

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • APRIL 2020 • ISSUE 87



Learning to be a sculpture conservator

Also in this issue

Mapping Michelangelo • CPD in retirement • New uses for old buildings



Michelangelo's *Epifania* cartoon (1895,0915.518+)
© The Trustees of the British Museum

APRIL 2020 Issue 87



From the Editor

We range far and wide in this issue! Jim Mitchell ACR finishes work on the Wallace Monument, whilst Allyson Rae ACR ponders how best to keep in touch with Icon and the profession in retirement. Readers are introduced to the Fitness for the Future Network – Icon is now a member – and one of our new trustees, Adam

Klups, co-authors an article on conserving buildings by giving them a new use. You can also read more about Adam in the People section of the magazine where all our most recently appointed trustees are profiled.

Our emerging conservator, Alice Watkins, charts her course from intern to practising conservator and provides our splendid cover – believe it or not a sculpture! The British Museum's Sam Taylor creates a digital record of an enormous and important Michelangelo cartoon, whilst on a smaller scale, Abigail Bainbridge ACR has come up with some helpful ideas to make life in the studio and the office that little bit easier. I'm sure more of you have tips and tools that others might find useful: do get in touch with me – news@icon.org.uk – so that we can pass them on.

Lynette Gill



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The background from a two-part sculpture by Jann Hawarth *Beads and Background* (1963-4) during condition checking. Image courtesy of the artist and Tate

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professional update

From The Chief Executive



Sara Crofts reviews progress on Ikon's strategic priorities

Those of you who were able to attend our AGM in December will have heard me outline the key projects for the financial year 2020/21, and the link to the PowerPoint presentation that I used has since been disseminated via *Iconnect*.¹ But now that April has arrived it seems like a good time to offer a reminder of the priorities that staff and

trustees will be working on over the next twelve months.

As always, the key projects are driven by our mission and the objectives in our Ikon Strategy 2017-2021 which focuses on three strands of activity:

- **Advocacy:** through influencing our partners and the public
- **Excellence:** through building knowledge, high standards and valuing the profession
- **Engagement:** through encouraging public awareness and participation

We report on our progress towards achieving our strategic goals in the Trustees' Annual Report and now that we have reached the halfway point in the five-year strategic plan it is important that we take a moment to recognise the successes achieved already.

Achievements to date

During the last three years we have accomplished a great deal. Members, volunteers, staff and trustees should be rightly proud of the ongoing work that we do to support the profession through activities such as: maintaining the respected accreditation framework; supporting career development through internships, our leadership launchpad programme and regular CPD opportunities; promoting the value of conservation to stakeholders, policymakers and Government; and delivering the new Conservation Register.

We have also commissioned a Labour Market Intelligence (LMI) toolkit and will soon be actively promoting this excellent new resource to our colleagues across the heritage sector as well as publishing the result of the first of our own surveys. This is a considerable success story as the data that we will gather during the survey will provide sound and detailed quantitative evidence that we can use to support our policy work and to respond to consultations from Government and elsewhere.

Importantly, the LMI data will also allow us to revisit our guidance on conservators' salaries and to offer more nuanced and accurate advice to recruiters and to job-seekers in the future. But, in the meantime, I heartily encourage members to make use of the excellent employment advice provided by the team behind Fair Museum Jobs.²

Our plans to play a more active role in the fight to mitigate and adapt to climate change will also come to fruition in the run up to COP26 in Glasgow in November, and our Ethics Task & Finish Group will complete their Herculean task of producing Ikon's first Code of Ethics this summer. There are certainly exciting times ahead!

New initiatives for 2020

And in terms of new initiatives this year there will be three key areas of focus linked to our *Strategy 2017-2021*:

- **Advocacy:** *articulating* the value of conservation and *sharing* the impact of our work
- **Excellence:** *celebrating* the 20th anniversary of the accreditation framework and *promoting* the new Conservation Register
- **Engagement:** *launching* a new e-newsletter for non-members and *encouraging* more people to join Ikon as Supporters

Advocacy featured strongly in the feedback that we gathered through the second membership survey (which can be accessed on the Ikon website³). So I hope that members will welcome a renewed focus on helping clients, colleagues, policy-makers and others understand the importance of conserving our objects, collections and buildings, and demonstrating that conservation delivers public benefit in a variety of ways.

To support this aim we will develop a suite of new webpages showcasing conservation and its value for a general audience as well as crafting a series of policy papers designed to support our external advocacy to Government and others. As a first step we have recently created a new 'what is Ikon' page which offers a short history of the organisation, summarises our strategic aims and activities, and provides a snapshot of our membership.⁴

We will also continue to expand the recently initiated 'impact' section of the Ikon website.⁵ This is the ideal place to demonstrate the difference that high quality conservation projects can make to people and communities. If you have a good story that shows the positive outcomes that can be achieved through conservation, then please do share it with us and we'll happily feature your case study on the website.

Of course, we can't deliver our strategic priorities unless the organisation itself is effective and sustainable. So we will continue to look for ways to improve our methods of working and communicating. Ensuring that Ikon is financially sustainable is a key element of this work and so we will also be increasing our efforts to recruit new members into the organisation. Over the coming months we will be launching

several new membership marketing campaigns, but I would like to ask our existing members to offer their support too.

Please talk to your friends, family and colleagues about the value of the work that Icon does and how it supports the conservation of cultural heritage for the benefit of everyone. Increasing our membership numbers will not only help to support our financial position but will mean that we also have strength in numbers when it comes to putting a case for support to Government and others.

A personal note

Lastly, I would like to say a huge thank you to everyone who has offered support, wisdom and encouragement during my first year as Chief Executive of Icon. I have met some wonderful new colleagues and have been touched by the warm welcome I have received at meetings and events. It's been fun and sometimes funny too. There have been some sticky moments (of course) but plenty of successes also. And,

more significantly, lots to look forward to in the future. I note with pleasure the 5% increase in the number of membership survey respondents stating that they are satisfied with Icon in 2019 but, as we begin a new decade, I feel certain that we can and will achieve much more – with your support.

- 1 'A few of our favourite things in 2020' can be accessed at: <https://icon.org.uk/news/a-few-of-our-favourite-things-in-2020>
- 2 The Fair Museum Jobs manifesto can be found here: <https://fairmuseumjobs.wordpress.com/manifesto/> and additional useful resources can be accessed here: <https://fairmuseumjobs.wordpress.com/resources/>
- 3 The news story and link to the full Membership Survey Report can be found here: <https://icon.org.uk/news/survey-results-update>
- 4 The 'what is Icon' page can be found at <https://icon.org.uk/about-us/what-is-icon>
- 5 The 'impact' pages can be found at <https://icon.org.uk/about-us/icons-impact>

ADVOCACY AND POLICY

What is LMI anyway?

Regular readers of Icon News may have noticed a steady stream of updates on Icon's 'new LMI project' throughout 2019. The project refers to a partnership between Icon, the Chartered Institute for Archaeologists and Historic England to develop a toolkit enabling the heritage sector to undertake workforce research on a regular basis and in a cost-effective manner. The project was funded by Historic England and we are delighted to announce the toolkit is complete and ready to use by all.

But what exactly is LMI and why does it matter?

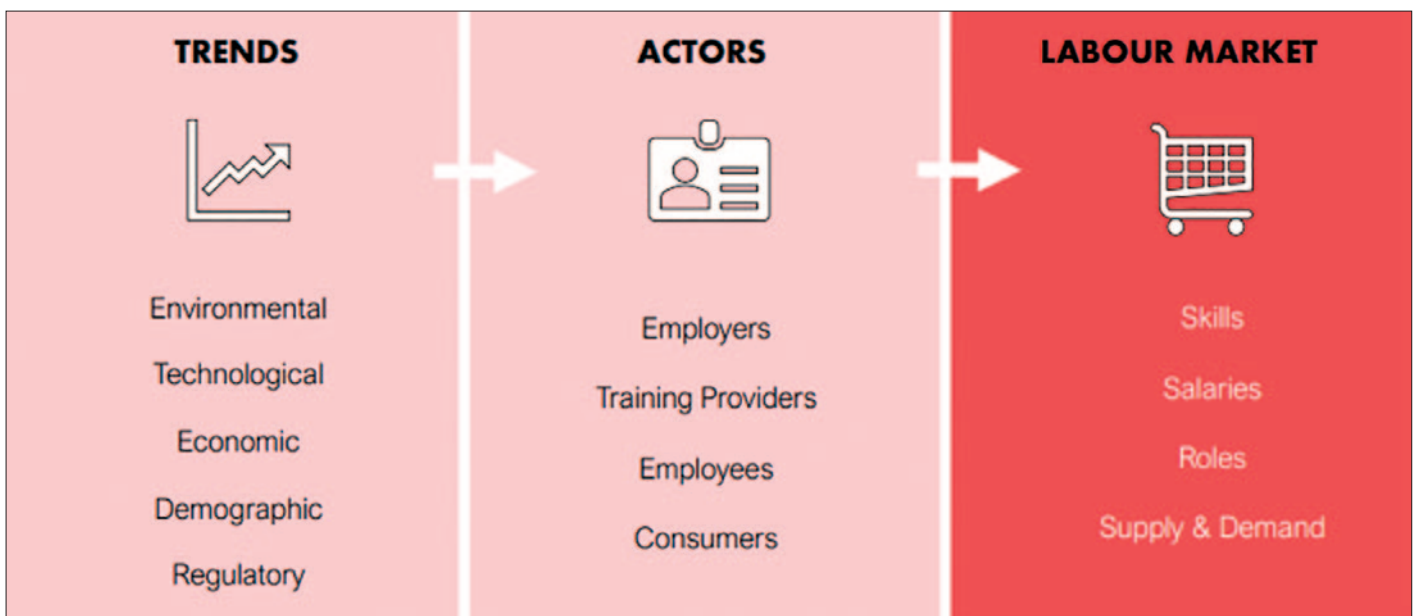
LMI stands for Labour Market Intelligence and includes information about a workforce (e.g. age, gender, education, employment, role, skills) that has been analysed and interpreted

to make sense of a labour market. Icon previously carried out LMI research in 2012-2013. Some of the numbers to have emerged from this work included:

- 5,125 – total UK conservation workforce
- 78% conservators hold at least one degree
- 97% conservators are white
- £26,500 – median salary for a professional conservator

Things are likely to have changed since our last report was published. Indeed, LMI is increasingly important as big societal trends influence actors within the workforce, which in turn impacts the labour market as demonstrated in the diagram below.

This is why we plan to use our new toolkit on a regular basis



to ensure a consistent supply of information on the conservation labour market. In fact, research is already underway, with up-to-date evidence due this year! We will use the intelligence to target our activities and inform strategic decisions across Icon's advocacy, professional development and membership activities.

But the impact of our LMI stands to extend Icon and benefit groups across society. Good LMI helps develop a skilled workforce with the right mix of skills in response to labour market needs, in a way that promotes job quality and lifelong learning. This benefits individuals, employers, educators, sectors and society as a whole by:

- Guiding individuals to the best routes into industry, supporting employees in future proofing their skills and broadening the aspirations of potential career changers.
- Telling employers – from big organisations to sole traders – where to set up their business, how to support their employees and compare performance to competitors.
- Enabling training providers to meet the needs of employers by informing the development of targeted curricula, courses and relevant student support.
- Empowering the sector to make informed decisions collectively and to compare and cross-reference strengths and opportunities across specialisms and subsectors.
- Fostering a stable society by supporting employability, economic prosperity, social mobility and inclusion.



We recently published factsheets on LMI explaining the wide-reaching value of LMI and listing the types of questions that LMI can help different stakeholders to answer. These are available on our website and free to use – study them, share them and start getting excited by the new facts and figures coming your way soon!

Anni Mantyniemi

Policy and Communications Manager

NEWS FROM THE GROUPS

Archaeology Group

The Archaeology Group 2020 AGM will be on 19 June at the Museum of London Docklands. During the day there will be the opportunity to visit the new exhibition *Havering Hoard: A Bronze Age Mystery* which will run from April to November.

Unearthed in Havering, this is the largest ever Bronze Age hoard to be discovered in London and includes axe heads, spearheads, fragments of swords, daggers and knives alongside some other unusual objects rarely found in the UK. This makes up a total of 453 bronze objects dating between c.900 and c.800 BC which will be on display as part of the

exhibition. There will also be a talk from the Curator of the exhibition. Further information on the event will be released shortly.

We would like to send a big thank you to everyone who attended and was involved in the February Post-X Metals Conference we ran with the Metals Group and to Icon Archaeology Group committee member Luisa Duarte for organising the event. We hope you enjoyed the day as much as we did! If you have any photos you would like to share from the event please tag us on Twitter (@ICONArchaeology) and use the hashtag #ICONPostX. A full review of the conference will be available in the next issue of Icon News.

Suggestions for future events and workshops are always welcome. Please watch Iconnect, Twitter (@ICONArchaeology) and the website for further announcements, including a 2020 Archaeology Group Twitter event! We always love to hear about your current archaeological conservation projects big or small, please tag us in your posts and follow us on Twitter to see what everyone else is up to!

Charlotte Wilkinson

Icon AG Communications Rep

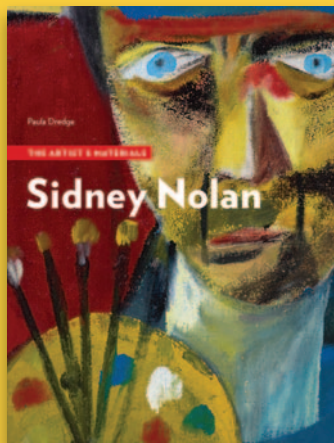
Book and Paper Group

If you haven't seen the BPG18 postprints, you can find them online now available free to members only until May 2020, and then to everyone after that. I want to extend a huge thank you to Thomas Bower (former BPG editor) for copy editing them with me, and William Bennett for doing all the typesetting. Leah Humenuck and Amy Nicoll also helped pull it all together. Perhaps unexpectedly, it turned into a much bigger job than we were anticipating, so we are really pleased to have everything finished and available to you finally, and we hope it will be a valuable resource.

Our thoughts have already turned to the next conference, in 2021; we are beginning to think about themes and venues and other logistics. If you have any ideas—especially for affordable venues for around two hundred and fifty people for two days—please get in touch with me at iconbpg@gmail.com. We do know that whatever the theme, we want to continue our tradition of affordable ticket prices to help facilitate CPD for Icon members, and we also want to make this conference as eco-friendly as possible while still maintaining that affordability.

We've had some discussions on Twitter about it and done some brainstorming but if you have any specific experience with this, we'd love to hear your advice—it can be difficult to get to the bottom of what choices make the least environmental impact. So far, we're thinking of vegetarian food, name badges that aren't new plastic (bring your own reused one? Stickers?), digital/print on demand programmes rather than us printing for everyone, and streaming the talks so people at a distance can choose not to travel. We like the idea that this facilitates participation from people who might not be able to travel for any reason. (Speaking of which—any tech-savvy people want to help facilitate this? The idea of

NEW & NOTABLE

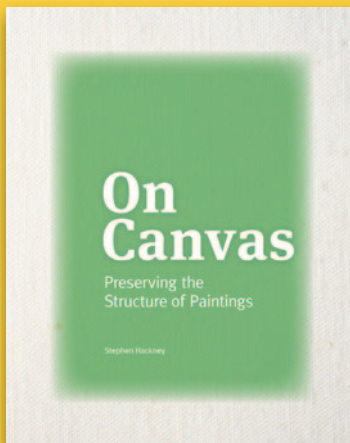


Sidney Nolan
The Artist's Materials
Paula Dredge

The newest addition to the Artist's Materials series is the first technical study of the Australian modern painter Sidney Nolan, examining his innovative use of commercial and household paints among other diverse materials.

