

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • FEBRUARY 2021 • ISSUE 92



## Treating medieval wall paintings

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## FEBRUARY 2021 Issue 92



### From the Editor

Happy New Year to all our readers!

Writing this greeting as Christmas has just been cancelled or curtailed for most of us, I am hoping that it is not a hollow wish and that 2021 is at least a better year than 2020 turned out to be for so many, even if we are not out of the covid woods yet.

We range the world in this winter issue with a suitably chilly visit to the Antarctic where Diana Davis ACR shares her experience in the role of Conservation Ambassador with the Antarctic Heritage Trust. Then it's off to Turkey to discover an historic forged bank note that may have helped to turn the tide of history at the Dardanelles in the early 1900s. Finally, we come back to medieval England and some splendid wall paintings in a Gloucestershire church.

We have two contrasting summer placements for emerging conservators: one that did go ahead in a covid-safe way and one that, thanks to the virus, turned into a sandwich course – in the studio/ at home/ back in the studio. Then there is plenty of serious reading to get your teeth into – on Standards and on new Icon publications.

And, by the way, we are moving office - again! The new address is below. Emails and phone numbers will remain the same.

### Lynette Gill



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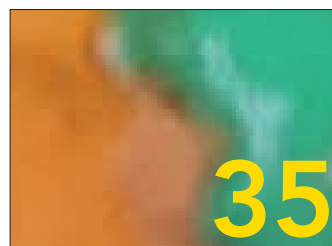
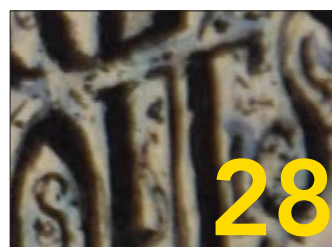
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Cover photo  
The interior of Stoke Orchard's parish church in Gloucestershire, where wall paintings depicting the life of St James the Great were recently conserved  
Image: Perry Lithgow Partnership

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#### Deadlines for adverts and editorial

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Friday 2 April

For the August 2021 issue  
Tuesday 1 June

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# professional update

## From the Chief Executive



### Sara Crofts looks back to the past and introduces messages for the future

I like to think of myself as a pragmatist who bases choices and decisions on empirical knowledge and evidence, with just the occasional flash of instinct. But, that said, I find myself enjoying the fact that I am writing this column on an auspicious date. The date is 6 December, fifteen years on from the first Annual General Meeting of the Institute of Conservation.

Many of the dedicated and determined individuals who worked extremely hard to create Icon from its parent bodies are, happily, still key members of the Icon family. So this is a fitting time to pay tribute to their vision for a new strategic conservation body which would champion cultural heritage and speak with a united voice in order to raise the profile of the incredibly important work of conservators and heritage scientists.

Thanks to their good sense and strong leadership, Icon was built on a firm foundation of sound governance practice and, despite the odd ups and downs that every charity experiences, we find ourselves in fairly robust shape fifteen years later. Admittedly, there is still work to be done and, like most teenagers, we're still testing the boundaries while we find our mature identity, but we are building on a strong set of values and a clear purpose that will stand us in good stead for the coming years.

If you'd like to learn more about the first AGM of the newly fledged Institute of Conservation you can find an article on our website.<sup>1</sup> We also caught up with the members of Icon's first Board of Trustees and asked them to tell us where they are now and to share their reflections – it's a fascinating read.<sup>2</sup>

Taking an opportunity to look back has been something of a theme recently. In October I was asked to participate in an event run by the central region of the RSA (the Royal Society for Arts, Manufactures and Commerce). The topic was sustainable heritage and in preparing my five-minute presentation on the theme of climate change I recalled the architectural history lectures I used to give on the origins of the conservation movement in the UK and the creation of the Society for the Protection of Ancient Buildings (SPAB).

I began my talk by introducing John Ruskin, whose ideas inspired William Morris with a love of old buildings and fostered his determination to argue the case for conservation rather than restoration. The concept of custodianship (Ruskin) or guardianship (Morris) still guides how we approach the care of our cultural heritage today. I believe that we all share their view that conservation of buildings, objects and collections is

fundamental if we want to be able to pass on this heritage to future generations so that they can enjoy it and learn from it.

We know that our cultural heritage is an irreplaceable resource, and our commitment to our shared responsibility to preserving it remains resolute, and has been a key driver of our strategic advocacy priority to articulate the value of conservation this year. As Anni Mantyniemi's work on the value of conservation project draws to a close we are launching two new important briefings in addition to her research report. The first is *Collections Care: An Act of Custodianship*, which is a reminder of the duty of care placed on all those who have a responsibility for collections.

*'Above all, museums are responsible for collections – not just for the present, but for future generations. Although this is an obvious point, it is one that imposes particular challenges.'* The Mendoza Review: An Independent Review of Museums in England

This new booklet makes the point that good custodianship is founded in three key actions: strategic planning for ongoing collections care; the implementation of monitoring processes; and a commitment to addressing problems before they escalate. It makes the case that time and effort spent on routine care and housekeeping, and on fixing issues as they arise is inevitably cheaper and more cost effective than having to put right much more extensive damage later.

Investing in preventive conservation that focuses on long-term preservation and minimising deterioration is one of the most cost-effective ways that trustees can fulfil their duties as guardians of cultural heritage and is an important message that we want to promote.

*'Trustee ownership confers duties rather than rights. Trustees... hold the collection exclusively for the advantage of the beneficiaries.'* Neil MacGregor

The second booklet is *Collections Care: An Act of Optimism*, which looks to the future and sets out the value that conservation brings to society in terms of its contribution to increasing accessibility, widening participation in cultural activity, addressing climate change, and providing a resource to support people's health and wellbeing.

*Collections Care: An Act of Optimism* is therefore part of a growing body of policy that attempts to demonstrate that cultural heritage can be one of the tools in the toolbox that will help society to 'build back better' as we recover from the global Coronavirus pandemic. This is supported by recent action-centred research by the British Council<sup>3</sup> and by the RSA<sup>4</sup> which has championed the idea that, rather than hermetically sealing 'heritage' in a box in order to ensure its preservation for the future, we should use our heritage to connect and enable people to envision a better and more equitable future.

The principle that cultural heritage can be an effective driver of sustainable development is at the heart of the British Council's *Cultural Heritage for Inclusive Growth* programme, which promotes a 'people-centred' approach to cultural

heritage. However, as Stephen Stenning, Head of Arts and Society at the British Council, notes: "'being people-centred" doesn't mean finding ways of educating more people to appreciate the things that administrations think they should venerate. It means being inclusive and respectful of those whose heritage we engage with – discovering aspects of a culture that people cherish, which gives value to their lives and that they wish to pass on to future generations."<sup>5</sup>

This would appear to me to be exactly what the conservation of objects, collections and the wider built environment enables. To learn from the past people need to be able to interact with artefacts and archives so that they can unlock the stories within the objects. This is only possible when the objects are in a safe and stable condition, and the collection as a whole is effectively and efficiently maintained and made accessible for enjoyment as well as research and education.

So, thoughtful custodianship and investment in the care of our cultural heritage is money well spent that will pay dividends in the benefits to society in the coming years. We will continue to champion this message.

And, finally, as we settle in to a new year with the possibility that the Coronavirus will be brought under control by the new vaccines, I hope that you have been able to rest and refresh yourselves over the festive season and that you have gathered strength for the year ahead. As we begin our recovery from the pandemic, we should look forward with optimism knowing that our work is built on a secure foundation.

1. <https://icon.org.uk/news/ever-one-can-find-their-place-with-us-icons-first-elected-board-of-trustees>
2. <https://icon.org.uk/news/where-are-they-now-icons-first-elected-board-of-trustees>
3. British Council project – Cultural Heritage for Inclusive Growth: A catalyst for change – [www.britishcouncil.org/arts/culture-development/cultural-heritage](http://www.britishcouncil.org/arts/culture-development/cultural-heritage)
4. RSA project – Heritage for inclusive growth – [www.thersa.org/reports/heritage-inclusive-growth](http://www.thersa.org/reports/heritage-inclusive-growth)
5. [www.thersa.org/blog/2020/08/people-centred-heritage](http://www.thersa.org/blog/2020/08/people-centred-heritage)

## POLICY UPDATE

### The fight against botched restorations

Towards the end of 2020, we submitted a response to the BEIS (Department for Business, Energy & Industrial Strategy) in their call for evidence on the recognition of professional qualifications and the regulation of professions, outlining Icon's role as the self-regulating body for the conservation profession.

Our evidence explained how the lack of legislation and regulation for the conservation profession means that anyone could call themselves a conservator-restorer in the UK. This created a risk of 'botched' restorations, like the cases reported recently by international media, we explained.

Icon believes that a professional body with appropriate accreditation processes based on individual competence offers the most effective means to regulating the conservation profession. We therefore wanted to show that heritage can be protected through mechanisms that are less expensive and less resource-heavy than national-level regulation or legislation.

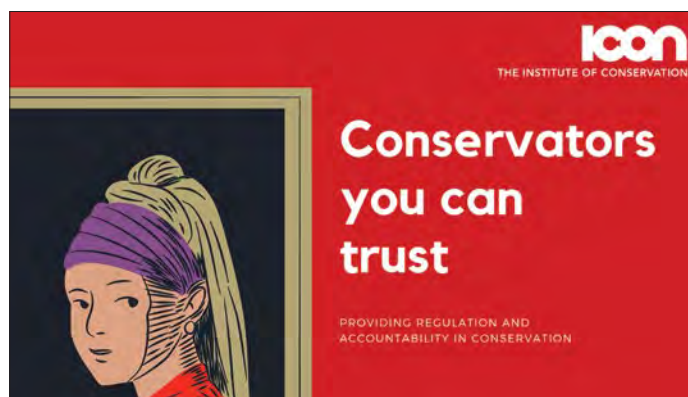
We submitted our evidence to the Department and also collaborated with PARN (Professional Associations Research Network) on the drafting of a joint submission outlining common messages shared by other professional bodies. Our submission was an important part of getting our message across to policy makers, but we also wanted to ensure it was heard more broadly. While I'm partial to reading a good policy brief, I recognised that not everyone would be rushing to read our latest advocacy output if it was labelled rather dryly a 'consultation response'.

Our policy submission consequently inspired the creation of a new Icon pamphlet - *Conservators You Can Trust* (available for download on our website\*) - that outlines how Icon fulfils the role of self-regulation of the conservation profession in the UK.

It explains how we provide quality assurance to the public that heritage is cared for by fully qualified and capable professionals through formal accreditation and a mandatory Code of Conduct for members. The pamphlet also details why our processes are valued by conservators (professional profile, accessibility and transparency) as well as the benefits they bring to clients such as the easy access to trusted conservators provided by the Conservation Register.

The pamphlet signals a new approach to our advocacy work, where we aim to take the detailed policy arguments we make to government and present them in a more engaging and public-friendly manner. With a focus on visuals, clean graphics and punchy lines rather than big bodies of text, we're hoping to catch, and retain the attention of more and more readers. Rest assured, we'll still be publishing our full briefings and responses for the enjoyment of all the 'policy nerds' out there.

### The new Icon pamphlet



# HOW IT WORKS



## Quality guarantee

Icon's accreditation process offers the most effective means of regulating the conservation profession. Accredited members are assessed and reviewed by a panel of their Accredited peers and are subject to regular Continuing Professional Development (CPD) reviews.

[FIND OUT MORE](#)



## Trust and confidence

Using an Icon Accredited conservator allows members of the public to feel confident that the practitioner will work within the limits of their expertise as set out in Icon's Code of Conduct. If the client is unhappy, then there is recourse through Icon's robust complaints procedure.

[FIND OUT MORE](#)



## Access and advice

The newly updated and redesigned Conservation Register guides anyone with a conservation issue to a number of qualified and competent practitioners covering a large range of specialisms and working across UK nations.

[FIND A CONSERVATOR](#)

From the new pamphlet



We hope you like our new approach and join our fight against 'botched' restorations by using the new resource and spreading its messages with your networks.

**Anni Mantyniemi**

Policy and Communications Manager

\* [https://icon.org.uk/system/files/-public/conservators\\_you\\_can\\_](https://icon.org.uk/system/files/-public/conservators_you_can_)

## ICON CONFERENCES

In June 2020 the Board of Trustees set up a small Task and Finish Group, chaired by me, to consider the future of Icon conferences. The group reviewed all the major Icon conferences and how they are run, including the triennial event and the international conferences organised by the Groups and Networks.

The group consisted of five energetic members helping me with the work: Lauren Bureson, Duygu Camurcuoglu ACR, Pieta Greaves ACR, Fiona McLees ACR and Victoria Stevens ACR. Between us we represented private and institutional practice, emerging and accredited professionals and different regions in the UK. We have all had experience organising conservation conferences great and small, including both online and in-person events.

The Task and Finish Group looked at how conferences can support Icon's strategic objectives in advocacy, excellence and engagement and then drew up recommendations for how to run them most effectively with this in mind. We asked for opinions from members and looked at feedback from recent Icon meetings. We also drew on the experience of others organising large meetings, including IIC, AIC, the Archives and Records Association and the Icon Groups which have held successful meetings recently.

In November we presented our report to the Board of Trustees. Its key recommendations were:

1. There should be another Icon triennial conference in 2022. It should be a blended event with virtual Group sessions and an in-person plenary event
2. A Conference Committee should be established to oversee the whole Icon conference programme and lead on organising the Triennial meetings. The committee will report directly to the Board of Trustees;
3. An outline business plan template should be completed for all proposed conferences and reviewed by the Conference Committee before being approved by the Board of Trustees;
4. Employing professional conference organisers to support all or part of the Icon triennial conference is likely to be cost effective and should be fully investigated for the 2022 event;
5. The Icon triennial meetings should have some form of legacy content available after the event and
6. All Icon conferences and their legacies should support access, diversity and inclusion for speakers and attendees.

I am please to report that the Board commended the thorough job we had done and accepted the recommendations.



