

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • SEPTEMBER 2007 • ISSUE 12



2007: summer of floods

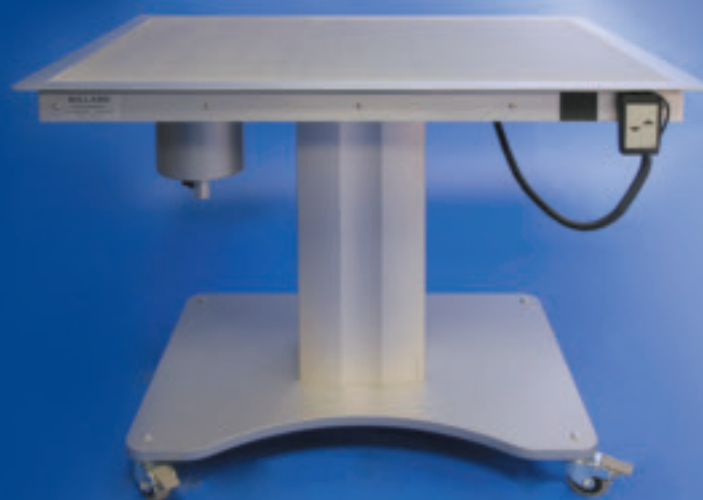
Also in this issue

Technicians, apprentices, interns and ACRs

The Conservation Awards are coming!

NEW TABLES & TIPS FROM WILLARD

Specialists in art conservation equipment



Suction tables with powered adjustable height

- Designed specifically to enable practical conservation treatments on paper, textiles, parchment and canvas
- Ultra smooth electric height adjustment for ease of use, comfort and safety
- Available with a range of acrylic domes & hoods

Spatulas & Micro Tips

- Developed to give you the very best control and accuracy
- Bespoke units can be designed for specific application

To discuss your requirements or request our current brochure contact:

Willard

Willard Developments Limited

Leigh Road, Terminus Industrial Estate, Chichester, West Sussex PO19 8TS

T: +44 (0)1243 776928 • F: +44 (0)1243 533845 • E: info@willard.co.uk • www.willard.co.uk



By Appointment To
Her Majesty Queen Elizabeth II
Manufacturers of
Art Conservation Equipment
Willard Developments Ltd

SEPTEMBER 2007

Issue 12

Looking back, some readers will surely never forget the summer of 2007. We bring you a taste of what these colleagues have gone through with a report on the impact of flooding on a museum in Sheffield. So if you are updating your emergency plans and thinking of organising some training on the subject, you will be interested in one participant's feedback from the UCL course on Surviving a Disaster. Taking a longer term view, but equally timely, is the report from the Care of Collections Group Spring conference on Responding to Climate Change.

Elsewhere, don't miss the important message from Icon's Chair about the nature and future of our relationship with Europe and make your views known to him before Icon's Board meets to discuss the issue at the end of this month.

Also, more studio news, behind the scenes at the Conservation Awards, the cathedrals get together to promote masonry conservation, conserving a japanned cabinet just stick in your thumb and pull out a plum!

Lynette Gill, Editor



2 NEWS

Art for shoppers; floods and neglect; conservation without borders

8 PROFESSIONAL MATTERS

Heritage science news; the V&A backs PACR

12 INSTITUTE BRIEFING

Icon and ECCO; internship developments; Library news

18 PEOPLE

22 FLOODING HITS KELHAM ISLAND MUSEUM

Coping with a disaster

24 BEHIND THE SCENES AT THE CONSERVATION AWARDS 2007

The run-up to the big event

26 CATHEDRAL WORKSHOPS FELLOWSHIP

Bringing conservation principles to masonry training

28 STUDIO NEWS

A new practice in Birmingham and new premises in Preston

30 GROUP NEWS

33 REVIEWS

Books, talks, conferences, visits, workshops and courses.

44 IN PRACTICE

A japanned cabinet

48 LISTINGS

52 INTERVENTION



Cover picture:
Flooded entrance to
Kelham Island Museum in
Sheffield,
June 2007
© Tony Canning

Disclaimer:
Whilst every effort is made to
ensure accuracy, the editors and
Icon Board of Trustees can accept
no responsibility for the content
expressed in
Icon News; it is solely that of
individual contributors

Deadlines:
For November 2007 issue
Editorial: 2 October
Adverts: 15 October



THE INSTITUTE OF CONSERVATION

Institute of Conservation
3rd floor
Downstream Building
1 London Bridge
London SE1 9BG, UK

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

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

Chief Executive
Alastair McCapra
amccapra@icon.org.uk

Conservation Register
T +44(0)20 7785 3804
info@conservationregister.com
www.conservationregister.com

ISSN 1749-8988

Icon News

Editor
Lynette Gill
news@icon.org.uk

Listings editor
Mike Howden
mike.howden@lineone.net

Production designer
Malcolm Gillespie
malcolm@ls-printing.com

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

Design
Rufus Leonard
enquiries@rufusleonard.com

Advertising
DP Media
T 0117 904 1283
F 0117 904 0085
sales@dpmedia.co.uk

around & about

Bringing art to the supermarket

Lancashire County Council's conservation staff are assisting a supermarket chain with the design and fit-out of a purpose-built art gallery space to display a major collection of Victorian art within a new supermarket in Lytham St Anne's. The art collection, donated by local residents over the past eighty years to Fylde Borough Council, gets its permanent home on the first floor at the new Booth's store. The Council has agreed to the long term loan of the paintings to form the basis of the exhibitions with conservation and curatorial support from the Lancashire Museums Service.

The idea for The Fylde Gallery came from Graham Booth, Property Director for Booths and fifth generation member of the family. Booths have a long tradition in the North West of England for the provision of fine foods and for supporting local growers; their connection with Fylde's collection is that the first painting ever donated to the Borough was given by the original founder of Booths in

The Herd Lassie



Graham Booth (left) and Councillor Simon Renwick with Ansdell's, 'Spaniel and Capercaillie'.

the 1890s. This painting 'The Herd Lassie' will be the centrepiece of the new displays. The Borough has never had a museum or art gallery and so the paintings have only been available for viewing by appointment or when on loan to exhibitions in Britain and elsewhere.

The collection totals well over two hundred items, many of them by Richard Ansdell RA, although there are also works by Hyacinth Rigaud and Fuseli. Ansdell specialised in rural paintings, a number of them depicting local scenes and twenty of them form the basis of the opening display. Ansdell's great, great granddaughter along with the granddaughter of the alderman who was the main contributor to the collection have both been prominent in the campaign to get a permanent home for the pictures over the years. The gallery can be visited when the store opens in early September and entry is free. Perhaps this bold example of bringing art to the people will inspire others.

Collect exhibition

Anyone in London on 27 September for the Conservation Awards might like to spend the day at Collect: The Collections Management Exhibition – the national trade fair which takes place under the banner of Collections Link to highlight the best in current practice, services and technologies for collections management. The event is being held at the Wellcome Collection Conference Centre on Euston Road from 10.00am to 4.00pm. Entry is free. The

day will give collections staff the chance to meet suppliers, find out about latest developments and network with fellow museum, library and archive professionals.

Heritage deals on eBay

Anyone who is an eBay addict and heritage junkie will be interested to hear about a forthcoming opportunity to bid for special 'behind the scenes' access to, and unique experiences offered by, the UK's great range of museums, historic houses and heritage organisations. Fly in a Spitfire; dine at Waddesdon Manor; access areas normally out of bounds – inside the stones at Stonehenge; up on the roof of Hampton Court Palace; or on Concorde's Flight Deck.....and many more. The auction goes live on October 1 and runs throughout the month with each lot running for ten days. Organised to generate vital new funds for the participating organisations, the TopLots Heritage Auction is run in partnership between eBay, the Association of Independent Museums and heritage fundraising specialists.

Low pay at Liverpool

Staff at National Museums Liverpool resorted to strike action on 25 July and again on 22 August against an imposed pay offer that is less than half the rate of inflation. More than 250 conservators, archivists, administrators and other specialist staff rejected the offer and voted by 74% to take strike action.

The spokesperson for the Prospect union said: 'Next year Liverpool will be European Capital of Culture and the National Museum will have a key role promoting the city's image to millions of visitors. To ask its staff to accept a real terms pay cut for two years running while exploiting their talents to the rest of the world is frankly an insult and unworthy of this great city.' In its Business Case to the Treasury NML boasts a policy of 'taking deliberate action to set pay rates at the lower end of the market'.

Last December, Icon refused to run some conservation job advertisements for NML because the salaries offered were low. Our Chief Executive, Alastair McCapra, wrote to their Head of Human Resources drawing attention to our minimum salary guidelines but received no reply. NML is not the only institution to have had its ads rejected. Alastair comments "I am really fed up with low salaries in museums and it is about time someone made a stand. I am finding it increasingly frustrating to see supermarket-level wages being advertised by museums over grandiose straplines proclaiming some grand strategic vision, which is supposed to be delivered by conservators and others working for very poor rates of pay. Not only that, but for the paltry sums offered the employer often seems to be

demanding a candidate with the inspirational and leadership qualities of a Churchill, the team spirit of the 1953 Everest ascent and the skill, artistry and manual dexterity of an international concert pianist. Some of these employers even have such a poor sense of irony that they proudly describe themselves as 'Investors in People'".

At risk

A number of At Risk lists have been published over the last couple of months. English Heritage's 2007 list shows a positive trend in terms of simple numbers: eighty eight buildings have been removed from the At Risk register in contrast to fifty two added. The list includes Europe's oldest existing airship hangar and the foundry where James Watt's steam engine was made. But government funding to EH has reduced and with it its capacity to provide a safety net when all else fails. Last year English Heritage offered £4.4 million to buildings at risk but this

The Royal Insurance Building Liverpool – at risk



© English Heritage

more around & about



At risk: Tynemouth Station, North Tyneside

covered only 1.3 per cent of the estimated £400 million total conservation deficit – a figure that goes on rising as building costs increase by some 4.4 per cent a year. The list and lots of facts, figures and pictures can be found on the EH website: www.english-heritage.org.uk. The Theatres Trust has added its voice to express concern for the lack of awareness of the risks facing historic theatres in England whether from demolition, lack of funding or insensitive redevelopment. Its top ten features historic theatre buildings at risk in London, Swindon, Plymouth, Carlisle, Hyde, Derby, Burnley, Doncaster, Manchester, and Stockton-on-Tees. For more information visit www.theatrestrust.org.uk. And finally, the World Monuments Fund issued its 2008 Watch List of the world's one hundred most endangered sites. Announced every two years, to promote awareness and encourage solutions, high profile concerns on the present list include Iraq's heritage, the Afghanistan Bamiyan Buddhas and New Orleans's historic neighbourhoods. (www.worldmonumentswatch.org).

PRISM Report

If there were prizes for the quality of annual reports issued by public bodies, the MLA's (Museums, Libraries and Archives) PRISM Fund Annual Report 2006/07 should be high on the list of contenders. The text is short, crisply written and mercifully free of grandiose mission statements. Mostly, it is just full of delightful pictures of the objects and artefacts which PRISM grants have enabled museums and other bodies in England and Wales to acquire and conserve over the period. PRISM stands for the Preservation of Industrial and Scientific Material; awards totalled £237,000 and there were thirty two of them, including a steam locomotive, a paper making machine, a combine harvester, scientific instruments and a papier mâché model of a caterpillar. Catch the report on MLA's website www.mla.gov.uk



Cardington No 1 Shed, Cardington, East of England

HLF Grant for York Minster

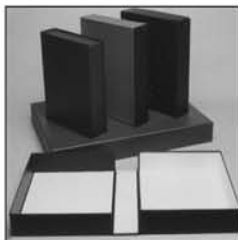
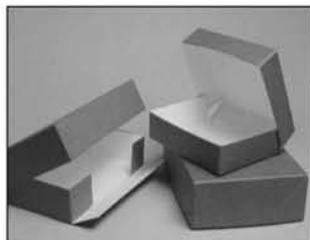
York Minster was awarded a £10 million Heritage Lottery fund grant at the end of July to facilitate an ambitious programme of vital restoration work to the east end of the building, which is currently in an unstable condition with a noticeable tilt towards the east. The stonework, much of it dating from the 14th and 15th centuries, is fragile and will be conserved along with the main glass panels of the much-photographed Great East Window. Created by the renowned John Thornton of Coventry between 1405 and 1408, this spectacular window originally cost £56. An important part of the Minster's plans involve the training of new apprentices in the specialist skills of stone masonry and stained-glass conservation. This will be the largest conservation project of its kind with five stonemasons and three stained glass conservation apprentices being taken on over the five-year period of work. This is in addition to conservation staff at the York Glaziers Trust already being trained under the In the Beginning scheme, also funded by HLF. In addition, there are currently around 500 volunteers at York Minster who will now receive more tailored training. And an initiative is being set up to target a more diverse range of individuals, including students from the nearby Universities of York and York St John, to get involved at the cathedral.

Conservators Without Borders

Christie Pohl, Melina Smirniou and Dominica D'Arcangelo are founding members of Conservators without Borders – an aspiring international programme that provides field conservation support to archaeological sites where insufficient funding inhibits on-site conservation activity. The scheme was launched this summer with a successful project in Kythera, Greece. A second project is scheduled

ARCHIVE STORAGE BOXES

G. Ryder & Co. Ltd. have been making boxes for archivists and paper conservators throughout the United Kingdom and Europe for many years.



All boxes are hand made to order at our factory in Milton Keynes.

Established in 1914 we specialise in providing solutions to unusual requirements and making boxes to suit individual needs.

Extensive range includes:

- Acid free archive boxes
- Solander boxes
- Portfolios
- Drop back boxes
- Acid free folders
- Wire stitched record boxes
- Archival wallets

For more information please visit our website:
www.ryderbox.co.uk
or request our full colour brochure.



Tel: 01908 375524
Fax: 01908 373658
sales@ryderbox.co.uk

G. RYDER & CO. LTD.
Denbigh Road, Bletchley,
Milton Keynes. MK1 1DG



BU
Bournemouth
University

School of Conservation Sciences

Postgraduate
Open Day
31 October 2007

Call 01202 966769
www.bournemouth.ac.uk/postgraduate



WEST DEAN
COLLEGE

CONTINUING PROFESSIONAL DEVELOPMENT COURSES

Professional Conservators in Practice

DECORATED PAPERS

Victoria Hall 29 October–1 November 2007

CONSERVATION SKILLS: SHARPENING EDGE TOOLS

Bernard Allen 5–8 November 2007

PREVENTIVE CONSERVATION

Linda Bullock 26–29 November 2007

AN INTRODUCTION TO THE CONSERVATION OF TRANSPORT AND INDUSTRIAL COLLECTIONS

Chris Knapp 17–22 February 2007

10% DISCOUNT TO ICON MEMBERS



T: 01243 818219 E: bcm@westdean.org.uk
Chichester, West Sussex, PO18 0QZ, UK
WWW.WESTDEAN.ORG.UK

more around & about



At work in Kythera

for October 2007 in Jarash, Jordan.

Conservators Without Borders was conceived while the three founding members were enrolled in the MSc Conservation for Archaeology and Museums at University College London (UCL). UCL Futures awarded the team a grant which has allowed them to pilot their programme in 2007 and 2008. Conservators Without Borders gives priority to sites in countries where finds are in need of special or urgent conservation attention (either during or post-excavation). Other primary objectives of the initiative include outreach to local communities, the determination of sustainable methods of on-going conservation, collaboration with archaeologists and specialists on-site and training conservation students, volunteers and interested members of the local communities.

The first 2007 project took place on the island of Kythera, Greece. The archaeological material in need was excavated in the 1960s by the British School at Athens and includes Minoan, Classical and Roman artifacts from the coastal site of Kastri. Objects have been subjected to fluctuating environmental conditions since excavations in the 1960s. This has resulted in dramatic deterioration. A severe earthquake in 2006 made the situation more urgent. The team treated objects from this collection that were actively deteriorating and re-housed them in more suitable storage conditions to prevent further damage. Working with archaeologists and specialists from the British School at Athens advice was provided on conservation methods and best practices. UCL MSc student, Sarahi Naidorf joined the team in Kythera and contributed greatly to the project.

Founding member, Melina Smirniou says of the launch 'Our first project in Kythera went really well. The experience was wonderful mainly due to the warm welcoming of our hosts. We managed to repack and stabilise a large amount of small finds, and we'll definitely

be back next year to continue.'

'Our venture is still in its early stages. The website is under construction and not yet live and we will be looking to formalise the organisation in the near future. In the meantime, you can contact us at info@conservatorswithoutborders.org for more information, suggestions for possible projects or offers of help'

Trusts news

The National Trust reached a membership figure of 3.5 million this summer; nearly 6% of the population of England, Wales and Northern Ireland are now members – equivalent to the combined populations of Birmingham, Leeds, Glasgow and Sheffield. In its recent Strategy document *Our Future – join in*, the Trust identifies four themes for its strategy to 2010 of which one is cultural heritage. Somewhat disarmingly, it admits 'in the past, we have sometimes acted a little like a theatrical impresario – putting on a 'show' for the public'. The aim now is to turn members into supporters – 'join us and join in'. Plans include involving visitors ever more closely with conservation work; championing high standards and expertise, in terms of research, care and presentation of properties and pressing government at all levels to value heritage more. Director General Fiona Reynolds said 'For this approach to be successful our supporters need to be inspired by what they see. Excellent conservation and access delivered to a high standard is a pre-requisite for the new strategy to work. For the first time we will be able to track conservation performance at every property and be able to say what needs to be done to meet our conservation objectives'.

News from the National Trust for Scotland is, sadly, less positive. The Board recently approved a number of initiatives to reduce the Trust's operating losses and these include streamlining measures to reduce the wage bill, which accounts for half of operating costs. Icon News understands that the handful of conservator posts in the Trust are not at risk, although many others are.

Kelmscott Manor awash

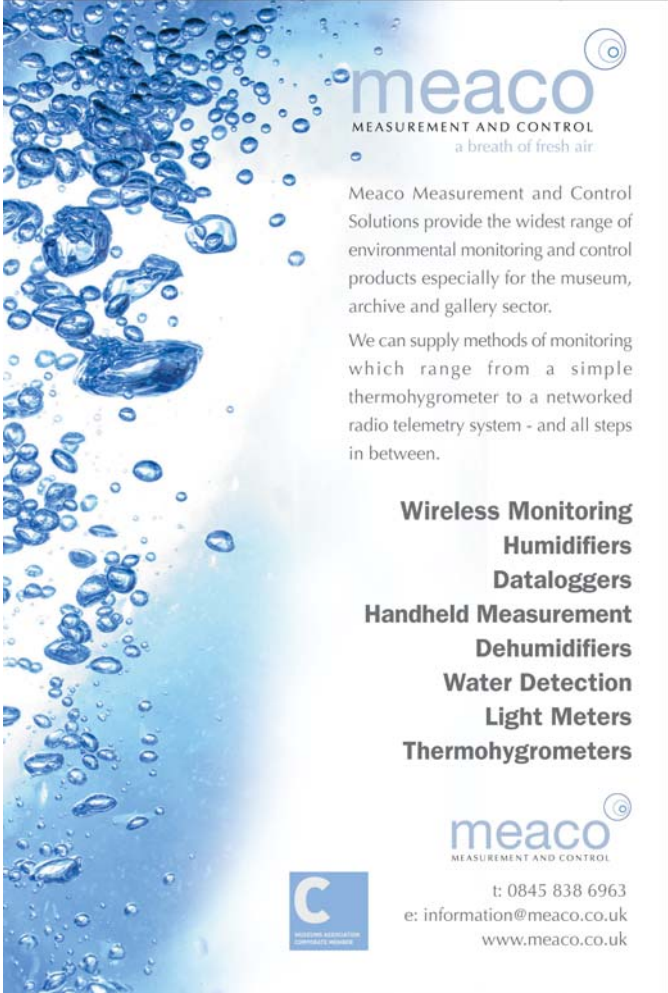
In just one of many examples from around the country (see our report on Kelham Island Museum on page 22), William Morris's country home of Kelmscott Manor, owned and run by the Society of Antiquaries, was victim of the summer's heavy rains and only prompt action by the curatorial staff saved the possessions and works of Morris and his associates, including furniture, textiles, carpets and ceramics. Founder of the arts and crafts movement, Morris



described the manor house in his Utopian novel, *News from Nowhere* (1890), as 'the only house in England worth inhabiting'.

After 24 hours of heavy rain on Friday 20 July, water levels rose along the banks of the nearby River Thames over the next two days, before stabilising on the Tuesday and slowly receding over the next week. In the Manor itself, portable items were carried upstairs and larger items of furniture were lifted on to blocks and palettes before the water began to seep through floors and fireplaces, filling the cellars and reaching a depth of two inches on the ground floor. Irreplaceable works were saved including the important 'Cabbage and Vine' tapestry, woven entirely by Morris himself, and a portrait by Dante Gabriel Rossetti of Morris's wife, Jane, called 'The Blue Silk Dress'.

Other parts of the Manor site fared worse as did Kelmscott village where the water reached thigh level in the lowest lying parts. Property Manager Tristan Molloy was to be seen on BBC regional news, setting out in his home-made boat to take food from the Manor restaurant to villagers who were cut off and without power for several days. The recently finished boat, hand built from a kit, is licensed for use on the nearby River Thames, though Tristan joked that he should have applied for a road-fund licence, as he had so far spent more time rowing along the lanes of Kelmscott than on the river.

meaco
MEASUREMENT AND CONTROL
a breath of fresh air

Meaco Measurement and Control Solutions provide the widest range of environmental monitoring and control products especially for the museum, archive and gallery sector.

We can supply methods of monitoring which range from a simple thermohygrometer to a networked radio telemetry system - and all steps in between.

Wireless Monitoring
Humidifiers
Dataloggers
Handheld Measurement
Dehumidifiers
Water Detection
Light Meters
Thermohygrometers

meaco
MEASUREMENT AND CONTROL

t: 0845 838 6963
e: information@meaco.co.uk
www.meaco.co.uk

 CC BY-NC-SA



Specialists in
Insurance for Fine
Art & Antiques

Contact

Alexandra Storey
Tel: +44 (0)20 234 4392
Email: astorey@heathlambert.com

133 Houndsditch
London, EC3A 7AH
Fax: +44 (0)20 7234 4267
www.heathlambert.com

Heath Lambert Limited is authorised and regulated by the Financial Services Authority

 **Heath Lambert Group**

Surprisingly different

professional matters

AHRC/EPSRC SCIENCE AND HERITAGE RESEARCH PROGRAMME NEWS

ANNOUNCEMENT

An early announcement of funding for Collaborative Doctoral Awards in the area of Heritage Science from the new AHRC/EPSRC Science and Heritage Research Programme can be expected in October 2007. Further information will be available on the Programme website at www.heritagescience.ac.uk, on the AHRC website at www.ahrc.ac.uk and on the EPSRC website at www.epsrc.ac.uk, or by contacting the Programme Director, Professor May Cassar at m.cassar@heritagescience.ac.uk

SYMPOSIUM

MANAGING MATERIAL CHANGE

On 10th and 11th December 2007, a two-day symposium on the theme, *Managing Material Change* is being organised by the new Arts and Humanities Research Council/Engineering and Physical Sciences Research Council Programme for Science and Heritage at the Institute for Education in London. Established in response to one of the key recommendations of the House of Lords Science and Technology Select Committee Inquiry on Science and Heritage, the purpose of the Programme is twofold: to overcome the chronic shortage of funding for heritage science and to build capacity and cohesion in a sector divided along discipline and institutional lines.