Museum Lighting
A Guide for Conservators and Curators
David Saunders

This indispensable guide to museum lighting provides practical information to assist curators, conservators, and other museum professionals.



On Canvas
Preserving the Structure of Paintings
Stephen Hackney

The first truly comprehensive analysis of the history, practice, and conservation of painting on canvas, this book is destined to become an invaluable resource for the field.

Modern Metals in Cultural Heritage
Understanding and Characterization
Virginia Costa

This practical guide provides artists, conservators, curators, and other heritage professionals with tools for understanding, evaluating, and approaching the care and treatment of modern metals.



Herculaneum and the House of the Bicentenary
History and Heritage
Sarah Court and Leslie Rainer

This accessible book provides a striking account of the life, destruction, rediscovery, and cultural significance of the Roman town of Herculaneum and its grandest residence—the House of the Bicentenary.

Historic Cities
Issues in Urban Conservation
Edited by Jeff Cody and Francesco Siravo

Filling a significant gap in the published literature on urban conservation, this anthology will serve as an easy reference for administrators, professionals, teachers, and students.

D-Tech Systems 
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D-Tech specialise in providing advice, consultancy, monitoring equipment, humidifiers, dehumidifiers and calibration services to help you to understand, control, improve and monitor your environment.

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Forum (NHSF), was invited to the meeting to discuss the work that NHSF is currently doing to coordinate delivery of the Strategic Framework for Heritage Science in the UK (see <http://www.heritagescienceforum.org.uk/what-we-do/strategic-framework>) and in particular to explore how we could share information or work together to improve access to published heritage science research. You can see some of NHSF's past work on this topic at <http://www.heritagescienceforum.org.uk/what-we-do/filling-the-gaps>.

Finally, Lora Angelova, Head of Conservation Research and Audience Development at the National Archives and trustee of the NHSF, also attended the meeting and informed the committee about her project to collate information about students and early career researchers in Heritage Science across the UK, as a continuation of the report 'Careers in Heritage Science: Opportunities and Constraints', available at http://www.heritagescienceforum.org.uk/documents/Careers_in_Heritage_Science_DRAFT_v6_accessible1.pdf

Keeping in touch

Finally, keep an eye out for our notices in Iconnect, on our webpages, and on Twitter (@ICONSci) and get in touch via our Group email address (hsg@icon.org.uk) if you would like to become more involved in the Group's activities.

Lucia Pereira-Pardo

HSG Committee Communications Officer

Icon Scotland Group

Training and events

We held two events in early 2020. A Training Course - 3D Documentation of Heritage Artefacts: Introduction to Photogrammetry - was delivered on 18 March at the Scottish Maritime Museum in Irvine by Marta Pilarska, who is the 3D Digitisation Project Manager at the Scottish Maritime Museum. The attendees were encouraged to bring their cameras, mobile phones and laptops with the photogrammetry software pre-installed, and they captured a dataset in a studio setup during the course of the session.

Our second event was Icon Conference Highlights, a one-day conference showcasing some of the highlights from the Icon 2019 conference, to give people who not been able to travel to Belfast a taste of what went on there. The conference was introduced by James Grierson, the new Chair of Icon, and went on to feature twelve talks, with six speakers from Scotland and six from the rest of the UK. It was very well attended and provided great opportunities for networking and socialising.

Going forward, we will be organising a full programme of events for the rest of the year, and these will be publicised on the Icon website and through Iconnects.

Other happenings

We are delighted to announce that we have two new committee members covering our Digital Media Role. They are Marta Pilarska and Gemma Mathieson, and they have

having the job of making sure the live streaming is working gives me the shakes.)

Finally, we are pleased to announce that at the time of writing, we have raised around £7,000 to fund the Fred Bearman Research Grant and Memorial Lecture—this is thanks in no small part to our new fundraising officer, Kirstin Norwood, and Fred's partner David Anfram. We are thrilled that this money secures the fund for at least several years. The £1,000 grant is open to any Icon member, so please pass on the information to colleagues in other disciplines for next year. The money can be used to fund expenses or the researcher's time, and the subject is really broad—see the details online at <https://icon.org.uk/groups/book-paper/fred-bearman-research-grant>

Abigail Bainbridge

B&PG Committee Chair

Heritage Science Group

Ethical Sampling Guidance

The Collections Trust have added the Group's ethical sampling guidance download link to their Spectrum resource for Collection Care, so it is now also available to collection managers and curators globally.

Committee meetings and invited speakers

The committee met on 6 January at The National Archives in Kew where the reports from our committee members were presented and future events organised by the Group discussed. In addition, Caroline Peach, Consultant Development Director of the National Heritage Science

already been very busy! We'd also like to draw attention to a fantastic 'Conservation in Action' exhibition at Perth Museum, curated by Icon Scotland committee member and Conservation Officer for Perth Museum, Anna Zwagerman. The exhibition gives a comprehensive overview of some of the material and ethical issues faced by conservators in caring for museum collections, and centres around the opportunity for visitors to witness conservators at work on one of the treasures of the collection, the Perth Mummy Ta-Kr-Hb. More information can be found in Anna's blog post for Icon Scotland, and the exhibition runs until 19 April.

Contact and keep in touch

We obviously welcome primary and secondary members, but remember that all you need to do in order to receive the emailed Scotland Group Iconnects is tick the Group on your Icon membership form. You can also see our latest updates on social media: our blog is at <https://iconscotland.wordpress.com>, our Facebook page is <https://en-gb.facebook.com/iconscotlandgroup> and our Twitter feed is @icon_scotland. Comments and suggestions for events can be emailed to scotland@icon.org.uk.

Paintings Group

The last Paintings Group talk of 2019 was given by Alexandra Gent on 6 November 2019. Dr Gent discussed some of the results of her research on 'Repetition and Replication in Joshua Reynolds's Subject Pictures'.

2020 opened with a series of talks on how other people and professions think about art and how conservation might fit into that. The first talk of this series on 'Demystifying the Art Market' was given by Renée Pfister on Monday 24 February 2020. The following talks in this cycle will be on art as an investment and on the role of the exhibition curator and will take place in April and in June/July. More details on these events will be advertised on the events page of the Icon website. If you are interested in reviewing any of our future talks for Icon News please contact us using the Group email (icon.paintingsgroup@googlemail.com).

Postprints from our conference *Interactions between Water and Paintings* (eds. Helen Dowding, Rhiannon Clarricoates and Adele Wright) – which was held in Edinburgh in November 2018 – are still available for purchase through Archetype Publications (<https://archetype.co.uk/our-titles/interactions-of-water-with-paintings/?id=282>).

As always, we are keen to hear from Icon Paintings Group members about what events you would like us to organise. We are always looking for speakers for our talks so please let us know if you have any suggestions for speakers or topics you would like addressed.

The Paintings Group Committee

Email: icon.paintingsgroup@googlemail.com
Twitter: @IconPaintings

Photographic Materials Group

The Group's blog has been active over the past few months, starting with a New Year post full of photography highlights from around the UK. Subsequent posts included Group treasurer Jordan Megyery's account of her experiences as an Icon photographic materials intern and a detailed review of last year's round table discussion by Catlin Langford, who was with us on the day. Please get in touch if you would like to write for the blog (<https://iconphmgblog.wordpress.com/>). We welcome both longer and shorter pieces on photo-related topics, including your work and research, exhibitions you've seen and workshops you've been to.

Turn to the review section of this issue for an overview of the 2019 round table event, which took place on 29 November at the Dana Research Centre and included many interesting talks on a wide range of topics. The afternoon concluded with the Group's annual general meeting.

The committee has been busy planning the April event: a three-day colour slides workshop with Katrin Pietsch and Lénia Oliveira Fernandes at The National Archives. This hands-on workshop and lecture will focus on the identification and removal of mould from colour slides. Having treated a collection of 42,000 slides Katrin and Lénia have plenty of experience tackling these issues! A review of the event will appear on our blog in the coming months and in a future edition of Icon News.

Textile Group

On 27 April 2020, we will host our AGM at The British Library, a review of the day will follow in the next edition of Icon News. 2020 is set to be a busy year for the Textile Group with many more tours and workshops planned!

Save the Date!

Icon Textiles Group are pleased to announce an exciting workshop for autumn this year led by textile conservator Ksynia Marko and carpet cleaning specialist Glyn Charnock. 'Keeping the rug under our feet: Care of Historic Carpets, Rugs & Woven Textile Floor Coverings' will take place 8-9 October 2020 and will be held at Blickling Hall, Norfolk. More details to follow in an Iconnect soon.

The Centre for the History of Retailing & Distribution (CHORD) are to hold a workshop on the topic of 'Public Textiles and Dress in Museums and Historic Houses: Textiles and Dress for Display and Show' on Thursday 11 June 2020 at Wolverhampton University City Campus. This workshop will explore historic textiles and dress held in museums, historic houses, archives and other collections, which were and / or are intended to be displayed, seen or worn in public. For further information and to submit a paper for this event, please e-mail Laura Ugolini at: l.ugolini@wlv.ac.uk

Recent Events

In March the Textile Group offered members a free tour of the V&A's new exhibition 'Kimono: Kyoto to Catwalk', the group thoroughly enjoyed the beautiful garments on display

and learning all about the history of the Kimono. The exhibition runs until 21 June 2020.

Upcoming Events

Icon Textile Group Annual General Meeting – 27 April 2020 – The British Library

The American Institute for Conservation's (AIC) 48th Annual Meeting

Conservation: Reactive and Proactive.

19 – 23 May 2020

Salt Lake City, UT

19th ICOM-CC Triennial Conference

Transcending Boundaries: Integrated Approaches to Conservation

14 – 18 September 2020

Beijing, China

In this Issue

Textile Conservator Deborah Phipps & Jonathan Clark, Conservator for Norwich Museums Service review the two-day workshop on the conservation of painted textiles which took place last November at Norwich Castle (Norfolk Museums

Services). The event was organised by SHARE Museums East and led by textile conservator Vivian Lochhead formerly from the People's History Museum in Manchester.

Also in this issue Katy Smith, textile conservator at the V&A, provides a round up of the Dress and Textiles Specialists (DATS) conference, also held at Norwich Castle Museum and Art Gallery, which took place on the 28 -29 November 2019. This year's topic was '*Redressing Diversity: Making Hidden Histories Visible*'.

Keeping in touch

Due to publication deadlines, it is not always possible to mention all events so please check the Icon website, Facebook page, Twitter feed and Iconnect for details. If you have anything that you would like mentioned in our communications please contact the Textile Group's News Editor Terri.Dewhurst@nationaltrust.org.uk

Writing for Icon News

Have you recently attended a textile-related workshop, symposium or conference that you think would be of interest to members of the Textile Group? Would you like to write about them for Icon News? Details of how to write for Icon can be found here: <https://icon.org.uk/what-is-conservation/writing-icon> or by contacting Terri Dewhurst.



**WEST DEAN COLLEGE
ARTS & CONSERVATION**

PROFESSIONAL DEVELOPMENT IN CONSERVATION

2 APRIL Damaged Books and Bound Archives: Practical First Steps (At the British Library)	14 MAY Preserving Historic Photographs (At the British Library)
6 - 8 APRIL Masonry Cleaning* (Building Conservation Masterclass)	26 - 29 MAY Conservation and Repair of Plasters and Renders* (Building Conservation Masterclass)
20 - 23 APRIL Conservation and Repair of Timber* (Building Conservation Masterclass)	9 JUNE Preventing Pests by Integrated Pest Management (At the British Library)

*10% discount for Icon members

www.westdean.ac.uk/cpd cpd@westdean.ac.uk

West Dean College of Arts and Conservation,
Chichester, West Sussex, PO18 0QZ



CPD GRANTS REMINDER

The next application deadline for the Anna Plowden/Clothworkers Foundation CPD grants is **8 June**.

Grants for attending courses and conferences around the world cover up to 50% of the cost or £1,000 whichever is the lower amount. Applications from those on the PACR pathway are particularly welcome, as well as those from early career conservators (and from experienced conservators too, of course!). Conservation students and interns are not eligible and nor are conservators who are employed outside the UK.

For details on eligibility and to download an application form visit www.annaplowdentrust.org.uk and submit it by email to info@annaplowdentrust.org.uk.

Looking further ahead, the next – and last - deadline for 2020 is **14 September**. Don't miss your chance!



Fit for the Future

FIT FOR THE FUTURE NETWORK

Hannan Mann, Project Officer at Fit for the Future Network, introduces the organisation and shows how Icon members can contribute to mitigating climate change risks

Introduction

Last year Icon became a member of Fit for the Future, which is a network for practitioners who are working to decarbonise their organisations, adapt to climate change and develop business resilience as quickly as possible.

Its role is to ensure a collaborative approach, by creating links between organisations and sectors so that best practice, practical solutions and resources can be shared freely and openly. The Network facilitates peer-led learning at regular events and supports members to become advocates in their respective sectors for the rapid and far-reaching change required. This support and advice is available for all our Icon conservators to tap into.

Delivering practical change

Fit for the Future's membership includes a wide range of heritage and charitable organisations, which must overcome the challenges of managing historic buildings and collections in the context of a changing climate. Its founding member, National Trust, has been working hard over the last ten years to mitigate climate change by delivering a Renewable Energy Investment programme across its portfolio. Refurbishing traditional hydro schemes, installing biomass boilers, ground source heat pumps and solar panels, among other innovative technological solutions, has seen the Trust remove 930,000 litres of oil from its properties.

Another member, Manchester Museum, has strived to save energy across the site. This has resulted in financial savings that could pay for the conservation of eight Egyptian mummies. And many of these members, as well as the Church of England and Blenheim Palace, have announced ambitious targets to reach carbon net zero.

As many of you will know already, no profession, trade or craft is immune from the impacts of climate change. Climate change adaptation is an important area for Icon members to address and to start embedding in their thinking and future planning. Fit for the Future has set up a working group which is considering how the organisation can best support its members, including Icon.

This work has led to several events looking at how climate change is impacting our buildings, collections and landscapes

and what the future risks could look like. Working with the Met Office, members have learnt how to access crucial localised data on what future temperatures and rainfall could look like, which has enabled them to put in place action plans for mitigating the risks or changing past ways of working to cope with future scenarios.

A role for Icon members

A number of Icon members are employed by organisations that are already members of Fit for the Future and are already contributing to our understanding of the issues. For example, we already know that conservators are seeing an increase in pests, higher humidity levels, and never-seen-before temperatures that are causing paintings to blister. These changes may seem subtle now but will only become more frequent and more intense over time.

So, there is a real opportunity for conservators to collaborate with others to tackle these issues, and to share knowledge on tactics and strategies to deal with these problems. How will we need to work differently in response to some of these risks? What will be most vulnerable in a warmer climate and what difficult decisions might we need to make?