The next actions to take this forward will be:

1. Drawing up detailed Terms of Reference for the Conference Committee and submitting it to the Board of Trustees for approval in March 2021. This will include a clear definition of which events will fall under the oversight of the committee, for example based on budget and/or how bookings and payments will be administered.
2. Recruiting the Conference Committee, including having a clear and transparent process for appointing the Chair.
3. Refining the conference business plan template to ensure it is fit for purpose.



Once it has been set up, the first action for the new Conference Committee will be to draw up a detailed outline business case for the next Icon Triennial meeting in 2022.

If you are interested in being involved with the Conference Committee then look out for calls to participate in the Spring of 2021!

**Sophie Rowe ACR**  
Icon Trustee

## BYE BYE SOUTHBANK .....

.....Hello Saffron Hill!

### The story so far

Icon has always been based on the South Bank in London. When it was created from the convergence of five organisations in 2005 it started life at CAN Mezzanine (a charitable office space provider) in the oddly named Downstream Building next to London Bridge Station. Icon had several desks in a large floor shared with dozens of disparate charities and access to a large range of free meeting rooms.

In 2010 CAN moved from London Bridge and Alison Richmond (Chief Executive at that time) asked me to find a new office, still in London, convenient for the transport network and at a good price. A lot of searching and padding the streets revealed that the least expensive offices were close by. Eventually, I found an office at the Leathermarket, just south of London Bridge Station. We liked it there, despite the landlord's propensity to hammer drill through reinforced concrete for months on end.

By 2018, rentals in London were soaring and our landlords insisted that they would double our rent and would not negotiate. So in the interest of cost efficiency we moved to 219 Long Lane. We were rather pleased that our old office remained unoccupied for eleven months! Our office at 219 Long Lane was also larger and brighter and with a pleasant variety of enticing cafés nearby. We might well have stayed there for a long time.

### The pandemic strikes

Come 2020, like many other organisations we found ourselves working from home when the lockdown was announced in March. This has worked very well in most respects and we have learned how to communicate effectively online, but we are very aware that we are missing the lively dynamic and spontaneity of sharing an office space. There are many advantages to working together in a shared office space, including the ability to offer support to colleagues and to bounce ideas around and solve problems collaboratively. We also feel that it is important that a professional body has a physical office with access to onsite meeting spaces so that we can convey a sense of permanence and gravitas.

As a result we have decided that we wanted to retain an office even if some staff opt to work from home part of the time. However, we also realised that we had an exciting opportunity to find somewhere that would be a little cheaper, whilst still meeting our key needs, as well as help towards achieving our environmental sustainability aspirations.

### A new partner emerges

So the search for a new office was on. From attending meetings there, I recalled the office of the Chartered Institution of Water and Environmental Management (CIWEM). This is a fairly new building, just three minutes' walk from Farringdon Station where Thameslink and Crossrail intersect. I knew it had excellent meeting rooms, well set up for enabling remote access as well as in-person attendance. I wondered if they might have some spare office space.

To my surprise my initial approach was warmly welcomed, as they had been thinking of inviting another professional body to share their space. We have had a very good period of negotiation and getting to know each other and have found that Icon and CIWEM have much in common as professional bodies, albeit in very different disciplines. So we have signed a deal that will see us move to the CIWEM offices in March 2021.

### A green solution

We will have about one third of their main office and share their facilities as well as getting discounts on room hire. There are many logistical advantages including not needing to spend time and money on business rates, cleaning, internet connectivity and so on. The building, which CIWEM commissioned and own, is certified to BREEAM Excellent standard which means that it is in the top 10% of UK new non-domestic buildings (best practice). And we will save money too. Our Chair James Grierson, who is a Fellow of the Royal Institution of Chartered Surveyors, told the Board that he had taken a close interest in the negotiations and considered that the financial and other terms are reasonable and appropriate to Icon's current needs.

With fewer Icon staff in the office than in the past (due to some staff working at home some of the time), sharing means that we still have the company of other people we seem to have much in common with and will hopefully be able to pool knowledge, experience and skills too.

**And here is a resounding recommendation for our new location!**

*Near to the spot on which Snow Hill and Holborn Hill meet, there opens, upon the right hand as you come out of the City, a narrow and dismal alley leading to Saffron Hill. In its filthy shops are exposed for sale huge bunches of second-hand silk handkerchiefs, of all sizes and patterns; for here reside the traders who purchase them from pickpockets. Hundreds of these handkerchiefs hang dangling from pegs outside the windows or flaunting from the door-posts; and the shelves, within, are piled with them. Confined as the limits of Field Lane are, it has its barber, its coffee-shop, its beer-shop, and its fried-fish warehouse. It is a commercial colony of itself: the emporium of petty larceny: visited at early morning, and setting-in of dusk, by silent merchants, who traffic in dark back-parlours, and who go as strangely as they come. Here, the clothesman, the shoe-vamper, and the rag-merchant, display their goods, as sign-boards to the petty thief; here, stores of old iron and bones, and heaps of mildewy fragments of woollen-stuff and linen, rust and rot in the grimy cellars.*

Charles Dickens *Oliver Twist*, 1838



And their CEO Terry Fuller says 'We are excited to get to know our new friends from Icon. It is already apparent that we are kindred spirits in seeking to conserve the things around us that are important. We also share similar ambitions and opportunities and so this co-location creates so much more than simply sharing space'. So we know we are welcome.



As we all start to travel more, please do consider coming in to visit us. Members are always most welcome, and did I mention there is a wide range of cafes and pubs nearby if you fancy an informal natter?

You can find us in person or write to us at:-  
The Institute of Conservation  
106-109 Saffron Hill  
London, EC1N 8QS.

**Simon Green**  
Icon Business Director

## FAIC PHOTOS

For the last forty five years, the FAIC Oral History of Conservation Project has been collecting (over four hundred) transcribed interviews with conservators, conservation scientists, and related professionals. Over the years, many researchers have used these interviews in their work. Along with requests for interview transcripts, requests are also received for photographs of the interviewees and their work or studios and labs.

While the oral history archive does contain a small number of photographs, a concerted effort was never made to collect

them. With the increasing number of requests for photographs, the Project has begun to collect historical photographs of conservators and conservation meetings.

If you have historical photographs (in which the people have been identified) or scans of historical photographs that you are willing to share with the archive, please contact Rebecca Rushfield, Associate Director of the FAIC Oral History Project at [wittert@juno.com](mailto:wittert@juno.com)

## NEWS FROM THE GROUPS

### Archaeology Group

The Archaeology Group was delighted with the response to our Emerging Professionals Zoom Webinar on 8 December 2020. This online event was an opportunity for students and early career professionals to increase their confidence in presenting ideas in a friendly setting. We were pleased to welcome our speakers Amanda Berg, Andrea Díaz, Júlia Jiskoot & Noé Valtierra, Claire McQuillan and Heather Stewart who all presented extremely interesting research and projects. We were very pleased with the attendance and would like to say a huge thank you to everyone who joined in, our wonderful guest speakers and Archaeology Group committee members Emma Smith and Vicky Garlick who organised the event.

Work on the revised edition of First Aid for Finds is progressing well. The revised first draft of Section 2 – *Identification of Materials* has now been sent to the seven reviewers and the editor Sarah Watkins-Kenney ACR is continuing work on the revised Section 3. Further progress announcements will be made over the next few months.

We are looking forward to hosting more events this year including a virtual tour and talk on the Museum of London Docklands new exhibition *The Havering Hoard: A Bronze Age Mystery* and another Twitter Conference. The Archaeology Group is currently exploring the idea of producing a series of online skills workshops focusing on practical archaeological conservation skills and techniques.

Please let us know if you have any suggestions or ideas for possible content for these webinars, or if you have any work or skills you would like to share. Please contact us using our Group's email address: [archgroup.icon@gmail.com](mailto:archgroup.icon@gmail.com). We would love to hear from you!

Please watch Iconnect, Twitter (@ICONArchaeology) and the website for further announcements. As always we would love to hear about your current archaeological conservation projects big or small, please tag us and #FindsFriday in your posts and and follow us on Twitter to see what everyone else is up to. Let's continue to share how exciting our work can be!

**Charlotte Wilkinson**

Icon AG Communications Rep

### Book and Paper Group

Holly here! By the time this magazine goes out I will have stepped down from my role as Chair of the Events and Training Subcommittee after serving on the sub-committee for the last five years and as its Chair for the last two ( I can't quite believe its been so long, it went by so quickly!).



I wanted to take this opportunity to say that I have had a wonderful time on the committee. Joining as an emerging professional, the committee work gave me a chance to meet many other conservators both on the committee and at the events that we organised and I now have a wonderful network of peers and friends as a result. I wanted to thank everyone who worked with me during this time and I'm looking forward to keeping in touch with everyone and catching up at conferences and events when we can safely hang out in person again.

Being on the committee was a great experience for me personally and professionally and I would heartily recommend that anyone considering taking part seizes the opportunity. Now that all the meetings are online it's possible to take part from anywhere, and we have committee members from all over the world. There's a lot to look forward to in the next year with the third Book and Paper Group Conference coming up in autumn (see an update below from Pamela Murray, our conference committee captain) and I wish all my fellow committee members the very best!

**Holly Smith**

Outgoing Chair

Events and Training Subcommittee

### Conference update

IconBPG21 Mod Cons:

Modern Conservation. Modern Constraints. Modern Conveniences.

Organisation of the Conference is in full swing! We have a rich programme in the works and we are so proud and grateful for the international involvement and support we have received so far. Check out the Book and Paper Group website, Instagram and Twitter accounts for ways to get involved. Make sure to get your early bird tickets through Eventbrite. Ticket prices go towards the platform fee which enables us to have a dynamic and interactive conference, our invited speakers and the post-prints. If you have any questions or queries about how the conference will work online – don't hesitate to get in touch.

**Pamela Murray**

Conference Committee Chair

### Ceramics and Glass Group

#### Call for nominations for Group Chair

The Institute of Conservation's Ceramics and Glass Group is currently inviting new and existing members to join the committee. Can you help us engage the wider conservation community? Contribute to sharing knowledge and experiences? Are you motivated by the opportunity to create specialist professional development opportunities? If so, we would love to hear from you!

We are recruiting for Chair. If you have experience relevant to the role, or are interested in professional development, then don't be afraid to get in touch to find out more (cggicon@gmail.com). This is a great opportunity to join a friendly and dynamic community of students and conservators working with ceramics and glass.

### Future events

In 2019 we successfully hosted a joint conference between

Icon's Ceramics and Glass Group, ICOM-CC's Glass and Ceramics working group and the Conservation Department at the British Museum. Looking to future events, we are aiming to have a conference in the autumn of 2021, and a two-day workshop on Stain Reduction in Ceramics lead by Lauren Fair.

We look forward to welcoming new starters to our online meetings for a chat and to answer any questions you may have. Please note you will have to join Icon to be voted in as a committee member, which is done annually at the CGG AGM.

### Paintings Group

On 17 February this year we are hosting *Triage to Treatment: Conserving Malangatana for the future*, an online talk from Alison Langley, Katrina Rush and Julie Simek, conservators from the Art Institute of Chicago. In November 2019, ten paintings travelled from Maputo, Mozambique to the Art Institute of Chicago, where they formed the backbone of *Malangatana: Mozambique Modern*, a solo exhibition devoted to the contemporary African artist and revolutionary, Malangatana Valente Ngwenya (1936–2011). Three Art Institute of Chicago paintings conservators (Alison, Katrina and Julie) share the experience of traveling to Mozambique to prepare the works for loan, as well as examining, treating, and framing these bold and impactful paintings in Chicago. The unique, collaborative effort not only ensured the longevity of the artworks for years to come, but added important insights to the technical study of this modern African painter.

Later in the year we hope to hear from Elizabeth Wigfield, also from the AIC, on her conservation treatment of two Del Sarto portraits. We look forward to welcoming many Icon members as well as other interested people to our online talks.

The postprints from Icon's Paintings Group conference 'Wet Paint - Interactions between Water and Paintings', held in Edinburgh on 12 October 2018, are still available for purchase at the reduced price of £17.20 (including postage within the UK). Payment by BACS and cheques will be accepted. Please email Julia Jablonska at [icon.paintingsgroup@googlemail.com](mailto:icon.paintingsgroup@googlemail.com) to place an order.

#### Icon Paintings Group Committee

[icon.paintingsgroup@googlemail.com](mailto:icon.paintingsgroup@googlemail.com)

@IconPaintings

### Icon Scotland Group

#### Training and events

We have begun planning our training programme for 2021, having asked our members for suggestions at our AGM. We expect to be restricted to online events for a while longer, and there was enthusiasm at the AGM for experimenting with different formats such as more interactive training sessions, following the successful examples from some of the other Groups.

However, we are also hoping that physical get-togethers will be possible before too long, perhaps beginning with walking tours such as the black history tour of Edinburgh which Lisa Williams has offered to lead for us. And online events are likely to stay where they work well, for example for seminars and discussions bringing together colleagues from other

regions or countries. Keep a lookout for announcements on our Icon website page and in Iconnects!

### **Committee membership**

Our wonderful chair, Christa Gerdwiler, stood down at our AGM in November after two years of zealous activity. Several members at the AGM commented on her achievements, and she will be greatly missed in the role, although she has not left the committee and is now directing her energies to the role of vice secretary.

Our new chair is the equally energetic Gwen Thomas, who has been our secretary for several years and is famed for her positivity and exemplary organisational skills, so we will be in safe hands! The musical chairs is completed by Katie Howarth taking over as secretary, and Elanor King taking over as treasurer, with Mary Garner supporting her as vice treasurer.

In addition, posts which had been filled during the year were confirmed at the AGM; these were Claire Hutchison as our Training Officer (the woman masterminding our Zoom events) and Marta Pilarska and Gemma Hutchieson as our Social Media Officers. We still need to fill the role of Events Coordinator, but discussions (aka arm-twisting) with a potential candidate are in progress, so we will hopefully have good news to report soon.

### **Other happenings**

We reported in the last Icon News that we were working with colleagues from Icon's central office to develop a membership survey which would allow us to assess the impact of the pandemic on individual Icon members based in Scotland. The results are now due out in early spring, and they will give us valuable evidence to use in lobbying and networking activities and supporting our members in other ways.