Why *Managing Material Change*?

The title of the symposium is appropriate because many different disciplines can relate to it and it can serve to unify diverse groups. The fact that it also has distinctive meanings to different groups provides a catalyst for debate. The symposium will deal with cultural heritage as a physical phenomenon, rooted in the physical environment while acknowledging that change in cultural heritage is driven by society as well as the environment. These ideas sit well with the current definition of conservation as the process of 'managing change'.

Why a symposium?

Symposium refers to an event with multiple speeches during which in-depth discussion takes place. It is also an opportunity for wider debate, networking, display of talent and to gather socially. It is different to a conference because only five papers will be presented with time around each one for formal and informal responses to the arguments presented in each paper.

What are the aims of the *Managing Material Change* symposium?

- To demonstrate that both humanities and science-based research inform our knowledge of material change
- To identify research themes around material change that

include all cultural heritage types

- To reflect stakeholder pre-occupation with wider pressures on cultural heritage
- To provide a platform for researchers and end users of research to network and exchange information on common research issues
- To identify ways of overcoming obstacles to interdisciplinary discourses around heritage science research that might lead to future research collaboration
- To inform the specification of the AHRC/EPSRC Science and Heritage Programme

Who should attend?

Anyone wanting to register an interest in the new AHRC/EPSRC Science and Heritage Programme should attend. Please register your interest by emailing the Programme Director, **Professor May Cassar** at m.cassar@heritagescience.ac.uk

INTRODUCING A NEW WEB-BASED RESOURCE FOR CONSERVATORS

In the July issue of *Icon News* I introduced the concept of social bookmarking and described the many advantages that the online sharing of your favourite websites can have. Now the value of such social software to conservators can be fully demonstrated with a new information resource from the Chantry Library.

Using the popular social bookmarking network *del.icio.us*, a new Web resources page for conservators has been constructed, providing links to subject-specific websites at the click of a mouse. Each website has been selected as relevant or of interest to heritage conservation workers and the link to each resource is accompanied by a brief introduction explaining what to expect from the website and/or the organisation that runs it.

The links themselves can be browsed in the order that they were added to the site by scrolling through the contents page by page, using the 'earlier' and 'later' tabs located at the top left of the list. More useful, however, is the series of classification 'tags' located down the right-hand side of the screen which, when selected, lead through to all the resources allocated to that tag (see figure 1):

The tags have been designed to make locating relevant sites as easy as possible for users, and are arranged under broad headings that cover a multitude of resource-types. For example, the 'Online Reference Resources' heading contains tags such as 'abstracting services', 'directory/database' and 'portal/gateway', whilst the 'Resource By Topic' section is subject rather than resource specific, and currently covers areas as diverse as 'archaeology', 'book and paper', and 'digital preservation'.

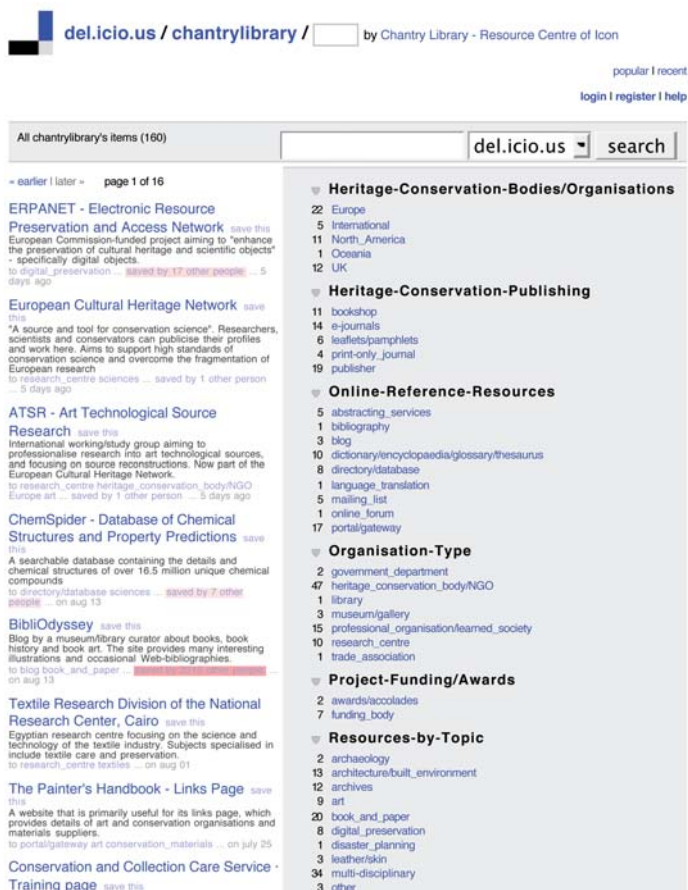


Figure 1 - The Chantry Library's new Web resources page on del.icio.us

This is a resource that is in its infancy and, due to the ever expanding nature of the World Wide Web, it will never be a 'finished' product. However, the contents will be added to as and when new, high quality resources come to light. If you as Icon members are aware of any websites that are particularly useful in your research or current practice I would be most grateful if you could email the details of the Web address to chantrylibrary@icon.org.uk. With your help we can build a resource of value to conservators around the world and highlight important new information sources that will benefit all those working in the heritage conservation community.

The new Web resources page is available now at the following address:

<http://del.icio.us/chantrylibrary>

or visit the Chantry Library website and follow the links to 'Web resources'.

James Andrews
Chantry Librarian

V&A SUPPORT FOR ACCREDITATION

V&A Conservation Department offers financial support to staff undergoing PACR Accreditation

The Conservation Department at the Victoria and Albert Museum recognises that Professional Accreditation of Conservator-Restorers is one of the ways in which professional standards, ethics and practice can be recognised both for its core and contract staff and in the external companies working on the V&A collections.

Accredited staff reflect positively on the reputation of the Department and on the V&A; the independent acknowledgment that a conservator has attained professional standards, verified through peer review, enables the expertise of the V&A conservators to be recognised by other institutions when staff courier and install collections at external venues, undertake consultations, speak at conferences and contribute to training and education programmes. Similarly when developing research partnerships and applying for external funding, the acknowledgement of professional accreditation can add weight to the application.

Applying for and achieving accredited status is not only an indication of an individual's commitment to the profession, it also suggests a broader, outward-looking professional perspective: qualities that we value in our staff.

Combining the CPD requirements for accredited conservators, with the V&A staff development plans, which focus on skills required to deliver museum objectives, results in a holistic approach to staff training and development, reflecting both professional and institutional needs.

Recruitment and promotion of conservators in the Department is underpinned by the Icon code of ethics and is intended to work alongside accreditation. Though junior staff are unlikely to be accredited when they join the Department, the desire and motivation to work towards accreditation in the future is certainly a quality that we look for and this is reflected in the wording of Job Advertisements. Progression and promotion to the higher grades, particularly Merit Band 3, requires a demonstration of status within the profession. PACR is one way in which this can be achieved, though it alone will not secure promotion.

The V&A uses external contractors and companies to undertake conservation work on its collections. Their inclusion on the Conservation Register, or individual accredited status is a consideration. However, we do recognise that there are a number of highly competent individuals who choose not to be, or currently cannot be, accredited, but whose expertise is directly relevant to the collections. Accredited status currently therefore is a desirable but not essential requirement when awarding a contract.

The V&A recognises that professional accreditation empowers and develops its staff resulting in a more skilled and professional workforce. From this year we will support conservators wishing to apply for accreditation by paying 50% of the costs of the accreditation process for permanent members of staff and for contract staff working in the V&A for two years or more. In addition, staff will be partially supported in the production of their portfolios and

have access to and use of images and other documentation relating to their case studies. Similar support will be given for Scientists and administrative staff in the department who wish to pursue accredited status within their areas of professional expertise.

Sandra Smith

Head of Conservation

AWARDS

ACCREDITATION SUCCESS

Congratulations to the latest group of newly accredited members

Gail Beiner – Ethnography (Pitt Rivers Museum)

Louise Drover – Library & Archives (Freelance)

Jane Foley – Sculpture and Architectural Conservation (Private conservator)

Nicole Gilroy – Book & Paper (Bodleian Library)

Kerren Harris – Preventive (Historic Royal Palaces)

Maria Jordan – Textiles (Historic Royal Palaces)

Rebecca Lang – Archaeology (Museum of London)

Robert Lewis – Archaeology (Museum of Transport, Glasgow)

Ann Marie-Miller – Library & Archive (British Library)

Sophie Rowe – Organic artefacts (Fitzwilliam Museum)

Jevon Thistlewood – Paintings (Private conservator, Oxford)

Francis Toohey – Stone (Plowden and Smith)

Adam Webster – Easel Paintings (English Heritage Collections Conservation Studio)

Icon is pleased to announce the first group of members who have been accredited via the Conservation Management pilot. Further details of the pilot will be available in a later edition of Icon News and also on the Icon website.

Louisa Burden – Head of Conservation, Conservation Services, Wiltshire & Swindon History Centre

Lorna Calcutt – Conservation tutor, West Dean

Robert Gowing – Conservation Manager (Wall Paintings) English Heritage

Rob Thomson – Conservation Management (Private conservator)

BAFRA-HEATH LAMBERT-HISCOX AWARDS

West Dean College in West Sussex was the venue for this year's Student Conservation Awards supported by the British Antique Furniture Restorers Association and Heath Lambert-Hiscox. Eight students from one University and two colleges competed for four awards, judged by members of the BADA and BAFRA.

Peter White, a graduate student on a BA (Hons) Furniture Conservation & Restoration course won first prize for his conservation/restoration of a 19th Century Boulle Ink Stand, which he purchased at auction. André Notley won a special prize awarded by the life members of BAFRA for outstanding achievement for his work on a 19th century French marquetry commode belonging to Lord Rothschild. Both prize-winners were students at Buckingham Chilterns University College (BCUC).

Adrian Smith, who is Chair of Icon's Furniture and Wood Group and also President of BAFRA, was the chairman of the judges. He said 'the standard of work this year was again very high and the range of objects very diverse, giving the judges a difficult task in choosing the prize winners'.

Peter White has set up his own workshop in Stratford upon Avon, and André Notley has a number of job offers to consider, as well as possibly returning to his native Ireland to start his own business.

For information about the BCUC furniture conservation/restoration course please contact; ptear01@bcuc.ac.uk

CONSERVATION FUNDING FOR SMALL MUSEUMS

With the help of funding from the Pilgrim Trust, the Association of Independent Museums launched a Grant Scheme in June which is intended to help small museums with the conservation of objects in their collections. Accessioned objects in any media are eligible and £100,000 a year will be available for three years. The maximum grant awarded will be £10,000, although it is expected that awards will be around £5000. Partnership funding is welcome but not essential and applying for part-funding is acceptable. Unless there are exceptional circumstances where this is not possible, it is expected that the proposed conservation work will be carried out by a conservator from Icon's Conservation Register. Application deadlines are 30 September and 31 March of each year. For more information and to download an application form go to the AIM website www.aim-museums.co.uk



Alexandrea Cattanea, winner of Conservation By Design's Nicholas Hadgraft Memorial Scholarship, at work at Oxford University's Bodleian Library.

CXD SCHOLARSHIP WINNER

Conservation by Design Limited (CXD) has awarded its coveted Nicholas Hadgraft Memorial Scholarship to Alexandrea Cattanea, a conservation technician at Oxford University's Bodleian Library.

Now in its third year, the scholarship awards £1000 towards the cost of attending the Montefiascone Book Conservation Summer School, a unique bookbinding course held each year in the medieval town of Montefiascone, Italy.

Conservation By Design managing director, Mike Brown said: 'We have had more applicants this year than ever before and the quality of submissions was exceptionally high. We chose Alexandrea because we were particularly impressed with her enthusiasm, passion for bookbinding and obvious dedication to increasing her knowledge and skills.'

Alexandrea intends to use her scholarship to attend two courses at the Summer School at the end of August, 'The Armenian Manuscript' and 'Medieval Arab book bindings in Spain: History, structure, materials and decoration'.

She said: 'For me, bookbinding has become both a passion and a challenge and I am thrilled to be offered this amazing opportunity to study at the Montefiascone School. The courses will help me to develop new skills and expertise which will be particularly beneficial to my career in conservation. I am extremely grateful to Conservation By Design for awarding me the scholarship and I'm very excited about going out to Montefiascone.'

For further information on the Nicholas Hadgraft Memorial Scholarship, contact Conservation By Design on 01234 844 260 or visit www.conservation-by-design.co.uk.

Clare Hampson Scholarship Fund Publication Grant

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



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

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

Further information and application forms can be downloaded from www.icon.org.uk and returned electronically to sophie@zedat.fu-berlin.de by **31 December 2007**.

Successful applicant(s) will be informed by **1 March 2008**.

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

institute briefing

OUR FUTURE IN EUROPE

Dear members

Icon is currently a member of ECCO (the European Confederation of Conservation-Restoration Organisations), as were three of our six predecessor bodies (IPC, SSCR and UKIC). ECCO was founded some 15 years ago and has, until now, been the only collective voice for the conservation profession in Europe. When the Icon Board of Trustees next meets on 28 September, I will be asking it to vote to leave ECCO and work towards the foundation of a new European body, and I should like to briefly explain here the reasons for this.

Why does Europe matter?

There are a number of things which can only be tackled at an EU level, including the free movement of conservators between countries; open tendering for conservation work across borders; the development of international standards in conservation; and the free movement of international students between universities. In addition, there are issues which can be tackled on a national level but which are better addressed on an EU-wide level as well – the importance of our common European heritage and the need to care for it, lobbying for EU funding and research programmes. These activities mean there is a clear need for the conservation profession to have an effective vehicle for self-expression at a European level.

What is wrong with ECCO?

Working with others means that we often cannot work on our own terms. Equally, to work with integrity, we need to be operating within the confines of a grouping which is flexible enough to allow for national differences. We cannot work effectively within an organisation which is pointing in the opposite direction to our own. For some time, many Icon members who are aware of European matters have felt that ECCO is not terribly effective at doing the things we want it to do. What much of these concerns come down to is that ECCO is driving towards a profession which is small, highly academic, exclusive, and, if possible, legally protected. ECCO also has a strong tendency to push for absolute uniformity in education, training and legislation of the profession. Much of its time and effort in recent years has been spent developing a professional profile which would require those entering the

profession to have a Masters degree, following 5 years of university education, exclusively in conservation, before they would be allowed to call themselves a conservator. We believe that ECCO should represent and accept the differences in the management, standards and delivery of conservation services in the various member states and work towards developing frameworks to enable the free transfer of knowledge, skills and trade. However the effect of ECCO's present approach is clear. If this profile were adopted it could, and probably would, result in effectively barring those who did not meet the 'standard' from practice in many European countries. The more rigorously countries enforce this standard, the more the conservation profession shrinks and the harder it will be for conservators to work across borders. Thus while Icon has 3000 members, our sister bodies in France and Italy have just 160 and 60 respectively. We have had some success in arguing against these tendencies, but it is clear that the core of ECCO membership bodies want to head in a different direction to the one we have chosen. This is often due to the way that the conservation sector is legislated for and managed in the various European countries. Icon's membership of ECCO presently costs £7,000 per year and we feel that ECCO does not represent good value for money and that paying into an organisation that could ultimately lead to the exclusion of a majority of UK conservators is not in the long term interests of our membership.

What will happen if we leave?

There is a real possibility of our being able to set up a new European body together with our sister body in Germany, (VDR) which will be deciding on 29 September (the day after our Board meeting) whether to remain in ECCO or join us in leaving. If VDR and Icon leave ECCO together we will take about 2/3 of the total membership out, leaving 1/3 behind in ECCO. Since our two organisations represent the clear majority of professionally organised conservators in Europe and share common views on what needs to be done in the interests of the profession, it would make good sense for us to form a new European body based on values we can wholeheartedly support, and hope that others who share our views will come and join us. Of course there is no absolute guarantee that VDR will leave if we do, but the VDR President and his colleagues share the view that it is time to pull out and make a fresh start. If VDR does not come out, this limits our scope for doing something positive and leaves us out on our own. This is not a desirable state of affairs, except in comparison to continued membership of a body which is actively working against much of what we believe to be important.

I fully appreciate that what I am proposing represents a major change for Icon and that some members will have concerns about it but I believe that we have reached the

AGM

Make a note in your diary of the date of Icon's Annual General Meeting, which this year will be taking place at the National Railway Academy in York on Thursday 27 November. To reserve a place email membership@icon.org.uk

point where we must look to our core values and beliefs about the future of conservation and measure them against those of ECCO. There are indeed many parallels which can be drawn with the reasons for the formation of Icon. We have created a new organisation so that we have a strong, single voice for conservation. Icon is an organisation that welcomes **all** those who work to conserve our shared cultural heritage and I direct you to the statement on our website 'Our membership embraces the entire conservation community as well as members of the public who are keen to learn more or show their support for conservation work.' We are interested in, and have a commitment to, setting and maintaining standards, that is why we created the Accreditation scheme, but we believe that we should recognise that people work at different levels and that a healthy profession requires diversity not exclusivity. Please feel free to speak to any Board members with whom you have contact and make your view known to them. I encourage you to contact me directly as well if there are issues you would like to discuss.

There will be an update on the outcome of the Icon Board decision and of the parallel decision by VDR in the next issue of Icon News.

Simon Cane

Chair

Simon_Cane@birmingham.gov.uk

CONSERVATION REGISTER NEWS

Promoting the Conservation Register takes a variety of forms. Since spring of this year you will find advertisements in Apollo (International Arts Magazine), the Historic Houses Association Directory, the Museum Services Directory, Period Living magazine and the RICS members' directory. In addition to this I provide editorial on a regular basis to numerous publications; over the last few months this has included Ecclesiastical & Heritage World magazine, Museums & Heritage magazine and the AIM (Association of Independent Museums) Bulletin. This print promotion is complemented by fairs and events, and I try to cover the broad cross-section of the different items and contexts that the businesses included in the Conservation Register represent when planning our event attendance.

For the past few months I have also been strengthening the relationship we have with similar organisations. For example, AIM has just launched a new conservation grant scheme in partnership with the Pilgrim Trust, and has made it a requirement that conservation work should be carried out by a conservator chosen from the Conservation Register wherever possible. I have also been working with BDMA (the British Damage Management Association) who are planning to run a series of master classes in the

autumn to train their recovery technicians on salvage techniques. From here, the natural step is to improve awareness of the Register amongst the insurance sector and loss adjusters.

These profile-building activities are, of course, still supported by regular distribution of the Conservation Register fliers which are not only sent out by Icon (over 4,500 since March), but are also requested by Museums, Galleries, Libraries, Archives and Historic Houses for distribution to their visitors. These fliers are available free of charge and are available on request. Please get in touch if you or your institution would like some csaye@icon.org.uk or telephone 020 7785 3804.

The Register fliers are now complemented by the 'Care and conservation' series of leaflets which not only provide non-professionals with introductory guidance on looking after a range of different objects and materials, but also raise awareness of the many different situations in which a conservator can provide advice. The leaflets also draw attention to the types of work which should be carried out by conservators. Full contact details for the Conservation Register are available on all of these leaflets which are proving very popular – over 9,000 having been distributed between March and August 2007.

For further information on the Conservation Register, please visit www.conservationregister.com or contact Caroline Saye, csaye@icon.org.uk, telephone 020 7785 3804.

Caroline Saye

HERITAGE SCIENCE

Towards a UK National Strategy

'There is currently no body in the UK that has any strategic overview of needs and provision for conservation science including any mechanism for promoting and coordinating collaboration among universities, museums, libraries, archives, historic buildings and other organisations'. (University College London)

'There is no national agreement about research priorities or dataset archiving, strategic sharing of resources and expertise, provision of guidance on funding etc. Thus research resources are diluted, efforts might be duplicated, opportunities for collaboration missed and key research points misdirected.' (Historic Royal Palaces)

These were just two of the many statements in evidence last year to the House of Lords enquiry into Science and Heritage. The enquiry resulted in a report, published last November, which called for 'a comprehensive national strategy for heritage science, embracing both the



Speakers and participants at the heritage science strategy meeting



immoveable and moveable heritage, and covering the United Kingdom as a whole.'

Since the report came out, Icon has been working with other interested parties to ensure that work begins on a new national heritage science strategy. This has included a mass letter-writing campaign, lobbying of the Department of Culture Media and Sport and of English Heritage, as well as making use of the Freedom of Information Act.

The result of these efforts was that on 17 July, the first meeting was held of a steering group to take forward the new UK National Heritage Science Strategy at the new British Library Conservation Centre. The meeting was chaired by Icon and brought together those organisations which gave evidence to the House of Lords enquiry, with the addition of bodies in Scotland, Wales and Northern Ireland, which did not have the opportunity for direct involvement in the original Lords enquiry.

Information about the meeting can be found on Icon's website, including the presentations made by Alastair McCapra and by Professor May Cassar, who spoke about the new science and heritage research programme (see page 8 for further news). Notes of the steering group meeting will also be published there, as will regular updates as the Science Strategy develops over the coming year.

'This is definitely an idea that has found its time' said Icon Chief Executive Alastair McCapra. 'The sheer enthusiasm from those taking part in the meeting was quite extraordinary. There is a real desire to make a difference and work together in new and more constructive ways. Ultimately a thriving heritage science means a thriving conservation community with more to offer for the preservation of our heritage. I am very hopeful that we will see significant benefits to conservation as organisations begin to work together more effectively.'

SET UP AN INTERNSHIP WITH ICON

Icon is rolling out the work-based training formula developed for the HLF internship scheme to a wider audience of employers and placement providers.

Skills in Practice is a training 'package' comprising learning plan, development framework and assessment criteria linked to the PACR standards. It also comes with the services of an Icon co-ordinator-mentor and backup from Icon's training office. A big selling point for placement providers is that bursaries routed through the scheme are not currently subject to tax. The package also ensures that interns get high-quality training and learning support as well and benefit from joining Icon's extensive network of interns and hosts.

If you are planning to offer someone a short paid placement, or perhaps establishing a training post in your institution or workshop – then consider converting this into an Icon internship. You could save both money and administration time and have the knowledge that you are offering your Intern a place on a recognised profession-wide training scheme, linked to the professional standards.