The good news is: there are solutions out there. One of only twenty-four known copies of the first Bible translated into the Welsh language is displayed and cared for at Tŷ Mawr Wybrnant near Betws-y-Coed in Snowdonia. However, this culturally important book, along with over two hundred other bibles in different languages on show at the property, is susceptible to moisture in the air. Increasingly heavy and persistent rainfall, flooding and damp have combined to put the collection at risk.

Through a 'pico' turbine (so called because of its small size), hydroelectric power is being generated with the primary aim of protecting this historic collection. The renewable energy generated by the new turbine is helping to control humidity levels in the house and will therefore protect the collection in a sustainable way. The project is likely to reduce the property's greenhouse gas emissions by 5.2 tons of CO₂ per year and will offer an inspirational example of how working to protect our environment can also save precious collections for future generations to enjoy.

Over the coming months Fit for the Future will be working with Icon to scope out a plan for bringing together Icon members who have experience in developing sustainable practices and are willing to share their learning with others. Watch out for further details in due course!

www.fftf.org.uk

CPD AND RETIREMENT

Allyson Rae ACR, Freelance Organic Artefacts Conservator (Retired), poses the question: Continuing Professional Development and the Retiring Conservator: Do they go together?

Is Continuing Professional Development (CPD) relevant when retirement is on the horizon? This is one of the questions we asked ourselves at the annual PACR Readers Review Meeting. As an Accredited Conservator who has recently retired and whose latest CPD Review was recalled a couple of years ago it's something I've been thinking about.

I'm a big fan of the Icon CPD Review, especially because it encourages me to keep assessing my performance and goals both as a professional and as an individual. Unlike a work place annual review I need to think about what I need, not what an employer, or even my own business, needs of me. That is a breath of fresh air – and it fits right in with contemplating retirement, that very special time when we really need to ask ourselves 'What next?', 'What do I need for a happy and fulfilled life after work?'

For some this involves retaining favourite aspects of a professional life, for others a chance to create space for things for which there hadn't been time. I found my last couple of CPD Reviews great for reflecting on what I loved in my working life, what I would be glad to see the back of and how I might plan for my future as a retired person. I looked at my projects, what I was still learning from them and what I could do to either retain those skills or pass them on as my status changed.

My Action Plan involved making sure I stayed up-to-date for projects I had in the pipeline, but also started to feature a re-balancing of my work / life. I prioritized walking and art in my diary over enquiries for new work. Honing my skills at saying 'no', even when a part of me was attracted to a new project, became one of my goals.

Thinking about retirement a few years ahead of the date I had in mind meant I could make sure I had and used skills for succession planning. Winding up relationships with long-standing clients, training others in tasks I was undertaking and discussing options for other conservators to take over some of my projects became actions to exercise those skills.

Some activities which I'd done on a voluntary basis, like my involvement with a regional conservators group, I decided I would keep up and even develop to some extent to retain the contact I wanted with the profession - a way that I could contribute at my own pace. I had also been an Icon Mentor, which was a lovely way to work with younger conservators, helping them to appreciate their own skills and present them to others as they worked towards accreditation or other career goals.

The complementary benefits of 'Accredited' and 'Emeritus' Icon status began to interest me; the latter gave me the chance to maintain contact and share skills without needing to put energy into my CPD. It would mean giving up my

accreditation, practising as an accredited conservator and certain roles within the PACR framework, like being a Reader of Reviews which I've found very stimulating.

I have really valued being part of a united body which strives to establish and maintain standards of work and behaviour and which speaks with one voice on matters I care passionately about. By being an ACR I tell the world that these things matter every time I use these letters after my name. I'm still debating which route to take - retirement also means fewer deadlines. My CPD now is not as sharply focused as it was at earlier stages in my career when I was expanding and deepening my knowledge and developing skills in passing on my experience. Interestingly I've found myself attracted to CPD activities which have little to do with my specialism just for the joy of learning. Informal ways of sharing skills and the transferable skills I need to help my village church with a major renovation project are more prominent and will still 'count' as CPD in my future reviews.

I have found that CPD and retirement go together very well. It has helped me plan ahead and now, after retirement, continues to excite my interests in many directions – those that make my forty years' experience accessible to the profession in some way and those that enrich my work-free life.

Allyson Rae: a self-portrait, completed with the new time she has found!



New Icon Trustees



Duygu Camurcuoglu ACR has completed an MA, MSc and a PhD in Conservation/Material Science at University College London. She has been working as an inorganic objects conservator at the British Museum for over ten years. She also worked as the head conservator at the renowned Neolithic site of Catalhoyuk for eight seasons, supporting the site to gain 'World Heritage Site' status, as well as a number of students and colleagues through their career development.

Duygu has been involved with Icon as a PACR assessor/mentor and actively collaborates with international institutions, such as IIC and ICOM-CC organising large scale conferences. Duygu is interested in research, building international relationships and career development in conservation. She gives lectures for conservation courses at various universities and takes part in designing and delivering conservation training programmes at the British Museum, including the Iraq Training Programme. Duygu was a part of the team which won the Nigel Williams Prize in 2019.



Claire Fry is an accredited preventive conservator. After her training at Cardiff University, Claire worked for the National Trust and then English Heritage. Since setting up Spencer & Fry in 2015 Claire has worked with a range of museums, heritage organisations and historic houses in all aspects of preventive conservation, however her particular areas of interest are emergency planning and the management of film crews in historic locations.

Claire is an assessor and mentor for the Institute of Conservation accreditation scheme and since 2016 has served on the Fabric Advisory Committee for Leicester Cathedral. She lives with her family in St Albans.



Martin Kirke writes:- I wanted to join the Icon Board because I have a keen interest in the history of art and design and see cultural heritage as vital for our society and economy. My own area of collecting is ephemera and I am a member of the Ephemera Society.

I have a portfolio of non-executive director and business advisory roles as well as coaching and mentoring. The skills I bring include organisation change, improving diversity, business development and training, including apprenticeships. I enjoyed an international career working in Asia, Middle East, Africa, Latin America and the USA. This was mostly in business management and change management roles in companies across different industries. Later on I worked on the 2012 London Olympics and then as a Change Consultant in the Cabinet Office and No.10.

I am excited by the opportunity to grow Icon's standing and influence, particularly given the increasing interest in cultural heritage. I admire the skill and knowledge of conservators and look forward to learning more about the challenges and opportunities.



Adam Klups is a heritage professional passionate about contemporary conservation theory and ethics, architectural conservation and adaptive re-use of historic buildings. He holds a BA in History of Art and Material Studies and an MA in Principles of Conservation, both from University College London. He is currently working as Church Buildings Officer and Secretary to the Gloucester Diocesan Advisory Committee (Church of England). Adam is a full member of the Institute of Historic Building Conservation (IHBC) and sits on the council of the Gloucestershire Historic Churches Trust. In 2011, under the auspices of the International Institute for Conservation of Historic and Artistic Works (IIC), he instigated the biennial 'Student and Emerging Conservator Conferences' and helped to organise the first three of them. Adam is also on the Technical Committee of IIC's 'Practices and Challenges in Built Heritage Conservation' Congress, to be held in Edinburgh in November 2020. In his spare time, he is working out the details of his upcoming pilgrimage to Santiago de Compostela, to help raise funds for conservation treatment to the astonishing collection of wall paintings at the church of St James the Great in Stoke Orchard, Gloucestershire.

Awards



James Murphy is a Chartered Marketer with twenty years' experience in the not-for-profit sector.

As Head of Digital and then Director of Global Communications at the Royal Institution of Chartered Surveyors (RICS), James led major transformation and content programmes that helped to reach new audiences and attract new members, whilst elevating digital competence across the organisation.

Since early 2018, James has worked as an independent strategic marketing and communications consultant advising charities and membership organisations. His clients have included several Royal Colleges of Medicine, ICAEW (the accountancy professional body), the Energy Saving Trust and the Building Research Establishment.

James studied history of art in Cardiff and University College London before entering the membership sector, firstly as a publishing commissioning editor. Joining Icon as a trustee, James hopes to offer his membership, marketing and communications experience to amplify the important work of its members and boost recognition of the organisation's standards and qualification.



Pierrette Squires is an accredited conservator, influencing and leading the collections team and colleagues at Bolton Museum in sustainable practice, ethics, diversity and inclusion. Her role combines interventive and preventive conservation practice along with collections and aquarium management. One recent major project has been the development of a green-build sustainable museum collections storage building. This unit holds over sixty thousand objects, ranging from huge industrial machines to tiny insects preserved in spirit, as well as a research room and tens of thousands of archives.

Pierrette has advised widely on the care of human remains, sustainable practice, and LGBT inclusion in museums. She regularly mentors Icon and Cardiff university interns, is an Icon accreditation mentor, and runs the North West Conservators Group. Outside of work, Pierrette keeps busy chairing the Bolton LGBT Partnership, volunteering for the bisexual community and being a Greater Manchester LGBT panel member.

Pierrette is happy to be back on Icon's Board of Trustees and hopes to bring her focus on kindness, sustainability and inclusion to help develop Icon. Professional development, standards and ethical practice are particular areas of interest.

Active on Twitter, you can follow her @MuseumPierrette



Image: Museum of London

Katie Snow, Applied Art conservator at the Museum of London has recently been awarded a Queen Elizabeth Scholarship Trust grant to study gemmology. With support of the QEST Scholarship, Katie will undertake the Gemmological Association of Great Britain's (Gem-A) Gemmology Diploma course, leading to a Level 6 diploma, and fellowship of Gem-A.

Katie has worked as a conservator at the Museum of London since 2017, and prior to that was based in metals conservation at the V&A, where she first developed a particular interest in the conservation of metals and jewellery. She is also a member of the Icon Metals Group committee.

Her interest in metals and jewellery led her to apply for funding to study the Level 4 Foundation in Gemmology at Gem-A, which she completed in 2019 thanks to funding from an Art Fund Jonathan Ruffer Curatorial Grant, and an Anna Plowden/Clothworkers CPD grant.

The diploma course, which she will complete in January 2021, will build on the Foundation course, enabling Katie to gain a thorough understanding of the chemistry of gem materials. The understanding will enable

Katie to understand how gem materials might react to certain treatments and conditions, which will help inform treatment and display decisions for the Museum of London's collections.

Welcome to these new members

We would like to extend a very warm welcome to all those who joined us in December 2019 and January this year. We hope to see you at an Icon event soon!

Ingvild Aunan
National Museum of Oslo
Associate

Australian War Memorial
Organisation

Amber Bhatti
Student

Maria Jose Maiz Bono
Associate

Christina Cachia
Student

Irena Calinescu
Fine Arts Conservation LLC
Associate

Tallulah Callan
Supporter

Diana Colon
Student

Craig Crow
Tobi Pictures & Framing Ltd
Student

Carola Del Mese
Student

Cecilia Duminuco
Associate

Ksenia Filatova
Russian State Library
Supporter

Kaelyn Garcia
The Metropolitan Museum of Art
Student

Tanya Gilbert
Supporter

Rebecca Gordon
Supporter

John Griswold
Norton Simon Museum
Associate

Christina Haapapuro
Student

Jonna Lang
Associate

Ashley Lingle
Cardiff University
Associate

Erica Loh
Student

Chelsea May
Student

Anna McCann
Associate

Daniel Mifsud
Student

Sebastian Blue Pin
Royal Opera House
Student

Mark Porter
Cliveden Conservation
Associate

Sandra Rodriguez de Paula
Associate

Lucilla Ronai
Australian National Maritime
Museum
Associate

Birna Mjoll Sigurdardottir
Supporter

Ross Southerington
Associate

Ruth Waddington
Student

In memory



Andrew Argyrakis DMS, FSA, former Senior Conservation Officer for the Church Buildings Council sadly died of cancer on 23 December 2019 aged 68.

Andrew worked for the Council for the Care of Churches from All Saints Day 1990 until June 2011. At the time of his retirement Andrew wrote 'the thing which was most striking to me was the sense of belonging and being part of a family... the staff enjoyed a very close and productive working relationship with the Council and specialist committee members. This all made for a very busy and enjoyable time.'

That enjoyable and productive time saw Andrew as the senior officer in an organisation responsible for advice and grant aid for some of the most significant historic furnishings in our churches – nearly all remaining in their original places and many still fulfilling their original function.

After retirement Andrew continued to serve church conservation as a consultant to St Albans DAC.

Before his career with the church Andrew was Principal Assistant Curator (Conservation) at the Passmore Edwards Museum. Here he was responsible for the Care and Conservation of the Museum's collections and

Manager of agency agreements with the Area Museums Service for South Eastern England.

To close with further words from Andrew 'Twenty years have flown past and it is with some amazement that I find myself at the threshold of retirement wondering what next? I read somewhere that retirement is when you stop living at work and begin working at living. I intend to do my utmost in following the adage that "Retirement is the beginning of life - not the end!"'

Sadly his illness and early death limited the time that he had to enjoy.

David Knight

Senior Church Buildings Officer
Cathedral & Church Buildings Division
Church of England

In memory



Robert 'Bob' Child, who has died aged 68, was formerly Head of Conservation at the National Museum and Galleries of Wales in Cardiff. His intimate working knowledge of collections led to his becoming a champion for integrated pest management in museums and historic houses around the world.

The younger of two children, Bob was born in Kenya where his father worked as Senior Chemist and Director of the Tea Research Institute and his mother as a teacher. In 1961 the family moved back to England, settling in Wokingham, Berkshire. He was the only one in his year to pass the 11+ exam and went on to attend Grammar School in Winnersh.

While studying Geology and Chemistry at Exeter University he worked part-time as a research chemist in the oil industry for Castrol. After graduating he worked on an archaeological dig outside Exeter Cathedral and this led to him turning down a proposed job with Castrol in favour of being the new Conservator at the Royal Albert Memorial Museum in Exeter. In 1977 he moved to what is now St Fagan's National Museum of History outside Cardiff.

At his interview for the job, when asked if he spoke Welsh,

he replied that the only Welsh he knew was the motto on the Prince of Wales's coat of arms 'I ch dien', but fortunately his interviewers realised he was joking. He was, however, required to learn Welsh quickly as all meetings were held in Welsh and he also acquired a cursory knowledge of rugby.

His grasp of the requirements of conservation, his background in chemistry and his engaging personality meant that he was an ideal teacher to conservation students. With this in mind, Jim Black took groups of London Institute of Archaeology conservation students to St Fagan's for a day of theory and practice on preventive conservation. In the 1980s Bob also featured as a tutor on early IAP Summer School courses which Jim ran in London and elsewhere.

In 1989, he became Head of Conservation at the National Museum and Galleries of Wales where he worked until his retirement. It is recalled by staff how positive and supportive he was and especially encouraging to students and interns.

In his later years, Bob was a visiting lecturer at numerous institutions in the UK, including the Sotheby's Institute, the Institute of Archaeology, the Science Museum, the Wallace Collection and the British Museum; as well as around the world, either alone, or with entomologist David Pinniger or others, including Valentine Walsh. These locations included Vienna, Paris, Rome, Sri Lanka, Australia, Guatemala with Valentine during a civil war, Texas, Florida, Egypt, Croatia and Bosnia, again during a war.

It is said that people never forgot what he taught them given the very un-PC jokes he littered throughout his lectures. He developed a reputation as a knowledgeable, witty and

irreverent speaker. David Pinniger recalls 'I soon found out he was one of the most interesting, entertaining and infuriating people I had ever met. I learnt a lot about conservation and working with museums and we also had some great times together as well as some embarrassing ones'.

