

Cost: £10

Please note this visit is now fully booked but you can still reserve a place on the waiting list.

Contact: for reservation and queries e: Rosamund.Weatherall@nationaltrust.org.uk

26 July, 6.30pm

Icon Paintings Group **Zimbabwe: Treasure in-Waiting**

Venue: Freemason's Hall, 60 Great Queen Street, London, WC2B 5AZ

Speaker: Rachel Barker, Conservator at Tate for Modern and Contemporary Paintings.

In February 2011 the World Collection Programme funded Tate painting conservator Rachel Barker and Tate Modern curator Kerryn Greenberg to visit the National Galleries of Zimbabwe in Harare and Bulawayo. The purpose of their visit was to do an initial conservation assessment of the national art collections and give advice to dedicated staff on how best to care for a collection, currently in storage, due to the insecure political status of the country. Rachel and Kerryn were given access to spotless store rooms housing extraordinary treasures. The ultimate gems were to be found in a dry store room in Bulawayo...

Cost: £10 Icon members (£15 non-members)

Contact: Clare Finn on t: 020 7937 1895 or e: FinnClare@aol.com

25–28 August

The Society of Bookbinders Education and Training Conference

Venue: University of Warwick
Including demonstrations and lectures on bookbinding and artists books by expert speakers from around the world.

Contact:

conf.organiser@societyofbookbinders.com

Further details via the Icon website

29 August–2 September

IADA **XIIth International Congress**

Venue: Berne

Further details via the Icon website

31 August–2 September

Conservation at the International ARA Conference

Venue: Hilton Grosvenor Hotel, Edinburgh
Speakers include: Dr David Dorning, Antoinette Curtis ACR and Richard Nicols ACR

Further details via the Icon website

14–16 September

International Symposium and Workshop on Cultural Property Risk Analysis

Venue: Lisbon, Portugal

Further details via the Icon website

17 September

Icon Ceramics and Glass Group **Colour-filling with Epoxy Resin**

Venue: Organic Artefacts Conservation (Wood) Studio, The British Museum, London

Colour-filling with Epoxy Resin is a one day practical course with demonstrations of techniques to achieving good quality colour-fills. This course is aimed at practising conservators who wish to either learn a new technique or brush up on their pre-existing skills in this area.

The full workshop content and booking form are on the Group web pages.

Booking Deadline: 31 August – limited to 11 places

Cost: Icon member / Icon student £115, non-member £200.

Contact: Kelly Abbott on kellyabbott1@yahoo.co.uk

19–23 September

ICOM-CC 16th Triennial Conference

Venue: Lisbon, Portugal

Further details via the Icon website

22 September

Icon Photographic Materials Group **Photographic Conservation Techniques**

Venue: Fox Talbot Museum, Lacock Abbey, Wiltshire

A one-day conference from the home of a pioneer of photography.

Includes an overview of a project to preserve the photographs of George Bernard Shaw. The Conference will coincide with an exhibition at the Museum on Shaw's photographic work and huge collection, including platinum prints, ambrotypes and plastic negatives.

Call for Papers

There is still room in the programme for more papers

Contact: Anita Bools on

anita.bools@nationaltrust.org.uk

Further details on Icon's website Groups and Events pages

22–23 September

Icon Textiles Group **Back to Basics Workshop: Upholstery – History and Techniques**

Venue: Burghley House, Stamford, Lincolnshire

The workshop will be led by Lesley Wilson, freelance conservator working on public and private collections, specialising in upholstery and the historic development of upholstery techniques and materials.

Cost: £130

Further details via the Icon website

23 September

Icon Stone and Wall Paintings Group **The Conservation of Architectural Plasterwork; Part 1. (Part 2 in spring 2012)**

Venue: Ironbridge Gorge Museum Trust, Ironbridge, Nr Telford.

Within the context of these presentations historic architectural plaster work is considered to include both plain and ornamental plasterwork applied to historic buildings (internally or externally) and requiring conservation. This conference is neither primarily concerned with wall paintings nor the application of new plasters (except where these form an important part of the overall conservation process).