If you are applying for grant monies to fund training (or a bigger project grant perhaps which has a training element

Marie Le Saux: current intern at Eura Conservation



built in), you should consider working with Icon to establish a Skills in Practice internship as part of your application. This could help your proposal's chances of funding by demonstrating your links to standards and the wider profession.

Icon hopes to be running the first of many of these externally-funded internships before the end of the year. If you want to find out more or discuss possibilities, contact Carol Brown in the Training Office 0131 240 5032 hlfb@icon.org.uk

YEAR 2 OF THE HLF SCHEME

New Interns appointed

Icon is very pleased to announce that eleven new Heritage Lottery Fund interns have been appointed over July and August this year to start placements in September. Our training office and regional co-ordinators have worked hard to sift and select from a record 395 applications received in June.

This year, of twelve placements on offer, nine were made available to applicants from non-conservation trained backgrounds. This year's appointments comprise a geologist, a chemist, two conservation students, a postman, a preservation assistant, a weaving technician, two administrators, two house stewards and a salesman. We were unable to find a suitable candidate this time round for the ceramics conservation placement, but will be advertising for a new one-off placement to fill this slot in the Autumn. We hope to net a new catch of ceramics conservation graduates in 2008!

Welcome to our Year 2 interns:

- **Helen Wilson** will be working with Nic Eastaugh at the Pigmentum project in London
- **Richards Williams** is intern in Collections Care with Deborah Cane at Birmingham Museums
- **Jonathan Leburn** will work with Graciela Ainsworth in Edinburgh on Stone and Sculpture
- **Suzanne Sacorafou** is Frames conservation intern with Gerry Alabone at Tate
- **Helen Pedder** will spend two years on books conservation with Liz Branigan at Durham University Library
- **Jennifer Varallo** will work with Mary Greenacre at National Trust property Tyntesfield on Housekeeping and Preventive Conservation
- **Gary Graves** is 2-year intern in stained glass with Steve Clare at Wells
- **Triona White** will work with Brendan Campbell at PRONI Belfast on archives

- **Alison Foster** is supervised by Rhiannon Clarricoates of Hirst Conservation in Architectural conservation
- **Ellin Belton** is Heather Tetley's intern – working in South Devon on carpets and rugs
- **Zoe Stewart** is archives conservation intern with Sue Tobutt at Lancashire Record Office in Preston.

These eleven will join **Carolyn Halcrow** (Stained Glass) and **Zoe Finlay** (Books) who are moving into the second year of last year's 24-month placements.

Profiles will appear in November Icon News, and earlier on the Icon website. We will be advertising the 2008 intake in April next year! Contact the Training Office in Edinburgh for more information – 0131 240 5038 or training@icon.org.uk

CONSERVATION TECHNICIANS

Icon pilots a new qualification

At the end of 2006 Icon convened a group of interested employers to pilot a brand-new qualification for conservation support staff over 2007–2008. Starting this summer, the Pilot is due to finish in March 2008

The chief aim of the new qualification is to improve career mobility for people working or volunteering in 'in-depth' roles where there has traditionally been limited room for progression or broader training. The qualification will help historic house staff and related crafts people as well as technicians, to move into academic study, professional development or accreditation.

For the purpose of the pilot Icon defines a Conservation Technician as someone (employee or volunteer) who undertakes conservation support activities as well as basic

Pilot candidate Rachel Sawicki training with her mentor Kristie Short-Traxler from the Bodleian Library



conservation procedures under the supervision and guidance of a conservator.

The twenty three candidates taking part in the Pilot work in a variety of contexts: historic houses, libraries and archives and in conservation workshops in the public and private sectors. Many of our candidates are extremely skilled craftspeople, having completed apprenticeships in cabinetmaking, bookbinding or engineering; others have in-depth conservation skills and training in preventive or hands-on areas. In many cases the in-house training undertaken for the Pilot will focus on applying skills and developing the understanding needed to work in a conservation context.

The organisations which are currently working with Icon to pilot the qualification are: National Trust, Eura Conservation, The National Archives, Tate and the Bodleian Library. Initially, applications to take the new qualification will only be accepted from people working for one of the consortium partners, but Icon will be seeking further consortium members later in the year and the format may change. To express interest or obtain more information, contact training@icon.org.uk.

FROM THE LIBRARY

Whilst the last few months in the library have been spent concentrating on the development of the new Web resources website for the use of Icon members (see page 8), the value of traditional library materials remains as strong as ever. Monographs and periodicals will continue to be the backbone of academic and practice-based publishing and the importance of maintaining an up-to-date collection for the Icon membership remains a priority.

We would like to extend our thanks to Dr Thomas Wessel, Tony Smith and Magdalen College, Oxford for their generosity in donating a number of key texts to the Chantry Library in recent months. (We welcome all donations from members' personal collections of professional literature.) Additionally, this month has seen the arrival of a number of very recent conservation publications from some of the world's major publishing houses, covering topics ranging from disaster mitigation to the lighting of museum displays. We hope that members will find these new additions useful.

Amongst the library's recent acquisitions are the following titles:

Van Dijken, Koos [et al.] (2001). *Management and conservation in the Dutch Delta: the Delta plan for the preservation of cultural heritage evaluated*.

Conti, Alessandro (2007). *A history of the restoration and conservation of works of art*.

Cuttle, Christopher (2007). *Light for art's sake: lighting for artworks and displays*.

Broekema, M. (ed.) (2005). *Clear head, steady hand: conservation and education: changing perspectives in the Netherlands*.

Jensen, Geir (2006). *Manual fire extinguishing equipment for protection of heritage*.

Jensen, Geir (2006). *Hypoxic air venting for protection of heritage*.

Jensen, Geir (2006). *Minimum invasive fire detection for protection of heritage*.

Berrie, Barbara H. (2007). *Artists' pigments: a handbook of their history and characteristics*.

Rhys-Lewis, Jonathan (2007). *Specifying library and archive storage*.

English Heritage (2006). *Guidelines on the x-radiography of archaeological metalwork*.

Lusenet, Yola de and Wintermans, V. (eds.) (2007). *Preserving the digital heritage: principles and policies*.

Thompson, R., Manning, A. and Townsend, J. (eds.) (2006). *Preservation and conservation issues related to digital printing and digital photography*.

Waterer, John W. (1956). *Leather*.

Maniaci, M. and Munafo, P. (eds.) (1993). *Ancient and medieval book materials and techniques*.

English Heritage and the Institute of Conservation (2006). *Architectural conservators: education and training in England: preserve as found?*

While the Library specialises in book and paper conservation, there is also technical information on preservation, analytical techniques, materials research, disaster planning, pest management, environmental conditions, plus works on specific materials and techniques, such as textiles, pictures frames, pigments and dyes and many other subjects.

Please feel free to come and use our growing collection or contact the librarian who will be happy to provide you with any relevant conservation literature to help you in your work. Subject to copyright restrictions, we also supply subsidised copies of chapters from books or journal articles and conference papers, which we can send to you on quoting your Icon membership number*.

Introductory tours of the library for yourself or your group can also be arranged. Please contact James who will be happy to hear from you.

*Up to ten articles per person, per financial year. Thereafter copies are charged at the standard rate (25p per copy plus postage).

CONTACT

Librarian **James Andrews**
Email **chantrylibrary@icon.org.uk**
Telephone **+ 44 (0) 1865 251 303**
Fax **+ 44 (0) 1865 251 303**
Address **The Chantry Library, Grove Cottage,
St Cross Road, Oxford, OX1 3TX,
United Kingdom**
Website **<http://www.lib.ox.ac.uk/ipc-chantry/>**

Recently published articles

Below is a selection of recently published articles that may be of interest to Icon members. For a complete list please visit the Chantry Library website at <http://www.lib.ox.ac.uk/ipc-chantry/> and follow the 'New Titles' link.

From IDP News: Newsletter of the International Dunhuang Project, 28

van Schaik, S. (2007). 'The conservation of Stein Tibetan manuscripts'. pp. 2–3.

Borghese, B. (2007). 'Recent IDP conservation initiatives'. pp. 4–5.

From Art business today, 2007(3)

Hible, S. (2007). 'Making the most of IT'. pp. 38–43.

Ruston, A. (2007). 'The professionals'. pp. 46–49.

Herringshaw, N. (2007). 'All boxed in'. pp. 54–56.

'Framing: trade secrets'. p. 58.

From PH: Boletín del Instituto Andaluz del Patrimonio Histórico, 62

Medina, I.F., Gutiérrez, B. and Morales, A.J. (2007). 'Retablo mayor de la iglesia del Hospital de la Caridad. Investigación e intervención'. pp. 20–43.

Cantero, P. A. (2007). 'Fiestas, vírgenes, juegos y rituales de agua en la comarca de Aracena'. pp. 62–71.

Muñoz, A.M. and Osorio, J.M.L. (2007). 'Restauración de la iglesia mudéjar y alminar de San Juan de los Reyes de Granada'. pp. 86–107.

Gaitán, J.E. (2007). 'Los revestimientos externos de la fábrica de la Catedral de Málaga'. pp. 108–119.

From Print Quarterly, 24(2)

Hopkinson, M. (2007). 'The print market in Liverpool in the late eighteenth century'. pp. 107–115.

Deluga, W. (2007). 'Byzantine art in Kiev in the Chromolithographs of Lemercier'. pp. 115–126.

Weyl, C.M. (2007). 'The early career of Grace Albee'. pp. 126–141.

From AIC News, 32(3)

Martin, J. (2007). 'Fakes, forgeries, and fabrications in fabulous Richmond'. pp. 1, 12–13.

'Annual meeting news'. pp. 4–8.

'Conference review: basic treatment of silver gelatin photographs'. p. 9.

'AIC and FAIC annual report 2006'.

From Papier Restaurierung: mitteilungen der IADA, 8(2)

Ciechanska, M. and Zalac, I. (2007). 'A large cartoon for a mural painting: ethical and technical aspects of the conservation in Malnork Castle, Poland'. pp. 11–18.

Kecskeméti, I. (2007). '20th century industrial iron gall inks'. pp. 19–26.

From The ephemerist, 137

Young, D. (2007). 'Ranelagh Gardens'. p. 5–9.

Fairchild, G. (2007). 'Distant rails: archival tickets'. pp. 11–15.

Peters, B. (2007). 'Collecting for under £10: a light-hearted look at Albert Ludovici'. pp. 16–17.

From National Library of Australia News, 17(10)

Starbuck, N. (2007). 'The Baudin expedition in Australia, 1800–1803'. pp. 3–6.

Morgan, H. (2007). 'Tropical island treasure: the Mauritius collection'. pp. 18–21.

From Restaurator, 28(2)

Muñoz-Viñas, S. (2007). "A dual-layer technique for the application of a fixative on water-sensitive media and paper". pp. 78–94.

Rakotonirainy, M.S. [et al.] (2007). "The effect of linalool vapour on silver-gelatine photographs and bookbinding leathers". pp. 95–111.

Csefalyayová, L. [et al.] (2007). "The influence of iron gall ink on paper aging". pp. 129–139.

From Guild of Book Workers Newsletter, 172

Strach, R.M. (2007). 'Member profile: Daniel G. Knowlton: Guild of Book Workers member since 1956'. pp. 8–10.

Nevens, I. (2007). 'Marbling'. p. 11.

From Conservation bulletin, 55

Cullen, P. (2007). 'Place-making through community archives'. p. 8.

Clark, K. (2007). 'From conservation to communities: the HLF approach to heritage'. pp. 13–15.

Dove, A. (2007). 'Embracing difference: the Heritage Link Diversity Programme 2006–2008'. pp. 28–28.

Harlow, M. (2007). 'Legal developments: heritage protection reform'. p. 46.

DIANE COPLEY

In the May issue of Icon News we reported on Diane Copley's retirement from the Icon office. Some weeks later we met up with her to give her the present to which many of you contributed. Diane has written:

'I would like to thank everyone who contributed to my present. Hopefully I will be moving at the end of the year and I will use the money to buy something for my new home which will remind me of my days at UKIC/Icon. I will let you all know what I buy in due course. Stay tuned.'



Diane Copley, UKIC and Icon Administrator, receiving her present of flowers and John Lewis vouchers

NEW HEAD FOR MLA



Roy Clare, previously Director of the National Maritime Museum in Greenwich from 2000 to 2007, is to be the new Chief Executive of the Museums Libraries and Archives (MLA). Roy takes over from Chris Batt OBE in September, who is retiring after four years as Chief Executive.

Formerly a Rear Admiral in the Royal Navy, at Greenwich Roy Clare was credited with increasing the tempo of the

museum, building new audiences and creating wider partnerships (including instigating the 'Sea Britain 2005' initiative to commemorate the bicentennial of Nelson's victory at Trafalgar). He is a Board member of the Creative and Cultural Skills Council (the council for the cultural heritage sector) and he has also lectured in the sector including on behalf of the Clore Leadership Foundation. He was awarded the CBE for services to museums in June this year.

NEW MINISTERS FOR ENGLAND

The cultural sector in England acquired a new Government team in the reshuffle following Gordon Brown's appointment as Prime Minister. Overall boss of the Department for Culture, Media and Sport is the Secretary

of State, James Purnell, who entered Parliament in 2001 as MP for Stalybridge and Hyde. Earlier experience includes Head of Corporate Planning at the BBC from 1995–97.

From then to 2001 he worked for then Prime Minister Tony Blair as Special Adviser on culture, media, sport and the knowledge economy.

However, day to day responsibility for the cultural sector falls to Margaret Hodge MBE as Minister for Culture, Creative Industries and Tourism. This portfolio includes the arts, heritage, architecture, museums and galleries, libraries and archives, tourism, science and sustainability, volunteering and the voluntary sector.

Margaret spent twenty years in local government before entering Parliament in 1994 as MP for Barking. She has held a wide range of ministerial appointments since 1998, in the areas of employment and equal opportunities, lifelong learning and education, and children, young people and family.

As the reshuffle took place only a few weeks before the summer recess, there have not yet been many opportunities to take the measure of the new team. However, James Purnell's speech at the National Portrait Gallery in early July on culture in the next ten years repays attention. You can read it on the DCMS website. Some of his propositions might be judged arguable: that the choice between excellence and access had been proved to be a false dichotomy; that targets had been necessary in 1997 to force a change of direction and that culture has to take risks. His reference to a forthcoming tough spending round comes as no surprise but his concluding words suggest good intentions: 'If there's one area of public life where governments should cut loose and show passion, it's in the promotion of culture. We want our art to be the best, our museums and collections to be the greatest in the world. We need to work to keep them there.'

IN APPRECIATION

Susanne Nyegaard Kristiansen 1954–2007

Susanne studied crafts followed by two years' embroidery before qualifying as a teacher of embroidery at the Haandarbejdets Fremme in Denmark. She joined the Rijksmuseum in Amsterdam in August 1976 where she worked on tapestries for two years before rising to the position of Assistant Head of the Textile Department. Susanne was then able to focus her attention on laces, embroideries, costume, and two-dimensional textiles, including flags and banners. In 1986, she returned to her beloved Denmark and the Royal Arsenal Museum in



Culture Minister Margaret Hodge



Copenhagen. Here she held responsibility for the textile collections, consisting of military uniforms, trophy flags from around the world and Danish regimental colours.

Her skills in the conservation of flags and banners flourished. One particular specialist area she developed was the use of enzymes to release silk flags that had been adhered to boards with animal-glue. A paper recording this research was published in the journal of the Scandinavian Conservation Association.

Susanne joined the Textile Conservation Studio in the People's History Museum in October 1990. She had meticulous attention to detail and revelled in the problems presented by banners in the PHM collection and through external commissions. One of her great ambitions was to work on a typical British regimental silk union colour and she was delighted when presented with one such 'jig-saw-puzzle' in the form of an external commission from Doncaster Museum. From the shattered remnants of industrial soot-blackened silk fabric, Susanne painstakingly resurrected the recognisable structure of the union flag.

Another cherished textile came from the Reception Room in Manchester Town Hall. Waterhouse's design for the building included furnishing textiles and Susanne took immense pride in conserving a velvet panel, richly embroidered with bees to symbolise the industry of Manchester.

Susanne's thirst for knowledge led her to courses in Denmark, the UK, Holland and Hungary covering many different aspects of conservation. This quest for information continued throughout her career and resulted in many friendships. She was always eager to pass on her knowledge and skills; a generosity experienced by students and visitors alike.

Her love of textiles and especially embroidery was inspirational. She encouraged others in their less accomplished efforts and was always generous with praise and advice. Her own intricate embroideries vied for space with her grandfather's paintings on the walls of her home. Knitting was another great passion and Susanne was rarely without her needles, whether fashioning a long winter jumper or a pair of her famous brightly coloured socks. At home and at work she was an avid fan of Radio 4 and colleagues quickly learned that the Archers programme was sacred listening and not to be interrupted lightly. Although very slight in stature, Susanne was a huge character, with a delightful and mischievous sense of humour, making her a very popular member of staff.

During her time at PHM Susanne conserved some of the most historically important banners in the collection,

including an 1832 Shoemakers Reform banner and the oldest extant miners' banner dating from 1830. These are on long term display in the main galleries. Many museums and custodians of banners have benefited from her expertise. Susanne's legacy remains in the textiles she conserved and the knowledge she so freely shared.

Susanne had been battling with multiple sclerosis combined with other complications, which she bore with fortitude and a total lack of self-pity, making her passing even more untimely and unexpected.

A gathering of friends and colleagues is planned for 17 September in Manchester and all are invited to help celebrate Susanne's life. For information please email Vivian.lochhead@phm.org.uk or admin@phm.org.uk or telephone 0161 228 7212 if you would like to join us.

Vivian Lochhead

People's History Museum, Manchester

Joan Griffith 1929–2007

Joan Griffith was charming, witty, vivacious, a great raconteur and very knowledgeable about a wide range of subjects; she was a most entertaining and stimulation companion. Her maiden name was Seddon and she came of a family which numbered artists and architects amongst its members.

She went to the Ruskin School of Art and the Royal Academy Schools, continuing thence to the Courtauld

Institute to study picture conservation. Throughout her life she was constantly improving herself with studies in languages, art history and conservation up-dates – regularly attending IIC and ICOM conferences and travelling to see the major treasures of Europe.

When it came to conservation Joan was most exacting and took endless pains to achieve the finest and most ethical possible results. In the early days she assisted John Brealey with the major task of restoring the Mantegna series at Hampton Court, a project which extended over several years. During her career she worked for the Royal Collections, the National Trust and for private clients. Pictures she worked on many years ago still look pristine and bear witness to her high standards. Her researches included the refinement of the method of impressing the



texture of the adjacent paint surface on large fillings, which otherwise would be almost impossible to disguise, however good the retouching. One of her rare public appearances was a demonstration of her system to a meeting of the ABPR. She was also the chair of the UK group of the IIC, which was to become UKIC, and worked hard for it.

She applied the same high standards to all her activities. When she and her husband Gerald moved to Herefordshire, she became an ardent gardener and at Wellbrook Manor they created an enchanting garden, rich with ideas. It became a magical world of rare plants and fruits, humorous topiary and lurking statuary, with a maze, pleached trees and an orchard of historic apples.

She became part of the local community when she began to develop a flock of rare Welsh, Balwen sheep and enlisted the aid of neighbouring farmers in their management. True to her character, she persevered and won prizes for the sheep and for her exotic bantams. Even after the shock of Gerald's death, she carried on, determined to continue what they had planned together.

She was a truly original character, involving herself in each chosen activity to the utmost with enthusiasm and determination. She is greatly missed and it is hoped that her life may be commemorated at Wellbrook in the form of a centre for the arts.

Pauline Plummer

Artist and conservator

James Beck 1936 – 2007

James Beck, arch-critic of conservation and conservators, died on 26 May at the age of 77. Beck, a professor of art history at Columbia University and a scholar of Italian Renaissance painting and sculpture, first came to prominence in 1991 over the cleaning of the tomb of Ilaria del Carretto by Jacopo Della Quercia in Lucca Cathedral. To Ruskin, the figure of Ilaria was 'the most beautiful extant marble work of the Middle Ages'. Beck himself was a Della Quercia specialist; his doctoral thesis on the sculptor was published by Columbia University Press just as the decision to clean Ilaria was being made. Upon seeing the cleaned sculpture, Beck became enraged and declared that she had been 'cleaned with Spic 'n' Span and polished with Johnson's Wax'. A long and at times farcical period followed. Allegedly declaring that he loved Ilaria as he loved his mother and would he therefore harm her?, the restorer sued Beck with the result that Beck had to answer suits in four different courts. With the possibility of a prison sentence of three years hanging over his head, Beck fought back and eventually won the libel case.

In 1992 together with Michael Daley he founded ArtWatch magazine and in 1993 they published 'Art Restoration: the culture, the business and the scandal', a polemical book which went on to criticise the restorations of Masaccio's frescoes in Florence, of Michelangelo's Sistine Chapel ceiling and painting restoration at the National Gallery, London. The authors presented a series of case studies that demonstrates how restorers have damaged/ruined/made unauthentic wall paintings, easel paintings and sculptures, how original artists' material was removed in order to reflect modern perceptions of aesthetics – Michelangelo as Disney, Masaccio as Chirico.

The 'restoration establishment' also came under attack: just about everybody within a striking distance of restoration be they curators, dealers, historians, trustees, sponsors, manufacturers of restoration products, architects and contractors, book publishers and so on. The book is a complex and rambling effort to establish that 'all works of art have an inalienable right to an honourable and dignified existence'.

The battle continued with articles often accompanied by before and after photographs ('oh, what a false picture they can give'), selective quotes of science (either for their arguments or against restorers), frequently dismissing technical evidence because 'it cannot address the magical transformation wrought by artists'.

In marshalling on one side the restorers, informed by science in claiming an objective view of the objects, and on the other the intuitive art historians/artists whose sensibilities and aesthetics make them the only trustworthy judges of authenticity, they presented an unbridgeable divide. Reviewing the book*, the late Caroline Villers saw this position as 'no more than a routine patrol of the boundaries of the 'two cultures', a binary opposition of Science and the Humanities that has been at the heart of the cleaning controversies this century.'

So was Beck entirely wrong? The Ilaria controversy did reveal a disputed and controversial cleaning technique and, yes, his attacks did make the conservation community more aware of the need to explain their decision making processes and the evidence on which such decisions are based. In the end, to quote Caroline Villers again, 'Beck and Daley draw attention to significant issues but do nothing to clarify them or to create an intellectual framework within which they can be evaluated'. That task is still ahead of us.

*Studies in Conservation **39** (1994) 70–72

Kate Colleran

Independent art on paper conservator

ELSEC

ENVIRONMENTAL MONITOR and LOGGER



The ELSEC type 764 enables the measurement of all the conditions that damage valuable objects.

Optional data logging allows over 10,000 readings to be automatically taken at selectable intervals and then transferred to computer by wireless infrared link.