During the Bosnian War in the 1990s, Bob travelled to Sarajevo to help safeguard the exhibits of the Balkan Natural History Museum. To get to the museum each day, he was required to sprint down a street nestled between two high-rise buildings, Sniper's Alley. Remarkably, the museum remained open throughout the entire conflict.

Bob was for many years a highly valued expert adviser to the National Trust, travelling the country to identify the pests afflicting their collections and advising on suitable means of control. He also advised Historic Royal Palaces and English Heritage. In addition, he ran his own successful company, Historyonics, which provides insect traps and advice to many clients across the world.

He collaborated with David Pinniger on twelve papers for journals and conferences, and some of these, such as the 'Pest Odyssey' series, were pivotal in the development of pest management. In its formative years Bob served as the Secretary of the United Kingdom Institute of Conservation (UKIC) where he helped set a direction for the organisation, including accreditation; later he became a Fellow of the Society of Antiquaries and of IIC.

He might have been described as 'a lovable rogue' with a most irreverent and dry sense of humour which could be quite cutting of himself or others. He was clever, kind, understanding, and could be

very entertaining. He could also rub some people up the wrong way! Nevertheless, he was well-liked throughout the heritage world and renowned for his healthy scepticism of authority, his keen intelligence and wealth of knowledge.

Bob was married three times, his third wife from 2011 being Valentine Walsh, a fellow conservator. She survives him alongside his three children from his first marriage.

Robert 'Bob' Child, born May 12 1951, died December 16 2019

Sam Child, Jim Black, David Pinniger & David Leigh

ADAPTIVE RE-USE OF BUILDINGS

Icon Trustee Adam Klups and Graham Voce of AIC argue the case for adapting buildings to new uses and realising the conservation that we all (can) live in

Adaptive reuse of built structures has long been part of the pattern of how we have lived, through changing lifestyles, changing times and changing needs. The continuation of use of historic and traditional buildings and keeping them relevant to current demands is one of the best ways of offering them a sustainable future.

The role of the conservation profession, whether in the person of the conservation officer or the conservation architect, is essential in maintaining the connection between adaptive change and conservation principles and ethics, as well as ensuring that professional rigour, accuracy and factual reference are brought to bear.

By not rebuilding, demolishing or starting afresh but by adapting we are keeping the visible external envelope of that structure unchanged or unaltered to some extent - but without losing the overall architectural value of the building's significance for its context and streetscape.

Additionally, by living in and using these adapted buildings we are helping to conserve and continue the skills, the intangible heritage: we have our sash windows re-made, we buy paint from modern companies that we feel properly reflects the heritage of our period-framed lives. We try and make sure that our Victorian roofs are properly re-slatted and that our brickwork is appropriately repointed.

Lastly, but importantly, preserving and adapting, instead of replacing the buildings of the past helps to reduce the carbon footprint that we all create. If we constantly demolish and redevelop then we need to manufacture new materials, change more landscapes, burn more fuel. By re-using we conserve not just our heritage environment but also our living environment.

CASE STUDY 1

The Water Tower of the 1877 Lambeth workhouse

The Tower was built in 1877 to provide a reliable source of water to what was then Lambeth Workhouse. The whole complex of buildings then became a hospital under the National Health Service; one of the busiest and most congested inner London hospitals by the 1970s. Following its closure in 1980, much of the site was demolished and sold for housing development in the 1990s/2000s.

The Tower survived thanks to becoming grade II listed, although it remained virtually neglected until a conversion scheme was implemented during 2012. The building has been adapted into a single dwelling, with five bedrooms within the original structure plus two separate modern structures; one of which contains a lift



The Water Tower during re-purposing works, 2012

and bathrooms and the other a garage, kitchen, sitting room and roof terrace.

The modern structures that were added were encouraged and approved by the planning department and Conservation Officer of Lambeth Borough Council. The choice of brick and cladding were carefully chosen to bridge the gap between the new build housing surrounding the tower and the original bricks and finish used in the Venetian Gothic of the Tower itself. The actual water



The Lambeth Water Tower *after* its adaptation to residential use



The Lambeth Water Tower *before* work to change its use

© Graham Voce

© Stephen Richard

tank at the top has been turned into a sitting room, again with the Conservation Officer's guidance. Overall, the aim of the adaptive development of this building has been to offer it a new, sustainable lease of life within its built context.

The changes to this unusual structure show that buildings can be conserved by adaptive re-use and that this re-use could be to purposes that cannot have occurred to the original designers. By retaining the water tank and adding glazing, a much more holistically honest look to the building has been retained. The scheme also achieved a blending of the new and the old in its structure, as well as linking in the water tower to the modern buildings surrounding it.

CASE STUDY 2

St James' Church, Suffolk Square, Cheltenham

This grade II* listed church started its life as a chapel for the wealthy inhabitants of the square and its neighbourhood. It was consecrated in 1830 when Cheltenham enjoyed its greatest popularity as a spa town. The church was built mostly of Cotswold limestone, in the Regency Gothic style.

The church closed as a place of worship in 1976, having struggled to achieve high enough congregation numbers to keep going in a changing social and demographic landscape and in the urban environment of Cheltenham. It became a parish hall for some time and at that stage false walls and a ceiling were installed; perhaps not something which would ever be authorised by conservation officers or building control today.

In 2004 it was sold and converted into an Italian-style chain restaurant. Partitions were removed, the space was returned to a single volume and painstaking restoration and careful conversion

to its new use was implemented; importantly with the principle of minimum intervention in mind. No attempt was made to conceal the fact that the building was formerly a church – quite the opposite: the stone carvings of the sanctuary were conserved, the galleries, stained glass and wall memorials cleaned and retained. Cooking and toilet facilities were designed to create as little interruption as possible and not impinge on the former nave.

Externally the use of the building is not obvious and only a couple of discreet signs give it away. The streetscape value of the building as part of the original development in their neighbourhood has thus been preserved; the building remains open to the public and is an attractive heritage asset for the neighbourhood, as well as a place to eat and socialise. The removal of internal partitioning has been beneficial for the significance of the building and the discreet interventions are all reversible should the building one day find a new use.

Adaptive reuse of historic and traditionally built buildings is perhaps one of the most visible manifestations of conservation from the public's perspective and possibly the most democratic and participatory. Owners, developers and other stakeholders who decide to invest their energy in adaptive re-use projects become key participants of the conservation debate with a responsibility to make justifiable conservation decisions.

It is the job of the conservation professional, the conservation architect, the conservation adviser and the local authority conservation officer to identify the relevant levels of significance which all play a part, and to communicate what an appropriate degree of change may be. They need to ensure that the right balance is struck, and guide relevant stakeholders, while bearing in mind best conservation practice and principles.



St James' Church in Cheltenham in the 1970s

Many who are not conservation professionals may see this as restrictive, intrusive or unnecessarily fussy, but getting the conservation profession involved will ensure that an approach can be put forward that respects the building fabric, its original design, use and context, and by doing so conserve what is significant about it, including the spirit of the place, for the benefit of the generation after this generation.

As long as we, conservation professionals, do not hide away from a constructive debate and our goal remains to encourage decisions that will be justifiable and clearly understood today and, in the years to come, we can rest assured that we are doing the best job we can managing change and making our built heritage more sustainable.

About the authors

Adam M Klups is a Icon Trustee and you can read more about his conservation career and interests on page 11 of this issue of Icon News

Graham Voce has been the Executive Secretary of IIC (International Institute for Conservation of Historic and Artistic Works) since 2004. He has worked on numerous projects including seven IIC Congresses and five IIC Student & Emerging Conservator Conferences, as well as many other IIC and linked conservation activities and projects. Graham is a Fellow of the Society of Antiquaries and has honours degrees in Landscape Architecture and English Literature. He has worked on a number of projects that have re-purposed buildings including the project in this article, which was featured on television's Grand Designs series

St James' Church in 2019: now a restaurant



MONUMENTAL CONSERVATION

Jim Mitchell ACR, of Industrial Heritage Consulting Ltd, concludes his series on the conservation of the statue at the National Wallace Monument

BRONZE CONSERVATION

One of the main reasons for dismantling the statue in situ was the uncertainty of its structural condition; an uncertainty arising from the ultrasonic evidence of light wall thickness and the radiography, which indicated the failure of the internal armature. This approach proved to be a good decision. Without an internal support structure, lifting the full statue would have imposed stresses which might have resulted in fracture or even collapse of the structure.

It was important that each part was thoroughly cleaned, inside and out before assessment could be properly carried out. This

was achieved with light internal pressure washing and steam cleaning outside using the doff system. There were a number of small stress fractures evident. These were almost certainly formed by differential cooling, either during the casting or jointing process. While these fractures would not necessarily create a structural risk, they were potential points for moisture ingress and had to be dealt with in the workshop by brazing.

THE SWORD AND SHIELD

It was decided that two of the most delicate pieces, the sword and shield, should be tackled first and, using the radiographic information which revealed that loose debris had accumulated at

Close-up of the sword blade to hilt reveals a hair line fracture. This was dismantled and a stainless-steel core inserted from the sword tip and through the hand





Image: IRISNDT

This radiographic view of the sword hilt shows the old armature as a heavily corroded mass. At the crux the fracture-ends on the blade can also be seen

the hilt, the blade was cut off at that point. As expected, powdered ferrous material ran out, which had once been the continuous iron armature supporting the fragile blade back into the wrist. A stainless-steel core was then inserted into the blade cavity and extended back down through the hand into the wrist. We were now confident that, as the wrist extended into the sleeved arm by c150mm, a strong, continuous assembly would be formed once the wrist and arm were keyed together and a lead joint formed.

It was found that the shield had never had an internal armature of ferrous metal but had been assembled around a frame, probably of timber, in the knowledge that the completed assembly would be strong enough on its own and that the timber would disintegrate harmlessly in the long term. An opening was made and the residual debris removed, then the interior was flushed out and dried before re-sealing.

STRENGTHENING THE STRUCTURE

The legs /pelvis assembly, the torso and the shield to shoulder sections were steam cleaned, using the doff system. This removed oxidation and other residues from the outside and encrusted moulding sand, salts and other debris from the inside. As the statue weighs so much, its surprisingly thin wall thickness - averaging 20mm over a surface area of eighteen square metres - meant that, when (almost) fully assembled as it would have to be for re-erection, the structure could not be lifted or indeed keep its structural strength without an internal frame.

There was little evidence of what had been there other than ferric residues and the odd piece of corroded iron which gave no clue to how it had been internally braced.

It was decided, therefore, that the required reconstruction lent itself to fitting a stainless-steel tubular 'space-frame' built around a central vertical member, the top of which would be formed into a lifting eye. This meant that the fine lifting wire could be inserted into the 'headless' neck, thus allowing the maximum clearance to clear the surrounding stonework.

Each leg of the spaceframe 'spider' ended in a flange bolted against the pelvic area and then the torso area, thus distributing the stresses of lifting (and life thereafter) evenly around the light bronze shell. The stainless-steel chosen was 316L grade. This was

selected for its malleability and endurance, being the material of choice for all sorts of applications in large conservation projects, where hidden strengthening was required. It was only discovered after the event that the internal restoration work to the Statue of Liberty was built around this material, selected after exhaustive tests... they only had to ask!

THE REASSEMBLY PROCESS

Then the statue was largely reassembled (except for the raised sword arm, sword and head) This was not done as it was originally by running molten bronze into the joints internally. This would have again involved creating mini casting floors at each level by progressively refilling the statue with sand. To protect the stonework from an unnecessary 0.7 tonnes of extra weight, it was decided that the parts would be welded together using bronze wire and a mig (metal inert gas) system where a drum of bronze wire, metallurgically matched to the original bronze, is fed through a holder and an electrical arc created to melt the wire. The arc is shielded by argon gas to prevent contamination and the creation of slag. This technique has been used by us with

Internal space-frame in stainless steel double-fastened through the bronze at seven points. View is through the right shoulder opening



Image: James Mitchell

remarkable success on the repairs of different metals including cast iron, due to the lower temperatures involved and the reduced level of preheating required to avoid stress-fracturing

The mating surfaces were prepared by creating an external 'vee' at 37° so that a full penetration weld could be achieved from the outside and checked for successful penetration by using a boroscopic camera. The inevitable loss of detail around the external joint lines was cross-referred to the 3D and photographic scan data. This was painstakingly recreated using hand and fine power tools similar to powered dental equipment, to recreate the original detail on areas such as the chain mail and draperies

PATINATION

With the main parts now assembled and internally braced, patination could now begin on all the parts at the same time to ensure the colour could be matched. This was achieved using 'liver of sulphur' (LoS), so named because of the liver-like colouring achieved.

A headless statue sets out on its journey back to its eyrie on the Monument. Note the lifting eye just visible inside the neck



Image: James Mitchell

Now, this material has some basic ingredients that anyone can research, but it is an inexact science, with each metal conservator preferring their own proportional mixes. The cleaned areas are variously left dull or slightly burnished to create the right effect beneath the translucency of the LoS application, itself varied by the number of coats applied. The finish is achieved by heating a manageable area with a blow torch and brushing on the LoS. There is an art to this, as the conservator has to be mindful of the effect created in the immediate area as well as retaining the overview of the whole.

Once the effect is achieved, a proprietary wax is applied; again, using gentle heat to distribute the wax by brush. The process is not a single act, by any means, as the overall effect is achieved by reworking areas several times to create the desired visual effects of shading and highlighting.

BACK AT THE TOWER

During the absence of the statue, the stonework had been repointed, new indents and repairs made. The crown, oversailing the niche, was 3D scanned again by HES in higher resolution to achieve the level of detail required for its recreation and if necessary, allowing a 3D print to be made to guide the stonemasons, who would no longer be able to access the original.

The scaffolding had been altered to allow a clear lift from the trailer by electric hoist from a 3.5 tonne lifting beam. This was taken to within 30mm of the crown above the niche to avoid the need to 'swing' the statue into position. Water ballast was added to counteract the additional statue weight when it was run out to position on the cantilevered scaffold.

REPOSITIONING WORK

With a high level of preparation to minimise the closure of the monument to two days, the statue was returned to the monument car park, transferred to a low trailer and drawn up the narrow road to the monument, where the hoist was attached to the internal lifting frame. Once in position, the attachments to the stonework were made. The twin 25mm bronze tie-bars were internally flawed and so had to be set aside to be replaced with stainless steel items. The main tie-bar had been cut to expedite removal and minimise disturbance of its setting within the stonework, so a stainless-steel coupling was made with an adjustable screwed tie bar passing through the body with a lock nut and sealing washer on either side. This allowed fine adjustment and quick release in the future.

Once fully positioned, the four anchor points to the stone were addressed. Mindful of the possible original heat-related damage to the thin stone base over the corbel, the lower 60 mm of each setting was made up with epoxy resin and allowed to cure, warming the stone gently with the reaction. A lead crucible and burner were set up beside the statue and C6 kg of lead melted, poured and peened into the cavities up to a level that would shed rainwater off the stone.

The final stages were to fit the raised arm, head, and sword into



The head after cleaning and patination; the author saying a last farewell before reinstatement

place in the original fashion. Each part was fitted and secured with their bronze cotters with a moulding clay seal fitted as deeply into the joint as possible. Flux was applied to the resultant cavity and molten lead poured and peened into the joints, then liver of sulphur was applied to the peened surface where it could be seen. A final clean and wax touch up to any areas that could have suffered abrasion during the installation and the work was complete. Lifting and Installation was completed in one day with a further week to make the statue fully secure.