### **Contact and keep in touch**

We are always delighted to have new members in the Group, 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://iconsotland.wordpress.com>, our Facebook page is <https://en-gb.facebook.com/iconsotlandgroup> and our Twitter feed is @icon\_scotland. Comments and suggestions for events can be emailed to [scotland@icon.org.uk](mailto:scotland@icon.org.uk).

### **Stained Glass Group**

The Call for Papers has now been announced for our joint conference with the Ceramics and Glass Group. Please send your abstracts to [iconstainedglass@gmail.com](mailto:iconstainedglass@gmail.com) by 1 May 2021. Papers on any aspects of stained glass conservation and research will be considered, and we look forward to an inspiring and educational event on 16 and 17 October 2021.

We remain optimistic about meeting in person and hope to hold the conference in Bath at the Guildhall. However, if there is any doubt surrounding the continuing effects of the pandemic and keeping people safe, we will move the conference online.

This year also sees the launch of our SGG Webinar series. Please keep an eye on our webpage for further information about the schedule of events. A number of committee

members are due to complete their tenure this year and, as a result, we are looking for keen and dynamic members to join the committee. If you would be interested in getting involved, please email us at the address below.

Similarly, we are always delighted to welcome new members into our Group. Just tick the stained glass box on your membership enrolment or renewal form, or email Head Office to request Iconnect updates from this Group.

If you have any suggestions about how the Stained Glass Group can further support its members, please drop us a line at [iconstainedglass@gmail.com](mailto:iconstainedglass@gmail.com)

### **SGG Committee**

### **Textile Group**

#### **Latest News**

The Icon Textile Group would like to wish its members a very happy (and healthy) new year. Let's hope that 2021 allows us to start to repair (pardon the pun) and strengthen our industry after a very difficult year. During a 'virtual' Group meeting late in 2020, we made a collective decision that any events organised within the next six months would be held online, regardless of the ever-changing state of the pandemic. Not only does this decision make our lives easier when organising events, we also hope that it keeps costs low and safety as paramount to our members.

With this in mind, the Textile Group is working hard to bring you an interesting and engaging 2021 virtual spring forum as well as other online events. Please see our section of the Icon website for more details. The Group also welcomes feedback and suggestions from members in ways we can move forward.

In December we were delighted to be joined online by many of our members to watch a virtual Q&A session with Textile Conservator Sheila Landi ACR, author of the renowned and much referred to *Textile Conservator's Manual*; questions were put forward by Ann French ACR. Many thanks to them both for their time and to Kelly Grimshaw for her technical support. To hear about Sheila's many years in the industry and the changes and developments in textile conservation, or if you would like to listen again, there is a link to the recording on our Textile Group section of the website.

### **Forthcoming Textile Group Events**

Icon Textile Group Spring Forum 2021 – 'Textile Conservation: Out in the Open – The Challenges of Displaying & Conserving Textiles on Open Display': was originally planned for Brighton in collaboration with the Historic Interiors Group, this event will now be held virtually in April.

Many thanks to all of those who submitted abstracts for the event. The committee have selected twenty papers in total covering a wide range of topics relating to collections presented on open display. We shall be advertising details of how to get involved with this virtual event within the next month.

Emerging Professionals Event – 'Emerging Professionals: Making a Career in Conservation': due to the ongoing uncertainty and limitations that Covid has brought about, we have taken the hard decision to postpone this event until Spring 2022. This will enable the full networking opportunities that we feel a virtual event would inhibit.



# Call for Papers

## Ceramics, Glass and Stained Glass Conference

### Deadline 1st May 2021

The Ceramics and Glass Group (CGG) and the Stained Glass Group (SGG) are delighted to announce a joint conference to be held on 16th and 17th October 2021. Papers on any aspect of ceramics, glass or stained glass conservation will be considered. Submissions on relevant scientific and historic research are also encouraged, as well as case studies which explore conservation treatments. We would also welcome student papers and posters.



© Royal Albert Memorial Museum

We intend to hold the conference at Bath Guildhall, although we have an online Covid-19 contingency plan. A survey to assess the enthusiasm for live and online events will be circulated in May.

Bath is a beautiful city with excellent local stained glass, as well as many museum highlights, such as the East Asian Art Museum, Victoria Art Gallery, Holburne Museum, Fashion Museum, Assembly Rooms and Roman Baths. We aim to organise tours, visits and talks in some of these locations.

Please send your abstracts to  
[IconBath2021@gmail.com](mailto:IconBath2021@gmail.com)



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#### In this issue

Many thanks to Leah Warriner-Wood who has written about her experience attending a series of online Pattern Cutting to Toile Making workshops led by Alice & Co (Alice & Lilia) in November and December. Each of the three workshops sold out in a matter of days. Due to their popularity and with interest from overseas, these workshops were then repeated, again selling out for a second time! The first workshop covered an introduction to pattern cutting, the second discussed the art of draping and the third showed viewers how to take patterns and make toiles from pre-existing garments. We hope you enjoy reading her review as much as she enjoyed the workshops!

#### Keeping in touch with the Textile Group

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](mailto:Terri.Dewhurst@nationaltrust.org.uk)

#### Writing for Icon News

If you would like to submit an article or review an event, details of how to write for Icon News can be found here:  
<https://icon.org.uk/what-is-conservation/writing-icon> or by contacting Terri Dewhurst on the address above.

#### BRITISH STANDARDS NEWS

##### Better discounts on standards for Icon Members

Conscious that the conservation standards published by the British Standards Institution - BSI - have been priced beyond the means of many conservators, Icon has negotiated a

discount of 40% on seventeen of the standards of widest relevance to its members.

This is considerably better than earlier discounts on a more limited range and is particularly welcome at a time when Icon's Professional Standards and Development Committee wishes to see their wider dissemination and implementation.

A full listing of all the conservation standards is on the Icon website Standards page, together with details on how to buy the discounted ones using the promotional codes which are only available to logged-on members.

All the standards can already be accessed for free online via libraries in universities and in other relevant institutions.

##### Focus groups to explore conservation standards

Those with an interest in conservation standards may have noticed that the standards page on the Icon website has been updated, with better discounts for Icon members (see above), and that this edition of Icon News contains no less than four articles about standards. So now seems a good time to examine how and why conservators are using conservation standards. What do we like about them and are there any aspects that don't meet our needs? Which do we refer to most often, and what further standards would be useful? And where do they sit amongst all the other conservation literature on offer?

As part of the ongoing work of Icon's Professional Standards and Development Committee to encourage engagement with conservation standards, focus groups are being set up to discuss how conservators currently use standards, and how standards could do even more for us. Each group will bring together conservation professionals from a particular discipline, meeting once or twice in spring-summer 2021 to share

experiences and suggestions. The information gathered from the focus groups will be used to create an Icon-wide questionnaire which will be launched in the summer.

Participation in a focus group is open to anyone who is interested, or you could even nominate a colleague! Please contact Isobel Griffin ACR ([igriffin@nationalgalleries.org](mailto:igriffin@nationalgalleries.org)) for further information or to express interest.

### **PAS 198 is no more, did you notice?**

Some conservators caring for collections in museums and galleries may not yet have caught up with those in archives and libraries in noting the withdrawal, in 2018, of PAS 198:2012, the guide for managing the environment for collections. It was withdrawn by the British Standards Institution and replaced by BS EN 16893:2018.

This recent Standard goes under the lengthy title of ‘*Conservation of Cultural Heritage - Specifications for location, construction or modification of buildings or rooms intended for the storage or use of heritage collections*’. It takes the first main section of PAS 198 nearly verbatim, and incorporates several of the PAS annexes; the risk assessment approach used in the PAS is applied throughout for all the features of planning for a museum or gallery building.

It also inherits and updates all the construction elements of the old, withdrawn BS 5454 (fire protection, flood protection, thermal stability etc) but, like PAS 198, leaves it to conservators and other custodians to specify the environments that are suitable for their collections, rather than imposing a set of controls and parameters.

You may well wonder why this matters. It is because BS EN 16893 is one of a number of published specifications that are driving a long overdue change towards lower energy, lower carbon and sustainable buildings and displays, so that conservation of collections is not only more assured (the old air conditioning approach for example was often more damaging than protective) but does not come at the expense of the earth’s climate.

In spite of widespread promotion of the new standard in 2018 by the membership organisation National Conservation Service and the national museums, galleries and archives that hosted a series of NCS conferences on passive climate storage, the message reached fewer museum managers than archivists and conservators. The archives sector has had a standard for storage for the last fifty years and is used to being required to meet it, but museums and galleries have not had such a standard targeted at their collections.

Quality measures such as Museums Accreditation do not have onerous expectations in the area of environmental management. PAS 198, covering just environmental features and none of the construction elements, was a multidisciplinary step in the right direction but it did not have the scope to support custodians in directing architects and engineers towards the design of truly protective and sustainable stores and displays.

There has been so much excellent research since the 1990s on passive climate display and storage and yet, for example, many registrars in museums and galleries still insist on tight RH control for exhibition rooms when lending, instead of asking about air-tightness values and silica gel management for display cases and sealed frames.

Even where conservators have taken on an understanding of the principles of low energy displays, curatorial staff have been reluctant to manage their exhibition programmes seasonally to minimise the need for air conditioning in older display spaces. The conservation profession is leading the way through the development of new standards and the replacement of PAS 198 to EN 16893 may prove to be a significant step forward.

### **Standards for Museums, Archives & Libraries**

*Chris Woods ACR reports below on two standards that will be of interest to conservators and all others involved in the conservation of heritage.*

#### **A new procurement standard**

The first is a new standard, recently published, *Conservation of cultural heritage - Procurement of Conservation Services and Works* (BS EN 17429:2020). This follows on from a UK publication of many years ago on how to commission conservation services in a fair and transparent manner, published by the then Museums & Galleries Commission, under the auspices of the National Council for Conservation-Restoration. The contents of that guide were included in planning this new standard.

Work on the standard has had input from several UK representatives and was led by DIN, the German standards institution. It sets out to define good practice in specifying conservation projects and in the means of acquiring the necessary expertise in the marketplace. Conservation (remedial and preventive) as a service function is often purchased by collecting institutions and built heritage organisations in the public sector and is provided by small businesses. It is of course also purchased by private individuals and entities such as historic house owners, collectors, and others.

The Conservation Register has been one means of trying to promote small businesses in an even-handed manner while aiming to ensure high standards of work. Conservation is also a significant area of public expenditure from charitable trusts, such as the National Manuscripts Conservation Trust and the National Lottery Heritage Fund. While there have been clear financial thresholds on projects in public sector institutions, which require, for example, competing quotes or full competitive tendering, these have not been universally applied. Sometimes this has been to the detriment of heritage objects or buildings, sometimes to the detriment of small conservation businesses.

The standard sets out good practice from the point at which an owner or custodial authority wishes to have a project developed, by describing what a project specification should,





## BSI Standards Publication

### Conservation of cultural heritage

- Procurement of conservation services and works
- Conservation process - Decision making, planning and implementation
- Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections
- Main general terms and definitions

Seventeen British Standards of relevance to conservators are now discounted. The montage above lists the titles of three of the most recent ones published in the category Conservation of Cultural Heritage, along with the basic Terminology one.

as a minimum, include, such as what the heritage is and how important, what documentation should be used, clear objectives for outcomes etc. It distinguishes between 'nomination' as a means of selecting a business (where, for example, a small project of low cost might involve an owner simply choosing a conservator from a recognized source) and 'competition', where a specification is advertised, interest sought, with pre-qualifications as appropriate, and a selection made based on carefully and transparently scored evaluations of proposals.

A further feature that is promoted in the standard, particularly for medium-sized and large projects, is the use of a 'two stage' process, where a conservation expert in the field is paid a fee to help develop a specification which in turn is then used to seek proposals and quotes, to be evaluated in an informed manner. This is especially useful for institutions which do not have conservation expertise in-house.

Procurement in the public sector is widely regulated but not specifically for conservation projects, the sector being small and specialist. Grant aid has often been provided to commissioning institutions without requirements for competing proposals and quotes, even where projects have cost many thousands of pounds. In that context, as well as others, this standard will be a useful tool to ensure greater fairness and transparency, particularly if the use of the two-stage process is increased.

#### Replacing PAS 197

Another standard under development may be of interest, particularly to conservators working for or in museums, archives and libraries. Readers may recall PAS 197:2009, a guide published by the British Standards Institution, called *Code of Practice for Cultural Collections Management*. This was privately sponsored by a number of organisations as a means of promoting good practice in museums and other collecting institutions. This guide has been adopted for

Museums Accreditation and for Archives Accreditation, as a way of encouraging a uniform approach to 'developing' collections, documenting them, caring for them and making them accessible.

In 2019 PAS 197 was up for review, under the normal standards review process. None of the original sponsoring organisations wanted to pay for a review of it. One option was to have it turned into a full standard and published by BSI under the auspices of CEN TC346 Conservation of Cultural Heritage, the technical committee responsible for a wide range of conservation standards. The UK mirror committee for TC346 decided to put it forward as a possible new standard and an early draft has now been approved for formal 'activation' on the CEN system.

The EN working group, WG16, has six nations actively involved and now has eight UK experts, including the UK convenor, representing organisations from across the collecting sphere, including conservators, collection managers and archivists. BSI has established a mirror panel for the work, with a further seven experts, bringing the active UK input to fifteen people.

As meetings to further develop the standard are now happening online, it has become possible to ensure a wider professional input than we started with, when the assumption was that meetings would happen somewhere in Europe. In the coming few months we will pick up where we left off, take account of comments provided during the 'activation' stage and, we hope, have a standard for public enquiry late in 2021. When that happens, we hope everyone will contribute!

If you have any questions about the replacement of PAS 197 or about the new Procurement standard, do contact me.