Humidity as %RH

Temperature in °C or °F

Light levels in Lux or Foot-candles

UV as mw/M² or μW/Lumen

Dew Point

Tiny, sized like a small mobile phone

Easy one handed operation

Large, clear display

A low cost matchbox sized model without display is also available for logging.

Littlemore Scientific Engineering

Gutchpool Farm, Gillingham, Dorset SP8 5QP

Tel: 01747 835550 Fax: 01747 835552

Email: elsec@elsec.co.uk www.elsec.co.uk

City & Guilds of London Art School



'The Three Graces', a 19th century plaster copy after Antonio Canova from Clondon Park, Surrey: National Trust



An early 19th century carved and gilded candelabrum by Morel and Seddon undergoing treatment in the Royal Collection workshops during a work placement



Laser cleaning in progress

See our website for more details or visit us by appointment on 020 7735 2306

Department of Conservation

BA (Hons) Conservation Studies

- Conservation of Sculpture and decorative art in wood, stone and related materials including polychromy & gilding.
- 3 years full-time

Postgraduate Diploma Conservation Specialisms

- Opportunities are available in the Conservation of a wide variety of materials.
- 2 years full-time

NEW COURSE: Comparative Studies in Conservation Cleaning Techniques - Laser Cleaning (Advanced/Mid-Career Studies)

- The course is offered to both practicing conservators (any discipline) and conservation scientists and is run in collaboration with Imperial College London.
- 2 years part-time post-graduate diploma

The practical skills acquired with us are world renowned and our close ties with major conservation institutions make this one of the most exciting places to train in Conservation anywhere today.

<http://www.cityandguildsartschool.ac.uk>

124 Kennington Park Road
London SE11 4DJ

Tel: 020 7735 2306 Fax: 020 7582 5361

e-mail: info@cityandguildsartschool.ac.uk

For one of the widest selections of Conservation Products, Books, Chemicals in small quantities, Environmental Materials & Equipment including:

- Acetone, Leksol and Toluene Solvents
- Araldite AV1253 2020 Rapid & Precision
- Archival CD-R and DVD-R Discs
- Archival Storage Products
- CCI Complete Notes File
- Cellugel
- Chintex & Tor Ceramic Glazes
- Dehypon LS45
- Flugger Acrylic Putty
- Greygate Plastic Polish
- Hi-Tack Fish Glue (cold set collagen)
- Humbug Data Loggers
- Larapol K80 & A81
- MicroChamber® Proactive Products
- Micromesh Abrasive Products
- MS2A Resin
- Optimisor Head Magnifiers
- Paraloid B44, B48N, B67 & B72
- Plastazote by the sheet
- Polyweld® inert polyester pockets
- Safe Paint & Varnish Remover
- Sea-Gel
- Sliver Grippers
- Tyvek in roll, sheet & tag form
- Wishab & Chemical Sponges

Contact us today,

free illustrated catalogue available...

Conservation Resources (UK) Ltd

Unit 2, Ashville Way, Off Watlington Road,

Cowley, Oxford OX4 2RD

Tel: +44 (0) 1865 747755

Fax: +44 (0) 1865 747035

Email: ConservArts@aol.com

www.conservationresources.com



Certificate No. GB7399

Flooding hits Kelham Island Museum

When the River Don burst its banks in Sheffield, the car park tarmac at Kelham Island Museum was lifted up in waves and smashed back down. Losses include the new SCOPE science activity zone, although happily a new £1.1m lottery funded project at mezzanine level was saved, as was the Museum's unique 1920's Simplex car. The mighty 12,000 horse power River Don Engine is going to need a lot of TLC to bring it back to its former glory and many smaller items were saved from the destructive power of the water by a mere half an inch.

David Martin reports on the event and its immediate aftermath in a story which will be sadly familiar to many heritage organisations over this summer

The flooding in Yorkshire towards the end of June this year provided another foretaste of what could become commonplace if predictions of the effects of climate change – including more extreme 'weather events' – prove correct. The havoc caused for residents understandably dominated the news, but some museums in the region were also badly affected, including the Kelham Island Museum run by Sheffield Industrial Museum Trust (SIMT).

Kelham Island is a man-made island constructed over 900 years ago between a mill race and the River Don in the centre of Sheffield. The museum's collections represent the eighteenth, nineteenth and twentieth century industrial and social history of the city and include large and working machinery, an example of the Simplex car built in the city in 1920, and a wealth of material relating to Sheffield's

development as a 'steel city', including historically important archives of documents and photographs. The museum is also used by Sheffield Galleries & Museums Trust (SGMT) for storage of its social history collections.

In the afternoon of Monday 25 June, the mill race and the River Don, already swollen by flood water from torrential rain in the region, burst their banks and broke through a retaining wall separating the river from the museum's car park. A torrent of water several feet deep swept through the museum site and buildings causing extensive damage and disruption to display and storage areas and leaving behind a thick layer of mud mixed with oil and grease flushed from industrial machinery at the museum by the flood water.

Kim Streets, SGMT's Head of Curation and Senior Curator of Social History, was able to reach and enter the site on the morning of 26 June with colleagues responsible for putting SGMT and SIMT's emergency plans into action.

Kelham Island Museum's now ruined river defences, seen from the opposite banks of the River Don



Tony Canning



Tony Canning

Ruined display cabinets inside Kelham island Museum

Their first decision was not to try to do anything until they had discussed what should be given priority in the salvage operation before extra staff arrived at midday to start work. These first few hours, says Streets, were a valuable chance to decide how best to use and organise them, make arrangements for housing the salvaged material, and to alert conservators and others whose help would be needed to deal with it.

The main priority was to start to remove works on paper, many of which were stored in plan chests, having first cleared a safe route into the store in which light items of furniture had been up-ended and boxed material and small items swept off shelves and tables by the flood water. A large education room unaffected by the flood provided a suitable space for laying out salvaged works on paper to dry using sheets of blotting paper or plain newsprint laid on the floor or on pasting tables bought in for the purpose. Some particularly vulnerable works and objects requiring special treatment were sent directly to local conservators who were put on standby to take in material or provide advice as necessary. A temporary painting conservation studio was also set up on site to save transporting works out of the museum for remedial treatment – another result of the floods was that many roads were either closed or clogged with traffic, making access to and from the museum difficult.

Streets pays tribute to the efforts of the staff from both Trusts – including front-of-house and admin staff – who worked solidly from Tuesday until Friday to remove the contents from displays and storage areas in an agreed order of priority so it could be laid out to dry or sent out for treatment. After that, everything else was removed from the affected areas as a precaution following predictions of further bad weather to come.

Very few works on paper were irretrievably damaged,

Streets says, largely because the collections were well wrapped and protected in boxes or chests. But many items will require ongoing remedial treatment to deal with the side-effects of the wetting and drying process – such as the curling of photographs, mould growth on paper, and the fact that the condition of some works is likely to be affected by the toxic content of the water they absorbed during the flood.

Although the Trust is insured against the costs of remedial conservation arising from the disaster, Streets predicts that there will be difficult decisions to make about which damaged items should be given priority for conservation, and which may have to be disposed of. Another consideration is how much work local and specialist conservators can physically handle, given the sudden pressure of work that the flood has generated.

The emergency plan, Streets reports, worked very well – a textbook example of how careful planning pays off in practice – but will now be reviewed in the light of the flood and the threats posed by climate change. One of the main lessons, she says, is the need to reconsider the prioritisation of material for recovery and remedial treatment across all the Trust's sites and to record the priority to be given to objects in their documentation. Another is the impossibility of planning for every eventuality – but that doesn't mean that you shouldn't try. The flood was an unprecedented event, she says, but one that could – and probably will – happen again. Standing still is not an option.

David Martin is a former editor of Museum Practice and the CCF Newsletter and has a special interest in climate change.

For a report on the conference 'Responding to climate change' – see page 35.

Behind the scenes at The Conservation Awards 2007

As the Awards glide smoothly towards the climax of the actual ceremony later this month, David Leigh, Chair of the Awards Advisory Panel, gives us a glimpse of the huge amount of work which goes on beneath the calm surface

By the time you read this, planning for the Conservation 'Oscars' ceremony on 27 September will be well advanced. The winners will be revealed to the waiting world shortly after the presentations are made at the British Museum that evening. What will the short-listed stars be wearing? Who will break down in tears and thank everyone on their Christmas card list? Speculation is at fever-pitch, 'Hello' Magazine constantly on the phone... Well, perhaps not (or not yet), but this event does generate a fair amount of excitement and anticipation among those taking part. And it is a showcase for the best in conservation. We thought maybe readers might enjoy a brief insight into the preparations.

The Awards are now in their eleventh round so you might think they could run themselves by now. That's not so. We need to re-invent them each time, not least because conservation changes so rapidly. As the Awards are now presented every two years, the judging criteria are critically reviewed before the next launch to make sure they are still relevant. The Awards have to reflect current best practice, so we revisit the whole process to see how it can be improved. After each presentation, the Advisory Panel takes soundings and looks at the feedback coming in before deciding on changes for the coming round. Everyone's views, especially those of conservators who have recently been involved, are welcome.

The Advisory Panel, which has members from all the partner bodies plus others with a special interest, also sets the rules and oversees the whole process. Much of the detailed work is done by Susan Hughes who works freelance for Icon as the Awards Administrator. Susan, a former civil servant, who also has a day-job as a library and archive consultant, runs the scheme from launch to presentation: setting up the application process, advising applicants and arranging the judges' visits, organising the ceremony and writing the newsletter and other publicity material. She can call on support from Icon and the other partner bodies and as the presentation event approaches, a team of capable volunteers magically comes together to help ensure that everything runs smoothly on the big night.

The continued funding of the Awards has been a sponsorship success for the profession. This started in 1991 with the Jerwood Foundation and continued with English Heritage, the MGC and more recently MLA, the Pilgrim Trust, and now Sir Paul McCartney, all responding to the importance of the Awards and their celebration of conservation. The Anna Plowden Trust and then the Digital Preservation Coalition decided that they too wanted to bring their awards under the same umbrella. They run their own awards scheme, with their own judges, but come together on the night for shared celebrations.

Whittling down the applicants to a manageable short-list is a tricky task carried out by a Screening Panel of about

Susan Hughes



The winners of the 2005 Awards





The 2007 judges with Tuula Pardoe and Sue Payne at Perth Museum

twenty leading conservators. They now work not with piles of paper but from a web-based applications site. This year, all applications had to be submitted on-line and the entrants - and the Panel members - rose impressively to this challenge. Short-listing this year was far from easy because there were even more good applications than usual, but the Panel managed to pick a set of remarkable projects which we knew the judges would find worth their time to visit. There are strict rules of procedure to ensure fairness. Panel members declare any interest they have in the applications and leave the room if they have been involved in the project under discussion.

We are fortunate to have a group of judges who know the Awards and enjoy taking part. Some have returned more than once over the years. They include some with professional experience in conservation and others with an involvement in preservation of the cultural heritage. This year we had a museum director, a conservation architect, two journalists, two former senior conservators and the director of a charitable trust, all chaired by Liz Forgan, Chair of the Heritage Lottery Fund. They all have crowded diaries but somehow manage to visit a good number of projects each.

One of the pleasures for the judges is the chance to travel the country to see the conservators themselves and their projects. The short-listed nominees put great effort into preparing their presentations for the judges and sometimes confess to nerves before the visit. However, they find the judges friendly and enthusiastic as well as well-informed, and fascinating in-depth discussions often develop from the judges' questions. The conservators are supported by their curatorial or other colleagues, students by their supervisors. Journalists are often keen to write up the judges' visit in the local newspaper, and word spreads among other colleagues, governing bodies and beyond. During one recent visit the manager of the café where the judges had lunch wished them success in making the right decision, ie. in favour of the local project!

The final discussion by the judges, based around the published criteria, is hard-fought but thorough and fair. New perspectives often emerge from these interested observers not just on the nominees and the quality of their work, who should win and why, but also on wider aspects of the profession. How good are conservators at communicating their important messages and findings within and beyond the professional community? Is our research timely and relevant?

The culmination of the whole process is the presentation



The 2007 judges with Julie Eklund at the Institute of Archaeology, UCL

of the five Awards. The results will be kept under wraps until the very last minute, so the sense of drama when the winners are announced is potent. Work for the ceremony has continued through the summer and Susan's 'To Do' list grows longer by the week. A very professional team to master-mind different aspects of the preparations has been built up on the advice of Wendy Griffiths, a communications expert and member of the Advisory Panel.

Richard Kenyon, renowned director and producer for the BBC amongst others, is producing a video about the short-listed projects which provides a backdrop to the whole evening and highlights each short-listed project in turn. Voiceover texts for the video have been compiled with the help of the nominees and recorded using professional 'voices', including for instance Susan Rae of the BBC. Designers, printers and a calligrapher have been commissioned to produce a matching set of invitation, programme and certificates for the nominees. Janie Airey, a professional photographer, will be on hand to ensure a vivid record of the event and to take group photos of the short-listed teams. This year new trophies are being specially made by Sue Woolhouse, a glass artist based in Newcastle.

The Awards train a spotlight on top-class conservation and collection care, raising awareness both within the world of heritage preservation and beyond. To help boost the profile, some well-known individuals have been asked to make the presentations, including Loyd Grossman and Baroness Sharp, Chair of the House of Lords inquiry into Science and Heritage, who will be giving the keynote speech.

This year, as before, there can only be five winners, but all the nominees will have much to be proud of. Look out for *Conservation Awards Despatch* to read all about them - and keep watching the Awards website: www.conservationawards.org.uk.

The 2007 judges with Philippa Sterlini of the Book & Paper Conservation Studio, Dundee



Cathedral Workshops Fellowship

Heather Newton, Head of Masonry and Stone Conservation at Canterbury Cathedral describes how England's Cathedrals aim to train all masonry apprentices in conservation practice and philosophy.

England's Cathedral Works Departments are unique and the envy of many throughout Europe. They are small, dedicated units of trades-people whose sole purpose is the repair, maintenance and conservation of these beautiful buildings and the historic properties that often surround them. The Cathedral Workshops Fellowship grew out of a perceived need for a forum for people working in this special environment, and it was felt that an exchange of ideas, the sharing of problems and solutions would be beneficial to individuals and to the organisations as a whole.

The proposal to set up a 'fellowship' was endorsed at Chapter level by eight Cathedrals, with two more joining later and still more American and European Cathedrals now expressing an interest in being included. From the

first meeting it was obvious that there was dissatisfaction with the NVQ syllabus and discussions began on what the Fellowship could offer, to run alongside the training being delivered by the masonry colleges, as an 'enhanced' training programme, with the recognition and acceptance that all trades-people working in buildings of this nature must perceive themselves as 'conservators' and have a thorough grounding in the techniques and ethics of conservation in addition to mastery of their trade.

This resulted in a series of apprentice exchanges between Cathedrals, culminating in the first apprentice symposium in Gloucester and, on 9 October 2006, the official launch of the Fellowship by Mr David Beattie CMG, Master of the Worshipful Company of Masons who read out a message

Apprentice masons at Lincoln





Copyright Lincoln Cathedral

Daniel Frost from York meets Prince Charles with fellow apprentices Nicholas Bragg and Pourang Tajally from Winchester in the background and Team Leader Mason, Paul Atkin, on the left.

from HRH the Prince of Wales, Patron of the Cathedral Workshops Fellowship.

The second apprentice symposium, this year hosted by Lincoln Cathedral, started on Monday 30 July. Fourteen apprentices from many of the Fellowship Cathedrals spent the week benefiting from the vast knowledge and experience of the in-house staff and the advice of guest tutors. Some of the apprentices were given the opportunity to meet Prince Charles before the symposium began. The syllabus covered core skills such as banker work, setting out and carving, but also included sessions on geology, lime theory and conservation techniques and a visit to a quarry. The apprentices ranged in age and experience, some of them being novices and others having completed their 4th and final year. The banker work was sited in the Chapter House and the public were invited to watch, (from a safe distance – look out for those stone chippings!). The symposium finished on Friday 3 August.

A meeting of the executive body of the Fellowship was also held on Monday, in the Cathedral Centre. The Fellowship was pleased to appoint Brigadier Peter Lydden MBE, recently retired Chapter Steward from York Minster, as Administrator, a post he has accepted on a pro bono basis. Finding a suitable person to take on this position has been long overdue and it is hoped that Mr Lydden will continue a most successful start in co-ordinating the Fellowship and encouraging its progress. One of the main topics under discussion is how best to offer an apprenticeship that will result in fully-rounded mason-

conservators who have an in-depth understanding and mastery of all the skills required to work on buildings as complex and precious as the nation's Cathedrals. The symposium and apprentice exchange programme are huge strides in the right direction, but there is still some distance to go. To this end there is to be a working-party meeting in Salisbury in September to plan and agree on a syllabus for the final year of the apprenticeship.

Mr Dick Reid, Chairman of the Training Committee of the Worshipful Company of Masons, had asked to be allowed to address the meeting in Lincoln and kindly pledged his personal support and that of the Worshipful Company of Masons for the Fellowship and wished it well for the future. The meeting concluded with an opportunity to meet the apprentices working in the Chapter House and a tour of the Cathedral Workshops and projects. The next full meeting of the committee is to be in November, at Winchester Cathedral.

The Cathedrals currently involved in the Fellowship are: Durham, York, Lincoln, Westminster Abbey, St. Paul's, Canterbury, Winchester, Salisbury, Gloucester and Worcester. It is hoped that there will be a web site set up in the near future, but anyone requiring more information can email Heather Newton at: heathern@Canterbury-cathedral.org

July's Icon News brought you news of two new London-based conservation studios. So it's good to be able to draw attention in this issue to two studio developments outside of the capital – in Birmingham and Preston.

PRIVATE PRACTICE WITHIN BIRMINGHAM MUSEUM AND ART GALLERY

After training at London's Camberwell College of Arts and with over twenty five years' experience in the public and private sectors between them, Elizabeth Ogilvie and Louise Vaile responded to an advertisement in the January 2006 issue of Icon News for the rental of studio space, within the Conservation Department of Birmingham Museum and Art Gallery. In April 2006 they set up the partnership of Ogilvie Vaile Conservation (a private practice, wholly independent of Birmingham Museum and Art Gallery and Birmingham City Council) and, fifteen months later, the business is going from strength to strength.

Specialising in the conservation of prints, drawings and watercolours the partnership has had a constant flow of works from private individuals and dealers, ranging from Rolf Harris to Picasso. Elizabeth and Louise have also handled larger, institutional projects, such as a collection of late 19th century prints by the Arundel Society for the Special Collections Department of Birmingham University and an important collection of watercolours, from Birmingham Museum and Art Gallery, for an exhibition in Sweden entitled 'British Watercolours 1640–1860, Lely to Turner'.

Elizabeth and Louise have had a successful first year in business and are optimistic about maintaining a steady flow of work and generating new business. The studio is ideally situated, in the city centre, with good access to other museums and art galleries in the West Midlands region. Their rental agreement with the Museum and Art Gallery allows them use of the Conservation Department's high quality equipment, for example, a low pressure

In the Birmingham studio



In the Birmingham studio

suction table, analytical equipment, a large tilting sink and a fume extraction unit. In addition, the Department has secure, environmentally-controlled storage and a library, well stocked with conference papers, periodicals, research documents etc. Perhaps most important is the fact that they work closely with the Museum's conservators (paper and other specialists) and curators and do not experience the isolation often felt by lone private conservators.

Elizabeth and Louise's plans for the future include applying for accreditation and hosting an internship.

Elizabeth and Louise can be contacted on the studio telephone: 0121 675 1727, by email: louisevaile@blueyonder.co.uk or at their postal address: Ogilvie Vaile Conservation, 58 Lee Crescent, Edgbaston, Birmingham B15 2BJ.

Studio space, for easel paintings and objects conservators, is still available for rental. For more information contact Simon Cane, Head of Collection Care and Conservation, Birmingham Museum and Art Gallery on: 0121 303 4509 or simon_cane@birmingham.gov.uk

LANCASHIRE'S NEW CONSERVATION STUDIO

The multi-million pound conversion of Preston's former St. Mary's Church into a new conservation facility is a rags to riches story. The 1840's grade II listed building was a redundant Church of England church and, as with many such old buildings, it was suffering from major damp and dilapidation when it was earmarked for renovation and reuse. But thanks to imaginative planning, capital investment and a joint partnership initiative, its Victorian stonework and cultural heritage live on, now containing purpose-built modern conservation studios within its historic and perfectly restored outer shell.

The two-storey internal adaptation forms a separate structure, which is independent of the original church, and comprises seven environmentally controlled specialist studios, conference and training facilities, office accommodation and storage. Close to the Museum of Lancashire, the facility houses the conservation section of the County Council's Museum Service, which manages twelve museums and historic sites in the county, ranging from country houses to preserved textile mills. In addition to serving Lancashire, the conservation section staff also work on objects for museums across the North-West and around the country. Disciplines covered include paintings, natural history specimens, textiles, archaeology, applied art, furniture and frames and works of art on paper. Promoting conservation to the public and delivering collection care training across the region are also important functions.

'This new facility provides our service with high quality and flexible premises enabling us to work on a range of historic and important items,' says Conservation Manager Heather Davis. 'Our team can now work on anything from a collection of insects, roman tombstone, bones of the extinct Dodo or a 1950's Teddy Boy suit'.

Training is a major factor in the studio's offering. The service works in partnership with heritage organisations providing professional training courses to museums across the region including the Imperial War Museum North at Salford. They are also involved with 600 schools across Lancashire and Cumbria through its CLEO online education programme. As a regional resource it also supports adult learning courses and local textile and embroidery groups.



Photographs by Lancashire County Council

The careful renovation of the church means that its traditional elements, such as the stained-glass windows, have been lovingly repaired, whilst the new facilities and modern conference rooms has been carefully integrated. The County Council's Resources Directorate Property Group internally designed and coordinated the refurbishment programme at a total cost of £1.45m. Further funding has been sourced from the Heritage Lottery Fund and the Northwest Regional Development Agency.

'The task provided something of a challenge', said the Council's Assistant Director of Property, Graham Turner. 'There are relatively few early Victorian buildings still left standing in Preston, so it is particularly pleasing for us to be able to conserve part of our architectural heritage. The end result is a functional building which appears, on the outside, to be unchanged, while internally a complex architectural and engineering solution provides for its new use – ironically for the conservation and restoration of other cultural artefacts'.

The then Minister for Culture, David Lammy, praised the 'impressive' refurbishment and the 'fantastic' conservation facilities when he visited in July.
www.lancsmusems.gov.uk

See page 2 for news of the studio's latest venture, bringing art to Preston's shoppers.