Should the statue have to be removed for any reason in the future, there would be no need for it to be fully dismantled again. The sword arm and head would need to be removed, a hoist attached to the internal lifting eye, the lead holding the foot and shield connections removed and the tie bars disconnected. The statue and its internal space-frame are now a single structural entity and can be treated as such in any future works

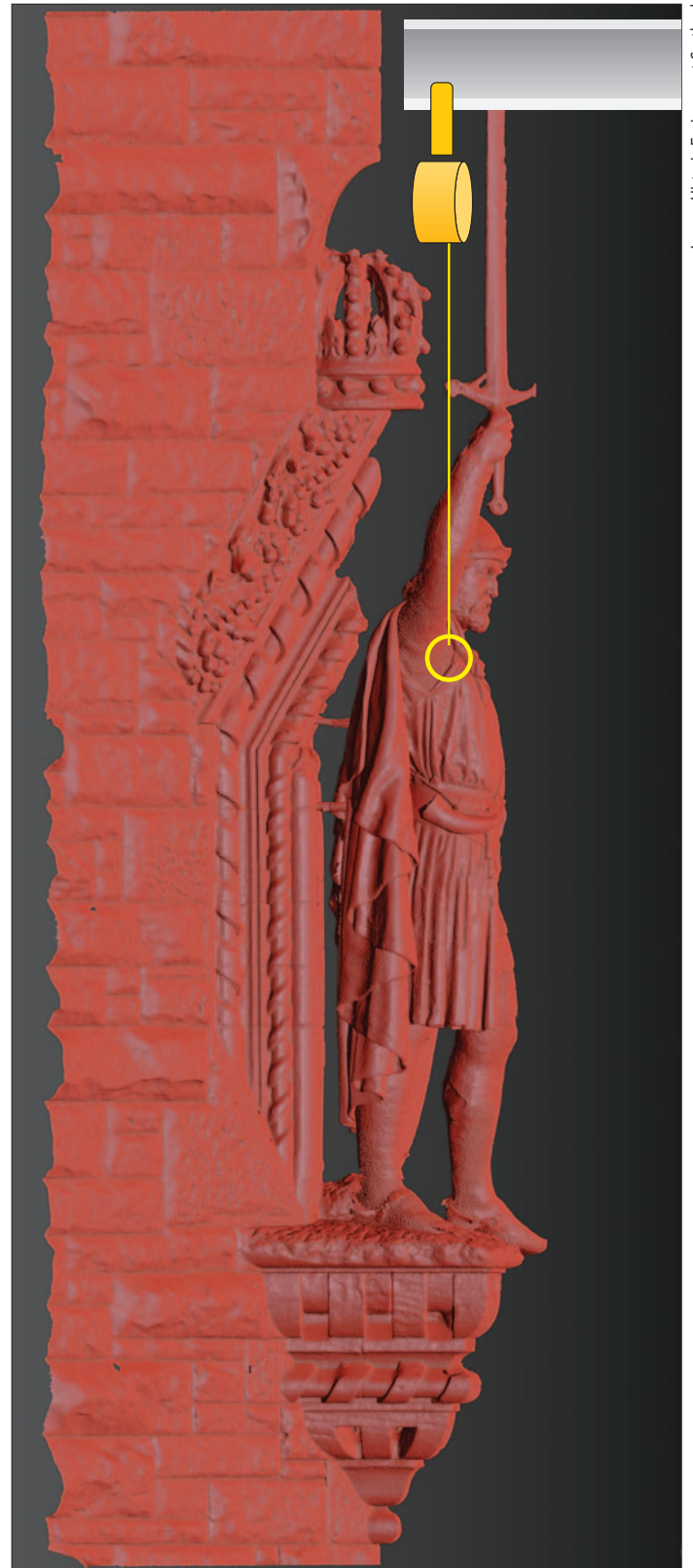
A LAST THOUGHT

The conservation of the Stevenson Bronze was a steep learning curve for all concerned with what proved to be a tight budget but, at the same time, it was a relatively simple brief. However, the logistics of the operation: access, lifting, working in a hostile environment – and the ever-present risk of materials failure, along with the risk mitigation that required - did give a certain edge to the whole affair. How often have we ACRs said 'yes' then pondered the question later!

Acknowledgements:

Client: Stirling District Council
 3D scanning: Historic Environment Scotland
 Conservation: Lost Art Ltd
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 Structural Engineers: David Narro
 Stone consultants: Frew Conservation
 Glass conservation: Linda Cannon ACR
 Radiography IRIS
 Project specification, management & design. James Mitchell ACR, Industrial Heritage Consulting

This side elevation, created from Historic Environment Scotland's 3D scan, facilitated accurate positioning of the lifting eye within the torso, allowing the single lifting wire to clear the stonework



CONFERENCES

MODERN & CONTEMPORARY MATERIALS: Research, Treatment and Practice NZCCM 2019

New Zealand 23 – 26 October 2019

In October of last year, thanks to the June Baker Trust and the Anna Plowden/Clothworkers Foundation, I was able to attend and present a paper at the NZCCM (New Zealand Conservators of Cultural Materials) annual conference in Christchurch. The general theme was Modern and Contemporary Materials: research, treatment and practice. It was hosted by the Christchurch Art Gallery Te Puna O Waiwhetu, and there were over eighty delegates in attendance, both institutional and private practitioners. I must commend the organising committee for the carefully curated two-day programme that included twenty-minute presentations, five-minute flash talks, trade stalls, a drinks evening, dinner and chocolate-laden gift bags.

The third day of the conference offered a variety of excursion options, and I chose the behind-the-scenes tour of the Christchurch Art Gallery. We were given details on how the building had been affected by the 2011 earthquake, and how the institution built itself back up during its five-year period of closure. The engineering efforts to right the building and its foundations from its 1.8m rise were impressive, and I thought the Gallery's decision to make five significant commissions, one for each year of closure, particularly poignant. Especially as one, 'Work No. 2314', was a version of Martin Creed's neon light artwork stating 'EVERYTHING IS GOING TO BE ALRIGHT'. As an instant reminder of home and the similar version of the piece at my own place of work, The Scottish National Gallery of Modern Art, I was immediately comforted and put at ease ahead of my presentation.

The conference title might first suggest a narrow field of interest focused around contemporary art, however it benefited from being a cross-disciplinary forum where broader interpretations of the theme were taken to include papers and research on a diverse range of topics. Two of the subjects covered that I wanted to review in more detail here were Time-Based Media (TiBM) conservation as an emerging discipline, and conservation applications of new technologies.

The keynote speaker, **Asti Sherring** from the Art Gallery of New South Wales, began proceedings by recounting her path to becoming Australasia's first Time-Based Media conservator. She described how the discipline is evolving, the challenges she

has overcome, and what still lies ahead. The session that followed built on this topic, highlighting the crucial role that documentation plays in the conservation of TiBM artworks, and stressing the importance of the relationship between conservator and artist.

My own paper on this theme presented a case study on a documentation methodology used by the National Galleries of Scotland and Glasgow Museums for a jointly owned installation artwork by Steven Campbell. It was reassuring to see our strategy alongside others working in a similar vein. Interesting debate followed around the various formats and tools available for documenting TiBM artworks, for example app-based reporting systems versus more visual information gathering and record keeping.

In summary, it was clearly apparent that defining TiBM conservation is a pertinent issue faced by conservators across the world and while each institution works to establish house protocols, optimistically it appears there is an active global network working to establish universal principles.

With regards to new technologies, interesting examples were given of collaborative efforts to introduce new applications both as treatment options as well as creating new possibilities for enhancing visitor access and experience of cultural heritage. Highlights on this topic for me would include conservator **Annette McKone's** treatment of Auckland Art Gallery's Colin McCahon painted glass windows. With the use of digital colour corrective technologies McKone was able to produce transparencies that were integrated into the object's back lit display.

These compensated for areas of loss or faded imagery, thereby giving the viewer a more complete and original interpretation of the work.

Archaeologist and conservator **Leslie Van Geldre** partnered with physicist **Harald Schwefel** to present a paper on their joint effort to develop an LED torch that accurately replicates the quality of light rendered by the wax lamps of primitive cave painters in both Europe and Australia. Their use of modern technologies is having a profound impact on how prehistoric artworks can be viewed, studied and appreciated. As a final example, **Lizzie Meek** and **Francesca Eathorne** from the Antarctic Heritage Trust described how, through collaboration with other sectors, they were able to use gaming technology to bring Edmund Hillary's Antarctic Hut, its stories and material content, to life through virtual reality tours.

These three papers are evidence of the optimistic future of the conservation practice and the exciting possibilities that exist when the problem-solving minds of our profession get their hands on new technologies.

Overall, I enjoyed the variety of specialisms and experiences that were showcased at this conference and would recommend to anyone who has the chance to attend an NZCCM event. In addition I would advocate applying for grants in order to pursue such CPD opportunities. In this case The June Baker Trust and Anna Plowden/Clothworkers foundation were very generous in their support, for which I am very grateful.

Charlotte Park Paper Conservator

Martin Creed *Work No. 2314*



Image: Christchurch City Art Gallery Te Puna O Waiwhetu

CARE OF COLLECTIONS IN A SACRED SPACE

Icon Care of Collections Group
Winchester 8 January 2020

Despite being on a day when most of us are settling back into work after several days of unbiblical sloth, delegates and speakers congregated in the beautiful environs of Winchester Cathedral to share their experiences of caring for the sacred space.

The conference was opened by **Annabelle Boyes**, the Receiver General of the Cathedral, who provided background to the Lottery Heritage Funded redevelopment scheme. Annabelle highlighted each of the fourteen simultaneously delivered projects which stabilised the structure from the roof downwards and prepared the cathedral's new exhibition offer with fully accessible gallery spaces – not easy in a grade 1 listed structure.

The work to fulfil the Kings and Scribes galleries and exhibition was expanded upon by **Jo Bartholomew**, Curator and Librarian at the Cathedral. Jo showed the challenges to collections care, with the high water table making effective humidity control difficult and bat roosts creating a nightly risk to the fabric. In this, the high aesthetic importance of the sacred space for visitors was accommodated by mobile screens which could be lowered to provide unobtrusive, temporary protection. Jo also paid tribute to the army – literally! – of volunteers helped by military cadets who assisted with the collection move, and to those volunteers who continue to interpret and care for the heritage.

The second session focused on the concept of the sacred space and what that means in diverse contexts. **Dr David Knight**, Senior Church Building Officer at the Church of England, led by questioning *How sacred is the space? church buildings over time*, highlighting the changing role of churches

Traditional practice in the care of Sikh codices: wrapping the manuscript in the Sukhaasan ceremony at the end of the day



Image: Jasdip Singh Dhillon

and the expectations placed on their communities to undertake different responsibilities over time: churchwardens are not curators, but are tasked with the care of often significant collections. David's thoughtful paper considered the shifting boundary between valuable volunteer input and the need for professional conservation intervention.

Sarah Howard ACR's paper *Challenging Interpretations* was based around a case study of her audit of the collections at the Warrington Museum of Freemasonry. It challenged our understanding of what constitutes reverence in different institutions and how considerations for what is sacred must force a change in our approach to collections care. The need to leave preconceptions and assumptions behind is vital, as is an appreciation of the importance of preserving that sense of awe inherent in such collections, adapting conservation measures if necessary.

We entered a rich seam of evidence for the agents of deterioration with **Kate Andrew**, Assistant Church Buildings Officer for the Diocese of Worcester. But first, a very visual demonstration of how structural integrity affects the ability of a building to shrug off that most ubiquitous of risk factors: water ingress. Using biscuits, Kate demonstrated how a well-maintained roof and good drainage provide the basis for reducing the risks to buildings and contents, before illustrating all nine agents with examples from her caseload. The positive and hopeful impact of structural improvements was demonstrated in increased congregation numbers and church use. This reinforced a common thread of the conference, first highlighted by David Knight, with preservation through use being a key factor in the survival of sacred spaces.

Our final speakers for the morning were **Jasdip Singh Dhillon** and **Sukhraj Singh**, volunteers at Pothi Seva, a charitable organisation for the conservation of Sikh books and manuscripts based in West London. In a presentation full of examples of traditional practice in the collections care of Sikh codices, Jas and Sukhraj provided insights into the wider significance of Sikh texts beyond the physical object and how their care is central to worship. Tradition corresponds with current best practice in the rituals surrounding these sacred objects, based on respect for them as the physical form of the Guru. Familiar preservation techniques such as book cushions, wrappings to protect objects from light and storing manuscripts flat have been intrinsic to Sikh practices of worship and collections care for centuries.

After a brief Care of Collections Group AGM, and fuelled by lunch, delegates enjoyed a guided tour of the impressive



Image: Victoria Stevens

Conserved painted ceiling at Winchester.

Kings and Scribes exhibition, led by Jo Bartholomew and Jonathan Ryan from the project team. This included the recently conserved Winchester Bible and the heart of the written heritage collection, the seventeenth century Morley Library.

The third session covered how the sacred space may be safely interpreted and accessed through conservation and preservation. Our first speaker was **Zenzie Tinker ACR**, a freelance textile conservator, who discussed the unique conservation challenges of working with military colours through the treatment of those displayed in the Buffs Chapel, Canterbury Cathedral. Military colours are, by tradition, allowed to degrade naturally, but this has not always been the case and individual decisions on the ethics of repair fall to current custodians and military personnel. The conservation discussion and decision-making is therefore variable and distinct from the approach towards other textile objects in sacred spaces. Zenzie showed examples of



Bufs chapel colours, Canterbury Cathedral; before (l) and after (r) surface cleaning.

intervention to arrest deterioration in the Buffs colours including dramatic before and after treatment images of the most damaged colours.

From flying colours to flying mammals, with the next paper from **Rachel Arnold** of the Churches Conservation Trust (CCT). Rachel's role with the CCT is as a heritage adviser on the Bats in Churches Project, an initiative to support both church communities and the bat populations that form part of their responsibility. The images of damaging bat activity proved that this responsibility can be very onerous. Rachel showed how the aim of the project is to resolve conflicts between different interest groups and successfully integrate the needs of both the space as a working place of worship, the collection it houses and the bat colonies the buildings support, allowing all to cohabit successfully.

The next paper provided a further take on protecting collections whilst allowing access and use. In a thoughtful, philosophical paper, *Open Display. Covered*, **Bridget Mitchell ACR** of Arca Preservation

discussed the Book Shelter, an innovative mounting method developed by Arca Preservation in tandem with the National Trust. With themes of access, immediacy and engagement, Bridget showed how this elegantly simple but protective Perspex mount allows full protection for the object it houses whilst enabling the viewer to get close without increasing the risk of handling or damage.

Our final speaker was **Dr Crosby Stevens ACR** who provided an engaging overview on the use of the conservation study results of the sacred and profane murals at Bolsover Castle, Derbyshire. In a paper entitled *Moving Heaven and Earth*, Crosby showed how a suite of painted chambers in the castle, a series of immersive boxes of

delights based on classical and Christian themes, were reinterpreted into a three-dimensional dramatic representation and a feast for the senses. As a completely different means of interpretation of the sacred space it was a suitably uplifting way to end our programme.