**Chris Woods ACR**

Director, National Conservation Service  
accreditation@ncs.org.uk

## New ACRs

The Accreditation Committee approved the accreditation of the following conservator/restorers at its meeting in December 2020.  
**Congratulations to all these new ACRs!**

**Jennifer Beasley**  
Textiles

**Jessica Burgess**  
Textiles & Conservation  
Management

**Jane Cowan**  
Conservation Management,  
Stone, Sculpture and historic  
buildings

**Maria Dominioni**  
Easel Paintings

**Mark Furness**  
Book and library materials

**Inês Madruga**  
Easel Paintings

**Sylwia Plart**  
Easel Paintings

## Awards



Congratulations to Icon member **Vivienne Kelly**, stained glass artist and student conservator, on her award of the 2020 QEST Pilgrim Trust scholarship to fund her further conservation studies.

Vivienne writes:- I trained as an artist at Glasgow School of Art where I learned advanced painting and printmaking techniques. I also spent a term in Stockholm learning how to cold-cast glass. After graduating I gained experience as a conservator for small bird specimens at the National Museum of Scotland.

Recently I have married my skills in art and conservation through pursuing an interest in historic stained glass. I have gained experience in this through working with Linda Cannon ACR and at Rainbow Glass Studios. I started an MA last autumn in stained glass conservation and heritage management at the University of York. Currently I am pursuing research into gaps in the Scottish stained glass historical record. In the near future I will be developing a project to help gain funding for the Scottish Stained Glass Trust.



An award of £250 is kindly granted by Taylor & Francis – publishers of the Journal of Institute of Conservation (JIC) – for Icon to present to an author who has contributed to the Journal over the past year.

The criteria used to select the award winner is based on meeting one or more of the criteria:

- a new author
- an emerging professional
- a newly accredited member of Icon

We are very pleased to announce that the recipient of the Taylor & Francis Award for 2019 is textile conservator **Moe Sato** for her contribution, 'Detergency evaluation of non-ionic surfactant Dehypon® LS54 for textile conservation wet cleaning' in Volume 42 of the Journal.

Moe's article, co-authored with Anita Quye, describes her research into identifying an alternative surfactant with better efficacy in removing soiling when used in the wet cleaning of textiles. You can read about her work here:

<https://tinyurl.com/ydyuqe4w>

If you would like to discuss submitting an article to JIC please contact the Editor, Jonathan Kemp, [journal@icon.org.uk](mailto:journal@icon.org.uk).

## Appointments



Our former Chief Executive **Alison Richmond ACR** has become an Honorary Member of the Livery of The Clothworkers' Company in a virtual ceremony held on 29 October 2020. The Clothworkers' Foundation generously funded the Chief Executive's post over four years (2009-2013) as part of their support for professional standards of conservation of heritage throughout the UK.

The Clothworkers' Company, founded in 1528, is one of the Great Twelve Livery Companies in the City of London. Today, its mission is to support the British textiles industry, champion trusteeship, and fulfil a five-hundred-year-old commitment to using its position and wealth for charitable causes and social good.

Alison is keeping busy in her retirement from Icon: she is currently a Trustee of the Edward James Foundation and West Dean College of Arts and Conservation and Chair of The Restoration Trust - a charity that uses 'culture therapy' to help people engage with heritage, art and culture so that their mental health improves.



## Icon staff



Welcome to **Geanina Beres** who joined Icon last November and here introduces herself to the membership:-

I am delighted to join Icon as the new Digital Media Officer. I will be supporting the delivery of Icon's strategic objectives by maintaining and developing our online presence. My background is in Digital Media and History of Art; I got my degree in History of Art with Digital Media and Information Studies from the University of Glasgow, and I have an MA in History of Art from UCL. I specialize in Contemporary Art, and have a special interest in new media, modern materials and reproductions.

I have research and digital marketing experience, and before joining Icon, I worked for an international art gallery and a number of third sector art organizations in Scotland.

Everyone at Icon has been very welcoming and supportive, and I also look forward to meeting and working with our members. I work Thursday and Friday and can be contacted at [gberes@icon.org.uk](mailto:gberes@icon.org.uk)



We are delighted to welcome **Chloe Gerrard** to Icon as our new Professional Development Officer. She started with us in January.

Chloe graduated from the Courtauld Institute of Art in 2016 and has since worked in administrative support and marketing roles for the likes of membership network You Can Now (YCN) and the London Short Film Festival (LSFF). She has a keen interest in cultural heritage, art theory, and the relationship between cultural production and systems of value.

Chloe is excited to help support members in their individual professional development journeys.

She works Monday to Wednesday and can be contacted on [chloe.gerrard@icon.org.uk](mailto:chloe.gerrard@icon.org.uk)

## Welcome to these new members

We would like to extend a very warm welcome to all those who joined us in October and November 2020. We hope to see you at an Icon event soon!

**Geanina Beres**  
Icon staff

**Robyne Calvert**  
The Glasgow School of Art  
Supporter

**Stephanie Carlton**  
Pathway

**Tracy Cassidy**  
University of Huddersfield  
Associate

**Sophie Courtaud**  
Student

**Claire Dean**  
Student

**Heidi Forsyth**  
Student

**Anna Gallwey**  
Student

**Ben Gilchrist**  
Student

**Valeria Godoy**  
National Centre for  
Conservation, Chile  
Associate

**Janice Gooch**  
Janice Gooch Heritage  
Consultancy  
Associate

**Robyn Greenslade**  
Student

**Richard Grove**  
University of Oxford  
Pathway

**Susan Hannusas**  
Associate

**Jacob Hawker**  
National Trust  
Student

**Jade Hill**  
Student

**Simon Johnson**  
Downside Abbey General Trust  
Supporter

**Charlotte Jones**  
City & Guilds of London Art  
School  
Student

**Emma Lipscombe**  
National Trust Sudbury Hall  
Associate

**Hayley Livingstone**  
Student

**Martina Marconi**  
Department of Cultural  
Heritage  
University of Viterbo  
Associate

**Lirette Morgan**  
British Library  
Associate

**Sarah Norris**  
University of Texas  
School of Information  
Associate

**Andrea Ruiz Ortega**  
Student

**Kirkwood Paterson**  
Rare Furniture  
Pathway

**Connie Search**  
West Dean College  
Student

**Willa Ratz**  
Student

**Hannah Thompson**  
The Royal Household  
Associate

**Adreanna Uttke**  
Fulham Palace Trust  
Student

**Lydia Vincent**  
Associate

**Xiaonong Wang**  
Associate

**Thea Warburton**  
Student

**Michael Whitby**  
Northumbria University  
Student

**Ally Wingate-Saul**  
Supporter

**Yufei Xiang**  
University of Glasgow  
Student

# THE STOKE ORCHARD WALL PAINTINGS

The Stoke Orchard Wall Paintings Conservation Project provided an opportunity for two emerging conservators to hone their practical skills and learn new techniques

## INTRODUCTION

A story on Icon's website last November told of the conservation of medieval wall paintings at the Grade 1 listed church of St James the Great in Stoke Orchard, a small village in the county of Gloucestershire. The extensive and remarkable paintings in this small church depict the life of St James the Great and later schemes in need of conservation.

It is an onerous task for a small parish to take on all the work involved in raising the funds and commissioning a major conservation project. But with determination, cooperation and much help from Adam Klups, the Secretary to the Gloucester Diocesan Advisory Committee (DAC) and an Icon Trustee, the funds were raised, permissions obtained, preparatory surveys conducted and competitive tendering undertaken. In due course, with the support of the Gloucester DAC, the Parochial

Church Council appointed the Perry Lithgow Partnership to undertake the work.

One element of the project made it possible to include two emerging conservators in the work. In this article we hear their accounts of the experience of working alongside Accredited experts in this field.

## JOSHUA HILL'S STORY

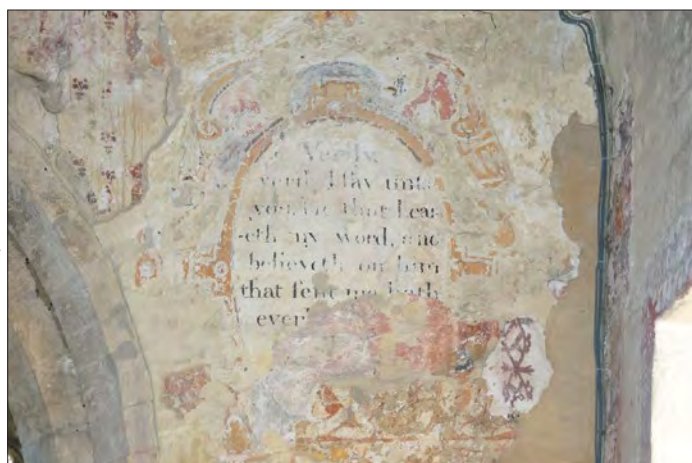
Arriving for my first day of work at St James the Great church, the early Autumn chill of the churchyard was balanced by the warmth of the exterior limewash of the church. This would be my first conservation job since graduating from the Courtauld in 2019 and, having spent 2019/20 in a full-time teaching role, almost a year since my last practical work.

St James the Great, Stoke Orchard



Image: Joshua Hill





The wall around the chancel arch bears many different plaster and paint layers



An area of delamination where limewash and paint layers have separated from their supports and from each other

The journey to Gloucestershire was the furthest I had ventured from London in 2020 and at around the time I should have been starting a graduate internship at the Getty Conservation Institute in Los Angeles. So I counted myself very fortunate to be back on site and starting this eight-week position as Graduate Conservation Assistant with the Perry Lithgow Partnership. A role, quite unusually, reserved for a recently graduated conservator to provide crucial early-career experience.

I quickly got to know the team – Mark Perry ACR, Richard Lithgow ACR, Claudia Fiocchetti ACR and Louise Davison – and settled in to work. The fact that this project was both funded and carried out during the Covid-19 pandemic is testament to the dynamism and determination of both Roger Grimshaw of the Parochial Church Council and Adam Klups of the Diocesan Advisory Committee.

I was on site for the final eight of the ten-week project of remedial conservation. The paintings at St James the Great comprise up to seven separate schemes with the oldest being



Image: Adam Klups

Joshua Hill working on the scaffolding

The interior of St James the Great after the conservation campaign



Image: Perry Lithgow Partnership



the life cycle of St James the Great with dating disputed from the late twelfth century to early fourteenth century.

A particular attraction of this project was the intersection of practical and ethical issues presented by the diversity of surviving painting. The schemes overlying the life of St James were largely destroyed in the uncovering of the 1950s. From the remaining evidence it seems that the later schemes were often painted onto new limewash with only selective application of new plaster layers, perhaps where repairs were required at the time. This means that the stratigraphy of plaster and paint layers varies widely across this small church. Part of our role was to continue collecting evidence to better understand the physical history, and its implications for dating, of the paintings.

Our work proceeded based upon the conservation proposal and condition assessment prepared by the Perry Lithgow Partnership. The bulk of our work was concerned with stabilising the paintings. This primarily involved removing and replacing failing repairs as well as addressing detached plaster, limewash, and paint layers through grouting, plaster repairs, and re-adhesion interventions as appropriate. These processes gave us a privileged view of the paintings, allowing us to clarify relationships between different schemes and, in some cases, discover small areas of painting hidden under repairs.

This sustained period of working on remedial interventions was of great value to me in consolidating and rebuilding confidence in my hand skills. The work provided both the benefits of building experience but also exposure to different approaches to addressing familiar condition phenomena. I am grateful to Mark for ensuring that I got to work on a wide range of issues across the different schemes. A particularly challenging area of work was in the north wall where there were large areas of detached layers of limewash supporting some of the post-reformation schemes. This mille-feuille of limewash was complicated by the legacy of a historic collapse of the chancel arch, and subsequent movement, leaving many different plasters and stratigraphies.

Importantly, this was my first experience of the world of commercial wall painting conservation and it was incredibly



Image: Perry Lithgow Partnership

Louise uncovering original painting

valuable for me to observe some of the organisation of, and decision-making within, this particular project.

The remedial work at Stoke Orchard finished the week before new national restrictions came into force in England. It was a great pity to miss out on some of the community-focussed aspects envisaged in the project, including visits from many parishioners and stakeholders. However, we were still able to discuss progress regularly with Roger and Adam and were also fortified with delicious cakes from Tessa Mills, the churchwarden!

I can't wait to see the church with the scaffolding removed to give a holistic view of the paintings. I also look forward to following developments for phase II of work here, which will look to make the church more suitable for the needs of the parish, whilst looking after the fabric, and to interpret the extraordinarily significant wall paintings of St James the Great.

## LOUISE DAVISON'S STORY

I am currently in my third and final year of a BA Conservation studies course at City & Guilds of London Art School. The course specialises in historic stone, wood and decorative surfaces, with units in art history, chemistry, historic craft and laser cleaning. Previously, I had completed a Fine Art degree where I was intrigued by materiality, installation art and historic craft.

I first heard about the student internship opportunity at St James the Great church through Icon. I have previously worked in churches in Ninotsminda, Georgia and St Mary's, Lydiard Tregoze, Swindon. The two churches have amazing wall paintings, and on viewing and conserving these paintings I knew I was hooked on wall painting conservation.

When the internship advert for Stoke Orchard appeared in my emails, I was extremely excited. Through further research into the church and the people involved, I knew I wanted to be a part of the project. I found it heart-warming to see how the local community had worked tirelessly for the preservation of the church. I also expected that the project would be a great chance for me to help conserve culturally significant wall paintings, to learn new techniques and meet likeminded people with a

Detail of the wall paintings during cleaning



Image: Perry Lithgow Partnership





Image: Perry Lithgow Partnership

St James the Great scaffolded up for the conservation work

passion for heritage. It is rare for opportunities of this nature to be available for students so when I was offered the internship I knew I was very fortunate.

I started the project by working alongside Mark Perry ACR, who was a wonderful support offering guidance and wisdom throughout the internship. I was based at the South wall on the east side, focusing on the Romanesque window splay. I started by uncovering fragments of lime washes upon the original paint and plaster of the lower border and the area immediately above the dado panelling. To produce a cohesive and readable appearance. I was able to uncover fragments of lime washes on the only remaining fragment of 16th century text in the church.