Exterior of St Mary's Church



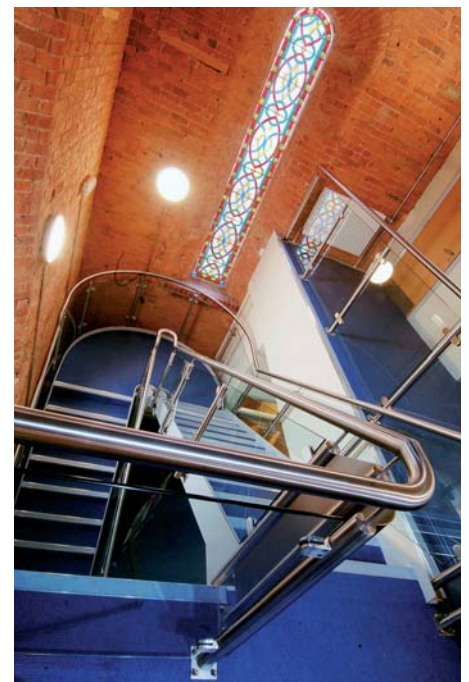
Inside St Mary's before conversion



The then Culture Minister David Lammy talks to Emily Somerville on his visit to the studios.



The old and the new



Photographs by Lancashire County Council

news from the groups

BOOK AND PAPER GROUP

Thanks to those of you who have completed our members' survey so far. We have had a good response but if you haven't yet had time to respond please do at:

<http://fs2.formsite.com/ftfcons/form252526571/index.html>

There is still time if you are quick. We will be reporting on the results in the next Icon News. Help us to buck the trend of a low response to members' surveys.

The Paper Conservator

Jane Egan has completed her five year contract to edit *The Paper Conservator* and we would like to take this opportunity to warmly wish Jane good luck and thanks for all her hard work over the years. She has ten years experience of IPC/B&PG publications and her thoroughness and commitment to the job has ensured that the high standard of the Journal has been maintained. We are pleased that she will be able to stay on in an advisory role and co-edit her last issue with the new editor, Shulla Jaques.

We are pleased that Shulla has agreed to take on the role of editor for TPC. Many of you will already know Shulla from her work on the IPC committee and more recently as editor of the 2006 Edinburgh conference papers. Shulla has done a magnificent job with the conference post-prints and anyone who didn't attend the conference and wishes to purchase them should contact the Icon office. We wish her well in her new role.

Helen Lindsay – Chair, Book and Paper Group
helenlindsayconservation@googlemail.com

Elections

At the next election the B&PG will have three vacancies; these will take effect from the General Meeting in March 2008.

The first is for a new Chair to take over from Helen Lindsay who has worked hard in getting the Group a good foundation to work from.

The second is to take responsibility for the B&PG Website currently run by Sally Esdaile, and requires a reasonable degree of computer literacy.

The third is a new position to co-ordinate volunteers for events such as Trade Fairs etc.

So please help and support your Group, there are four meetings a year and most of the work is done electronically. Further information can be obtained from the Secretary **Lorraine Finch** at Lorraine.finch@paperconservation.fsnet.co.uk

Assisted Membership Grant

We are pleased to announce that Icon is re-launching its Sponsored Membership Scheme under the new name Assisted Membership Grant and that the Book and Paper Group is looking for new nominees.

The scheme aims to make membership of Icon available free of charge for two years to conservators working in countries unable to pay for Icon membership or publications. We ask for a letter of reference from a fellow professional or employer and a letter explaining the candidate's working situation and why they would benefit from membership. Candidates should work outside the EU, USA, Canada, Australia, New Zealand and Japan and must not currently be a member. In this way we hope to promote international communication and interaction between conservators to the mutual benefit of all.

Application letters and enquiries should be sent to **Isabelle Egan** on isabelle.egan@ntlworld.com. Book and Paper Group Committee liaison member for the Assisted Membership Grant scheme

ETHNOGRAPHY GROUP

Take action now to book for the limited places available on a two day workshop to study the conservation of feathers. Organised by the Icon Ethnography Group for Wednesday 17th and Thursday 18th October 2007, the event will be held at the conservation studios, Birmingham Museum and Art Gallery, UK and led by Allyson Rae. Allyson has extensive experience in the conservation of artefacts incorporating feathers. Now a freelance conservator, she was, until recently, Head of Organic Artefacts Conservation at the British Museum.

Encompassing both theoretical and practical sessions, the workshop will cover the structure and nature of feathers, their causes of deterioration and principles and practice for non-interventive and basic interventive options (soil removal, reshaping, repair techniques). Participants have the opportunity to bring feathered objects to the workshop for discussion.

The cost of the workshop is £200 and includes materials, handouts, tea and coffee but not lunches. Thirteen places are available. A limited number of student places are available at the reduced cost of £150. Please send proof of status with your registration form. Booking details can be found on the Icon website.

PHOTOGRAPHIC MATERIALS GROUP

January's Icon News introduced the new committee of the Photographic Materials Group. As part of my duties as your Professional Development committee member, I am writing to let you know about a series of events that the Group is organising under our own banner *Let's Talk About Photography*. The aim of this series is to encourage debate about photography, its history, the photographic heritage and, of course, its preservation and conservation.

I am delighted to announce the programme of the 2007 *Let's Talk About Photography* series.

The first event focuses on the photographic negative and will be hosted by the National Maritime Museum (NMM). This seminar aims to share the experiences of a team of conservators, curators and collections managers in developing and implementing a strategy to update the storage systems of the negative collection at the NMM. This will include an opportunity to visit some of the NMM stores.

The second event is a celebration of the 100th anniversary of the Autochrome process and will be hosted at the Rothschild Archive, London. This will feature a talk on the Rothschild autochromes by Victor Gray, editor of 'The Colours of Another Age', the book published by the Archive to accompany the autochrome centenary exhibition at the National Media Museum. There will also be an opportunity to view some of the Archive's other photographic collections, including the work of Julia Margaret Cameron, Nadar, Disderi and as well as photographs taken by members of the Rothschild family themselves.

Further details of these events can be found in the Listing section of this issue of Icon News and on the Icon website.

I would like to thank all of you who have supported this programme so far, and would like to take this opportunity to encourage any of you with further ideas for the series to get in touch. We are looking for speakers from a range of backgrounds to explore our photographic heritage including photography historians, conservators, artists, dealers, curators, archivists, and suppliers of conservation materials.

Contact: **Angels Arribas**, Conservator of Photographs, Professional Development Committee Member, angels.post@3xl.cat

SCOTLAND GROUP

The Icon Scotland Group is pleased to announce further details of the events programme for the rest of 2007. In October we will have two visits – to the Conservation Department of the National Archives of Scotland on 4 October and on 25 October to the Scottish Parliament for a tour of the art collection and a dinner. Last but by no means least, the tenth annual Plenderleith Memorial Lecture will be held on 30 November. Sarah Staniforth, Historic Properties Director at the National Trust, will give a lecture titled 'The Impact of Climate Change on Cultural Heritage' and a wine and finger food buffet will follow. For further information on all events please see the Scotland Group page on www.icon.org.uk. Any suggestions for future events are very welcome, please contact Kirsten Elliott on kelliott@nationalgalleries.org.

As reported in July's Icon News, a grant to support conservators in the PACR process has been re-established. Applicants must be full members of Icon, members of the Icon Scotland Group, and living and working in Scotland. An application form can be downloaded from the Scotland Group page of the website or is available by emailing scotland@icon.org.uk. Completed forms should be sent to: The Chair, Icon Scotland Group, c/o Icon, 22–26 George Street, Edinburgh EH2 2PQ. Awards to successful candidates will normally be £100 paid on receipt of confirmation that accredited status has been conferred. Icon Scotland Group hopes to make four awards a year and, in the event of multiple applicants, preference will be given to equal distribution between the disciplines. Applications are reviewed by Icon Scotland Group office bearers and awards are conditional on achieving ACR status. All applications will be treated in the strictest confidence.

The next Committee meeting will be held on 9 October 2007, time and venue to be confirmed. Composition of the Committee is as follows:

Chair:	Linda Ramsay
Secretary:	Amanda Clydesdale
Vice Secretary:	Antonia Craster
Treasurer:	Audrey Wilson
Vice Treasurer:	Gill Keay
Events team:	Helen Creasy, Kirsten Elliott, Erica Kotze, Sophie Younger
Publications/ publicity team:	Stephen Umpleby and Ruth Honeybone

more news from the groups

Ordinary Committee: **Wilma Bouwmeester,**
Members **Julian Watson, Mo Bingham**
Icon Scotland Representative on the Icon Board of
Trustees: **Jim Tate**
Observers: **Carol Brown and Clare Meredith**

TEXTILES GROUP

Since our Forum in April, we have held a visit to Kelvingrove, Glasgow. Our thanks go to Helen Hughes, Maggie Dobbie and Harriet Woolmore for organising and hosting the trip and although numbers attending were disappointingly small, those who went enjoyed a wonderful guided tour of the new displays and stores. The long summer break turns into an autumn packed with events for the Textile Group. Check the listings and website for full details. We aim to run workshops, seminars and visits that you find useful so if you have any suggestions for future events or subjects that you would like covered then let us know. Finally, with sadness we have to announce the death of Susanne Kristiansen in June. Vivan Lochhead, colleague and friend, has written an obituary in this edition of Icon News. Susanne's contribution to the profession will be greatly missed and we send condolences to her family and friends.

Sarah Howard, Chair

THE BEER MEETING

Don't forget the dates of the next meetings: 24 October, 7 November and 19 December. Venues are yet to be arranged but get in touch nearer the time with Catt Baum on cattbaum@googlemail.com or 07973 918 738

letter

LAST WORD ON THE FRAME DEBATE

The most significant aspect of this exchange is perhaps the common desire to give frames the importance they and their paintings deserve. However, Dominique rightly states this is not a perfect world; prioritising treatments while striving to improve overall resources for long neglected parts of collections is certainly a constant challenge. Also challenging is improving professional and public perceptions. Do people notice frames or not – if a frame is restored to a condition where it shames its neighbours perhaps this is a good opportunity to raise awareness and increase the likelihood of others being treated too?

Do frames get the level of priority they deserve within these constraints? Taking the resource allocated to this frame's treatment as a given: after cleaning and stabilisation would it have been more appropriate to tone the deteriorated gilding with a protein glue based system and earth pigments (not necessarily with mica pigments)? Consolidation of applied composition ornament is not really reversible. With the realities we all face, sympathetic treatments which facilitate re-treatment in more bountiful times is the best we can do and perhaps the best way to 'cheer frames up' for the long term.

The Gilding and Decorative Surfaces Group is proposing to hold a workshop on toning to be held in 2008, including a section specifically dealing with retouching and toning gilded objects without the use of gold; and sound practice for this within limited time and budget.

G&DS Group committee

As an Icon Member, you will NOT GET:

- A monthly Iconnect email news service
- Regular notice of conservation jobs
- Notice of events and activities from the groups you are signed up to
- Reminders for events, application deadlines or other information

Unless you give us a current email address. Most Icon members are benefiting from these services. If you're not – perhaps you're missing out?

**Email Charlotte Cowin on
membership@icon.org.uk**

reviews

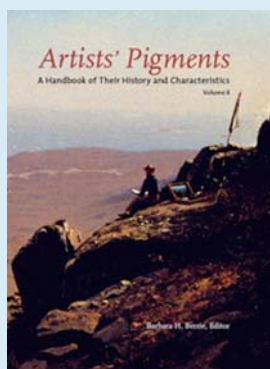
BOOKS

ARTISTS' PIGMENTS. A HANDBOOK OF THEIR HISTORY AND CHARACTERISTICS: VOLUME 4

Barbara H. Berrie (ed.)

Archetype Publications and Washington National Gallery of Art. 2007

ISBN 978-1-904982-234. Hardback. 234 pages £55.00



Many readers will know the preceding three *Artists' Pigments* volumes which have trickled out since 1986. New research can add or change our knowledge and it is always possible to nit-pick but these volumes contain encyclopaedic

treatments by authoritative authors, thus ensuring that they remain the de facto standard reference works for conservators and technical art historians.

Each volume treats half a dozen pigments (or closely related groups) in detail including terminology (modern and historical), history, properties, permanence, composition and physical characteristics, varieties, manufacture or preparation, historical and geographical occurrence and use. Each article specifies criteria for identification, detection and analysis using a range of appropriate techniques (both complex and simple – thus of use to those with limited analytical resources), complete with representative micrographs, spectra and measurement values. For all the pigments compatibility and qualities in oil are also discussed, of particular interest to retouchers and other practical painters. The emphasis is Western art, and most examples are taken from Western painting, but examples are included from the Far East, the Americas, archaeology and ethnography. Everything is described in clearest, most concise and readable text, extensively referenced, and complemented by interesting, relevant and attractive illustrations.

Volume 4 opens with the pigments based on carbon and continues with iron oxide pigments (natural and synthetic) – two groups of pigments as old as human culture and still in use today. These chapters tackle subjects of considerable complexity and range and skilfully make sense of past literature (notably clarifying as far as is possible the historical inconsistent use of

terminology). The carbon chapter concentrates on distinguishing between the different types of carbon black, most usefully citing instances of precise identification of specific types, giving an idea of the range of use of the various particular forms; remarkable examples include the prehistoric use of graphite on ceramics. In the iron oxides chapter one may single out the table of historical names as impressive, and the pictures of ochre production as particularly luscious.

The following chapter treats asphalt, again lucidly unpicking its vexed terminology and disputed analytical history. One tends to think of the use of asphalt as a pigment as being comparatively recent, and this reviewer was surprised to learn that it was used as such as early as c.6000 BC in Syria. The up-to-date nature of this book is demonstrated here by reference to the most recent and only partially published Dutch mass-spectrometry investigations of asphalt.

The next chapters treat two 19th–20th century pigments. First is Cobalt Blue, widely known as Thénard's Blue. (The general history of cobalt compounds as colorants has already appeared in the smalt chapter of Volume 2.) The popularity of this blue is fascinatingly documented, e.g. by the responses to an 1888 questionnaire of water-colourists. Indeed, the use of contemporary quotations on the manufacture, use and (importantly) reception of pigments characterises this series. The analytical section suggests how this pigment may be distinguished from smalt. The final chapter is on the 20th century Arylide (Hansa) Yellow class of synthetic pigments. The early history of its invention, production and various forms of marketing is concisely presented, including the early market resistance due to cost and largely unjustified fears over permanence. The different lightfastness and permanence of the different members of the family is discussed in detail, a useful point when it is all too easy to consider the class as essentially the same material. The formulation of industrially produced pigments was and is subject to frequent tweaking, and for both Thénard's Blue and Arylide Yellow a section detailing additives has wisely been provided.

Winter and FitzHugh comment that 'It is impractical to try to assess historical authors' understanding of the material denoted by a particular name'. This is, however, a key task of technical art history, and fortunately they and the other series' authors collate and assess as much solid evidence as is available. It is perhaps too much to hope for that all future writers will use terminology as suggested by the *Artists' Pigments* series but at least the articles should serve to warn writers to define even that terminology they

take for granted.

Volume 4 has the same high standards of content, clarity and production as its predecessors, making it easy to use for reference and enjoyable to browse, with only a few minor irritants, misprints, and mis-citations. The balance of use of contemporary written sources and modern analytical work gives substantial authority. Volume 1 is out of print: buy volume 4 now – before you realise you can't do without it.

Mark Clarke

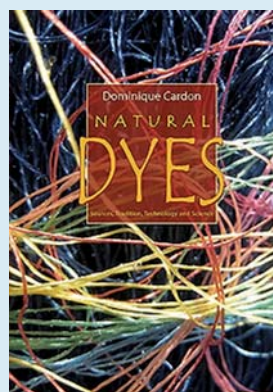
Hamilton Kerr Institute, Fitzwilliam Museum, Cambridge

NATURAL DYES – SOURCES, TRADITION, TECHNOLOGY, SCIENCE

Dominique Cardon

Archetype Publications. 2007

ISBN 190498200X. Hardback. 800 pages £85.00



This outstandingly thorough, comprehensive and beautiful volume follows on from two smaller precursors published by the same author in French: *Guide des Teintures Naturelles* (1990) and *Le monde*

des teintures naturelles (2003). The present volume is greatly expanded from either of these, covering many new dyes, and with more information in all entries. Furthermore it has been written in English, which should widen its audience and hopefully its impact. *Natural Dyes* covers an impressive range of dyes of all nations and all periods, while managing to include a considerable amount of detail on each. While clearly of interest to textile and ethnographic conservators, the historical use of dyes to make organic pigments ensures it is also of interest to those interested in all forms of paint and polychromy.

The author is one of the principal driving forces in the annual conference and journal *Dyes in History and Archaeology*, which has a clear conservation agenda and audience. Cardon has a passion for dyes and dyers, and is urgently concerned with the preservation and encouragement of the biodiversity, environment and living heritage that traditional dyeing depends on and supports. Nevertheless the resultant book is not primarily about how one might as a craftsperson make these dyes (there are few recipes as such) but rather is an encyclopaedic study of the craft and in

particular the raw materials of dyeing. The book thus concentrates on the one hand on the history and archaeology of dyes and on the other on contemporary surviving craft uses and craftsfolk.

Cardon starts with a fifty page introduction to the history and technology of dyeing, covering the development and implementation of the basic principles of the different dyeing methods. This forms a comprehensive primer that also includes new nuggets for the expert, notably the detailed exposition on mordants and their varied sources. At the back are forty pages of molecular diagrams, together with references to definitive published analyses.

In between these chapters (in themselves worth the price of admission) are over 600 pages of entries treating individual dye plants and insects, grouped by primary family of dye component. For each dyestuff there is a photograph of the raw plant or insect, a list of names (obsolete and current taxonomic, historical, national and local), a description of that raw material, with its habitat and distribution, parts used, harvest time, dye composition (chromophores), dyeing methods and colour obtained, and last but not least its historical importance. (As part of the author's drive to encourage cultivation and preservation, other uses and possible future developments are also listed.) In addition most entries are supplemented by interesting and relevant pictures, such as modern and historic images of dyers at work, details of dye vats or extracts, archaeological and ethnographic examples of workshops, textiles and equipment, people in traditional costume, early treatises, and so forth. In addition to technical descriptions are historical anecdotes and comments on the ethnographic ritual or social significance of dyes. Keenly aware that 'any weed can give a dye', under certain main entries she also lists less common variants, similar, related and alternative dyeplants.

The text is extensively referenced throughout, for historical information, obsolete and current taxonomic names (always changing in this field, especially confusingly for lichens and molluscs), contemporary accounts, and for analyses of dye components. As we have come to expect from Archetype, and crucially for such a visually dependent book, the photographs and their reproduction are of excellent quality, and the layout and production make this large amount of material easy to navigate.

Archetype recently published another substantial dye book: Judith Hofen de Graaff's *The Colourful Past* (2004) which concentrated on the most important and widely used dyes – fewer dyes but more discursively treated. A valuable feature of

that book was the many case studies of objects demonstrating how dye analysis resolved problems of provenance, identification of restored or rogue elements, etc., a veritable textbook of how a knowledge of dye history coupled with dye analysis can inform many curatorial and conservation decisions. Cardon's book therefore complements that book well. It is also worth noting here that while Schweppe's monumental *Handbuch der Naturfarbstoffe* (1992) also mentions a large number of dye sources with many details, spectra and molecular diagrams, Cardon generally gives us much more detail on more plants – and many more photographs (and is of course more up to date).

In addition to the intrinsic interest and beauty of Cardon's book, it will surely become invaluable to conservators by providing the information on a wide range of materials such as is needed as the basis of conservatorial and curatorial decisions. *Natural Dyes* is the dyestuff equivalent of the *Artists' Pigments* series and *The Pigment Compendium* rolled in to one. It is a very impressive achievement and a very desirable book indeed.

Mark Clarke

Hamilton Kerr Institute, Fitzwilliam Museum, Cambridge

OBJECTS: RELUCTANT WITNESSES TO THE PAST

Chris Caple

Routledge, London & New York 2007
ISBN-10: 0-415-30589-6 Paperback
208 pages £19.99

Chris Caple is Senior Lecturer in archaeological science and conservation at the University of Durham and *Objects* is his second book, following on from *Conservation Skills: Judgement Methods and Decision Making*. As he clearly sets out 'the book aims to demonstrate how archaeological and historical objects have been and can be investigated'. Caple reviews the many ways in which observation and scientific analysis can be used to learn more about an object, its context, its uses, and essentially its individual significance. The text demonstrates how archaeological, art historical and scientific methods of analysis can complement each other: 'It is initial identification... that normally determines the retention and identification of pieces of material as objects. Scientific analysis usually tells you why'. This duality is central to an understanding of conservation, which currently combines the skills and knowledge of craftsmen with methodical investigation that is scientific in nature.

In this book the object is presented as a document to be read, every aspect of its evolution altering and adding to its history.

Each chapter deals with an important question relating to objects: who, how, where, why and when. The layout of the chapters follows a set pattern where the main theme is discussed, followed by suitable investigative techniques which are then drawn together and applied to a case study. The theme of each chapter is thought provoking, with the discussion clearly laid out. The investigative technique sections are extremely useful and succinct, but also provide references to other authors on the subject if further information is required. A summary in the final paragraph reiterates the key points in a clear manner. Although each chapter deals with a separate theme as Caple examines a different aspect of an object, they are cleverly interconnected by the use of the case studies, drawing the themes of the book together.

The structure is ideal for the discussion of such material, as it leads the reader through the whole process that is required for the evaluation of an artefact. This would be an excellent introductory text for students of conservation. The combination of science and history makes the book useful for integrating students from a variety of educational backgrounds into the heritage sphere, as it allows them to bridge gaps in their knowledge. Furthermore, the application of the methods discussed through a variety of case studies provides the reader with an invaluable insight into the practicalities of conservation. The reality of the working environment is often overlooked in academic texts. Caple is careful to acknowledge the limitations of techniques discussed, emphasising the impact that choices within the evaluation process can have upon the results produced.

While Caple's book admittedly presents a great deal of information, the text is not overwhelming. Indeed, it is easily read from cover to cover, as the concepts and case studies – nine in total and ranging from the Bayeux tapestry to medieval brass pins – are absorbing. Moreover, the clarity of the structure means that the book additionally lends itself for use as a reference volume, since it is easy to locate specific areas of interest quickly. However, in order to completely understand the concepts discussed it is necessary to read the full text as some of the subtleties of Caple's argument may be lost.

Objects is a succinct text that charts the considerations central to the interpretation of artefacts in an accessible and engaging fashion.

Zara Peacock and Beth Werrett

Final year students in MSc Conservation for Archaeology and Museums, University College London

CONFERENCES

RESPONDING TO CLIMATE CHANGE: A REPORT

Icon Care of Collections Group
London 25 April 2007

The last year has seen world-wide recognition that the climate is changing and that urgent action is needed. Not everyone in the world of museums and collections has yet felt the need to consider the implications. The attitude may be that our sector is responsible for such a tiny fraction of the problem that we can safely ignore it. Some may combine this with the view that our cultural patrimony is of such overwhelming importance that we should do whatever it takes to preserve it, regardless of costs.