The CCG committee would like to thank all at Winchester Cathedral for their hospitality and the generosity with which they were involved in the delivery of the day, and also Conservation by Design for their kind sponsorship of the event. The twitter feed from the conference may be found at #CCGSacredSpace.

Victoria Stevens ACR

Dead Earnest Theatre performs *Loves Welcome* by Ben Jonson, based on the Bolsover Castle murals

The Heaven Closet murals at Bolsover Castle



REDRESSING DIVERSITY: Making hidden histories visible

Dress & Textile Specialists Network
Norwich 28-29 November 2019

At the close of November the Dress and Textile Specialists (DATS) group met in Norwich's Castle & Art Gallery for a two-day conference. *Redressing Diversity* considered the role of dress and textiles in diversifying collections, audiences and outputs, and in correcting historical wrongs in the underrepresentation and misrepresentation of communities including BAME, deaf, disabled and LGBTQIA+ people. The key question was how hidden histories can be made visible, and how curators, co-curators and community collaborators can discover stories within existing collections, or undertake new collecting.

In a move towards widening participation, the registration fee was low, at £30 for the two days, and bursaries were available on request to cover any of the associated costs with attending. Speakers were drawn from both national and regional museums, covering the micro to the macro, individual objects to full exhibitions. Tours of the costume and textile stores, displays at the Museum of Norwich and an object session at Norwich Castle study centre followed. Roundtable discussions considered examples of recent projects run within the Norwich Museums.

The 'Queer Stories' session began with **Alice Power** showcasing the collection of Pride t-shirts held within the V&A collection. **Jane Hatrick** discussed the queering of costume collections, considering Norman Hartnell's archive, legacy, and if by extension, we can queer the Queen. **Martin Pel** rounded off the session with his paper on three projects at Brighton Museums: the 'Wear It Out 1917-2017' project in collaboration with the London College of Fashion (2017); 'Gluck: Art & Identity' exhibition (2017); and 'Queer Looks' exhibition (2018).

The 'Collecting Hidden Histories' session began with **Ruth Battersby Tooke** looking back to the 2013 exhibition 'Frayed: Textiles on the Edge' held at Time & Tide Museum, Great Yarmouth - centred around the embroideries of Lorina Bulwer, which were produced in the 19thC workhouse. **Danielle Sprecher** brought us up to the present with an explanation of the 2019 exhibition 'Invisible Men' and the creation of the Westminster Menswear Archive at the University of Westminster.

For the 'Fashioning Africa' session, **Rebecca Quinton** presented some of her ongoing research into the legacy of slavery within the collections of Glasgow Museums. **Rachel Heminway Hurst** showcased the Fashioning Africa project at Brighton Museums, funded



Image: Boyce Keay

At the Photographic Materials Group round table discussion

by the Heritage Lottery Fund through its Collecting Cultures scheme.

The final session, on 'Diversity & Fashion', saw **Rebecca Shawcross** talk about the exhibition 'I Stand Corrected?', a display of orthopaedic footwear at Northampton Museum & Art Gallery as part of the Rethinking Disability Representation project, which ran across nine UK museums in 2008.

Rachael Lee underlined the importance of conservators and costume mounters in re-materialising objects, in relation to the V&A exhibition 'Frida Kahlo: Making Herself Up' (2018), with the presentation of Frida's wardrobe of costume, accessories, medical supports and devices, hidden away in the bathroom of the Blue House, Mexico City until 2004. **Georgina Ripley** discussed the staging of the 2019 exhibition 'Body Beautiful: Diversity on the Catwalk', and the reliance on external advisors to fill in the gaps in knowledge and experience within museum staff.

DATS is committed to widening participation and sharing of knowledge, information, skills and resources. Their aim is to enable those working with dress and textile collections to develop and use them for the public benefit. This includes free downloadable instructions and videos from the DATS website, and a costume mounting kit available for loan.

<https://www.dressandtextilespecialists.org.uk/>

Katy Smith ACR

Senior Textile Conservator V&A

DATS Conservation Officer

ROUND TABLE DISCUSSION AND AGM

Icon Photographic Materials Group

London 29 November 2019

This third round table saw thirteen speakers present five-minute presentations on various subjects related to photography conservation. The aim was to encourage in-depth discussion and the sharing of ideas in

an open, relaxed atmosphere. The event was held at the Dana Research Centre and Library in South Kensington, part of the Science Museum.

The first speaker of the day was **Ashleigh Brown**, freelance conservator for The Conservators Ltd. Ashleigh spoke about the use of solvent chambers to remove dry mount tissue on photographs, and discussed the testing of different solvents for this application. Second to speak were **Riza Hussaini** and **Ilaria Camerini**, conservators at the University of Manchester Library. Their talk focused on treating damaged glass-plate negatives, and sparked a discussion on the optimum make-up sponge for cleaning emulsion.

Nicholas Burnett ACR, director of Museum Conservation Services Ltd, spoke next about examining and conserving a rare daguerreotype electrotype pair. In his five minutes he explained this process and showed impressive before-and-after images of this unusual item. Nicholas was followed by **Ioannis Vasallos**, conservator of photographs and paper/archive at the National Archives. Ioannis discussed his recent research into the pannotype process and its use in design registers. Freelance conservator **Sam Brown** explained his alternative methods for mounting photographs, including historical cartes de visites. **Nicholas Burnett** then gave his second talk of the day, this time on his examination of a mix of mostly collodion and paper negatives, in which he showed more examples of interesting photographic materials.

Paula Ogayar Oroz, graduate student in management, preservation and dissemination of photographic archives, was next; her talk, 'A Misplaced Collection', recounted the challenges that she experienced while working with a collection of photographic materials held in an unsuitable environment with limited funding. **Nichola Mayar**, assistant curator of

photography at the National Railway Museum (Science Museum Group), concluded the first session with her talk on the challenges of working with a large collection of photographs that document the history of British railways, providing an interesting curatorial perspective on this type of collection.

After a break for tea, coffee and further discussion, the second session began with PhD Candidate **Milene Trindade** from the University of Evora, Portugal. In her talk Milene discussed photographic vogue offerings, which are the focus of her research. Her presentation also asked questions around the preservation and exhibition of these objects. **Nicholas Burnett** gave a third talk on 'Creating the Photographically Illustrated Reports of the Juries for the Great Exhibition of 1851', and showed more of the interesting items he has been working on. Next, **Emma Coburn**, collection manager at Watts Gallery-Artists' Village, asked the room to discuss best preservation practice for a collection of mixed photographic materials.

Vanessa Torres, conservator at the National Science and Media Museum, followed with feedback on the 2019 Spring School. Vanessa spoke about new advances in photograph conservation, focusing on some of the techniques she learned, in particular the practical application of a microfademeter. This linked to the next talk 'Microfademeter: Interpreting Results', which was given by **Jessica Crann ACR**, library and archives conservator for the Science Museum. Jessica gave examples of how she had used the microfademeter on various items and explained how to interpret its results.

Jordan Megyery, assistant paper conservator at Tate, spent her five minutes summarising her experiences as the Icon Photographic Materials Intern over the past year. Jordan gave an in-depth account of her time at both the National Archives and Tate. The final talk of the day was given by **Christopher Harvey**, head of conservation at the College of Arms Library. In his talk 'Photograph Conservation Training at Camberwell: What Follows?', Christopher paid tribute to the Camberwell conservation programme, focusing on the valuable introduction to photographic conservation that it had provided. This was a fitting end to the days' talks, opening up another thirty minutes of discussion on the topics presented.

The event was followed by the Group's Annual General Meeting, in which chair Jacqueline Moon spoke about the work of the committee in 2019, gave updates from committee members and outlined future plans. The committee would like to thank the speakers for their invaluable

contributions to the event, the delegates for attending and sparking discussion and debate, and the Science Museum for hosting.

The Icon Photographic Materials Group Committee

TALKS

CHANGING STRUCTURES, WORKING BOOKS: Conserving the records of The College of Arms

Society of Bookbinders
London 14 December 2019

'We're already meddling. If we're going to meddle, meddle good', advised **Christopher Harvey** during the Maureen Duke Memorial Lecture. Christopher started the lecture with a summary of the history and role of Heralds, the context of The College of Arms within the London book trade and the College's collections within a historic building dating from the 1680s.

The day-to-day responsibilities of the conservation team include creating the seals for the grants for arms, binding new manuscript records and book conservation of the reference collection, in addition to wider collection care and preservation activities. Included in this, Christopher highlighted the conservation studio's fifteen years of book conservator training support, including previous placements for such as Salvador Alcántara Peláez, Nikki Tomkins and Rosemary Coppell.

In working with the collection at The College of Arms, Christopher points out that both binding condition and previous repair work are an indication of the collection's use. Previous repair methods to the bindings included overbanding to hold things together, multiple rebindings, or changing the binding style to library or stub bindings to enhance a complete text block opening. As the College started using ledgers and springsbacks for their new bindings house style, they also started rebinding volumes in the stationery style even when it may not have been appropriate for the volume. This may have created problems related to heavy use such as broken sewing, repairs negatively affecting original material and obscuring content.

The College's conservation documentation is methodical and rigorous but not unnecessarily voluminous: 'we're not writing a PhD'. From start to finish, a complex rebinding project can take an average of between 160 to 300 hours plus the creation of a photographic record, all described as 'a really considerable amount of time; months and months of work'. An important aspect

of the documentation is collation. 'If you need to take the book down, you need to know how the book has been put together', Christopher clearly emphasised.

During the talk Christopher reviewed a number of projects; however, he used the Grants 29 volume, dating from 1815-1816, as the main example of the conservation techniques he wanted to review. The volume, with diced Russian calf, evidenced many historic repairs and was a failed goatskin reback with worn corners, worn away headcap and fore-edge pattern and a dropped book block. The text block displayed surface dirt penetration and abraded edges, had been twice re-sewn and experienced substantial damage from rounding and backing.

In conserving this and other volumes, Christopher recommends executing repairs to keep the original spine shape, achieving a similar finish to the original volume. This is especially important with decorated text block edges. He recommends using packed sewing which is admittedly more time-consuming but it means fewer spine linings and less adhesive required later. Other techniques he used to add necessary strength to heavily used reference material include re-sewing endbands as a structural element and using supported kettle stitches.

The Grants 29 project enabled Christopher to highlight his team's in-house made cord, a material his conservation team is known for. Drawing on the work of Anne Hillam, a conservator working in New York, they mechanically twist unbleached linen thread

Christopher Harvey and Philippa Räder before the lecture



to their required weight to use for their conservation work.

The lecture concluded with questions including one on what was the most interesting thing he found in a volume he has conserved. Christopher answered that he finds quill sharpenings compelling as it reflects the historic use of the collection.

Meagen Smith

Conservator, London Library

REDISCOVERING THE SPIRIT OF MACKINTOSH

Icon Scotland Group

Glasgow November 2019

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Last November, Icon's Scotland Group hosted the 22nd annual Harold Plenderleith Memorial Lecture at the Lighthouse in Glasgow to a packed house of over one hundred and twenty conservators and other heritage professionals, students and general public. The Lighthouse was a fitting venue, as the building was the first public commission of architect Charles Rennie Mackintosh. **Liz Davidson** - Senior Project Manager for the Mackintosh Building Restoration project - presented a multimedia lecture entitled '*After the dust has settled – rediscovering the spirit of the Mackintosh*'. Her subject was the project to reconstruct and re-imagine the iconic Glasgow School of Art building which suffered from a fire in 2014, followed by a second devastating blaze in 2018.

A behind-the-scenes tour of the conservation and curatorial work involved in the Glasgow School of Art (GSA) Recovery Project preceded the lecture, and participants got an insight into the

extensive collaboration between heritage professionals which has characterised the work so far. The tour and talks covered the conservation of the large plaster drawing casts, dealing with fire and water damage, the rehousing of the textile collection and the salvaging and reconstruction of the original metal Library light fittings.

Liz Davidson in her evening lecture spoke about the value of the extensive skills and knowledge available for the reconstruction of the GSA building. She focussed on the vital need for wide discussion on the philosophy of the reconstruction project – to ensure that the spirit of the building is maintained for future generations. She spoke about the significant amounts of information available to those working through these decisions - archival images, original plans, drone footage and the archaeological survey which followed the second fire. She felt that the data would form the basis for a reconstruction which stems from Mackintosh's original vision while simultaneously improving the functionality of the building as an educational space.

The reconstruction effort following on the first fire brought together a skilled team including stonemasons, joiners, conservators, scaffolders, glaziers, roofers, lead-workers and plasterers. All these were able to utilise the available evidence to guide the project - data such as the detailed images taken around 1910 displaying wood finishes, pipe layouts and Mackintosh's play with wood grains and plaster textures.

Liz's footage of the second fire and its aftermath vividly demonstrated the ferocity

of the blaze and the extent of the destruction. The 2018 blaze resulted in much greater loss than the first, shifting the tone of the project from meticulous reproduction and restoration of the GSA to a philosophical quest to find a way of expressing and redefining the spirit of the original work.

Liz referred to the Burra Charter as an influence on how the new conservation challenges are being addressed, as the team considers how the complete sensory experience of Mackintosh's architecture can be upheld. The reconstruction of the whole experience, from the texture of the surfaces, the authentic signs of wear, the smell from the waxed wood and the interplay of light and space, presents a challenge to be discussed amongst the stakeholders, alongside contemporary technological and sustainability practices.

The lecture emphasised that despite all that has tragically been lost in the fire, there is hope for the rebuilding and recapturing of the atmosphere and sense of history that was so special in the Glasgow School of Art building.

Danica Auld MPhil Textile Conservation
University of Glasgow

A video of the Lecture can be seen on the Icon Scotland Group YouTube site and a detailed review of the afternoon event can be read on Icon Scotland's *Conservation Conversations* blog.

In the last issue of Icon News the review of the conference *From Weston House to the Weston Library* contained a reference to Richard Ovenden as Keeper of Special Collections at the Bodleian. This is incorrect; he is Bodley's Librarian and we apologise to him for this mistake.

A packed Plenderleith Lecture



WORKSHOPS

MAKING BESPOKE BOOK CRADLES FOR EXHIBITIONS

Icon Book and Paper Group

Cambridge 16 November 2019

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This one day practical course was hosted by the Conservation and Collection Care Studio of Cambridge University Library and presented by **Monika Stokowiec**, Assistant Conservator in the Printed Books and Manuscripts Department at the Fitzwilliam Museum, Cambridge. Through this training Monika shared her knowledge of making conservation-grade mount board cradles for displaying books, based on her previous experience at the Palace Green Library,



At the workshop *Making Bespoke Book Cradles for Exhibitions*

Durham University.

Cradles provide the best possible conditions for exhibiting a book, providing a good support for the textblock as well as a suitable opening angle. But the cradle must also be as discreet as possible to enhance the books on display.

Many major museums and cultural institutions use external service providers to produce bespoke book cradles, usually in transparent acrylic sheets like Perspex. For economic reasons, smaller institutions, such as the Interuniversity Library in Montpellier (France) where I work, cannot afford these materials. The bespoke cradles are made by conservators with available consumables such as conservation-quality card and cardboard. The cradle structure needs to be easy and quick to make.

This workshop proved to be particularly relevant because it applied perfectly to the context of our exhibition preparation. Monika taught the eight participants how to make three cradles for displaying books whether closed or open. For this, we only needed some common and affordable conservation materials: conservation-grade mount board, a few simple tools (steel ruler, set square, scalpel with 10A blades, permanent marker, pencil and eraser), a glue gun, tracing paper and transparent polyester film (Mylar®).

