

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • JANUARY 2007 • ISSUE 8



Looking for hidden histories in collections

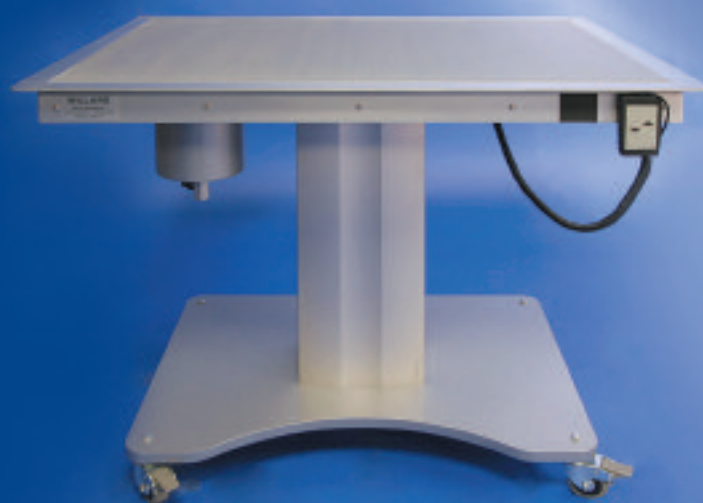
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JANUARY 2007

Issue 8

A Happy New Year to all Icon News readers!

This issue brings you a message from our new Chair along with reports from Edinburgh on the recent AGM and Plenderleith Lecture – both very enjoyable events and, of course, great occasions for catching up with people. For all its small size, the central Icon team is immensely busy on your behalf with a long list of projects: government reports to respond to, a review of the accreditation scheme; the development of a technician qualification; local authority lobbying on salaries..... We bring you up to date on all these important initiatives and more.

But there's also plenty to read and ponder on other aspects of the profession, too, including a methodology for drawing out the hidden histories of artefacts, a questioning of whether we treat African sacred objects with due respect and how Western conservators should approach the conservation of Eastern lacquer objects. Along with book reviews, reports on conferences and workshops and a challenging Intervention column, this is a very colourful issue to help you through the long, dark days of winter.

Lynette Gill, Editor



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Carved figureheads displayed on board the Cutty Sark.
Conservation students helped to interpret the collection. See page 27. Picture © The Cutty Sark Trust

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Deadlines:
for March 2007 issue
Editorial: 1 February
Adverts: 14 February

the future's bright —the future's Icon

A year from its founding, and as he steps up to take on the chairmanship of Icon, Simon Cane assesses where we've got to and looks at the way ahead over the next two years in key areas of Icon's work

In 1999 I was invited to participate in a workshop to consider the future of conservation. In the resulting publication, 'Conservation Future Challenges' Kate Foley said in her introduction:

'We must refresh our sense of mission and be unapologetic both about the importance of conservation to the fragile heritage and about its wider social contributions to the quality of life and maintenance of a civil society.'

As I take up the position of Chair in our new organisation I feel that we have finally made that step to refresh our mission and are now in a position to talk with confidence about the importance of conservation and the contribution that we make as conservation professionals to the cultural health of society. What is more significant is that we are now in a position where we are more likely to be listened to because we have now made ourselves a strong, single, representative voice. Our presence at the two recent parliamentary committees regarding conservation science and collection care are evidence enough but you may not be aware of other developments such as Icon being invited to take up a place on the council of the National Trust and our improved relationships with other key organisations such as English Heritage and the MLA to name but two.

We have made a great start and have developed from a fledgling state to a professional and effective organisation at remarkable speed and we must thank the many people who have contributed to that process but not least Anna Southall for her expert guidance as Chair at such a critical time and to Alastair McCapra and all in the Icon team for keeping the wheels on and making so much happen.

But despite this good start, we cannot afford to rest on our laurels if we are to continue to develop and increase our influence. I would, therefore, like to lead you through the key issues that we will be working on over the next two years. Remember that input is welcomed from all members and if there is anything that you feel strongly about then get involved; it is you, the membership who makes Icon work.

ACCREDITATION

We cannot underestimate the impact that accreditation has had upon the profession and those who utilise its skills and knowledge. We have established a fair and visible baseline from which professional competency can be assessed and understood by others. More and more commissioning organisations and employers are taking up accreditation as a standard and as the emphasis for specialist conservation moves away from the public and toward the private sector it will become an absolute requirement for those seeking to work on both public and private collections. I believe that accreditation is inextricably linked to the perception of conservators and is a key element in elevating us from poorly paid technicians to recognised and valued professionals. After all, try and find a plumber or mechanic for under £25 per hour and you will struggle but there are plenty of so called conservators working out of kitchens and dinning rooms who continue to hold the profession back by keeping prices unrealistically and damagingly low.

We are about to embark upon a review of accreditation which will consider a number of issues including the assessment process in detail, the CPD process and the training of assessors. Another thorny issue is capacity as we must ensure that PACR is available for all those who wish to pursue it. I look forward to reading the results of the review and am confident that it will result in an improved accreditation process.

THE GROUPS

The Groups are at the heart of Icon and without them we simply would not function. They offer us all a readily accessible resource and forum through which to communicate and influence the development of our specialisms.

As a former chair I understand the vicissitudes of running a group but I have also experienced the joy and sense of achievement when a publication is produced or a conference successfully organised.

The transition to Icon has not been as smooth as we would have liked for the Groups and there have been a number of problems that for the most part have been borne with good humour and patience. Now that we have our core operation up and running I will be looking at the working relationship between the central office and the Groups

more closely. We have deliberately taken an 'arms length' approach because we wanted the Groups to have the freedom to operate and deliver services that their members want. We will have met with the Group Chairs in November 2006 when this is published and I am confident that we will have made progress at that meeting.