Then I moved on to removing the crude repairs across the wall and in the window sill. When doing so, an area of early 14th century decorative scheme was uncovered on the window ledge, which was a great and unexpected discovery. I conducted cleaning tests on the window, exposing the vibrancy of the coloured stars and knots lost under years of grime and dirt. Mark was keen for me to be exposed to different techniques and methods in my placement. There were multiple conversations and demonstrations on grouting, consolidating and fills - which I then applied to the area I was conserving.

The project was everything I hoped for and more. It benefited my hand skills and confidence and deepened my love for wall paintings. I have been inspired to work on projects in the future that involve wall paintings and to complete a Masters degree.

Generously, a student Icon membership was paid for as part of the internship and an opportunity to chat to Icon's Training and Development Manager, Patrick White, about accreditation and also the support Icon offers to students/emerging conservators. The project was such a wonderful experience and I would like to say a massive thank you to Claudia, Josh, Mark and Roger Grimshaw (Tredington & Stoke Orchard PCC) and Adam Klups

(Gloucester DAC and Icon trustee) for making me so welcome, comfortable and for sharing knowledge. I have some wonderful memories and I am lucky to have been a part of this project.

Christ blessing



Image: Perry Lithgow Partnership

# CONSERVATION IN THE FREEZER

## Diana Davis ACR plays a part in conserving the Antarctic legacy of exploration

### BACKGROUND

Antarctic Heritage Trust (AHT) is a New Zealand-based charity that cares for the bases of the early explorers in the Ross Sea region of Antarctica, supported by Antarctica New Zealand. The Trust is a world leader in cold-climate heritage conservation and has been dedicated to preserving in situ these buildings, which are the more remarkable for the fact that Antarctica is the only place on the planet where the first human dwellings still stand.

In 2002 the Ross Sea Heritage Restoration Project was launched, to conserve the expedition bases of **Captain Scott** (*Discovery* and *Terra Nova* expeditions), **Ernest Shackleton** (*Nimrod* expedition), **Carsten Borchgrevink** (*Southern Cross*) and **Edmund Hillary** (*Trans-Antarctic*), as well as upwards of twenty thousand objects still contained within the five sites.

To date, conservation work has been completed at three of the 'heroic age' bases and at Hillary's base, which was established to support the New Zealand parties of the Trans-Antarctic and International Geophysical Year Expeditions of 1957-59. Ongoing works are focussed on the final base at Cape Adare, established by Carsten Borchgrevink's *Southern Cross* expedition in 1899, but ongoing maintenance work at all sites is essential and must continue every year to counter the effects of the extreme environment.

I was very privileged to join the team for the 2017 summer season on Ross Island in the role of Conservation

Ambassador, to carry out some essential conservation monitoring and maintenance works at these sites.

### THE CONSERVATION AMBASSADOR ROLE

Conservation Ambassador was a new initiative for AHT, created in 2017 for a conservator within the first five years of graduation, so I was hugely excited that this came around as I was in my fifth year of work as a qualified conservator. I was also fortunate in that the museum I work for saw this as a great piece of professional development and supported my taking leave from work. I was away for around eight weeks, which included some induction training in New Zealand, travel to Antarctica and field training on arrival, to prepare me for 'life in the freezer'.

### THE FIELDWORK AND ITS CHALLENGES

We spent a week in the field, camping at Cape Royds and then Cape Evans, working at the *Nimrod* and *Terra Nova* huts respectively. The huts are located within Antarctic Specially Protected Areas (ASPA), so we camped just outside the designated zones. We had to travel to Cape Royds by helicopter, as the sea ice was not stable enough to drive on using the tracked vehicles; this had the added benefit of a spectacular aerial view of the island and the Mt Erebus volcano just a few miles inland. The moment the helicopter took off, leaving us alone at Cape Royds, was the moment it

Hillary's 'Hut A' at Scott Base after conservation works







Image: Geoff Cooper for NZAHT

Interior of Nimrod Hut at Cape Royds

finally hit home with me what I'd signed up for – it was a little scary for a second as a perfect silence descended, but it was truly wonderful.

The maintenance and monitoring work we did at these sites began with excavating the year's snow and ice build-up from the outside and checking for any snow ingress within the huts. We then inspected the interiors for mould, dust and damage, and the objects themselves to look for any corrosion or decay. Any objects that needed treatment had to be packed up carefully to transport back to base for conservation. The team checked the roof and exterior structure for soundness and any repairs needed, and collected environmental data from within the building as well as beneath the floor. The final stage was careful cleaning and then recording of all the findings and work undertaken.

Working outside and inside the huts was physically quite challenging because of the cold (around -10 to -25°C during our field trip) but provided some excellent lessons in proper planning. Even simple tasks can take a lot longer to manage and battery life is precious and short. Preparations have to be top-notch to make efficient use of the limited time in the field, and this is where all the careful packing and planning back in New Zealand proved its value.

Then there is a need for personal vigilance; just moving around inside the cramped spaces wearing bulky layers of extreme-cold-weather clothing needed constant awareness to make sure that I wasn't knocking into objects or furniture. This was particularly tricky when inspecting for mould growth because it was necessary to get into all the dark and awkward places. But the experience and good-humour of the New

Zealand team made the work an absolute joy, and the chance to connect to the teams of Shackleton and Scott had been a long-held ambition for me.

## TREATMENT WORK

After returning from the fieldwork we spent the rest of our time at Scott Base, the home of the New Zealand team in Antarctica and base for all scientific work undertaken through Antarctica New Zealand. There is a conservation lab on this site, where I spent several weeks working on objects that were to be returned to the huts after treatment.

The fact that the objects had to be able to withstand the extreme conditions in the huts obviously influences the nature of the treatments, and in most cases, preserving this vital context of an object simply ruled out a 'minimal intervention' approach. This is something that has been particularly relevant for me in my own job in the UK, where I work with historic ships and other large objects, often in exterior locations and challenging conditions. To see what it is possible for objects of all different materials to withstand has made me more positive and pragmatic in my own role.

Scott Base is still on the site of the first New Zealand base in Antarctica, where 'Hut A' still stands, built by Edmund Hillary and his team in 1957 as part of the TAE/IGY expeditions. This was another focus of the programme of work for the team: it was successfully given a new roof by the heritage carpenters during our time here. This has protected the site from snow ingress but also saved the original roof in situ and preserved it from further damage in the extreme conditions. It is not uncommon for storms to last several days in this region, with



Terra Nova Hut at Cape Evans with objects in the snow

snow and ice driven by winds that can be in excess of fifty knots, even in the summer months.

## OUTREACH WORK

Outreach is an important facet of the Ambassador role. Fortunately, there is a lot of interest out there and people have been happy to help. Three local newspapers covered my trip, as well as the popular C-Word podcast.

The Learning Team at the museum where I work has collaborated with me to provide educational sessions for Scout groups trying for their Antarctica badges, inspiring the next generation of explorers. I gave presentations on the trip and the work of AHT to conservation, museum, volunteer and university student groups, in the south of England, the north-east, and in Northern Ireland.

I have also been able to connect with other conservators in the UK who have spent time working on the artefacts, both in Antarctica and in New Zealand, over the earlier years of the project.

The New Zealand team have also been able to use their experience to assist their sister organisation, the UKAHT, in planning and implementing conservation works on British base sites on the Antarctic peninsula. This work is ongoing and information on the bases and conservation here can be found on the UKAHT website: <https://www.ukaht.org/>.

## GET INVOLVED!

The Conservation Ambassador role is a fantastic opportunity to work within an international team and experience one of the most challenging conservation jobs on the planet. It is a

wonderful learning experience in itself, but also a great chance to build and connect with a network of specialists across the world that can continue to promote the project and gather support as it enters the maintenance and monitoring stages. Anyone who has ever worked in museums will recognise the challenges faced by a project in sustaining its resources over the long-term. The major interventive works on the huts may be complete, but there is still a huge effort required every season to safeguard these sites for the future.

In promoting this role, the AHT are aiming to engage a wider audience with the project and to ensure that younger generations are inspired by the stories of the early explorers and the work they pioneered in this extreme and important landscape. The role is not necessarily a part of the team each season, dependent on the programme of works at Cape Adare and partnership works with the UKAHT based on the Antarctic peninsula. However, when advertised again, this role will be for work during the summer season (November – December), so any interested conservators should keep an eye on the website in the Spring.

### Notes

Diana Davis ACR (née McCormack) is now Head of Conservation at the National Museum of the Royal Navy in Portsmouth.

More information on the project and the conservation team's blog can be found online at [www.nzaht.org](http://www.nzaht.org) and on social channels at: [www.facebook.com/Antarctic.Heritage.Trust/](https://www.facebook.com/Antarctic.Heritage.Trust/) [twitter.com/InspireExplore](https://twitter.com/InspireExplore) [youtube channel: https://tinyurl.com/y893hear](https://www.youtube.com/channel/https://tinyurl.com/y893hear) [www.instagram.com/antarcticheritage/](https://www.instagram.com/antarcticheritage/)



# THE NATIONAL PORTRAIT GALLERY DECANTS

## Paintings conservator Alexandra Gent ACR outlines preparations for the National Portrait Gallery's *Inspiring People* redevelopment project

At the end of March 2020 the National Portrait Gallery (NPG), like all museums in the UK, closed its doors to the public due to the Coronavirus pandemic. However, while other museums then reopened, the NPG will remain closed to visitors until 2023. Although the closure of the Gallery was scheduled for the end of June, to begin preparations for the redevelopment, it could not be foreseen that the last few months before this would see the building empty of visitors and most of the staff.

The *Inspiring People* redevelopment project, designed by Jamie Fobert Architects and supported by the National Lottery Heritage Fund, will result in a new accessible entrance, new Learning Centre and reopening of the East Wing to create more public space

The Collections team returned to the NPG at the end of June to begin decanting the entire collection on display. Between the end of June and the middle of October the team deinstalled, condition checked, packed and sent to

The ornate frame for NPG 3970 *George Frideric Handel* by Thomas Hudson, 1756, with the painting removed during deinstallation



© National Portrait Gallery, London



Conservator Sarah Nettleton dusting the bust of Sir Edwin Chadwick by Antoine Samuel Adam-Salomon NPG 849

storage every painting and frame, sculpture, work on paper and photograph that was on display in the Gallery- over one thousand objects.

It was with a little trepidation that conservators came back to work after being at home for an extended period due to the pandemic. Once on site everyone received a briefing about safety regulations and was issued with a colour coded high visibility vest - the conservators all in blue. Masks, hand sanitiser and disinfectant wipes were provided in multiple locations throughout the site. Each conservator had their own set of tools, including a camera, optivisors and torch, to avoid cross-contamination. It is a testament to the measures put in place and the adherence of the staff that no-one became ill during the whole decant process.

In preparation for the decant a survey of the whole collection on display had been undertaken by the conservation department in the summer of 2019. The survey noted which works needed treatment and recorded the packing requirements of each object. This information was recorded on the Mimsy collections database and was used to plan the conservation work programme leading up to the decant, as well as informing the plans for the packing and storage of the collection. Some of the treatments were able to be undertaken ahead of time, however, lockdown meant that more of the treatments were delayed until the decant period.

Once the conservation team was back on site, treatment to stabilise frames, paintings and sculpture commenced. One of the highlights was the treatment of the large ornate trophy frame for the portrait of Handel by Thomas Hudson, which required consolidation before packing.

The decant also provided the opportunity to upgrade the fitting of a number of paintings that had not left the gallery for extended periods of time- for example, attaching solid backboards. At the same time, the glazing for large

paintings was assessed and in many cases removed for safe storage at the gallery before packing. Additionally, six large paintings required rolling, and their stretchers and frames dismantling, before they could be transported to storage.

For each week of decant a member of the conservation team was appointed as Duty Conservator (DC), working alongside the art handling team and the collections registrars as the works were deinstalled and packed. The DC assessed the objects, dusted them and took photographs, as well as supervising the packing of especially delicate or vulnerable works.

Thanks to the careful planning of the collections team, the highly professional approach of the art handlers, the hard work of the conservators and the coherent working of the whole decant team, the collection was successfully cleared from the building without incident and on schedule.

The NPG building has now been handed over to the contractors to be transformed during *Inspiring People*. During the period of closure the frame conservation studio has moved to a temporary location, however access to the conservation studio has not been affected. The Conservation Department will be treating a number of important works from the collection during the period of closure, ready for redisplay when the NPG reopens in 2023.

For further information about *Inspiring People* see <https://www.npg.org.uk/whatson/news2/inspiring-people>

NPG 1913 *Naval Officers of World War I* by Sir Arthur Stockdale Cope being rolled





## BOOK

### THE CONSERVATION OF MEDIEVAL POLYCHROME WOOD SCULPTURE:

**History, Theory, Practice**

Michele D. Marincola & Lucretia Kargère

Getty Conservation Institute 2020

ISBN 978-1-60606-655-3

This comprehensive and engaging volume discusses the materials and techniques, changing identities, and evolution of approaches to the conservation of medieval polychrome wood sculptures. Sumptuously illustrated, it seeks to fill a perceived gap in the literature, addressing complex ethical questions and collating examples of artworks from many collections, spanning the 10th to the 16th centuries.

Following on from Taubert's seminal *Farbige Skulpturen* (originally published in 1978), recently reproduced in English (also by Getty) and edited by Michele Marincola, the book's central point is that each object is unique: there is no 'formula' for its conservation. The authors appeal to conservators and students, but also to curators, art historians and all others with an interest in this art form.

Perhaps the central message throughout is the ever-changing aspect of polychrome sculptures through time in their appearance, context, function and perception. Part I guides the reader through the original materials and techniques from the wooden substrate to the layers of polychromy and decoration, and the range of analytical methods that have been used for their study.

The second, larger part describes actual practical conservation procedures, but each is underpinned with an account of how these have evolved historically before outlining techniques typically used now. This theory and background is highlighted as integral to these objects' practical care, given their initial identity as subjects of devotion through to the unique place that they hold in American collections now and the visions of pioneering individuals who shaped how they were treated, studied and displayed in the last century.