Call for Papers and other details on Icon website

Cost: £55.00 (non members: £70.00, icon student members: £25.00, students (non icon): £35.00)

Contact: Simon Swann on t. 01502 676044 or e: swannsh@btinternet.com

26–28 September
CVMA Corpus Vitrearum, Forum for the Conservation of Stained Glass
20th and 21st Century Stained Glass
Venue: Lisbon, Portugal
Further details via the Icon website

11 October
Church Buildings Council Conservation Symposium
Venue: Cheyneygates, Westminster Abbey, London
The challenges of the conservation of artworks in churches.
Cost: £100
Contact: Dr Pedro Gaspar on t: 020 7898 1889 or e: pedro.gaspar@churchofengland.org
Further details via the Icon website

26–28 October
A Pest Odyssey 2011: Ten Years Later
Venue: The British Museum, London
Focussing on developments that have been made in the last 10 years, highlighting international priorities and how these have changed.
Further details via the Icon website

10 November, 6pm
Icon Book and Paper Group 'Multiplying the Associations: David Smith and Modern Paints'
Venue: The Wellcome Institute Conference Centre, 183 Euston Road
Speaker: Dr. Richard Mulholland, Paper Conservator, Victoria & Albert Museum
American sculptor David Smith (1906–65) made frequent use of modern synthetic paints. This talk will discuss modern industrial and domestic paints used by Smith in his works on paper, but will also explore those used on both his canvas paintings and his painted steel sculpture. It will examine how Smith's drawings were informed to a great extent by texture and three-dimensionality, as much as by the materials he chose to use. It will explore the techniques he used to achieve particular textural effects with these media, and demonstrate how these works reflect the important material dialogue that exists between sculpture and drawing in his practice.
Cost: £10 for Icon members (£15 for non-members, £6 for students)
Contact: register in advance with Joanna Payne on e: jw@joannapayne.com

10–11 November (Please note new date)
Icon Textiles Group Back to Basics Workshop: Taking Patterns from Historic Costume
Venue: Costume and Textile Study Centre, Carrow House, Norwich.
Janet Wood, who has in-depth experience of pattern cutting and mounting historic costume, is to deliver the two-day course. It will comprise both theory and practice, to include: developing an understanding of basic modern pattern cutting techniques and relating this to historical methods; looking at methods for measuring costume and recording the information to make a pattern and hands-on sessions where a pattern and toile will be produced using a piece of handling costume. The course will not include mounting.
Cost: £130 tbc
Contact: for provisional bookings and queries e: Rosamund.Weatherall@nationaltrust.org.uk

10–11 November
Icon Archaeology Group Imaging in Conservation: Looking at artefacts under new light
Venue: STFC Rutherford Appleton Laboratory, Harwell, Oxfordshire OX11 0QX
Amongst others, computed radiography, laser scanning and 3-D printing are becoming more accessible and as a result are increasingly being used by the heritage sector. But what are the advantages and the limitations? How do they work and how much do they cost? This two day event will cover a number of imaging techniques, feature case studies and give you the chance to see some of the equipment in action.
Call for Papers
Contacts Evelyne Godfrey on e: godfrey@open.ac.uk and for bookings Claire Woodhead on e: Claire.Woodhead@hants.gov.uk
Further details via the Icon website

15 November
The Historic Buildings, Parks and Gardens Event 2011
Venue: Queen Elizabeth II Conference Centre, Westminster, London
Speakers: Edward Harley, President The Historic Houses Association
John Penrose MP, Minister for Heritage and Tourism
The Marquess of Douro
Cost: Free
Contact: t: 01462 896688 or e: events@hall-mccartney.co.uk

16 November
Icon Ethnography Group Conservation and Source Communities: Research, Objects and Treatments
Venue: The Pitt Rivers Museum, University of Oxford
Exploring conservation projects involving work with source communities.
Call for Papers
Deadline: 6 August
Further details via the Icon website

10–11 May 2012
CHARISMA The Renaissance Workshop: Materials and Techniques of Renaissance Art
Venue: The British Museum
As part of the European project CHARISMA (Cultural Heritage Advanced Research Infrastructures: Synergy for a Multidisciplinary Approach to Conservation/Restoration) this two day technical symposium will explore how technical examination of Renaissance artefacts sheds light not only on their materials and manufacturing techniques.
Call for Papers
Deadline: 1 September
Contact: info@renaissanceworkshop2012.org

10–14 September 2012
IIC Congress 2012 The Decorative: Conservation and the Applied Arts
Venue: Vienna
Further details via the Icon website

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



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