This attitude is likely to be counter-productive. Society at large does not share this valuation of the nation's heritage and has never been inclined to fund the care of collections to the level that an idealistic curator or conservator might consider necessary. Before long, all organisations will be required to save energy whether they like it or not. Unless we understand the implications, collections champions may be railroaded into truly disastrous actions. With the aid of good information, the drive to use energy more effectively might actually result in improved collections care.

These were the underlying concerns behind *Responding to Climate Change*. In particular, we were looking for so-called 'no-brainers': things we can do that can only be beneficial in every way (see Box 1). Secondly, we wanted to identify areas of challenge, where it is more difficult to decide what to do for the best, and where research is needed to reconcile an apparent conflict between energy efficiency and the concerns of preservation and aesthetics arising from work with material culture (see Box 2).

Events that occurred during the preparation of the meeting and afterwards have provided further evidence that the effects of climate change are already upon us. July 2006 was the hottest ever, and comfort cooling was in demand in every workplace. Insect infestations seem to have been breaking out everywhere (not just down to the fashion for cheap cashmere); heavy rainfall was finding its way into buildings ever more frequently, and then, after the driest April and the wettest June ever, came the Yorkshire and Midlands floods. While no one can doubt that tackling the effects of a severe flood needs resources way beyond the regular budgets of even the largest institutions, the constant succession of



minor pest and leak incidents raises a demand for substantial resources that can be much more difficult to meet. Even for those who remain sceptical as to the ultimate cause of these events, the need to find resources to respond to incidents at this level is no less pressing.

This situation may call for a review of risk management strategies. The people who come to the rescue with mops and squeegees and make endless trips to and from the freezer are likely to be the people normally responsible for monitoring and adjusting the environment, checking pest traps and seeing that housekeeping is up to standard. There are only 24 hrs in a day and 35-40 in a normal working week. It is good to know that new technologies for dealing with insect pests are becoming available, because freeze, freeze and freeze again is unlikely to be a sustainable strategy for most of us.

The context for most of us is that the buildings in which we operate are suffering from decades of inadequate maintenance. Millions may be spent on refurbishments but once project funds are used up, it is back to make do and mend. Climate change can only make matters worse, but they were bad enough beforehand and if we continue to experience major disasters, there is a danger that money for maintenance will be ever more difficult to find.

Experience at Hull showed how a museum service could improve energy efficiency, save money and earn credit with their local authority, without putting collections in jeopardy. In fact, an energy audit carried out by someone who understands what

museums are trying to achieve through our use of heating and environmental controls, can often confirm what many of us have suspected for years: not only are these systems badly maintained, but they were poorly designed in the first place. So we are often squandering energy with no beneficial outcome at all. Does anybody out there doubt that this is a common scenario? If you have experience of good practice in this area, please let us know. There are often cases where minor improvements to a building, or a re-think of what happens where, can eliminate the need for active environmental control, allowing us to make a very positive contribution to saving energy.

In this context, the time and attention required for fine-tuning of environments that are demanded by exhibitions, loans and some of the more ambitious collections care standards begins to look like an imposition, and we need to be sure just how big a problem is posed by short term moderate fluctuations in T and RH, and what the really dangerous extremes are.

The detail of emergency planning may also need to be reconsidered, with a wider view taken of what counts as a disaster, and a review of the costs of being prepared, such as maintaining local equipment caches. One sure thing is that we need to record not just disasters, but also minor events, including infestations, as well as the resources expended on putting things right, so as to demonstrate the need for resources.

It was shocking to learn that many traditional and historic buildings are considered by some to be so energy

1 No-brainers:

All strategies and policies relating to collections should take account of sustainability issues.

Monitoring of energy use should be encouraged.

Energy reviews should be undertaken by competent specialists.

Improved management of drainage and rainwater can reduce leaks and floods.

Saving and using rainwater can reduce demand for treated water.

Leaks, floods and infestations should be recorded and reported.

2 Challenge areas

To ensure that:

Environmental standards for collections are not unnecessarily stringent and do not result in unjustified energy consumption.

New and refurbished buildings deliver a stable environment by energy-efficient means.

Historic buildings are used in such a way as to make the most of their qualities.

Display lighting design adopts new technologies as they become reliable and provided they can meet aesthetic criteria.

inefficient that it may not be justifiable to continue maintaining and using them. This seems to be a good example of not seeing the whole picture, and of ignoring the impact of different ways of using a building. In the absence of a robust defence, it could easily become another excuse for public authorities to let our national patrimony go to rack and ruin.

Summaries of all the talks will be available on the Icon website and we plan to follow up several topics in more detail in Icon News. It was not possible in this one-day meeting to cover any subject in detail and some topics were left out altogether. We hope to plug some of these gaps and to continue working with all those who are pioneering in this area to produce practical guidance to suit museums and institutions of all sizes and budgets.

Cathy Proudlove, Collections Care consultant and Conservation Manager for Norfolk Museums and Archaeology Service

THIRD FORUM ON THE CONSERVATION OF THE CULTURAL PATRIMONY OF THE AMERICAS

Caracas, Venezuela 6-8 June 2007

As I arrived at the airport in La Guaira, Venezuela, I was told that the conference on the *Conservation of the Cultural Patrimony* which I came to attend might not go ahead. There was a huge demonstration in Caracas and the traffic into the capital was horrendous. Students from all over the country were protesting against the Government's decision to close down a TV channel (RCTV). In the event, though, the conference did take place, hosted in the quiet and leafy Simon Bolivar University campus, a 30 minute drive from the centre of Caracas.

The conference, with 120 participants, was organized by the *Fundación Conservación del Patrimonio Cultural*, a multidisciplinary organization which was established 3 years ago in Caracas and is committed to raising conservation and preservation issues among conservators, curators, scientists and other professionals involved in caring for the cultural heritage. Every year since its inception, the *Fundación* has organised forums supported by grants from the United Nations, ICCROM and/or local institutions (see www.fundacionconservacion.org for more information), and this year, the conference was organized jointly with The *Instituto Metropolitano del Patrimonio Cultural de Caracas Alcaldía Mayor*, itself an organization that has been created recently, set up to work on the rescue and conservation of the cultural heritage in metropolitan Caracas in general, and buildings of historical interest in particular.



Delegates enjoying a coffee break

The papers and poster presentations at the conference spanned a very wide range of different fields and issues – not just the conservation and preservation of paper collections, watercolours, paintings, sculpture and historical buildings, but also historical research on petroglyphs, indigenous botanical plants, education and the history of Caracas, as well as work reporting on scientific uses of laser, archaeological sites for cave drawings, the administration of archives, and the identification and classification of the iconographic heritage in the Roman Catholic Church from the regional State of Merida (west of the country). Many of these papers and posters were very engaging, but I shall mention just a few to give a little flavour of the conference.

On the conservation and preservation of paper collections, Alvaro Gonzalez, one of Forum's organizers and a founder of the *Fundación*, talked about the training programme on preventive conservation that he has set up in conjunction with the Institute for advanced studies IDEA and the National Archive in Caracas. This is the first time that a diploma course of this kind has been established in the country, and it takes eight months, looking at all the major factors that can produce deterioration in paper collections, from the building to the environment and the collection's primary housing. The collaboration with the National



Amelia Rampton, Rosario Rodriguez and Manuel Suarez at the poster display

Archive provides the students with a collection to research and allows them to implement some of the preventative procedures learned in their theory classes. The programme has been very successful so far, with eight students enrolled in last year's pilot course, and twenty five now attending for the diploma.

There was also a very interesting presentation on paper conservation work undertaken in regional archives. Yasmin Guerrero Monterrey, director of the *Registro Principal* from the (oil-rich west of the country) Zulia State, has been working on strategies to conserve a vast collection of documents from the colonial period (1779–1836) together with more recent documents relating to birth, marriage and death from 1827–1881.

From the British Museum in London, the Department of Conservation, Documentation and Science presented a poster describing the analysis and conservation of watercolours painted by the XVI century artist John White *. From 1584 to 1590, White travelled along the Atlantic coasts of the American continent and recorded the people, flora and fauna. The BM exhibited these iconic watercolours in March 2007, and the poster explained their traumatic history – they survived a fire (as well as the water used to extinguish it!) and images of their condition and other episodes intrigued the audience.

The poster display of the John White watercolours



Turning to architecture, there were several presentations focusing on the conservation of key historical buildings in the capital, sponsored by the *Instituto Metropolitano del Patrimonio Cultural de Caracas*. The architect Luis Guillermo Marciano, for example, focused on a project restoring the *Nuevo Circo de Caracas*, a bullring that was built in 1919, neglected and used for other purposes and is now being restored to its former glory. Architecture and art works were brought together in the project by conservator Rosario Rodriguez and architect Jesus Alvarado, who reported on work in which a 1930's abattoir was rehabilitated to house the museum *Mario Abreu*, a famous Venezuelan 20th century artist. Abreu's paintings, sculptures and works on paper are now enjoying a brand new exhibition space but the storage areas are still in another building and have suffered from insect infestation and months without air conditioning, producing conservation problems that are still being evaluated today. In fact this points to one of the most obvious imbalances – while some areas of the cultural heritage have ample resources, others lack a budget for the most basic things such as the maintenance of air conditioning systems.

The organizers are keen to host a fourth forum next year and to invite conservators from other Latin American countries and the Caribbean (the first two conferences were more international). Although I felt that the programme covered maybe too many different areas of cultural heritage and might benefit from greater specialization, this was a fantastic opportunity to establish contacts with the conservation community in a tropical region, and to learn more about how Venezuelan conservators are implementing procedures linked to the conservation standards established in more prosperous western countries that have very different climatic and economic environments.

Driving to the airport for the flight back to England, there was another demonstration, this time with students showing their solidarity with the government. Again, there was more traffic than usual and some nervous comments about not making it in time, but I made it in the end and returned to London very much stimulated by my visit.

* For further information on this project see: Bescoby, J., Rayner, J., Ambers, J. and Hook, D., 'New Visions of a New World: the conservation and analysis of the John White watercolours', British Museum Technical Research Bulletin 1 (2007), (Archetype Publications).

Amelia Rampton

Western Art on Paper Conservation, British Museum, London
 arampton@thebritishmuseum.ac.uk



The Atrium at "Heelis", the National Trust Headquarters

COLD STORAGE

Icon Photographic Materials Group National Trust HQ and the National Monuments Record, Swindon, Wiltshire 11 June 2007

A busy day packed with information was attended by more than fifty delegates and guest speakers. Anita Bools, the National Trust Adviser on Photographic Materials and Chair of PhMG opened the meeting before Katy Lithgow, Head Conservator for the National Trust welcomed delegates to Heelis with an overview of the Trust's conservation work.

Presentations began with Ian Moor, from the Centre for Photographic Conservation. In his overview of suppressed storage methods Ian discussed the fundamental relationship between the environment and the longevity of photographs. He reiterated the point that reduction in the temperature of the storage environment significantly increased the longevity of photographs, concluding that cold (or suppressed) storage is the only viable treatment for the long-term preservation of photographic materials.

Hilary Roberts, Head of Collections Management, Photograph Archive at the Imperial War Museum described the museum's extensive image collections. The Film and Video Archive has been developing sub-zero cold storage for motion picture film since 1985, using the Swedish Film Institute's Film Conditioning Apparatus (FICA). This system consists of first pre-conditioning the moisture content of



Dominic Wall demonstrating CMI packaging

the film, then vacuum-packing the reels inside a vapour-proof aluminised bag. The packages are accurately weighed after sealing, and occasionally thereafter, to check against bag punctures and infiltration of moisture. Packaging the film allows a food industry deep freeze unit to be used for storage rather than a fully moisture-controlled system. Hilary thanked her colleague David Walsh, Head of Preservation at the Film and Video Archive, for his contribution to her presentation.

A further example of research into affordable storage strategies was given by Kate Jennings, conservator from the Tate Collection, who described Mark McCormick Goodhart's Critical Moisture Indicator (CMI) packaging system. Kate has evaluated the effectiveness of CMI packaging against adapted methods with the same approach but using more sophisticated, impermeable, plastic packaging. Tate wanted to investigate the effectiveness of these systems inside frost-free freezer units, which use a short cycle of raised temperature and so humidity to remove ice. Trials proved that the packaging systems will protect items from these defrost cycles. Kate also described plans for the installation of freezer units.

Cedric Gressent, representing the French office of the commercial picture agency Corbis, described the state of the art storage facility being planned for the Sygma Preservation and Access initiative, for which he has responsibility.

Conservator Jenny Hodgson shows delegates work in progress in the NMR studio



Henry Wilhelm, veteran researcher on the longevity of print materials and founder of Wilhelm Imaging Research Inc. presented an overview of cold storage for the preservation of photographic materials. The beginning of the 21st century, Henry feels, is a good time to reflect on the preservation of non-digital photographic materials and the use of modern technologies for managing and preserving them. He described details of the storage of the Corbis-Bettman archive at the Corbis Film Preservation Facility underneath Iron Mountain, Pennsylvania.

The morning ended with a lively panel discussion ranging over changes in photography from traditional to digital processes, the advantages and disadvantages of cold storage, using fridge freezers in the archive environment, and the effects of freezing negatives. During lunch delegates had the opportunity to attend a presentation by Safeguard Europe Ltd and visit the trade stand of Conservation By Design, both sponsors of this event. Poster presentations included: Freezing Photographic Negatives at the National Library of Wales, Preservation and Cold Storage of the National Trust Chamberlain Hardman Collection in Liverpool and Glasgow University Library's new Photographic and Archive Stores.

Afternoon sessions at the neighbouring National Monuments Record began with a welcome by Mike Evans, Head of Archives. Delegates visited the conservation studio where conservators Jenny Hodgson and Lisa Adye showed work in progress; attended the demonstration of cold storage CMI packaging by Dominic Wall and toured the vast NMR cold storage facility led by Tony Rumsey, National Monuments Record Curation and Collections Manager.

Asked the question 'What did you take away from the day?' the two successful applicants for free student places from the PhMG – Saya Honda and Mel Houston – wrote:

'Almost everything was new to me and I learnt so much from this one day conference. I entirely enjoyed taking part in this meeting and I would like to attend more events like this to develop my knowledge with the aim of becoming a photograph conservator after my studies.' (SH)

'The biggest concern with cold storage is not the anxiety of 'what if' something goes wrong, but rather how to justify not employing these measures when it is the only option for long term preservation of photographic materials.' (MH)

The PhMG Committee would like to thank the students for their reports from which this review has been compiled, and the sponsors, speakers and delegates for their

contributions to this successful day. The Committee hope to produce a publication to include papers from the day and other contributions on the topic of cold storage.

Much information on sub-zero cold storage and CMI packaging can be found at <http://www.wilhelm-research.com>

CONSERVATION ETHICS FOR THE 21ST CENTURY

Seminar with Dr Salvador Muñoz Viñas
British Library London June 2007

This small (twenty participants) seminar was presented and lead by Dr Salvador Muñoz Viñas, author of 'Contemporary Theory of Conservation', professor of conservation and conservation theory at the Universidad Politecnica de Valencia and paper conservator. Dr Muñoz Viñas gave the participants a lively and clear seminar outlining some of the ideas he presents in his book with additional short talks by Elizabeth Pye and Dr Jonathan Ashley Smith about their own thoughts on conservation ethics.

Over the course of the two-day seminar Dr Muñoz Viñas discussed some of the inconsistencies that arise from the 'classical' theories of conservation, ie. reversibility, minimum intervention and respect for the object and its history.

These ideas were presented by a series of provocative statements, eg. 'reversibility and minimum intervention are useful because of their failure', which were then elucidated through the use of case studies and discussion with the participants to the explanation: conservators need reversibility because minimum intervention is impossible and vice versa. This method of drawing the audience in by the use of provocative statements and then engaging them in a discussion was very effective and over the two days the participants had plenty of opportunity to interject with ideas and objections. The first day dealt mostly with this dissection of some of the common elements of ethical guidelines and charters including interesting ideas on the principle of partially discernable additions such as *tratteggio* and *rigattino* type restorations (using lines or dashes of colour which are distinguishable from original paint on close inspection only). The first day also contained a long discussion with the audience on their understanding of the term authenticity.

For the second day Dr Muñoz Viñas brought in ideas about conservation as an activity being partly defined by its objects not just by actions or processes. This idea was then developed further by looking at why certain objects are conserved, which brought us round neatly to a discussion on meanings, ie values, currently a hot topic in any conservation ethics discussion. The word 'stakeholder' reared its fashionable head

briefly as the seminar headed off towards its next key idea: that conservation is subjective and actively so.

This contrasts with classical theories of 'object' led conservation – the idea that the conservator is carrying out a largely objective treatment of a material object – in that in this theory the conservator recognises that their work is subjective and 'value' or 'person' led.

This idea was reinforced by a presentation by Elizabeth Pye on her experience of changing conservation ethics encountered during her career as a practitioner and teacher of archaeological and objects conservation in which she noted seeing a change in emphasis from objects and materials to people and values. Dr Ashley Smith gave a talk on 'ethics as common sense' describing the ethical approach as taken by someone who is not necessarily meaning to be ethical but who understands the objects and materials from a crafts person's view as he experienced when working at the Victoria and Albert Museum in the sixties and seventies.

It is due to Dr Muñoz Viñas's enthusiasm and great communication skills that this was a very enjoyable and interesting seminar. It was particularly useful to anyone who is involved with teaching or setting guidelines for institutional or national conservation practice but no less relevant to anyone within the conservation field.

Georgina Garrett

Deputy Head Collections Conservation & Care, The Horniman Museum, London

TALK

THE DEVELOPMENT OF A FIXATIVE FOR THE MECHANICAL CLEANING OF PENCIL DRAWINGS

The October Gallery, London 15 May 2007

When Dr Aeli Roberts was asked if she could make a presentation to the Icon Book and Paper Group a few months ago, instead of giving a talk on previously completed research she decided to design a totally new experiment to tackle one of the perennial problems in paper conservation, that of the mechanical cleaning of friable media. She then wanted to carry out the experiment with the help of students from Camberwell, apply the results to real objects and finally assess the success of the method. This was an ambitious target and it is to her great credit that she successfully accomplished most of her plans by the time of the talk.

The question of image loss during the cleaning of disfiguring dirt from a delicate pencil drawing has never been fully



Mechanical cleaning before

addressed. This can more often be a problem in very dirty archives where it is important to be able to get a clear and unambiguous view of the image, rather than in an old print or drawing where a bit of dirt here or there can be quite acceptable and may even add to its history or provenance. However, the fact that dust particles can also do actual physical and chemical harm to the paper must also be taken into account. The dilemma is that either the whole sheet can be cleaned with the inevitable loss of media, or, unless great care is taken, you are left with a shadow effect around every line. It is not an uncommon sight to see a beautifully clean print with a heavily haloed pencil signature. Dr Roberts's suggestion was that the use of an effective fixative over the pencil might be one solution to the problem.

In front of a packed and buzzing audience and with the help of some impressive Powerpoint slides, Dr Roberts began with a concise summing up of all the factors that have to be taken into account in the design of this experiment. The many variables inherent in the dirt/media/paper combination, i.e. the type and condition of the paper, the form the particulate dirt takes and how it is distributed, the type and fragility of the medium and how it was applied, have all to be considered. It would be insufficient to study just one component in isolation or to ignore their interaction in the object as a whole. Above all, the limits of a laboratory test have to be acknowledged and this Dr Roberts happily did, and which is why she went on to treat some real aged objects, in the form of three mixed media architectural drawings.

Dr Roberts proceeded to give a very useful description of the different components involved, starting with the composition of a pencil and its different types. Pencils are a combination of graphite, wax and clay, the less clay and the more graphite, the softer the pencil. The wax is included as a lubricant. The way the pencil is sharpened, whether it is hard or soft, and the pressure used by the artist can all affect the way the graphite adheres to the paper surface. The type of paper used, and the unevenness of its surface texture, its 'tooth', also affects how the pencil line is made.

With the help of cross sections from an electron microscope, kindly run by Mark Sandy, the different ways both the pencil and the dirt particles are distributed and adhere to the paper fibres were clearly shown. The size and shape of the dirt



Mechanical cleaning after

particles and the way they are bound to the cellulose fibres was also considered, there being a number of possible forces involved, including polar and hydrogen bonding and physical entrapment. Paper being a highly porous, anisotropic and absorbent material seems to positively encourage the accumulation of dirt within its fibres which can then become engrained and resistant to cleaning, especially after any aqueous treatment.

There then followed a helpful summary of the research into the various dry cleaning methods used in conservation today, including erasers, chemical sponges, Groomstick, Draft Clean, Skum X and Wishab sponges. Choosing the wrong method can result in serious damage to paper fibres, alteration to the surface appearance, resistance to wetting, and acidic residues. The best of the erasers proved to be the polyvinyl chloride based Magic Rub and Staedtler Mars and, provided it is used with care, Groomstick.

For the purposes of her experiment Dr Roberts chose Staedtler Mars, (both grated and cut into small wedges), Groomstick with excess stickiness removed and made into a point, and small squares of Chemical Sponge.

After discussing the different requirements of a fixative and a consolidant, Dr Roberts considered that what she was searching for was a solution that would not actually 'fix' the media temporarily for later removal (although that may well be possible) but one that could be left on the paper permanently, in case no further aqueous or solvent treatments were possible. She also discussed previous work on fixatives for pencil, including the use of modified starch and Funori, and some unsuccessful experiments of her own with Klucel G in IMS, but the fixative she finally chose was water soluble ethyl hydroxyl ethyl cellulose (WS-EHEC or Ethulose). This is easily obtainable, cheap, and can be made in solutions of low viscosity which dry to a matt and stable finish.

For her experiment she made mock ups of

pencil drawings using different qualities of paper, different grades of pencil and, as a noticeable dirt effect, dust from a Cobalt blue pastel. Two layers of 0.5% w/v of Ethulose were applied using a Pentel fine water brush to the pencil lines only, each layer being allowed to dry between applications, and the samples were then mechanically cleaned with the different chosen cleaning methods. The results showed that it was possible to protect the pencil lines from cleaning with greater or lesser degrees of success. Most pencils were successfully fixed, especially on the smooth papers, but there was some loss of the 4B grade. However, the success of the method has to be set against how time consuming it is and the fact that it is probably unsuitable for the very finest lines.

Although Dr Roberts had not quite completed the treatment of the architectural drawings, she had done enough to be able to tell that the method would also be successful on these real objects, provided you had the time and patience. One of her students also went on to use the fixative pen on a number of inscriptions and signatures, and it is probably in this area that this method will prove to be most useful. The interesting possibility of the aqueous removal of the Ethulose after cleaning without affecting the pencil was discussed in the question time after the talk and Dr Roberts agreed that this would be a useful experiment to conduct in the future, perhaps with the use of SEMs to test whether the Ethulose washes out completely.