The authors' unquestionable expertise as conservators and researchers of polychrome sculpture is reflected in the sheer depth of each chapter. Although the chapters in Part II are arranged thematically, with topics logically introduced in the order in which treatment of a sculpture might 'typically' proceed, it faithfully avoids being a 'recipe book'. The chapters serve as overviews, punctuated with references that the reader can pursue for more information. There is recurrent emphasis on the importance of preventive conservation and environmental control as the linchpin of any treatment. Aspects of example treatments are carefully integrated throughout the text to illustrate

possibilities, successes and mistakes.

Full case studies are reserved for an appendix, which presents three very different examples of treatments that showcase the layers of cultural and material history that a sculpture constitutes, the difficulties of accurately interpreting material evidence presented in technical studies, and how conservators' decisions are unconsciously influenced by the age in which they live and work. Appendix 2, a sample outline for an examination report of a sculpture, underlines the need to thoroughly characterise materials and construction techniques before making treatment choices.

Ultimately, the book communicates the difficulties faced in conservation by challenging decisions and offers an excellent overview of the values and conflicts involved. Specialist terminology perhaps assumes some prior conservation knowledge in places, but this is an inevitable result of tackling such a vast subject, and is supported by an extensive bibliography.

Although the focus is, naturally, on American museums – particularly The Met Cloisters, the authors' place of work – there are frequent references to other contexts and the book addresses issues relevant to

conservators of any field and at any stage of their career. The human aspect of conservation, so often concealed by clinical and scientific language, is brought to the fore, and what resonates is the importance of communication between professions and with a wider public. This book stands as a step towards that goal and is a valuable addition to the core conservation literature.

**Katharine Waldron**

Postgraduate Intern in the Conservation of Easel Paintings.

Hamilton Kerr Institute  
Fitzwilliam Museum  
University of Cambridge.

## TALKS

### PLENDERLEITH LECTURE: A great disruption or 'plus ça change'?

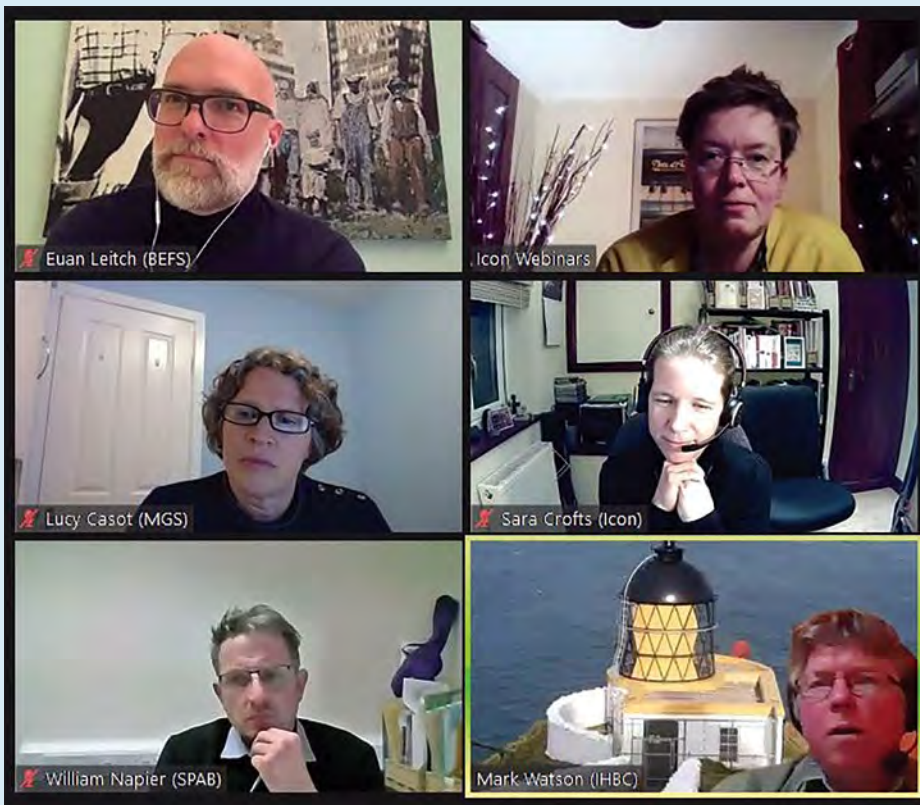
Icon Scotland Group

Online November 26 2020

This year saw Icon Scotland's 23rd annual Plenderleith lecture take place virtually, and as such it had a new format. Our main speaker was **Euan Leitch**, Director of Built Environment Forum Scotland, who spoke







engagingly about the impact on Scottish heritage of the Covid-19 pandemic, Brexit, and the Black Lives Matter movement, and what the contribution of heritage to national recovery might look like.

This was followed by a panel discussion on these issues and so much more between Icon's CEx **Sara Crofts**, outgoing Icon Scotland Group Chair and stone conservator **Christa Gerdwiler**, **William Napier** of the Society for the Protection of Ancient Buildings, Museums Galleries Scotland CEO **Lucy Casot**, **Mark Watson** of the Institute of Historic Building Conservation and Euan himself.

During his lecture, Euan outlined the myriad threats and changes our sector has seen this year, from loss of income and redundancies, a relaxation of planning regulations in England, to loss of volunteering opportunities and funding deficits. He highlighted the plight of theatres, including the Kings Theatre, Edinburgh's mothballed restoration project. The sustainability of the last decade's financial model for heritage organisations, with such a heavy reliance on income generation from events and tourism as public funding was reduced, was scrutinised.

It wasn't, however, all doom and gloom. Euan challenged the audience to think about how heritage can support social and economic recovery. He emphasised the importance of demonstrating the environmental, economic and social relevance of heritage, rather than focusing purely on cultural significance, arguing that as money becomes tight, it is more important than ever that our heritage demonstrates its relevance to daily life and gives value for money. There are also opportunities for heritage to lead the way in tackling climate change by making a positive

environmental impact. This could mean repurposing of historic buildings, creating jobs and contributing to wellbeing. By reframing heritage in a new light, we can show it is relevant to priority areas, thereby pushing its importance up the political agenda.

The heritage sector also needs to address exclusion. As social equality movements, including Black Lives Matter, continue to gain ground, we are seeing people engaging with history and heritage in a new and critical way, asking questions and driving heritage professionals to re-examine how we have (or have not) traditionally explored such avenues. Euan likened today's attitude to climate change to the attitude to slavery in the past - a problem too big to tackle - but insists that change is happening.

The localism agenda has been thrown into stark relief by the restrictions of 2020, with everyone's footprint reduced and greater interest and participation in our local areas. Euan posed a question around big-ticket funding projects, asking the audience to consider the impact these pots of money could have if they were divided up between multiple smaller sites, thereby encouraging both tourists and locals to visit a wider variety of destinations throughout Scotland.

He suggested that the awarding of funding should be scrutinised to determine if smaller amounts may have a bigger economic and social impact on local areas if spread out geographically. By moving towards a more local way of living, we may decrease consumption and choice but we would leave a smaller environmental footprint.

He also raised an issue I had not previously considered – the environmental cost of cloud storage. Data is part of our heritage but its carbon footprint is problematic and needs to be addressed. What do we

preserve? Do we need to be more selective, as we are with physical heritage?

Finally, Euan entreated us to ask our political representatives where they stand on heritage, inclusion and carbon. The former is generally a low priority politically, and we are therefore obliged to understand how heritage fits in with the latter two and reframe our case for relevance accordingly.

At this point we moved on to the panel discussion, taking questions from the floor. A huge variety of issues were raised, beginning with inequalities and how they can be addressed. For example, diversity and protected characteristics were examined, and the suggestion that class and economic status should be included in equalities conversations was strongly championed. It was argued that if we want to end perceptions of exclusivity, the sector will need new skills to enable us to have meaningful discussions and co-operate with different parts of society, including people, organisations, businesses and government. This led on to flagging concerns about skills shortages within the conservation profession, which will emerge as a problem in the future if there is insufficient investment in the heritage sector now.

There were also questions about the impact of Covid on city centres, with the flight to the countryside increasing pressure for building on green belt, and cities potentially left with unused and unwanted buildings. And there was discussion regarding to whom we must prove the relevance of heritage – historians? Site users? The people who live next door?

Sara Crofts ended on a positive note, saying she feels heartened that there is an eagerness to address these issues of inequality and find a solution, and recommending we look outside our sector to others that have had the same issues and have tackled them in different ways.

The discussion was wide ranging and thought-provoking. I for one continue to reflect on the issues explored and consider how I can make a difference within my own practice and organisation. I hope that by the time we get to the 24th Plenderleith lecture, we will have taken some small steps towards realising the big ideas put forth this year.

**Gwen Thomas**

Collections Care Officer  
Museums & Galleries Edinburgh  
Chair, Icon Scotland Group



Arianna Mangraviti working on her facsimile parchment bound book

## WORKSHOPS

### PARCHMENT STATIONERY BINDING

Online  
10 & 17 November 2020

I recently attended an online workshop run by **Ann-Marie Miller ACR**, making a model of a parchment stationery binding from the eighteenth century. Ann-Marie is an experienced book and archive conservator who worked for several years at the British Library. She currently manages her studio, Codex Conservation, working for a broad range of clients from private collectors to large archives and libraries. She has a great passion for conserving bound materials, guided by ethical principles and maintaining the integrity of the objects.

During this difficult time, there have been many opportunities to listen to lectures and talks, but it has not been possible for conservators to attend practical workshops. Such hands-on experiences help us to actively explore different materials and tools. This was a smashing opportunity to learn the structure of a particular binding style and make a model comfortably at home.

Before the pandemic, I encountered a series of fascinating books in Ann-Marie's studio while I was working there. These Wine account books, from the Middle Temple Archive, are part of the receipt books series, reflecting the year of the office of the Treasurer. Receipts and bills are arranged chronologically, containing the daily record of the drinks consumed by benchers and barristers in the Middle Temple chambers. The Wine accounts date from 1732 until the nineteenth century.

Ann-Marie gave a comprehensive presentation about four Wine account books, their binding structure and treatment to the Archives & Records Association. The books are small and designed to be

portable, with lined parchment covers and a fore edge flap. The flap could be either an extension from the front board or at the back. They all have an internal pocket made by folded paper, marble endpapers, sprinkled edges, and are without endbands. The Wine account books seem to have been created blank and then written in, as stationery bindings. The text-block is laced through the cover and sewn all along the sections.

The online workshop aimed to reproduce a facsimile and explain the construction and practicalities of this binding. Ann-Marie sent a materials kit to each participant, which included goatskin parchment (from William Cowley), gelatine pearls, good archival quality and decorative papers - all you

#### The finished article



needed to make the model.

We were a very international group, all from bookbinding or conservation fields, with a range of experience levels. During the two-day workshop, it was possible to follow Ann-Marie's live step-by-step instructions or complete the tasks after watching the recorded video. The group mentioned some of the challenges of working on this project at home, such as drying parchment. Some conservators let it dry on a shower screen, whereas I used the back of a mirror. Working at home enabled us to be more creative, flexible, and use whatever method worked.

The workshop and presentation were complementary and linked together organically. All volumes Ann-Marie treated had broken parts. The structure was delaminated, with splits and tears in the covering materials, microbiological damage and dirt. However, the degraded condition helped us to understand how the books were made. Ann-Marie explained the above issues as we went through the process. Therefore, making a model gave a complete picture of the conservation of the four Wine account books. This enabled us to understand the original order of the book's construction and its underlying structure.

Ann-Marie gave an excellent example of how to deliver instructions for practical work online. She used two camera angles showing each step, with a presentation alongside. Ann-Marie was also available to us during the week, if we needed further assistance. She fully conveyed her knowledge through this intriguing workshop and made us appreciate the nature of parchment in this unique binding style.

I am extremely grateful to Lambeth Palace Library for supporting me to take this learning opportunity which considerably developed my understanding of parchment and the binding structure. Thank you to Ann-Marie for the wonderful experience - a real treat during the pandemic.

**Arianna Mangraviti**

Preservation Assistant  
Lambeth Palace Library

### PATTERN CUTTING TOILE MAKING

Icon Textile Group  
Online  
November & December 2020

When the Textile Group announced that it would be offering an online version of the very popular Pattern Cutting workshop I was, I'll admit, more thrilled than when pasta became available in my local supermarket again during the first lockdown. And I wasn't disappointed.

The workshop was split over three dates, and led by mother and daughter duo, **Alice Prier** and **Lilia Prier Tisdall**, of Alice & Co Patterns. Alice is an experienced designer



and pattern cutter, while daughter Lilia is a Textile Conservation Display Specialist at the V&A. Between them, they have the perfect blend of knowledge and experience to teach the principles and conservation applications of the three topics covered: pattern cutting, draping, and taking patterns or making toiles.

I registered for all three events, although it was possible to sign up for individual sessions – ideal for those with limited time or prior experience in some elements. My aim was to develop my skills from a professional, but also a personal point of view. I first became swept up by historical dress when I was a teenager, but with little sewing instruction from my school days my dressmaking skills are self-taught (with some assistance from Professor YouTube).

Pattern cutting and draping were topics I'd dabbled in at home, and I had once taken a pattern from an historical garment with the aid of Lara Flecker's excellent book, but that was the sum total of my experience, so I was especially drawn to the hands-on aspects of the workshop.