After intensive scoring exercises, we embarked on the actual making:

- The first structure was an angled cradle which enabled the display of the front board with a tail edge upstand to support and protect the textblock.
- The second one was a flat cradle for open book display. The opening angle is chosen by sensitive appreciation of the behaviour of the spine. This structure is particularly appropriate for books with a heavy textblock and a low display case.
- The third structure was an angled cradle for an open book with a fitting shape tail upstand. This cradle offers good visibility

for visitors, especially with a high showcase. The display leaves could be held by transparent polyester strips.

The three cradles are made to perfectly fit the shape of a book in order to support and protect it throughout the entire duration of an exhibition.

At the end of the day, **Sharon Catlin** from the Conservation and Collection Care Studio of the Cambridge University Library gave us a demonstration of a creaser as a possible alternative to scoring for making of cradles.

We went back to our respective studios with Monika's precious written and illustrated instructions in our pockets and our heads full of ideas for our future exhibitions.

Many thanks to Monika Stokowiec (Fitzwilliam Museum) for this useful hands-on day, to the Cambridge University Library and staff to hosting this Icon event and their warm welcome, also to Mito Matsumaru (Cambridge Colleges' Conservation Consortium) for her help with the organization.

Laury Grard Book Conservator
Interuniversity Library, Montpellier

PAINTED TEXTILES CONSERVATION November 2019. Norwich

In November a two-day workshop on the conservation of painted textiles was hosted by Norfolk Museums Service (NMS) in Norwich. The workshop started with a tour of the Costume and Textile stores where several examples of painted textiles were laid out for study including a 19thC skirt panel, a set of painted handkerchiefs and two small Union banners.

Our guest lecturer, **Vivian Lochhead**, formerly Head of Conservation at The People's History Museum, was on hand in the store to explain painting techniques and

Hard at work at the Painted Textiles Workshop



Image: Norfolk Museums Service

to guide us in our examination. We spent the afternoon listening to and watching an informative PowerPoint presentation and talk from Vivian drawing on her long experience of working on painted textile surfaces.

Day two was the practical day, Vivian had brought along samples of painted fabrics; silks and cottons, with acrylic, emulsion and oil paints, some of which she had aged, distressed, dirtied, or all three. We were in the labs looking at and learning to identify the paint finishes and trying various cleaning options such as mechanical removal of dirt with scalpels or cosmetic sponges through to solvent swabs. It was interesting to see the variety of techniques employed by the participants, from random mechanical action to logical labelled testing.

The afternoon was dedicated to consolidation of paint layers and the digital microscope was utilised to understand how the capillary action works in practice, and to see the fine detail of how the solvents/consolidants affected the painted layers. The final technique to try was the adhesive support layer, NMS provided samples of silk crepe line, fine nylon net and polyester Stabiltex with a variety of commonly used adhesives applied, such as Beva 371, Klucel G and Lascaux acrylic. Delegates were encouraged to try all supports on all the painted samples with heat and solvent activation.

At the end of the day, there was a short round up to review our findings and to reflect on this rare opportunity we had to 'play' with non accessioned samples. Thanks to Vivian Lochhead for all her work and for sharing her extensive knowledge with us; thanks also to East Anglian Conservators Forum (EACF) and SHARE Museums East for bank-rolling the workshop.

**Deborah Phipps & Jonathan Clark
ACR**

Norfolk Museums Service



Image: Norfolk Museums Service

Testing cleaning solutions on a variety of paint surfaces

The aftermath of an intense but fun day!



Image: Norfolk Museums Service

MAPPING A MICHELANGELO CARTOON

Paper Conservator Sam Taylor, who works in the Department of Collection Care at the British Museum, describes her role in a project to conserve the Michelangelo cartoon *Epifania*

INTRODUCTION

Documentation is a fundamental part of the conservation process. In order to care for cultural objects, an understanding of their materiality and condition is vital and it is important to communicate this understanding by making a clear and accurate record.

A conservator's approach can be influenced by both the nature of the object itself and the context in which the conservator is working. It frequently takes the form of written descriptions and/or annotated photographs, and in many instances a brief summary of the significant features is the best solution. When making a thorough documentation of a particularly large and complex object, however, finding a method that provides a clear and coherent overall picture, while including a level of detail that aids understanding, can be difficult to achieve.

Hand-drawn diagram from a condition report produced in 1987



For a recent conservation project at the British Museum, I was asked to devise a mapping system that would provide visual documentation for an object of exceptional size and significance from the Prints and Drawings collection – Michelangelo's *Epifania* cartoon (1895,0915.518+) made around 1550-53. (See inside front cover.)

BACKGROUND

A cartoon is a full-size study for a painting, though the *Epifania* cartoon was used not by Michelangelo himself, but by his friend and biographer, Ascanio Condivi.

It measures approximately 2.3 x 1.6 metres and is executed in black chalk on twenty-six sheets of Italian hand-made laid paper. It depicts the Virgin in the centre of the composition, the Christ Child sitting between her legs with John the Baptist and other figures surrounding them. It is unusual for large preparatory designs of this kind to survive and there are only two Michelangelo cartoons of this scale in existence, the other being a fragment held at the Museo Nazionale di Capodimonte, Naples.

Over its five-hundred year life span *Epifania* had encountered extensive damage and repair before it entered the Museum's collection in 1895 mounted on a wooden panel. Since that time it has had only minor remedial treatments. Recent examination however, had shown that the wood was off-gassing volatile acidic compounds and that the cartoon was supported overall by a 19thC lining paper of uncertain quality.

A major conservation project was established with the aim of minimising future degradation by removing the drawing from its backing panel, carrying out any necessary conservation treatments and remounting it on a suitable, lightweight support that will help ensure its long-term preservation. The project would provide an opportunity to examine the cartoon more thoroughly than ever before, and to provide a detailed record of its condition at this point in its history.

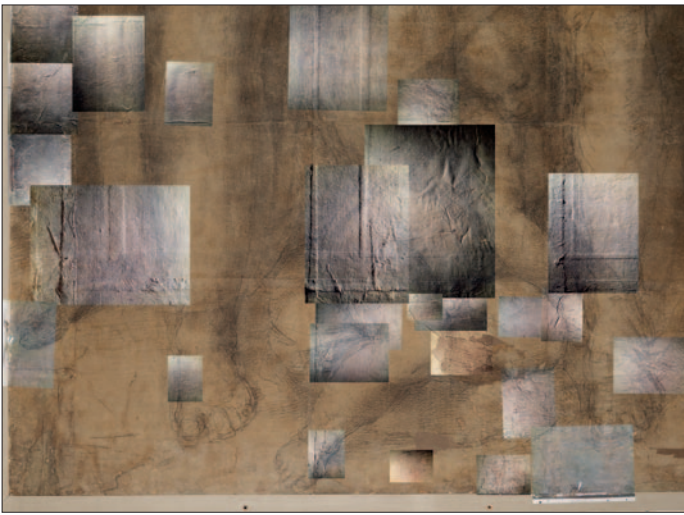
OBJECTIVES

A condition report had been completed in 1987 prior to loan to the National Gallery, which included a hand-drawn diagram highlighting the main areas of concern. Now that conservation was to be carried out, a much more thorough examination and recording of the condition of the cartoon was necessary.

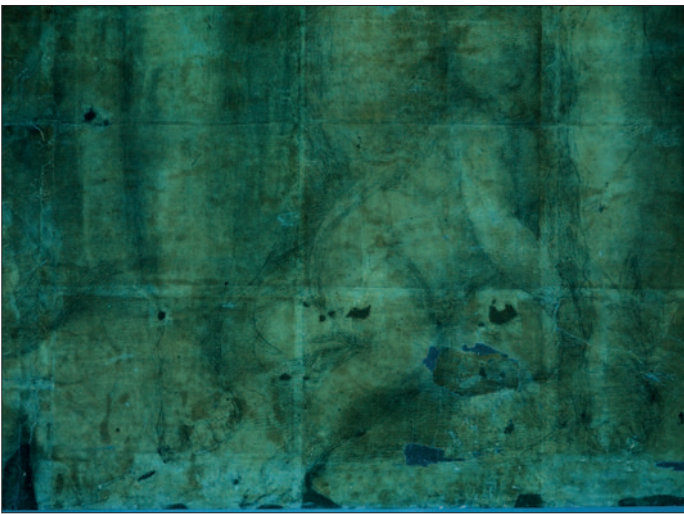
In creating a detailed diagram of the cartoon, the aim was to clarify our knowledge and understanding of its structural elements, to record the complexity of historic damage and repair, and to aid in planning its care and possible interventions.

METHOD

For an object as large and as complex as the *Epifania*, digital mapping provides an ideal documentation method. In this instance *Adobe Illustrator* was the graphic design software selected for the task, as it can be used to overlay a diagrammatic interpretation of structures and damage onto high-resolution digital images. This enables the information gathered during meticulous visual examination to be recorded in a way that is easy to interpret. It is possible to include greater complexity and accuracy using digital drawing, as opposed to traditional hand-drawn methods.



Lower left part of the cartoon with raking light images added to aid interpretation of complex areas of damage



UV image of lower left of the cartoon. Adhesive along the tears, verso repairs and overlapping areas of the sheets show as a lighter colour

Centre left section of the cartoon, with additional raking light photographs added to show edge details uncovered during treatment



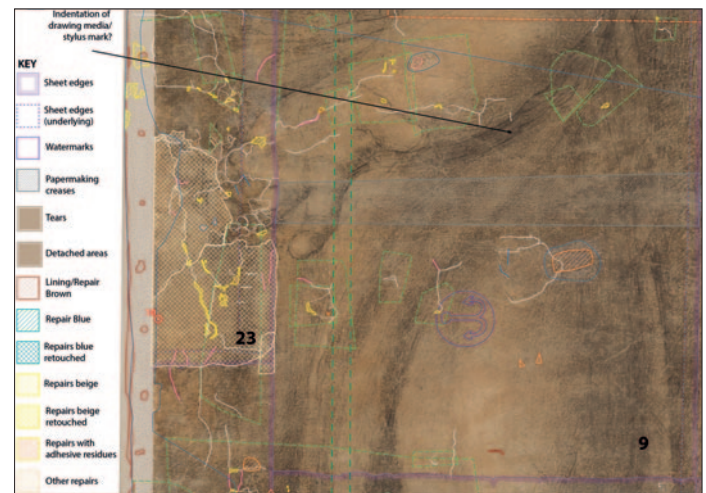
The cartoon was photographed in the Museum's photography studio in visible, UV and IR light. As the cartoon was still attached to the wooden panel it was not possible to use transmitted light. It was also photographed close-up in six sections. These photographs would provide the basis for the condition maps.

The structure of the support was outlined by mapping the edges of the overlapping sheets of paper that made up the cartoon onto the photograph. Joins of the 19thC lining paper, visible in raking light, were also added. The 1987 diagram shows a watermark of an anchor within a circle on several sheets of the cartoon. Through systematic examination with raking light, additional watermarks were identified and added to the diagram. On some of these a star was discovered, and this newly identified detail revealed the watermark to be one common to many of Michelangelo's drawings.

Additional photographs taken in raking light aided the interpretation of complex areas of damage. These photographs were overlaid onto the original image so that features could be mapped with increased accuracy. The UV images taken in the Museum's photography studio were also overlaid to highlight features such as the overlap of sheet joins, repair patches on the verso and lines of adhesive along tears and fractures. This confirmed and clarified observations made in visible and raking light.

Gradually the elements of construction, damage and repairs were added to the diagram. Annotations and a key were also added, including microscopy and fibre sample locations, and the process was repeated for each of the six sections. Each category of feature was represented by a combination of line, pattern and colour, so they were easily distinguishable. *Adobe Illustrator* allows these categories to be separated into different layers that can be made visible or hidden. This means that they can be viewed in isolation or in different combinations, an advantage when viewing a highly complex diagram.

Diagram of the centre left section of the cartoon showing nail/pin holes from previous attachment to a stretcher



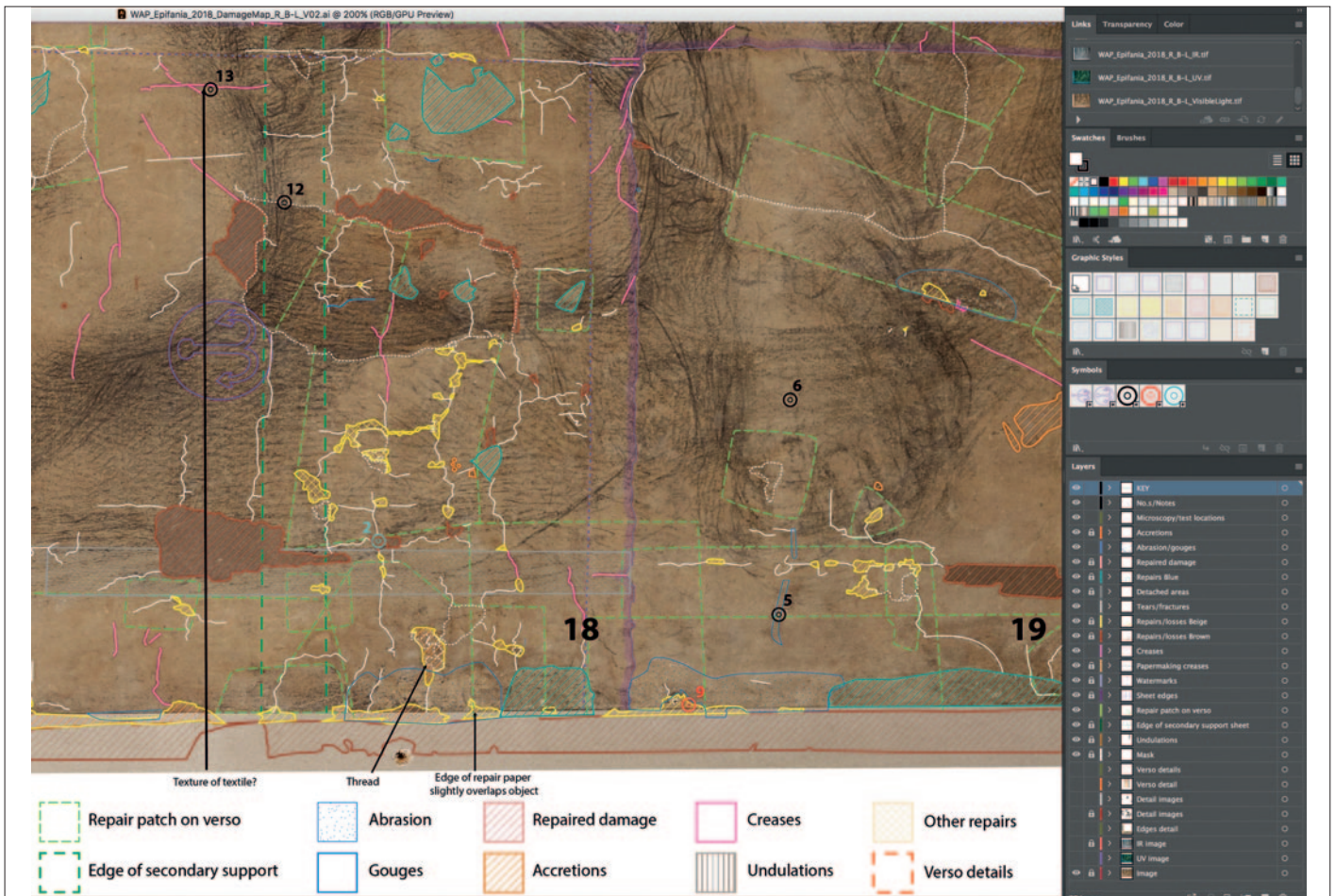


Diagram of the lower part of the cartoon showing features separated into layers using Adobe Illustrator

Diagram of the whole cartoon showing the sheet joins and location of watermarks

After the initial documentation had been completed, the cartoon was carefully lifted from the wooden panel. Layers of paper and textile had concealed the edges of the cartoon, and when these had been painstakingly removed the edges were re-photographed so that the newly revealed features could be added to the diagram. These included a series of nail/pin holes that provide evidence that the cartoon had a textile lining in the past and had been attached to a stretcher at some point during its history.