It was apparent after this entertaining talk that this could prove to be a promising new practical technique for the paper conservator, but Dr Roberts was keen to stress the importance of restraint by quoting Keiko Keyes' words:

'What is good for the paper may be disastrous for the medium, and since the two are intimately linked in works of art on paper, it is often necessary to restrict our treatments accordingly'.

Claire Gaskell, ACR



Ian Panter and visitors looking at remains of the medieval coffins from St Peter's Church, Barton on Humber

VISITS

PRESENTING CONSERVATION TO THE PUBLIC

and the Icon Archaeology Group AGM, York, 8 May 2007

This year the Annual General Meeting of the Archaeology Group was held in York and included a visit to the newly refurbished Conservation Laboratories (now relocated together with the rest of York Archaeological Trust into new premises), as well as trips to DIG and the Jorvik Viking Centre under the heading of *Presenting Conservation to the Public*. The day was organised by Jim Spriggs, now Chair of the Archaeology Group, Ian Panter and Mags Felter (both YAT)

The morning began with coffee at the York Archaeological Trust followed by a tour of the Conservation laboratories where current projects, including the Welhambridge logboat and artefacts from the Alderney shipwreck, were viewed and discussed. The group then headed to DIG, just managing to avoid the rather inclement weather. DIG is a new attraction run by the York Archaeological Trust to give visitors the chance to experience archaeological excavation, but also to present all aspects of archaeology including conservation. Following this, the AGM was held in the Black Swan pub on Peaseholme Green.

In the afternoon, after a brief visit to the ongoing excavations at Hungate, the group headed to the Jorvik Viking Centre to see the recently installed 'Artefacts Alive' talking heads in the artefact hall as well as the new interactive stations where conservation is again included as one of the aspects of archaeology to be explored further. There was also the chance to see the new 'Are you a Viking' exhibition. Further discussions were held over tea before dispersing.

The day was well attended by both students and professionals and seemed to be enjoyed by all. Thank you to everyone, especially those who travelled up from London and further afield to visit us here in York and to support the AGM.

Margrethe Felter, Assistant Conservator, York Archaeological Trust.

INDEPENDENT PAPER CONSERVATORS' GROUP: PARIS VISIT

20-21 June 2007

Last year paper conservator Silvia Brunetti invited IPCG members to Paris. Visits to the inner workings of the Louvre and C2RMF (Centre de Recherche et de Restauration des Musées de France) are very rare and we are very grateful to Natalie Coural, Curator responsible for conservation, and all those who made it possible.

On 20 June six of us met Silvia in Versailles for the beginning of a fascinating two days of visits to studios and laboratories of the C2RMF. The imposing 17th century Petite Ecurie du Roi houses studios for the restoration of antiques, textiles, paintings and the graphic arts; the tall ceilings make it ideal for treating large paintings and cartoons. Michel Cailleteau was working in the large format paper studio single-handedly on some enormous cartoons by Emile Bernard from the Musée d'Orsay.

Several people were working on paintings and were happy to stop and explain their work, different approaches to retouching and the problems associated with cleaning. The traditional way in France is to treat each layer, panel, lining and paint in a different area of the building by different specialist conservators. There does not seem to be a holistic approach to each object. Many rooms were oddly deserted, and we were told that, because of the competitive nature of tendering for every museum job, many established and experienced restorers and conservators are no longer getting the work. The highlight was being taken to Silvia's



Silvia's studio

studio. She is extremely lucky to have her own lockable space. In all the other spaces conservators have to take home their own equipment and supplies or risk having them 'borrowed'. Silvia had some beautiful drawings to show us from the museum in Angers and some very beautiful solutions to mounting them.

On the second morning we met scientist Alain Duval at the Louvre and he took us around C2RMF's Research Laboratories. They moved into the new subterranean building in 1996 where, as well as a Raman spectroscope, and other examination equipment, they have a linear proton microbeam accelerator first built in 1980s, the only one in a museum anywhere. It has been used to identify metalpoint in particular but also chalks and washes on paper. A summer exhibition had just opened in Rennes of drawings which have been analysed with the accelerator at the Louvre. ('Au-delà de L'Image - drawing techniques revealed by science', Musée des

Mounting Studio, The Louvre





The group at Versailles

Beaux Arts de Rennes, Brittany)

In the paper conservation studio we were shown drawings by Odilon Redon and Forain. Each of the five conservators work on the drawings of one artist each unless they have to work together for an exhibition. All drawings are inlaid in mostly the same paper and although this is not always the best solution for each object, conservators seem to have little voice to suggest changes.

At the other end of the room we met André le Prat who is in charge of a different group of conservators and who answers directly to the curators at the Louvre. He was working on some enormous cartoons by Le Brun which had suffered greatly from being stored in a leaking roof space. After enzyme treatment they were lined, then backed onto canvas which had been wetted and gradually stretched three times. They were installed in special aluminium frames which can alter the tension with a system of adjustable bolts.

Our final stop was in the mounting studio. The Louvre's ingenious security framing system is unique and was demonstrated to us. Irene Julier showed us her excellent research on historic mountings which included photographic records of beautiful graphics by Pierre Marquette and Vasari. She is also building up a separate record of the changes to the Louvre's house style over the years.

We learned a huge amount from our visit and hope we can reciprocate in some way in the future. Special thanks of course to Silvia Brunetti for making our stay in Paris so enjoyable, for hosting a party at her flat and for rescuing us at just the right moment with the announcement 'the English must have their tea'.

The Independent Paper Conservators' Group was set up four years ago to facilitate contact between conservators in the private sector. IPCG is an independent organisation and there are no charges for being a member. We usually meet three or four times a year and we have found that there are huge professional as well as social benefits. Our evening meetings tend to be in London and mid week but we also arrange day trips away either to an institution/ collection or someone's studio. We also have a Google group site for informal discussion.

For more information about the group please contact:

Laila Hackforth-Jones

Telephone 020 8883 8809

E-mail Laila.hj@blueyonder.co.uk

Laila Hackforth-Jones

COURSES

LINING AND SUPPORT WORKSHOP

Victoria and Albert Museum July 2007

With studio presenters Merryl Huxtable, Mike Wheeler and Susan Catcher, this workshop was held in the V&A paper conservation studio. Its **aims** were:

A three-day workshop which will cover the historical methods of lining works of art on paper, the various types of lining used today and the different materials and means of support.

There will be the opportunity to discuss objects both in store and on display in the galleries, during which the benefits and problems of various linings will be examined. Practical work will include lining and flattening of posters using oriental techniques and methods for attaching them onto supports for display and storage purposes. The emphasis will be on handling larger format objects using adaptations of Japanese techniques.

The workshop was a dynamic mixture of talks, demonstrations and practical sessions that more than fulfilled the aims of the event.

Every attendee was given a bound information pack containing suppliers' lists, equipment and material details, relevant articles and corresponding notes for the workshop.

After introductions to the staff and a brief introduction to the studios, an historic overview of linings was given by conservation staff, with in-house examples. The difference between the lining of objects in the East and West was discussed, such as



Demonstration lining of small theatre bill



Preparing Japanese paper roll for lining



Lining paper using a pre-made Japanese roll

Practical session lining theatre bills





Handling and turning large poster.

the lining of Japanese scrolls, Indian scrolls, Holbein drawings etc, along with the ethics of removing historic linings and supports. There was then a session on the different options of conservation lining, and some examples of recent projects in the studio. Problematic linings such as wallpaper, fragile Western papers and the flexibility of Japanese scrolls were discussed.

There was a particularly useful session on how the studio was set up to accommodate large format items, and some practical tips on furniture and equipment for optimum lining needs. It was inspiring to have the workshop in a well thought out studio space, which provided a good role model for best practice.

Going through paste-making and the names, uses and care of Japanese brushes

was both useful revision and a learning of new information, as was the session on Japanese papermaking and papers suitable for conservation. All the speakers had extensive knowledge of Japanese material and equipment and had a refined routine on how to select quality materials and equipment and keep them in good condition.

The lining demonstrations were relaxed and gave an opportunity for everyone to get involved – I often feel stressed and rushed when trying to complete a lining (and that is without a class of twelve looking at you!) so it was valuable to learn that, actually, linings can be carried out over a number of hours as long as certain conditions are maintained.

Within the practical sessions we were given the opportunity to line items from the

collections, one that we did individually and the other larger format linings as a group, using two different techniques. It was necessary to spend some time preparing the large format items for lining, but it was worth it to see the procedure that the V&A conservation staff follow when surface cleaning, removing old backings and adhesive, repairing, toning patches and handling.

The two techniques of lining large format items, with a pre-prepared Japanese paper roll or with multiple, individual lining sheets was useful and highlighted the three different, yet equally valid, ways of working that the three members of staff had. Each had their own way of explaining or carrying out lining work and this was reassuring as it reinforces that there is more than one approach to a technique, and that it is down to the individual to learn the most comfortable way of completing a task.

The practical work was concluded with discussions and demonstrations on Kari Bari boards, storage of large items and exhibition solutions. The exhibition materials I found of particular interest, as we often feel compromised as to time, budget, equipment and transport when it comes to exhibition deadlines. Having much working knowledge of exhibitions and transportation of large items, the V&A staff have come up with some very practical solutions according to different levels of resources available. Further information on this can be found in their lecture notes within the Icon Edinburgh conference papers, 2006.

Overall this workshop was informative, practical and a positive learning experience. Twelve delegates was just the right number for the space and equipment. Due to the topic's popularity and the success of the workshop, I would definitely recommend attending this in the future if it is run again.

With thanks to the British Library for financing my place on the course

Sophie Laubin

The British Library

Smoothing and pounding lining



PREPARING FOR THE NEXT FLOOD.....

Surviving a Disaster : Centre for Sustainable Heritage short course
March 2007 London

The short course Surviving a Disaster (offered by UCL Centre for Sustainable Heritage in partnership with English Heritage) is ideal for the worst-case-scenario-addict. I definitely fall into that category and so, I know, do several of my colleagues. As the course participants indulge in case studies of worst-case scenarios, the fires at Uppark and Wardington Manor, several devastating

floods etc., the anxiety of such disasters miraculously diminishes. This miracle is performed by the course tutors and organisers who with their knowledge, expertise and experience show that it is possible to handle and survive almost any disaster.

The course offers guidance and tools to deal with disasters in theory and – more importantly – in practice. While the theoretical part is much more vivid and interesting than expected, the practical exercises really encourage the can-do-(and-will-survive) attitude, giving one the possibility to experience how one would deal with tricky situations. The floods of this summer only emphasise the importance of a course like this. What does one do with furniture, books, carpets or indeed a peacock-feathered hat or stuffed squirrel when they are soaked in water? How does one build an effective wind tunnel for drying these objects and what materials and which companies need one know about? How does one manage the helpers? (and never forget to organise food and drink for them, it minimises tension and boosts morale). All these questions and many more were answered and tried out. To actually act out some of the theories made their limitations very evident and the course tutors stressed repeatedly that salvage plans, once written, should be tried out in practice. How one really reacts in the event of fire or flood will only be found out at the time and a full-scale exercise might not be feasible to undertake, but smaller scale training is possible.

On my return from the course we asked our gallery wardens and helpers to actually act the part, instead of just reminding them of the fire procedures. When we played it out, we realised that most people are surprised to hear their own voice when having to ask visitors to evacuate a room. The course encourages this role-play and with it takes the dark side out of the disaster. What I realised all over again is that, even though one is aware of most problems in one's own collection and feels one has measures in

Salvage practice during the course.



Surviving a Disaster course at Kenwood House, March 2007

place to prevent them, there is infinitely more that can be learned, improved and used to modify strategies.

Spending three days in a group of heritage professionals with a wide variety of skills and expertise was an additional asset. Despite the holiday camp feeling of these overnight courses, it is invaluable to hear and learn from other people's experiences and listen to their points of view and see their responses and reactions. The motivation level, the 'can-do-level' of the course was enormous, and we all started to plan the changes and improvements to our salvage plans and procedures whilst there. I ordered a wet/dry vacuum straight away, a fabulous investment – why didn't we do it earlier? I introduced snatch-cards, re-stocked and re-arranged our salvage kits and started to re-write our emergency manual – always a work

in progress.

While the content of the course was why I decided to take part, it offered much more. The organisation of the course was fantastic, the structure perfect and the catering and accommodation faultless – with Kenwood House as a scenic and most beautiful backdrop.

Disasters will happen, some might be prevented with the right care, but when they do happen the damage can be minimised with thorough and advance planning and this course not only prepared one for that, but motivated one to take immediate action.

Jacqueline Thalmann

Curator of the Picture Gallery
Christ Church, Oxford

in practice

CONSERVING THE GEFFRYE MUSEUM'S BLUE JAPANNED CORNER CABINET C.1740

by Alex Schouvaloff, Senior Lecturer, Restoration & Conservation London Metropolitan University, and private conservator (Decorative Art Services: www.decorative-art-services.co.uk).

Summary

This article details the conservation treatment of a mid eighteenth century japanned corner cabinet, a recent acquisition of the Geffrye Museum in London. Both I and the Geffrye's curatorial staff favour minimum intervention

Cabinet front before treatment.



and it was decided to do as little as possible to the cabinet in order to make it legible to visitors and presentable in a museum context.

The cabinet throws up a few technical and ethical conundrums given its blue/green appearance and use of bronze powder paints where gold leaf is often found. This paper focuses on these aspects of the project and does not discuss the interior of the cabinet or the metalwork.

Surface Condition

The original japanning is in poor condition, but, given the age and nature of the object, nothing out of the ordinary. Analysis confirmed original blue pigmentation – Prussian blue and smalt found wholesale; no yellow pigmentation was found in any varnish layers. The present appearance of a muddy green is due to oxidised varnish layers (original and later), with some blanching. Analysis confirmed shellac to be the sole finishing varnish used throughout the object's history (apart from small additions of a modern resin).

The gold leaf decoration is largely intact but worn; there is some loss to raised areas. About half the black lining and red toning is still in place on gold leaf, the rest is worn away. Areas which are brass powder painted (as opposed to gilded) are heavily oxidised and discoloured, (dark brown) with 'bleeding' into surrounding varnish. Top and bottom mouldings and the inside of the cabinet have been painted green, probably in the 19th century. (Analysis revealed a paint based on Prussian blue and Chrome yellow). There is some evidence of an original red-ochre based paint applied to the inside of the cabinet (inside shelves and top of cabinet are painted black).

Introduction and technical discussion

Even with the benefit of a full analysis, such as that conducted in this case by Dr Tracey Chaplin, it is not easy to determine the original intentions of those who carried out this kind of work. Very little is known of japanners, who they were, their working practices and charging policy. Today there is much commercial pressure to find original blue japanning, as opposed to green or black, since it commands higher values, and it is the domain only of the foolhardy or corrupt to presume an original blue without proper research and analysis. Indeed, there is even a doubt whether faded yellow pigments and dyestuffs are actually picked up by conventional analytical techniques.

There are many in the trade who, the moment they find blue pigmentation, jump to what might seem an obvious conclusion and declare the object originally blue. It is not that simple. Blue pigment, be it Prussian blue, smalt, or both, as in this case, would be the foundation for many a green japan. Indeed, it may be the foundation for completely unrelated colours. I have found copious amounts of smalt, mainly within the gesso layer(s) on a

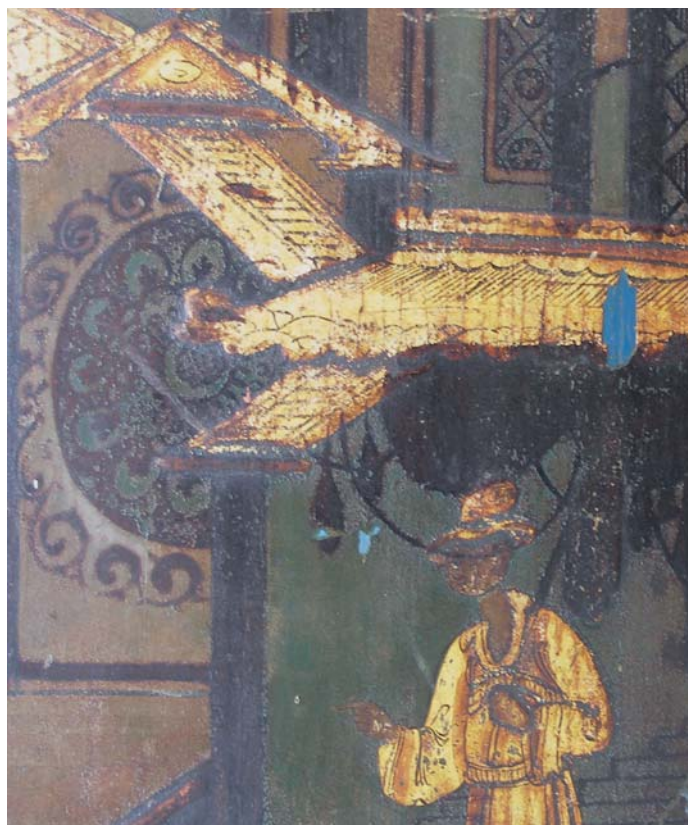
longcase clock which was given a faux tortoiseshell original scheme. One can only guess why this might be: was it used as an optical blue whitener, or simply a contaminant in a dirty workshop?

If one finds any yellow pigment, often orpiment, in varnish layers one may declare an object intentionally green. Equally, I would reasonably presume that if analysis found the materials given in Stalker & Parker's 'blew japan' recipe – smalt, lead white, isinglass and starch, followed by Sandarac-based varnish, all in an attempt to preserve the clear blue even when varnished, then an object could be declared blue. I have not to date found these materials other than in the literature. Any japanner of any date knows that if a Seedlac varnish (a rugged, impure shellac of brown appearance) is applied directly over a blue paint it will immediately adopt a green cast. There is also the fact that Prussian blue is itself a greenish blue, which brings us to the cabinet for discussion: Prussian blue, smalt, numerous varnish layers, some original and all based on shellac, with no yellow pigmentation found, means that one can reasonably conclude a greenish blue to be the original intention. (There is also a recipe for a different, 'olive' green given by Stalker & Parker).

Nonetheless, the smalt layer (which lies over the Prussian blue but also some varnish) is interesting. Again one is left guessing, to an extent. This cabinet was made and decorated in about 1740 and is likely a provincial piece. Prussian blue was probably new to the japanner, being first synthesised about 30 years earlier. Perhaps they tried it and didn't like it, finding it too green. Smalt, although generally coarse and lacking in tinting strength, is a clearer blue. Although varnish was found between Prussian and smalt blue layers there was no real evidence of dirt or discontinuity in the layers, suggesting that all were applied in a matter of days or weeks rather than years.

It is usual with japanned objects to find raised work, invariably gilded, on the front and to find more intricate flat work, such as leaves, also in gold leaf, surrounding these raised elements. Although not applicable here, objects with sides to be viewed, such as a longcase clock for example, usually have simpler motifs applied to the sides, most often carried out with bronze powders which later oxidize and blacken.

An interesting but not uncommon thing about this cabinet is that gold leaf has been used for the raised areas but bronze paint is used for the surrounding flat areas rather than more leaf. There is also the fascinating fact that much of this bronze paint seems to overlay important decorative elements, faces, for example, undertaken in gold leaf. This can clearly be seen in the face and drapery of the figure provided in the detail shot. It would be most unusual to be this clumsy in original execution although not impossible since the colour match would have been much better



Detail of figure – proper left door

originally, before the oxidation process.

There is no doubt in my mind that the bronze paint work is integral to the original piece – it is stylistically correct and without it the object makes little sense. Nonetheless, close inspection certainly seemed to show that this paint overlaid these features rather than bled through from below – cleaning trials also confirmed this and I would think it virtually impossible for a layer of paint such as this to bleed so successfully through raised gesso and gold leaf, although it has certainly bled into varnish layers.

Treatment

The treatment proposed was:

- to clean/thin varnish layers to a level which restores the green blue appearance of the cabinet
- remove some of the oxidised brass powder paint, especially where it has bled into the varnish
- retouch only to a level which restores legibility and only in areas where there is an exact 'map' of the decoration
- leave all gold leaf, making no attempt to retouch black lining or toning even where the area of loss is exactly known
- block out losses to raised work with a neutral brown/gold but do not re-raise
- leave later green paint and accept it as now being an integral part of the object
- minimal refinishing needed to bring the object to a presentable state.

Method

Varnish was thinned mechanically with 0000 steel wool, using Stoddard Solvent as a lubricant. In particularly stubborn/thick areas the process was given a head start with cotton swabs wrapped with 0000 steel wool and dipped in a solvent mixture of 75:25 Stoddard Solvent:IMS.



Cabinet front after treatment.

Areas were intermittently wiped with cotton rags dampened with Stoddard Solvent.

Cleaning rationale

I am not generally in favour of pure solvent cleaning (be they gels or liquids) for cleaning japanned objects. Results tend to be patchy and the process can be very time-consuming and difficult to control. Wholesale swab cleaning is not something I generally favour either. The result is all too often an obvious 'swab pattern' when this method is used; to obviate the pattern can be very laborious and one must balance risk against cost. I prefer a more holistic cleaning enterprise but with certain conditions: one must have the experience and confidence for this approach and back it up with scientific analysis, historical research and spot tests of any solvents considered. One must also use the evidence of one's own eyes and act upon it immediately!

NOTE: As a teacher I am often surprised when students meticulously remove decoration from japanned and lacquered objects and only really question this when it is too late. If in any doubt as to what is happening, stop! The human eye is extremely sensitive to losses in varnish or decoration if well trained.

Cleaning result

I was very pleased with the overall cleaning, with minimal loss to some of the oxidised bronze paint where the intention was to preserve it (there is some loss to willow tree and elements of the lattice-work framing the top of the picture). Consultation before cleaning warned of potential loss to some bronze paint and was accepted. There was no loss to gold leaf, lining, toning, faces etc.

The object is not bright blue but a mellow, greenish, typically aged Prussian, blue tone. This is the desired result: Prussian blue is greenish by nature and original varnish, Seedlac most probably, would be quite yellow-brown and would originally have given the cabinet a green cast.

At this point the cabinet was given a thin coat of Mylands shellac polish (50:50 Wuncoat:IMS) to re-saturate the colour and confirm the extent and success of the cleaning. This coat also presented a small barrier between original decoration and subsequent retouching.

NOTE: I am aware that this treatment is not compatible with the strictest tenets of reversibility but would argue that it is technically very sound, offering a good degree of consolidation, introducing no alien materials. Again, this is my favoured approach and I am often confounded by the sandwich of modern and traditional materials which constitutes today's conservation work. It is worth stating that reversibility of a resin in isolation can be very different from its real-world performance on an object.

Retouching

This was carried out using Lascaux Aquacryl water resoluble acrylic as a medium with additions of Winsor & Newton watercolour (tube and pan), dry pigment (yellow ochre, raw sienna, burnt sienna, raw umber, burnt umber – all Kremer) and Japanese reddish gold powder (Junkin-Keshifun).