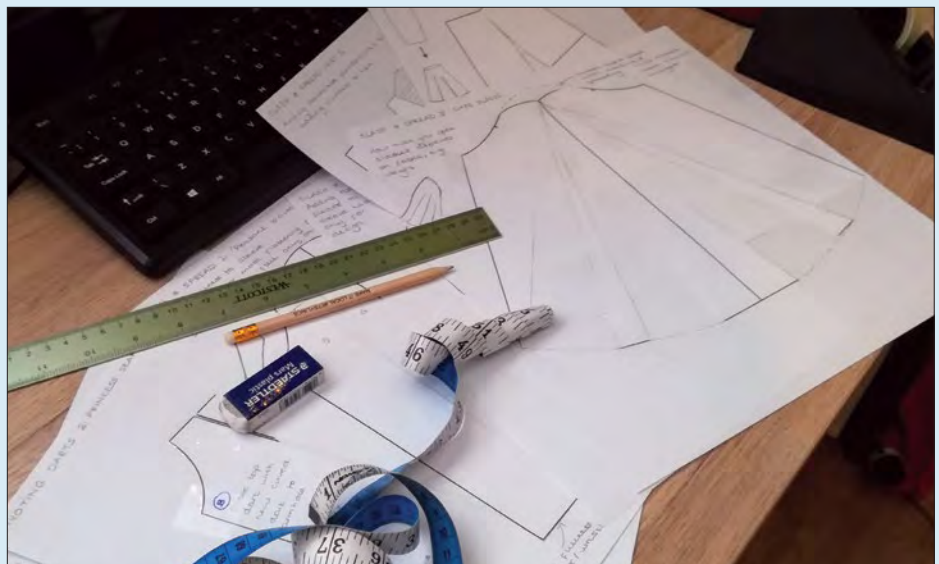
Having made clothes for myself before I was fairly confident that I would have whatever equipment was needed to join in. My fabric stash is fairly legendary in family circles. But even if I had been more restricted in that respect, I needn't have worried. It was clear from the Eventbrite description that the organisers had gone to some trouble to think through how people would get 'hands-on from home', with the materials needed including simple items like paper and sticky tape, and with substitutes being suggested for other items – such as a tea towel or tablecloth in lieu of cut fabric if that was all students had to hand.

I felt that the workshop worked brilliantly in its online format. Emails with Zoom links and equipment needs were circulated beforehand, so students had time to prepare, and again the lists were kept accessible.

Each date began with an overview of the history and theory of the topic, followed by guided practical exercises. Questions were encouraged, and we were soon pivoting darts or bedecking our dress forms – or ourselves – in fabric to our own draped designs. Using a webcam wasn't required but was helpful if you wanted to check you were on the right lines or ask a particular fitting question for example.

I had been concerned about missing the social aspect of a workshop but, although it took a little time to 'warm up' in the first session, Alice and Lilia's welcoming and approachable attitude soon had me feeling part of a little community, and it was wonderful to see some familiar faces after a tedious and isolated year.

Some helpful tweaks to the delivery were also made between classes, for example setting up a camera above Alice's worktable



The PDF mini blocks provided beforehand really helped us to get stuck in to pivoting, slashing, and spreading, to make changes for design and fit.

allowed us to see a birds-eye view of demonstrations.

Overall, Alice and Lilia – and organiser Viola Nicastro – took good care of us, and I only wish the sessions had been longer, so that we could have chatted more over socially-distanced tea and biscuits. My thanks to the

organisers, tutors, and my fellow participants for a very valuable and happy experience.

**Leah Warriner-Wood**

Lecturer and PhD researcher  
Conservation of Cultural Heritage  
University of Lincoln

My draped bodice, skirt and sleeve after class two. Using tights and tea towels to form an arm was an ingenious suggestion



## A PRICELESS FORGERY

**Fatma Aslanoglu on the conservation and display of the Çanakkale bank note**

### OVERVIEW

The Directorate of the Turkish Institution for Manuscripts, Süleymaniye Manuscript Library (Kitap Sifahanesi), in Istanbul is one of the most important historical libraries in the world with a collection of approximately seventy thousand items. Its conservation department is well-equipped and aims to work to the highest standard.

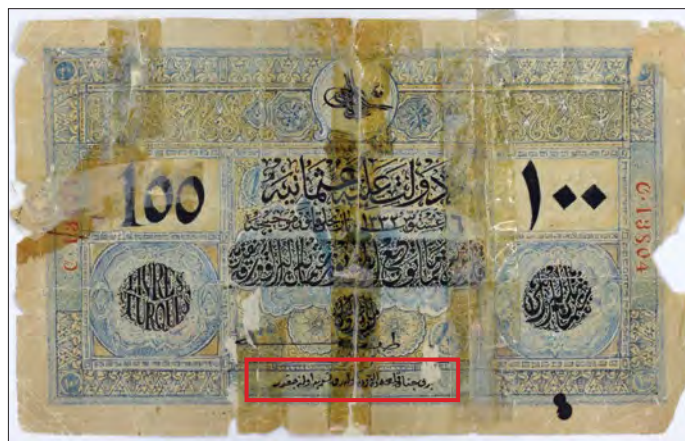
In 2017, the decision was taken to conserve the very special 'Çanakkale Kaime' (bank note) which belongs to the Document Examination Laboratory of the Criminal Affairs Department. It was transferred to the Süleymaniye Library Conservation Department for treatment. The 100 Kaime note, better known as the 'Çanakkale Money' was created in March 1916 and has great importance in Turkish history. In spite of being a forgery, it may even have changed the course of the Turkish War of Independence. It is now considered an asset of great cultural value.

### THE FAKE AND ITS HISTORY

In 1914, whilst still a seventeen year old student at Galatasaray High School, Mehmet Muzaffer participated in the Battle of Çanakkale as an officer. Çanakkale is a sea port in North West Turkey on the Dardanelles Strait. It is recorded that in order to finance the army purchase of much needed tyres for their trucks and cars for his regiment, Mehmet prepared a fake 100 Kaime note overnight. His technique was deceptively simple. On the recto of the banknote, he replaced the inscription that should have read 'The price will be paid in gold by Dersaadet' (an earlier name for Istanbul) with a new inscription reading: 'The price will be paid in gold by Çanakkale'.

In Turkey today, this story is seen as an act of patriotic heroism, and the note itself is viewed as an example of Mehmet Muzaffer's ingenuity. The story goes that Mehmet was posted in Çanakkale, and sent to Istanbul for supplies. However, Erkân-ı Harbiyye (the Ottoman Military College) was unable to provide the necessary funds. Mehmet therefore prepared the fake note. He ordered the tyres from a merchant and requested that they be ready for his ferry, due to depart just before sunrise the next morning. When he came to collect the materials before sunrise, the darkness prevented the merchant from noticing the fake nature of the note.

Later, realising that the Kaime was a forgery, the merchant informed the authorities. The complaint reached the ears of Prince Abdulhalim Efendi, who sent a servant to pay the price in gold and collect the forged note. Keeping this note safe, he presented it to the Police Museum at the Istanbul Police School, and this unique piece has survived to this day. According to journalist Ziyad Ebuzziya, Mehmet Muzaffer was sent to Gaza with his regiment. He was wounded and received a medal during the clashes in that region. In 1917, he



The bank note before conservation: verso (top) and recto (below)  
The change made by Mehmet Muzaffer is indicated by the red box



Close-up of the text changed in the forgery

fought against the British forces and was later considered a martyr.<sup>1</sup>

### CONDITION ASSESSMENT

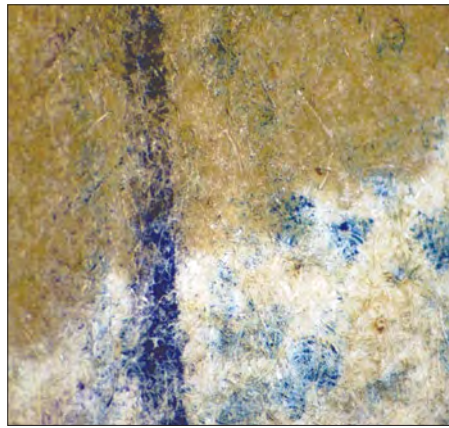
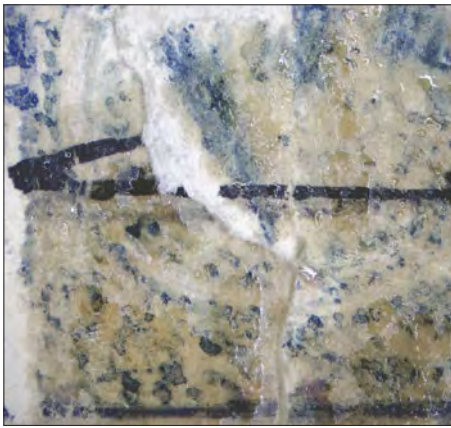
The Kaime measures 211 x 129 mm and is 0.1 mm thick. It was in five fragments held together with pressure-sensitive tape. Most of the damage has come from this tape, which was securing the ripped sections themselves caused by constant folding of the paper, and from the stains that the tape produced.

The adhesive had penetrated the paper substrate over time causing significant damage. It had oxidized and gradually lost its adhesive property. The carrier was lifting from the surface, hence not fulfilling its original function. The adhesive residue was hardened, brittle and discoloured, though still tacky in some places.

There were other signs of deterioration on the bank note's recto surface such as abrasions, losses, splits and tears, as well as oxidised metal stains and holes caused by paper clips.

Microscopic observation allowed us to identify the substrate as wood pulp. The microscope also revealed the damaging





Details of the damage revealed under the microscope (Carl Zeiss stereo microscope, stemi 305, 5:1 magnification 0.8x)

presence of the adhesive residue and its effects on the Kaime's paper fibres, mostly on the paper surface, although the adhesive had also deeply penetrated the fibres and damaged them.

## FIRST TREATMENT STEPS

Following the preliminary examination, the current status of the object was documented along with the conservation treatments required. Preventive measures were recommended

to be put in place, as well as framing and housing for exhibition and for long-term safe and secure storage.

Following evaluation of its physical condition, the areas of the Kaime outside the painted and written zones were dry cleaned using a Faber—Castell small kneadable eraser. Next, tears were stabilized and set in place using a fine tip brush (Winsor Newton 000) and wheat starch paste (1:4) in order to hold the vulnerable areas during the conservation process.

Dry cleaning and tear consolidation in progress





## REMOVING THE SELF-ADHESIVE TAPE

Solvents, heat and mechanical methods are commonly used to remove the carrier and to lift or at least reduce the adhesive. The type of technique chosen was determined by several factors relating to the potential hazards associated with the substrate, the inks and the condition of the pressure-sensitive tape.

A mechanical technique is often preferred if the adhesive is still soft and pliable or elastic, minimising the risk of damage. The problem of ink dispersion in solvents is also avoided. Mechanical methods of removing pressure-sensitive tape often involve the use of heat to soften the adhesive and allow the carrier to be separated from the substrate.<sup>2</sup>

In this case, although some of the tape was no longer adhered, a thin layer of media had been lifted from the surface of the substrate and was still adhered to the tape. After assessing the situation, some of the tape was mechanically removed from the surface with a metal spatula while the remaining tape that was still adhered was removed with the help of heat.

Following the tape's removal, adhesive residue remained on the object's surface, some of which were still tacky. Hot water and ethyl acetate were applied on a suction table to the stains with the help of cotton swabs in order to remove the

residues and reduce the staining that had penetrated the paper.

This process was carried out on the outer edge of the document where no ink was present. For the drawing and media area, it was undertaken at a superficial level only, to avoid damaging the ink which was water soluble. There was a visible reduction in the amount of adhesive residue on the un-inked parts of the document, but the process could not be taken further elsewhere without risking loss of media from the surface.

## FRAGMENT CONSOLIDATION

Since neither the stability nor the overall aesthetic effect were affected by the missing edge on the right-hand side of the document, the decision was taken not to complete the missing areas.

Those areas that were at risk of further tearing (and perhaps other damage) were reinforced using Japanese tissue of appropriate thickness compatible with the missing areas. The tissue was toned with Schmincke acrylic paint to match the document. Although they constituted only small areas, in-filling strengthened them and ensured their future security. The external border of the Kaime, which was fragile due to acidity (TAPPI T529-pH5.19), was also strengthened with thin Japanese tissue (RK00, 4MC methylcellulose 4% in deionized water).

Dealing with the pressure sensitive tape: cleaning using hot water and ethyl acetate on a mini suction table



A photo of the note printed on Gampi tissue

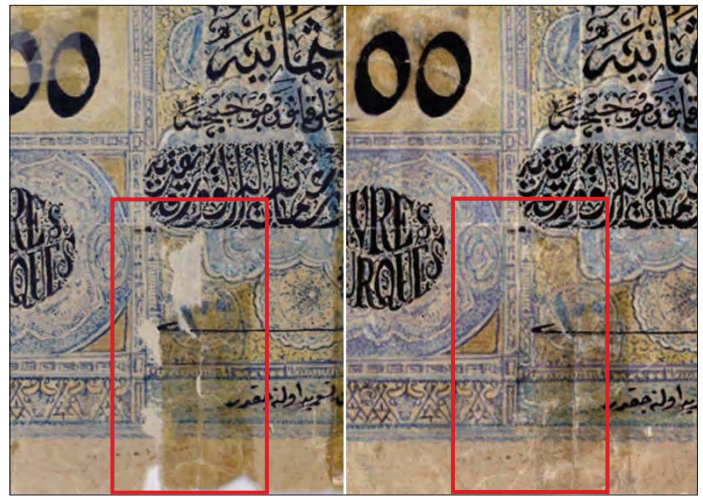




## AESTHETIC COMPLETION

It is quite unusual for the institution to add or subtract from an object purely for aesthetic reasons. However, due to the special importance of the Kaime, we agreed with the curators of the Criminal Laboratory, that we would carry out some aesthetic reintegration. The fact that the it was going to be exhibited carried weight in the decision. For much the same reasons, it was decided that the drawings on the worn surfaces should be be recreated based on the undamaged sections of the Kaime.

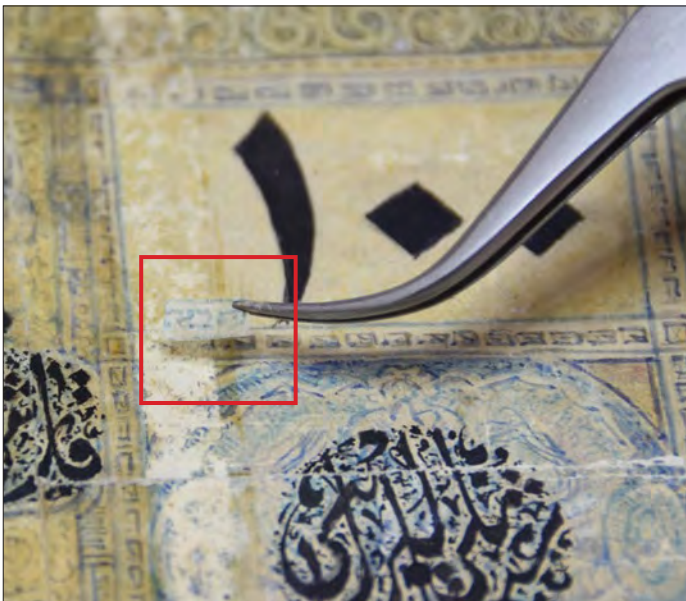
It was decided to in-fill the missing parts of the recto surface drawing of the Kaime. A professional photograph of it was taken. Using Adobe Photoshop, a mirror image was created and the Kaime photo was printed onto 12 gsm Gampi re-moistenable tissue to complete missing elements (Gampi was chosen after testing Kozo paper and realising that the ink would not print evenly over Kozo fibres. Gampi gave mostly good results). Re-moistenable tissue prepared with methylcellulose (4%) was used for adhesive.