The documentation is now nearing completion and once there is no further information to be added, the editable *Illustrator* files will need to be converted into TIFF format, the preferred format for digital preservation. This will ensure that the information gathered in this project can be accessed in the future.

CONCLUSION

Because *Epifania* is a rare example of Michelangelo's preparatory works of this scale, the surviving features of its creation and subsequent use provide important historical evidence. The gathering, interpretation and recording of this evidence has been crucial for informing treatment decisions during the current conservation process and the accuracy and detail of the resulting digital map will provide an invaluable reference for the future.

This project has been made possible by a generous donation in memory of Melvin R Seiden.



TOOLS AND TIPS

Abigail Bainbridge ACR, of Bainbridge Conservation and currently Chair of Icon's Book and Paper Group, shares some useful ideas that she has found make her conservation work easier

1. Toggl

This is a free timekeeping app (paid plans available with more features) that runs and syncs on mobile and desktop. It is designed for business so it allows you to categorise your timers in several different categories (workspace, client, and project) as well as add description and tags. It gives a simple play/stop button next to each so that you can track time for many different tasks. Multiple sessions for each project get added together, and you can generate daily/weekly/etc reports, so you can see how you have been spending your time, as well as the total for each project or client. I have been finding it incredibly useful for those days in the studio that involve working on several things at once, even in just five minute increments or less, as I juggle drying times and interruptions.

2. Oval blending brushes

Mariluz Beltran de Guevara ACR just showed me a makeup brush that is useful for gentle surface cleaning. Introduced in 2014, oval blending brushes are sort of toothbrush-shaped in that the handle is perpendicular to the bristles, and the heads can be oval or circular with thousands of synthetic bristles that combine to feel quite firm but soft. We tried cleaning parchment with them and the greyish surface dirt we picked up was visible on the surface of the bristles, and seemed to come off easily by just brushing it dry on paper.

The makeup blogs I have been reading (not my usual thing!) have been talking about how these bristles are so tightly packed that the make-up stays on the edges of the bristles rather than getting lost at the base. I would see this as meaning that they are less likely to retain debris when used for cleaning and/or are more easily cleaned themselves.

A glimpse of how the time-keeping app works



The original brand, Artis, retails for around £50/brush. Another high quality brand like Real Techniques is in more of the £15-20 range but I also found sets of five or ten brushes of various sizes for around £10 on Amazon. Size ranges from quite small to palm sized. Go for a foundation-sized one for large area cleaning and an eyeshadow-sized one for precise cleaning.

3. Phone adaptor for microscopes

Those of you who do a lot of microscopy probably know this one already, but after years of pointing my phone lens down the eyepiece of a microscope instead of getting out the camera and adaptor, I have discovered a whole world of phone adaptors. These clip onto your phone (any smart phone) in various ways, then attach to the eyepiece. Zoom in a bit on your phone camera to make the image fill the screen.

The advantage other than easy photography - and not needing a different adaptor for different cameras - is you can put the phone on video mode, and use the screen for live action under the microscope to prevent eye strain. Yes, you can make your own, but this is a bit easier. The prices start at around £5 and go up to more than you would want to spend - I got an £8 model that is a bit fiddly but works just fine.

Abigail's brushes in use



the emerging conservator

FROM STUDENT TO PRACTISING CONSERVATOR

Alice Watkins, Assistant Sculpture Conservator at Tate, describes her transition from student intern to full-time conservator

MY INITIAL INTERNSHIP

In August 2019 I started my new role as an Assistant Sculpture Conservator within the Sculpture Conservation Department at Tate. Previously, I had been a sculpture conservation intern at Tate for six months as part of my final year of postgraduate training in Contemporary Art Conservation at the University of Amsterdam.

The internship was a valuable opportunity to put my training into practice and get hands-on experience in different conservation roles. I was able to familiarise myself with Tate's collection and the planning and logistics that goes into the various gallery programmes. The conservation department was very welcoming, and I was able to learn from the team about different areas such as displays and exhibitions, new acquisitions and loans.

Although based at Tate Modern, I also worked across other Tate sites including Tate Britain and Tate's off-site storage facility. I also had the opportunity to spend a week at the Barbara Hepworth Museum in St Ives performing outdoor sculpture maintenance.

During my six months I undertook a research project which explored the restoration of the furniture within the greenhouse of the Barbara Hepworth Museum. The furniture consists of three Harry Bertoia diamond chairs and one Ottoman Bird

Applying pigmented wax to *Cantate Domino* (1958) by Barbara Hepworth at the Barbara Hepworth Museum in St Ives



Image courtesy of the artist and Tate

footstool. The seat covers were suffering from staining, colour loss and local tears exposing the padding beneath. The seat pads were loose from the frame and posed a risk to the public if they were to use them. The greenhouse has an expectedly uncontrolled environment with high levels of UV light, so on-going maintenance of the furniture will be incorporated into the treatment plan.

The aim of my research was to find a method to restore the furniture items to how they were when Hepworth was alive, which would allow the public to use them safely. I focused on the Ottoman Bird footstool and under the guidance of the sculpture conservation manager, I weighed treatment options for the furniture and researched replacement fabrics for the covers. I worked with Conservation Science to organise light fading tests on the original fabric and sample fabrics that could be used for reupholstering.

Following discussion with a textile conservator, the treatment included washing the original fabric cover in a low concentration of a non-ionic detergent in demineralised water, before packing it for archival storage. A new seat cover was then upholstered in Hallingdal 65, an archival fabric of wool-viscous blend that matches the warp/weft of the original cover.

The experience gained on this internship was invaluable when I started my full-time role at Tate.

MY PRESENT ROLE AT TATE

In my current role I assist the Loans Team in preparing collection artworks for domestic and international loan. I will also courier the work to the venue or oversee the installation if it is a particularly fragile or complex work.

Preparing an object for loan includes assessing its condition to determine whether any treatment is necessary. I also create installation guides by researching display and installation requirements in the object's record file. If this information is not available, we work with curatorial to ensure that the artwork is installed as the artist intended.

Tate has one of the largest loans programmes in the country, so the role is very varied. It is important to think creatively to find solutions to issues around the transport and display of large and complex sculpture. Practical issues to consider include whether the floor or ceiling can withstand the weight of the sculpture. I work alongside sculpture conservation technicians to ensure that artworks are packed safely and efficiently for transport.

AN EXAMPLE OF THE LOANS PROCESS

A loan I recently worked on was *Beads and Background* (1963-4), a sculpture by Jann Haworth (b. 1942). This is an interesting example of a loan which required extra research to determine display and installation guidelines. Haworth is an American pop-artist, and a pioneer of 'soft sculpture'. *Beads and Background* consists of five soft 'beads' made of screen-printed PVC stuffed with fibre and threaded onto a rope to appear like a giant bracelet. The 'background' is made from the same



Ottoman Bird Stool by Harry Bertoia, owned by the Barbara Hepworth Museum

sheet of clear screen-printed PVC, (see front cover) and acts as an optional wall-hanging that can be displayed with the 'beads' at the discretion of the curator. The piece was requested by Pallant House Gallery for their current exhibition 'Jann Haworth: Up Close'.

CONDITION CHECK AND TREATMENT

On condition checking the work the PVC was found to be in remarkably good condition. There were none of the common degradation symptoms often found in other PVC works from this era, such as stickiness and distortion due to the migration of the plasticiser. However, there was evidence of compression damage because of the soft form of the sculpture. The material had originally been pulled taut to be sewed by the artist, and small rips and tears were now present near thread joints. These rips were relatively stable but were a distraction from the otherwise immaculate condition of the beads. After discussions with colleagues about treatment options, I decided to treat one of the larger rips by adhering Japanese paper with Lascaux 360. This treatment acted as loss integration, as the tear was no longer visible to the public. A collaborative approach is a great way of finding thoughtful solutions to the unique challenges posed by modern materials.

ASKING THE ARTIST

There was no installation guide for this work or a clear record of guidance from the artist on how it should be displayed. This led to questions on how the public was meant to view the work, including its placement, display and size of plinth. Artist interviews are extremely helpful if there are questions about acceptable parameters of display, or the material and techniques used.

I contacted the artist who provided insight into the display of the work, including the optimal size of the plinth. Haworth explained how the Background and the Beads could be displayed separately and provided useful information about the making process. It had been extremely difficult to sew the PVC panels together, making it a challenging piece to construct.

Learning about the artwork through this artist interview was very beneficial and resulted in a display fitting the artist's original intention. It's best to ask open-ended questions to give

the artist room to think and talk through their ideas. 'The Artist Interview' (Edited by Lydia Beerkens, 2012) is a useful resource for formulating appropriate questions.

IMPROVING THE PACKING

The packing for the work needed to be updated to avoid further compression damage and ensure safe transit. The senior sculpture conservation technician constructed a bespoke polyethylene foam-lined plywood case for the Beads, to allow enough room to lie them flat. A Tyvek pillow was also made to separate the Beads and prevent them from moving during transit.

Each Bead was then individually wrapped in acid-free tissue to prevent scratches or abrasions occurring during transit. The Background was packed flat on a Melinex lined tray which sits on top of the Beads. This allowed the work to travel safely to the venue, without further risk of damage.

COURIER TRIPS

Particularly fragile or complex artworks such as this often require a conservation courier to accompany it during travel or for install and deinstall. Because of the inherent fragility of the Beads, I was present for the installation. With the help of a technician I was able to position the Beads on the plinth and

Washing the original footstool seat cover





The beads from *Background and Beads* (1963-4) during condition checking.

fortunately the artist was also present so was able to give on-the-spot guidance and information about her display preferences. This was a great opportunity to ask the artist more questions about the intent and making process.

Overall this project shows the extra research often required to ensure a successful loan, and the variety of the role.

The beads on display at Pallant House Gallery



OVERVIEW

The original six-month internship gave me an opportunity to get experience in the different programme areas of Tate and gave me an insight into the different departments and processes. The last few months have seen me more focused on the Loans department and I have enjoyed developing my understanding of the process and the role.

Acknowledgements

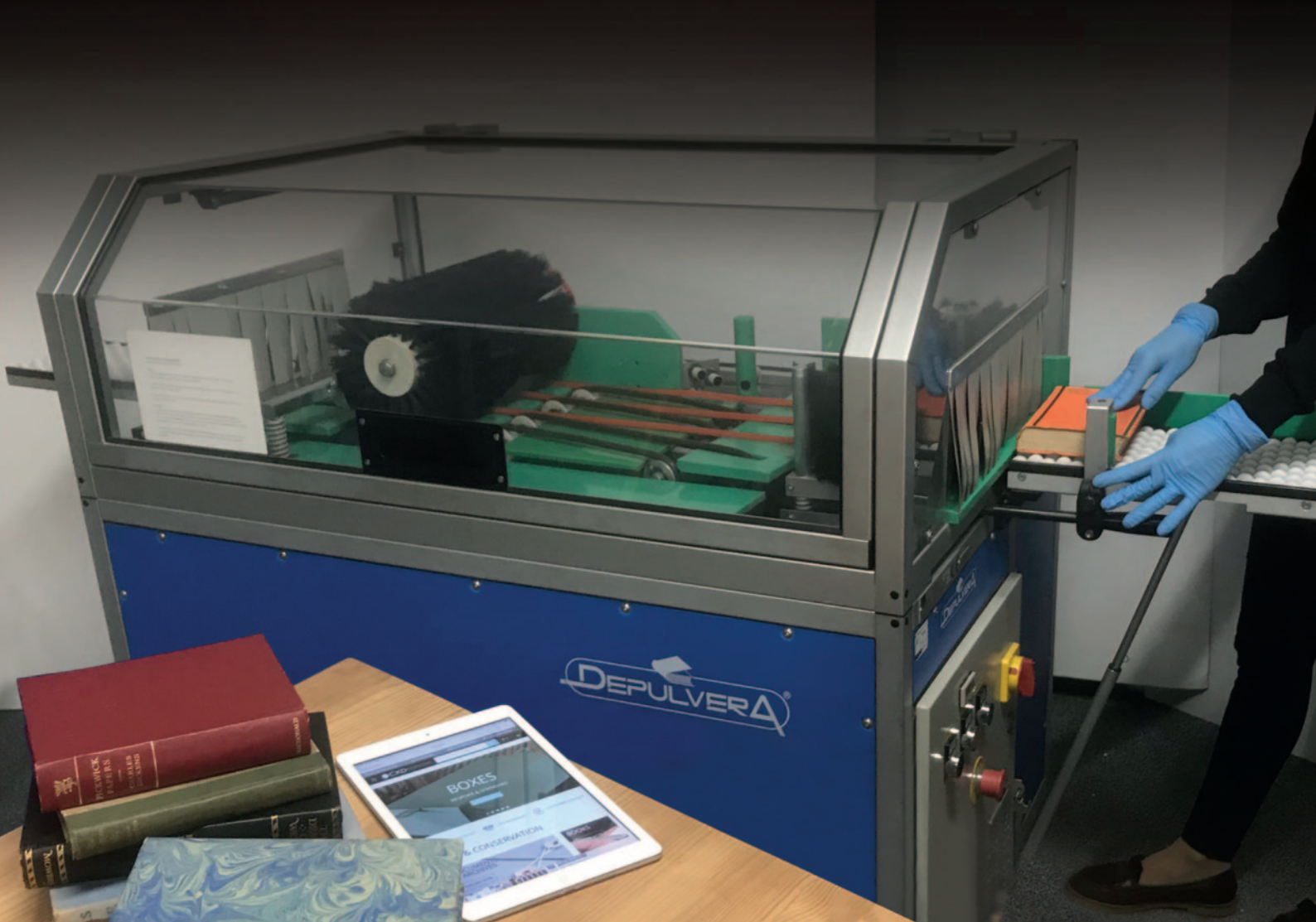
I'd like to thank the Sculpture and Installation Conservation team for their support in my development, particularly Deborah Cane ACR, Sculpture and Installation Art Conservation Manager, as well as Elisabeth Andersson, Elizabeth McDonald, Pilar Caballe-Valls, Carla Flack ACR, Rachel Robbins, Gates Sofer ACR, Libby Ireland and Roger Murray. I'd also like to thank my tutors from the University of Amsterdam, Dr. Sanneke Stigter, Evelyne Snijders and Ellen Jansen for their guidance throughout my studies.



Collage of a variety of paint finishes for testing in the Painted Textiles Conservation workshop
Norfolk Museums Service



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