NOTE: The degree to which a 'resoluble' acrylic medium is strictly reversible when sandwiched between layers of shellac is debatable (as would be the case with any other medium). I use it for a variety of reasons: it is a joy to use, producing thin lines and subtle shading as required; it is stable; it sits on shellac successfully and recoats without any great difficulty (care must be taken, though). Only completely permanent, traditional pigments were used. I now use Japanese gold powders for virtually all retouching on lacquerwork and japanning. They are expensive but finer than European variants; brass powders oxidize and micas tend to be grainy and not disperse well in a variety of media.

Areas retouched:

Some worn areas on faces, but no replacement of any lost features.

Areas lost or badly discoloured in trellis work – top of both doors.

Areas lost in the silver/brown lining surrounding the decorative panels.

Areas of lost raised work.

Leaves to tree above building top section PR door.

Foliage sprouting from buildings at second level PR door.

Willow tree on mid-right section PR door.

Area of worn ground on which stand the figures at bottom of PR door.

Leaves and trunk of tree on top section PL door.

Small reinforcement to window in mid section PL door.

Refinishing

The whole front of the cabinet was then given two coats of Mylands 'Pale Matt Wuncoat' polish (thinly applied by brush).

NOTE: I am aware that Mylands Wuncoat is not a product that trips easily off the tongue of many conservators, especially those in print, but I have conducted extensive trials with this product and, having formerly used the more conventional Decol polish, I now use it without reservation. It brushes out very well and dries to an aesthetically pleasing mid-gloss thus obviating the need for abrasives or waxes in final finishing – less is nearly always more to my conservation mind. The small additions of silica powder and toluene are a price worth paying, in my opinion, and should help provide an aid to identification when it comes to future analysis. Nonetheless, the toluene poses a health risk if not used and disposed of sensibly and in line with current regulations. All other materials and processes can be considered non-toxic and low risk if data, COSHH sheets and common sense are followed.

This image forms a post card which is available from the Geffrye Museum (no: 0000000050313).



Detail of figure – proper left door after treatment

Conclusion

It is our duty to be conservative in the treatment of this type of object. So many have been 'got at', over-restored almost beyond reprieve. Even with full-blown analysis and a high degree of historical and technical understanding, it is not really possible to second-guess the intentions of people we know very little about. For now, the body of evidence is scant. I believe most objects were varnished with shellac based concoctions but certainly not all; sandarac, mastic, dammar, copal and others all played their part. Yet, today, shellac is sloshed over objects without much thought. Many original japanned objects had a fairly 'lean' appearance but a trip round a prestigious antiques fair might lead you to conclude that they were virtually dipped in a vat of treacle. I would not have used shellac for refinishing this object without the benefit of an analysis which found only shellac in the original and later varnishes. Still, there is an argument for modern, usually acrylic, resins but I hope this has been addressed. Certainly, an object like this illustrates how 'retreatability', historic and technical compatibility, might be justified and the strictest tenets of reversibility sacrificed. It also nicely illustrates that most museums have to operate in the real world, with budgetary and time constraints; other treatments could have been proposed and executed but they would have been more time consuming and expensive.

Materials Used

Cleaning: 0000 Steel wool (Liberon, the finest); Cotton wool swabs; Cotton rags; Stoddard Solvent; Industrial Methylated Spirit.

Retouching: Aquacryl medium (Lascaux, a water resolvable acrylic); Winsor & Newton watercolours; Dry powder pigments; Japanese (fine, red tone) gold powder.

Refinishing: Shellac (Mylands 'WunCote' – a brushing shellac with silica powder matting agent and 2% of Toluene to slow drying).

listings

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

15 September

**The Anna Plowden Trust
CPD Awards for 2007**

Grant application deadline.
Contact: Penelope Plowden, 43 Lansdowne Gardens,
London SW8 2EL or e-mail:
penelopecpowden@btinternet.com. Application forms
can also be obtained by following a link from the Icon
website.

17–21 September

**11th IADA Congress
50th Anniversary of the International Association of
Book and Paper Conservators (IADA)**

Venue: Vienna, Austria.

17–21 September

**International Symposium: Studies on Historical
Heritage**

Venue: Research Centre for Preservation of Cultural
Heritage, Yildiz Technical University, Antalya, Turkey.

20 September

Icon Metals Group

Submergence and Sculpture Study Day

Venue: National Coal Mining Museum and Yorkshire
Sculpture Park
Cost: £25
Contact: Fran Clarke on email fran.clarke@ncm.org.uk or
tel. 01924 848806

24–26 September

**University of Oxford International Conference
Plaster Casts – making, collecting, and displaying
from classical antiquity to the present.**

Venue: Oxford
Cost: £30–£60
Register via the Icon website

24–28 September

**CCI Symposium 2007
Preserving Aboriginal Heritage: Technical and
Traditional Approaches**

Venue: Ottawa, Canada.

27 September

**Icon Textile Group and Book and Paper Group
Everyday Issues for Freelance Conservators**

Venue: Icon Offices, London
Cost: £15 including lunch and refreshments
Contact: Sarah Howard, e-mail:
sarah.howard@hants.gov.uk, tel: 01962 826700 or Maria
Vilaincour, email: mariavilaincour@hotmail.com for a full
programme and booking form.

27–29 September

**Forbes Symposium: Scientific Research in the Field of
Asian Art**

Venue: The Freer Gallery of Art, Smithsonian Institution,
Washington D.C, USA.

27–29 September

Best in Heritage 2007

Venue: Dubrovnik, Croatia.

1 October, 2pm

**Icon Photographic Materials Group
Let's Talk About Photography Series 2007**

Preliminary work to the potential re-housing of the
National Maritime Museum's Collection of Negatives – A
case study
Venue: Brass Foundry Store at the Royal Arsenal, National
Maritime Museum, London
Cost: £6, £4 students.
Contact: Angels Arribas, Professional Development,
angels.post@3xl.cat for information or Charlotte Cowin,
tel: 020 7785 3805, email ccowin@icon.org.uk for booking.
You must register by 26 September.

5 October, 6.30pm

**Icon Paintings Group
Tate AXA Art Modern Paints Project**

Venue: Icon Offices, London
Speaker: Bronwyn Ormsby, Senior Conservation Scientist
Cost: £5 (£10 non-members)
Contact: Clare Finn on tel: 020 7937 1895 or email:
membership@icon.org.uk
You must be registered to attend by 12 noon 2 October.

11 October, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.
Speaker: Quinlan Terry, Senior Partner, Quinlan & Francis
Terry LLP, Architects
Cost: Free
Contact: Skye Dillon, Tel: 020 76795903, email:
sustainableheritage@ucl.ac.uk

16 October, 6pm

**Icon Book and Paper Group
The Do's and Don'ts of Photographic Conservation**

Venue: The October Gallery, Londonia House, 24 Old
Gloucester Street, Bloomsbury, London WC1N 3AL.
Speaker: Susie Clark
Cost: £6 (students £3, with card) – correct money at the
door please.
Some of the techniques and materials used in paper
conservation can be successfully applied to photographic
conservation. However, some can actually be harmful and
cause further problems. This talk will outline some of the
main similarities and differences between the two fields.

17–18 October

Icon Ethnography Group

Feather Conservation – a two day workshop

Venue: Conservation Studios, Birmingham Museum and Art Gallery.

The workshop will cover the structure and nature of feathers, their causes of deterioration and principles and practice for non-interventive and basic interventive options (soil removal, reshaping, repair techniques). Led by Allyson Rae.

Cost: £200, students £150.

Contact: Details via the Icon website.

19–20 October

Icon Historic Interiors Section

The Glories of Scottish Interiors from the 17th century to the 20th.

Venue: Edinburgh and Leith.

19–20 October

Architectural Heritage Society of Scotland (AHSS) and Universities of Stirling and Dundee National Conference

Understanding the Scottish Town

Venue: Lesser Albert Hall, Stirling

Contact: Dr Susan Buckham at AHSS National Office, tel: 0131 557 0019 or email: nationaloffice@ahss.org.uk

24 October, 5pm

The British Museum

The Science Behind Paper Structure

A series of 4 lectures on paper structure, properties and manufacture by the paper scientist Dr Steve L'Anson.

Continued 28 November, 6 February 2008, 2 April 2008.

Contact: conservation@thebritishmuseum.ac.uk

25 October

Icon Care of Collections Group

Pest Management in Practice

Venue: Imperial War Museum, London.

This workshop will showcase and promulgate active and pragmatic approaches to pest management in museums, archives and historic properties.

Cost: £75 normal fee/ Non-members fee £125

Contact: Charlotte Cowin on email: ccowin@icon.org.uk to book, or for details on the workshop, Andy Holbrook on email: aholbrook@iwm.org.uk

26 October 2007 & 22 February 2008

Icon Stone & Wall Paintings Group

Polychromed Wood

Venue: Weston Room, Hampton Court Palace

Contact: Richard Lithgow, email: richard@perry-lithgow.co.uk

3 November

Icon Ceramics and Glass Group

Care of Collections

Venue: Polesden Lacey, Surrey

Specially arranged guided tours and lectures in this National Trust property.

Cost: £60, concessions available.

Contact: roshodges@waitrose.com or APatchett@aol.com

6–10 November

6th NATCC

Facing Impermanence

Venue: Washington DC, USA.

7 November

Icon Photographic Materials Group

Practical Photographic Preservation and AGM

Deadline: Abstract submissions by 30 September.

Contact: Icon Photographic Materials Group, (November meeting) 3rd Floor, Downstream Building, 1 London Bridge, London, SE1 9BG, UK. Tel: +44(0)20 7785 3805

Fax: +44(0)20 7785 3806 or email:

anita.bools@btinternet.com

15 November, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: Assoc. prof. Dr Matija Strlic, Faculty of Chemistry and Chemical Technology, University of Ljubljana, Slovenia.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903, email: sustainableheritage@ucl.ac.uk

16 November

Twentieth Century Furniture Research Group Conference

Furniture Design and Manufacture, 1970–2000

Venue: The Design Museum, London

Contact: Prof. Jake Kaner, tel: +44 1494 522 141, or email:

jake.kaner@bcuc.ac.uk

19–23 November

Museum Microclimates Conference

Preventative Conservation

Venue: National Museum of Denmark.

More details via www.icon.org.uk

21 November, 6pm

Icon Photographic Materials Group

Let's Talk About Photography Series 2007

Celebrating 100th anniversary of the Autochrome process and discovering the Rothschild Archive photographic collections – Lecture & tour

Venue: The Rothschild Archive, London

Cost: £6, £4 students.

Contact: Angels Arribas, Professional Development, angels.post@3xl.cat for information or Charlotte Cowin, tel: 020 7785 3805, email ccowin@icon.org.uk for booking. You must register by 14 November.

27 November

Icon AGM

Venue: National Railway Academy, York.

Programme TBC

Email membership@icon.org.uk to reserve a place

30 November, 6pm

Icon Scotland Group

Plenderleith Memorial Lecture

'The Impact of Climate Change on Cultural Heritage'

Venue: Royal Society of Edinburgh, 22–26 George Street, Edinburgh, EH2 2PQ

Speaker: Sarah Staniforth, Historic Properties Director at the National Trust.

Cost: £6 Icon members, £7 non-members, £5 students and unwaged (tickets must be booked and paid for in advance).

Contact: Gillian Drybrough, email: scotland@icon.org.uk to confirm attendance and send a cheque made out to "Icon" to Icon, 22–26 George Street, Edinburgh, EH2 2PQ.

12 December, 2pm

Icon Archaeology Group

Christmas Party and Meeting: Classic Conservation Cock-ups, and what we can learn from them.

Venue: Institute of Archaeology, Gordon Square, London WC1.

Contact: Jim Spriggs on email
spriggs.conserve@hotmail.com

13 December, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: Dr Michael Dixon, Director, The Natural History Museum, London.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903, email:
sustainableheritage@ucl.ac.uk

17 January 2008, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: The Rt Revd Nick Baines, Bishop of Croyden, Diocese of Southwark.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903, email:
sustainableheritage@ucl.ac.uk

17–19 January 2008

Third International Architectural Paint Research Conference 2008

Venue: the Historic Preservation Department in the School of Architecture at Columbia University, New York, USA.

Contact: Mary Jablonski, email: maj152@columbia.edu

25 January 2008, 6pm

Icon Book and Paper Group

Pigment, Extender or Adulterant: a discussion on artists' white, watercolour pigments in the early 20th century.

Venue: The October Gallery, Londonia House, 24 Old Gloucester Street, Bloomsbury, London WC1N 3AL.

Speaker: Jane Colbourne, Senior Lecturer, Northumbria University.

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

21 February 2008, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: Peter Murphy, Coastal Strategy Officer, Maritime Archaeology Team, English Heritage.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903, email:
sustainableheritage@ucl.ac.uk

21–22 February 2008

The British Museum

Holding it all together; ancient and modern approaches to joining, repair and consolidation.

Deadline: Abstract submissions by 14 September.

Cost: £150, £80 students and BM Friends.

Contact: Department of Conservation, Documentation and Science, The British Museum, Great Russell Street, London WC1B 3DG. Email:
science@thebritishmuseum.ac.uk Fax: 020 7323 8276.

13 March 2008, 6.15pm

The Nigel J. Seeley Memorial Lecture

Venue: UCL Centre for Sustainable Heritage, London.

Speaker: Dr David Saunders, Keeper, Department of Conservation, Documentation & Science, The British Museum, London.

Cost: Free

Contact: Skye Dillon, Tel: 020 76795903, email:
sustainableheritage@ucl.ac.uk

21–24 April 2008

AIC Book and Paper Group

Creative Collaborations

Venue: Denver, Colorado, USA.

Contact: Alexis Hagadorn Program Chair, BPG-AIC, Columbia University Libraries. Email:
ah333@columbia.edu or tel: 212-854-3580

27–30 May 2008

IPH Congress

Birth of an Industry – from Forest to Paper during the 19th Century

Venue: Stockholm, Sweden.

Contact: Jan-Erik Levlin, email jan-erik.levlin@iki.fi

2–4 July 2008

6th International Conference

Evaluating Safety and Significance

Venue: Assembly Rooms, Bath.

15–19 September 2008

IIC: 22nd Congress

Provisional title – The role of conservation in the protection and presentation of the world's cultural heritage.

Venue: TBA London.

Contact: IIC, 6 Buckingham Street, London, WC2N 6BA

22–26 September 2008

ICOM-CC Triennial Meeting

Diversity in heritage conservation: tradition, innovation and participation

Venue: New Delhi, India.

Further details to be announced

TRAINING

13–14 September

Icon Stained Glass Group

Stained Glass Conservation Training Days

Venue: Jacobs Well, Trinity Lane, Micklegate, York.

Cost: £300 for 4 sessions or £80 each.

Contact: derek@limelightstudios.co.uk

17–21 September

Handmade Papermaking with Jacques Brejoux

Paper Book Binding with Christopher Clarkson

Venue: Moulin Du Verger Paper Mill, Puymoyen, France.

Cost: £800

Contact: Denise Troughton, Conservation by Design Ltd.,

Tel: 01234 844260, email: Denise.troughton@cxdltd.com

26 September, 2pm

Introduction to PACR

Venue: London

Contact: Susan Bradshaw, PACR Accreditation Manager,

email: pacr@icon.org.uk or tel/fax: 01626 824510.

Please book via the Icon website.

2–4 October

Cultural Material X-Radiography – Imaging

Techniques, Interpretation and Digitisation

Venue: Norcroft Conference Centre, University of Bradford.

Contact: Sonia O'Connor Research Fellow in

Conservation on Tel: +44 (0)1274 236498, Fax: +44 (0)1274

235190 or email: s.oconnor@bradford.ac.uk.

22 October, 2pm, Bristol

30 October, 2pm, London

27 November, 10.30am, York

PACR Clinic

Contact: Susan Bradshaw, PACR Accreditation Manager,

email: pacr@icon.org.uk or tel/fax: 01626 824510.

Please book via the Icon website.

8–9 November

IADA Seminar: Conservation of Transparent Paper

Venue: Berlin, Germany

Lecturer: Hildegard Homburger

Cost: €285 (€240 for members of IADA)

Contact: Hildegard Homburger Krefelder Str.17, 10555

Berlin, Germany. Tel/Fax: +49-30-3912503 or

email: hombu@freenet.de

19–20 November

National Museums Liverpool

Introduction to Laser Cleaning

Contact: Martin Cooper Tel: 0151 478 4916, email:

conservationtechnologies@liverpoolmuseums.org.uk

UCL Centre for Sustainable Heritage

CSH Short Courses come highly commended by heritage professionals from museums, historic houses and galleries.

Contact: Skye Dillon, Short Course Co-ordinator, UCL

Centre for Sustainable Heritage, tel: 020 7679 5903,

email: skye.dillon@ucl.ac.uk

Florenceart.net

Decorative Painting, 'Trompe L'Oeil' and Gilding Courses.

Contact: Alison Woolley Bukhgalter, Florenceart.net, Via San Bartolo a Cintoia 15r-97

Firenze 50142. Tel: 055 733 2865

Heritage Conservation Network

Building Conservation Workshops

Annual series of hands-on building conservation workshops in association with local preservation partners in order to further the sites' preservation and provide an educational experience for participants.

International Academic Projects Ltd

Conservation Training

Contact: International Academic Projects, 6 Fitzroy

Square, London W1T 5HJ, tel: 0207 380 0800,

email: info@academicprojects.co.uk

Ironbridge Institute

Historic Environment Conservation Training

Contact: Harriet Devlin, Ironbridge Gorge Conservation

Trust, Coalbrookdale, Telford, Shropshire, TF8 7DG, Tel:

01952 435969 or email: harriet.devlin@ironbridge.org.uk

West Dean College

Conservation Short Courses

Including Building Conservation Masterclasses,

Professional Conservators in Practice and CPD courses.

Contact: West Dean, Chichester, West Sussex, PO18 0QZ,

tel: 01243 818219.

York Minster Library and Archive

CPD Workshops for Paper, Book and Photographic Conservators

Individual workshops on Digital photography, constructing book cradles for display, the use of cyclododecane, and re-moistenable support tissues. Cost: £125 per workshop.

Contact: Christine Harbisher, Secretary, York Minster

Library, Deans Park, York, YO1 7JQ,

email: c.harbisher@yorkminsterlibrary.org.uk,

tel: 01904 557208

Full details for all entries in Listings can be found at www.icon.org.uk under either "Events" or "Education and Training"

intervention

Being British

by Kenneth Aitchison, Head of Professional Development at the Institute of Field Archaeologists.
He writes here in a personal capacity.

Gordon Brown likes to talk about 'Britishness' and its importance in contemporary society. His interest in Britishness is very definitely not founded on chauvinistic beliefs that British people are in some way privileged and unique, or that we are better than others, but in that it can support the one identity that everyone living in or connected to this country shares.

The important thing about Britishness is that it is not a national identity, it is a civic one. However we choose to define and identify ourselves individually, whether on the basis of where we feel we and our people are from – say, whether we think of ourselves as being Scottish, or as being Fifers – or on the basis of what we think and feel – as socialists, historians, or even as Raith Rovers supporters – the one thing we all have in common is Britain.

This is not about something called patriotism, it is not about flags, imperial anthems or parochial laments, but it is about regenerating a shared sense of community and belonging.

And in developing this idea, the Prime Minister made extensive reference to the history of Britain – but very deliberately not by either glorifying and romanticising the past nor by apologising or being shamefaced about what has gone before. Instead, the past has been referenced by recognising that it is the one thing that we have all been formed by. It has been the actions of our predecessors that have shaped the places where we live and work, meaning that the historic and inhabited environment that makes up our physical surroundings continues to be important even if the institutions and attitudes that initially created it have long faded away. As people make history and places, so places and history make people.

In this political discussion, the voices of historic environment professionals have not been heard. Way back in 2001, English Heritage published 'The Power of Place', which set out thinking along these very lines – the historic environment has the potential to strengthen the sense of community and provide a solid basis for neighbourhood renewal. This is the power of place – but since then we have focussed too much on the details of policy and frameworks of practice, and not looked up at the bigger political picture.

We, as professionals working with and within the historic environment, need to stop being impartial and technical;

we are not disinterested technicians, we are committed professionals. We need to remember that our work is ultimately for the public benefit, as we are stewarding and managing change to a fragile and irreplaceable environmental resource that is formed by the physical traces of past lives and activities, and so we must recognise and commit to the value of our work as helping to support and strengthen shared identities.

As our professional environment becomes more integrated, our developing unity will be our strength, increasing our shared ability to influence and support politics, policy and social change. Icon has been an exemplar body for all who work with the historic environment, bringing thousands of professionals together under one common roof. We are moving on from the days when we presented ourselves to the rest of the world as being petty and divided, preciously fighting turf wars over matters that were of no consequence to anyone outside our charmed circles – although, for now, there are still some that will not participate, and choose to follow their own, non-participatory paths. These self-centred and self-serving individuals will find themselves increasingly sidelined and irrelevant as our professional structures transform, update and evolve to address the needs of our workplaces and of ensuring the public benefits from our work.

Britain is, and always has been, a pluralistic society, with many different histories created by individuals, groups and societies. We each adopt or inherit our many identities, but the one that we all can share is the British identity, allowing our multicultural diversity to remain a strength, while the separateness that is a weakness diminishes. That shared British identity is founded upon a common British past, and we historic environment professionals are the experts who interpret and deliver understandings of that past for everyone.

We can be proud of our work. As it contributes to the public's engagement with the past, so we are helping to reduce social division as people feel increasingly able to share commitment to Britain's past, present and future.

kenneth.aitchison@archaeologists.net



with added preservatives

The Pel online catalogue does what it says on the tin. Packed with Europe's most comprehensive range of conservation and archival supplies, it is every conservator's one stop shop.

Buy everything you need online from one place. Purchases are shipped straight to you, wherever you are. Preserve your time as well as your works of art.

Call 01379 647400 Email info@preservationequipment.com

Fax 01379 650582 Visit www.preservationequipment.com

Preservation Equipment Limited, Vincennes Road, Diss Norfolk IP22 4HQ

pel
giving history a future



boxes & storage products

paper, boards & materials

conservation equipment

storage & workshop furniture

museum showcases



BY APPOINTMENT
TO HER MAJESTY QUEEN ELIZABETH II
SUPPLIERS OF CONSERVATION STORAGE,
EQUIPMENT AND DISPLAY PRODUCTS
CONSERVATION BY DESIGN LIMITED
BEDFORD

Conservation by Design Limited the world of storage, equipment and display

boxes & storage products paper, boards & materials conservation equipment storage & workshop furniture museum showcases



CONSERVATION BY DESIGN LIMITED

TIMECARE WORKS • 5 SINGER WAY • KEMPSTON • BEDFORD • BEDFORDSHIRE • MK42 7AW • GREAT BRITAIN
TEL 00 44 (0)1234 853555 FAX 00 44 (0)1234 852334 EMAIL info@conservation-by-design.co.uk

www.conservation-by-design.co.uk