Before and after the work undertaken for aesthetic purposes

window mount was hinged to the top edge of the first. To prevent the Kaime from being handled, a 2 cm thick black UV-filtered museum glass was used for the frame. Before being placed in the frame, white spacers were placed around the inner frame so that the Kaime would not be in contact with the glass.

After the conservation mounting and framing for exhibition were completed, photos of the finished result were taken for documentation purposes.



The red box indicates where an in-fill has been created with a piece of the printed Gampi tissue

The damaged sections of the recto surface were repaired first by applying methylcellulose to create a barrier and then adhering the cut-out pieces of the printed Gampi tissue. This process is reversible by applying minimal moisture to the Gampi tissue with no risk of damaging the Kaime.

## EXHIBITION

It was decided to display the Kaime so that it would be visible from both sides. 5.5 cm strips of 19-gsm Nao (RK17) Japanese tissue were attached to the border using wheat starch paste (1:5). While exhibited, the Kaime was attached to an acid-free window mount with a 3-4 mm gap all around, a second



Preparing the note for framing and exhibition







Before conservation

## CONCLUSION

The Kaime is now kept in a special case at the Criminal Branch of the General Directorate of Security. It is safe, secure and stable and in excellent condition to tell the story of the 'deception for a cause' to generations to come

You can learn more about the work carried out at the

Süleymaniye library. A PDF version of the conservation project is available here: <https://tinyurl.com/y5jrlkbh>

*Fatma Aslanoglu works as a project conservator at University College London*

### Notes

1. Ebuzziya, Z. (1984) Lale Mecmuasi, Issue 5
2. JAIC 1984, Vol. 23, Num. 2, Article 3 (pp. 101 to 113)

After conservation





# the emerging conservator

## A PLACEMENT GOES AHEAD

**Christina Haapapuro and Helen Creasy ACR describe summer placements in the time of Covid**

### Christina Haapapuro's story

I am in my second year at Northumbria University studying the conservation of fine art on paper. Despite all of the Covid madness I was fortunate enough to be the only one in my class of seven students to have obtained an in-person work placement this past summer. This is due to the flexibility that comes with the private conservation territory, and the openness to the opportunity, and the determination to make it happen, of The Scottish Conservation Studio's paper conservator Helen Creasy.

Aside from some minor social distancing measures, performing work alongside Helen just felt like a normal day at the 'office'. The flexibility that I mentioned earlier allowed the option of being able to come in on a weekend in order to keep as much distance from others as possible. When work had to be completed during the week, two separate

workspaces in adjoining rooms provided the opportunity to keep distant from other conservators who might be in the studio.

The most thrilling and beneficial aspect of being able to complete a placement last summer was the plethora of hands-on practice completed. After an abrupt halt to in-studio workshops last March, my classmates and I weren't able to learn important skills such as lining. As luck would have it, Helen was working on some items that required this treatment. This gave me the opportunity to have a direct one-on-one lesson on something that I otherwise would not have been able to practise this year because of the pandemic.

In regards to other hands-on experience I gained over the summer, this placement allowed the practice and instruction of how to do a tab and slot inlay. As something that isn't in the university lesson plan until year two, it gave me an extra boost of confidence for the year to come.

One of my favourite yet most challenging tasks was to complete an infill and retouching of a small black and white print. This was my first time retouching an actual piece of artwork; so, while nerve-wracking, I was glad to have the

Christina and Helen doing a lining treatment



experience that probably wouldn't have been possible in a non-private studio. Thanks to Helen and the other conservators at The Scottish Conservation Studio I was able to have a fulfilling and educational experience during a time when everything in the world seemed just past arm's reach.

## Helen Creasy's story

I have been in private practice for sixteen years at our busy multidisciplinary studio just outside Edinburgh. Every summer in that time I have hosted one, and sometimes two, paper conservation students from the University of Northumbria, usually for two or three weeks each. Having worked as a conservator for thirty-five years I have some experience to share. I remember being very grateful for such opportunities when I was a student myself and feel quite strongly about being able to pay back in turn.

As anyone who has hosted students knows, it is interesting to get to know a fledgling conservator, and rewarding to build confidence and to see the development of their skills. At the end of every placement I have asked each student to write a list of all the things they have learned during their time with me. The list is usually gratifyingly long, and sometimes quite eye-opening for me!

One fairly new graduate who is now working in the States sent me a message recently saying that what she had learned in her time with us was 'insanely helpful'. This helped spur me on to do my best to ensure that the two students to whom I had promised placements, Christina Haapapuro and Yuka Uchida, could still come despite the restrictions that the pandemic brought and work places all around remaining shut. Together with my colleagues at the Studio we needed to figure out how to limit the risks to everyone involved.

As a private studio we were not facing the restrictions that institutions were having to put in place. We also have the big advantage of having plenty of space – we are in the converted carriage house of a stately home in extensive grounds, and our two large connecting rooms enabled us to keep people separated. Our doors open directly to the garden, so we could have plenty of air circulation. We are able to work at weekends, so that was another obvious way of spreading people out. Loads of handwashing went on!

Both placements took place after the initial peak of Covid cases had subsided. Between 1 June and 1 August daily cases in Scotland fell to almost zero; cases did not increase again until September, when both placements were completed. Christina was able to be very flexible with the timing of her placement, so she travelled up from Newcastle for a series of two- and three-day stints, and stayed in a friend's studio flat I managed to secure for her.

Yuka had planned her placement for the three weeks between having to leave her halls of residence at Northumbria and flying back to Japan. She stayed in an Airbnb with one cautious host. Perhaps in retrospect the riskiest thing I did was to give both students lifts in and out of the Studio – it's a hard place to get to without your own car. Both students were able

to contribute to the work of the Studio in an effective way so I was not wildly out of pocket by paying their rent and travel. In addition, Yuka had received a grant from the June Baker Trust which was a huge help to her.

I am so glad we managed to make the placements happen. No-one got sick, and we all benefited from the interactions. Both students worked really hard to make the most of their time here. They were both able to meet clients and discuss treatment plans with them; both completed concise, non-college-like documentation. Christina realized she was capable of having at least four projects on the go at any one time, and completed a big range of treatments of prints. Yuka, who was finishing her second year at Northumbria and had been with us the previous summer, was able to consolidate and expand her skills and really pick up her speed and confidence working with us on a wide range of quite challenging objects.

I'm really grateful to all involved, especially my colleagues here at the Studio, for helping to pull it off.

Yuka powering through a backing removal





## AN INTERNSHIP AT TATE

### Manuela Toro's internship had three stages: before, during and after lockdown

In January 2020 I started a six-month long internship at Tate as part of my final year of postgraduate training in Metal Conservation at the University of Amsterdam. During the first few weeks, I was able to familiarize myself with the activities of the conservation department across Tate sites, which included participating in the installation of the Naum Gabo exhibition at Tate St. Ives.

During the installation, I had the opportunity to clean Naum Gabo's *Head No. 2* (1916, enlarged version 1964). I used a vacuum, brushes, and bamboo sticks to remove dust and residues or organic material from the surface of the object. It was very exciting to treat such an iconic sculpture. My internship was possible thanks to a grant from the Gabo Trust for Sculpture Conservation; therefore, I was especially happy to work on this object.

### Tate Thames Dig (1999)

My next project consisted of the treatment of *Tate Thames Dig* (1999) by Mark Dion in preparation for display at Tate Modern as part of its 20th year anniversary. The object is an interactive installation comprised of a wooden cabinet which stores finds from the Thames collected by the artist and a team of volunteers across Millbank and Bankside, near Tate Gallery and today's Tate Modern.

The collected finds include metal objects, clay pipes, plastic bottle caps, shells, ceramic fragments, and bones. Most objects stored in the cabinet exhibit signs of age or deterioration, and their 'as excavated' appearance is intrinsic to the artwork. Visitors are encouraged to pull out the drawers of the cabinet in order to examine their contents.

Postgraduate trainee in metal conservation Manuela Toro adjusting a new mount during her internship at Tate



Mark Dion, *Tate Thames Dig*, 1999 © Tate London 2020

The aim of my treatment was to consolidate the corroding metal items and to make mounts for two groups of large objects that had become too fragile for their original hanging systems. After that, I would be overseeing the installation process and adjusting the mounts in-situ. The mount-making step of the treatment was complex, since each group of objects required a different hanging system: one for objects displayed hanging from the top of the cabinet, and another for objects displayed hanging from the backboard of the cabinet. Designing these was a great learning experience. Both the artist and the curator were consulted prior to treatment to ensure that the designs were in agreement with the artist's concept.

The installation began in early March, when concerns about covid-19 were fast-growing. During the first few days, we had to make sure that by the end of each work shift every aspect of the installation was safe to stay in place for an unknown period. Exactly mid-installation, lockdown began in the UK and everything came to a standstill. The conservation team at Tate was very generous in extending my internship until September, and in including me in the work that we could do from home.

### Making reconstructions at home

During the lockdown months, I worked on making small reconstructions for the treatment of *Avenza* (1968-9, cast 1992) by Louise Bourgeois, a project that was originally planned for April but was postponed until August 2020.

*Avenza* is a floor-based abstract work, consisting of a latex skin which fits over a plaster and jute-covered polyurethane foam core. The plaster body of *Avenza* was powdery and heavily cracked. The aim of the treatment was to consolidate the plaster layer. The desired consolidant would successfully achieve this without affecting the other materials in the object's build-up or altering the appearance of the plaster. The reconstructions helped test a variety of

Official view of *Avenza*, by Louise Bourgeois (1968-9, cast 1992)



© Tate London 2020



Detail of the cracked plaster core. *Avenza*, by Louise Bourgeois (1968-9, cast 1992)

adhesives/consolidants and choose a suitable material for this task.

The first challenge in making the reconstructions was to choose materials that were safe to use in my living situation - a London flat. It became clear that the testing itself would have to take place once we returned to the studio, since it was not possible for me to store solvents at home, even if in small quantities. Because we had little information about the manufacturing process of *Avenza*, and taking into account the limiting circumstances, I decided to take a trial-and-error approach to making the reconstructions. It was also considered that it was more important to mimic the material build-up of *Avenza* than attempt to match the specific shapes.

Plasticine cores were used to mould the plaster domes. Once cured, the plasticine was removed and a layer of jute was adhered to the inside of the sample with a thin, second layer of plaster. This proved to be the more challenging step, since often the plaster crumbled upon de-moulding. This gave us an insight into the difficulties the artist may have faced during the making process. The reconstructions were then left to dry and packed until we could continue with the project. A total of three reconstructions were successful.

## Back to the studios

I returned to the galleries in July in order to finish the installation of *Tate Thames Dig*. This time I was working with a reduced team, masks, hand sanitizer and social distancing, yet it was surprisingly easy to pick up where we had left off. Following advice from the curatorial department, floor text was used asking visitors not to touch the object, in accordance with new hygiene measures.

In August, it was time to test consolidants for *Avenza*. First, the home-made reconstructions were finished by adding polyurethane foam to the core of the domes. A wide range of



Home-made reconstruction, made during 2020 lockdown. White plaster was moulded around an orange and green plasticine core, which is here shown being removed once the plaster was entirely cured and dry. This was not always successful as the plaster broke quite easily.



Reconstructions ready for *Avenza* treatment testing

consolidants were first tested on plaster-only samples and compared using a point system. The pre-selected consolidants were then applied onto the reconstructions, this also allowed for testing the application method. The plaster layer of *Avenza* was consolidated using Klucel E in three different concentrations (1.5%, 3%, 5% w/v) in IMS, applied with a syringe and occasionally with a brush. A support made out of Fosshape®, a heat-shrinkable fabric, was added between the latex and the plaster in order to provide a layer of padding for the fragile plaster layer.





Consolidation test on a reconstruction

## Overview

My internship at Tate provided me with the opportunity to gain experience with different materials in a museum setting. Even though our activities changed radically, the lockdown period gave me invaluable insight into how Tate faced the pandemic challenge and how conservators can adapt even to the most demanding circumstances. I have deeply enjoyed the process and feel happy about the results I achieved both at home and at the studio.

Manuela consolidating the cracked plaster



Cutting traced Fossshape® for Avenza support

## Acknowledgements

I would like to thank the Sculpture and Installation Conservation team for their help and support in my development, particularly Deborah Cane ACR, Sculpture and Installation Conservation Manager, as well as Rachel Robbins, Roger Murray, Elizabeth McDonald, Pilar Caballe-Valls, Carla Flack ACR, Gates Sofer ACR, Elisabeth Andersson, Libby Ireland, and Alice Watkins.

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Finally, I would like to thank the Gabo Trust for Sculpture Conservation for helping me make this internship possible through one of their grants.





Conservator Claire Irving inspecting NPG 5568  
*The Family of Sir Robert Vyner* by John Michael Wright  
© National Portrait Gallery, London



Conservator  
Laura Haines fitting a  
new backboard to a painting  
© National Portrait Gallery, London



Conservator Ffion Howells undertaking  
consolidation in the galleries  
© National Portrait Gallery, London



9582 The Chief Pharisee  
© Perry Lithgow Partnership



9578 St James praying and protecting Philetus and his son  
© Perry Lithgow Partnership



9621 Hermogenes' aid sought by the Chief Pharisee; he sends devils to attack St James who is saved by prayer  
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