ECCO – EUROPE

We have established good working relationships with ECCO (European Confederation of Conservator-Restorers' Organizations) though it is clear that there are some significant differences between the various membership organisations and that these need to be resolved if ECCO is to realise its potential. At the root of our relationship and input to ECCO is the important issue of parity in terms of employment opportunity within the European Union. Obviously accreditation is an important part of these discussions and an area that is causing some debate. As a result of our negotiations with ECCO we will be changing and simplifying our membership categories so that we are more clearly aligned with other ECCO members. You will read more about this in future editions and Chris Woods is putting sterling work into this often delicate and always time consuming area.

COMMUNICATION

The corner stones of our communications strategy are formed by Icon News, the web site and our membership database. The new look Icon news has been well received and I think that it not only looks good but the content is well laid out, relevant and interesting. The website is operating well and is updated regularly and I would encourage you all to bookmark it and make a habit of checking on it. I have received a number of comments regarding the creation of a membership handbook particularly from former IPC members. We are developing a virtual handbook which will be available through the website within a year. I ask for your patience on this issue and that you look at the virtual handbook when it becomes available.

We are presently considering our strategy regarding publications as this is one of our largest financial commitments and an area that creates passionate debate. I will talk about this issue in more depth in future but we have some challenging decisions to make and our focus must be on making Icon a financially viable organisation.

GOVERNANCE

The new Board and committee structure has created a leaner more effective organisation as it allows the right decisions to be made in the right places. The Board's role is to ensure that Icon operates efficiently and effectively, and meets the various legal and fiduciary commitments that it is obliged to do. The committees are the place where the ground work is undertaken and it is the job of the various committees to feed the Board information so that it can make informed decisions. A list of committees and their members is on the website and I encourage you to look there and see if there are areas of development that you wish to participate in.

In conclusion I believe that things have started well and I am confident that we can continue to build upon our early success. There is no doubt that we will have to make difficult decisions over the coming years but I remind you that Icon is not just a rehash of the constituent organisations that merged, it is a new organisation. We must, therefore, be prepared to embrace change and to adapt to the shifting cultural landscape. There are a number of key debates developing around the care and management of the cultural heritage and Icon is well placed to present the case from the professionals that make it all happen.

icon's AGM 2006

For the second time this year, Edinburgh played host to a major Icon event. Following the Book and Paper Group's very successful international conference held here in July, members once again descended on the city at the end of November, this time for the second annual general meeting, followed that same evening by the Plenderleith lecture.

What a difference a year makes. The first AGM in Birmingham had a buzz of excitement at the launch of the new organisation, spiced with a sense of amazement – danger even – at what we were daring to do and the pitfalls which might lie ahead. A year on and the atmosphere was much more relaxed with a feeling of quiet satisfaction at what has been achieved. But if that implies complacency, nothing could be further from the truth. Although the year had gone much more smoothly and seen much more achieved than anyone had expected, it was recognised that a good deal remains to be done and that even more could be achieved if only the resources permitted.

All members had received a copy of Icon's annual report 2005–2006 with their last Icon News mailing and this covers activities and summary accounts to March 2006. So outgoing Chair, Anna Southall, and later Chief Executive Alastair McCapra, paid us the compliment of assuming that we had read it and concentrated their talks on subsequent developments and what each saw as the key issues. But Anna made a point of spelling out the benefits and need for such a report:

- it is good for members to see what their organisation is doing
- it is good for recruiting purposes
- it is a tool for communicating with key external stakeholders; and
- it is a fundraising tool – all potential funders will ask for such a document

Two highlights of the year for Anna were the vote by the Institute of Conservation Science to merge with Icon and the speed at which that was achieved and Icon's launch in Wales. Passionate on the issue of professional standards and training, she took particular pleasure in the opening of the Edinburgh office in May, with its training remit and the running of the lottery-funded bursary scheme; the Book and Paper Group's international conference in July and the work with English Heritage on the publication and seminar *Preserve as Found* covering the education and training of architectural conservators. She noted with pleasure the way in which the Groups have settled into their role as the year has progressed and November's very positive meeting with Group Chairs. Be active in your Groups, she urged. She



Alison Richmond (left) presents a bouquet to outgoing Chair Anna Southall

concluded with a heartfelt plea for inclusivity: a small select band of professionals risks being seen as elitist and exclusive, so she welcomed the work on training and diversity of opportunities which the Board was undertaking.

Alastair McCapra turned to the topics of advocacy and public access and understanding. On the latter, he highlighted the Conservation Register, which has had a good year with a record number of searches and new business coming in. One major auction house is already promoting the Register to its clients and new, attractive leaflets for the public have been prepared. Icon is now looking for partners to co-brand print runs of these.

Advocacy, or 'making the case for conservation', has been a key activity during the year in three areas. First was the need for vigorous lobbying on minimum salary standards with local authorities and organisations like the Heritage Lottery Fund. Next, the work with English Heritage – *Preserve as Found* – was a first step in ensuring harmonisation between the professional standards of accreditation and the content of degree courses.

Finally, Alastair noted, convergence had come just in time. As five separate organisations, the conservation profession could not have had the impact which Icon has been able to have on Parliamentary business during the course of the year. Written and oral evidence has been submitted to the House of Commons Select Committee on Culture, Media and Sport for its current inquiry into *Caring for our Collections* as well as written evidence for its preceding study of the built environment and archaeology *Protecting and Preserving our Heritage*. Similarly, Icon has made a

significant input into the recently published House of Lords enquiry into *Science and Heritage*. He commended its readability and urged conservators to lobby hard in the following weeks for the Government to act on its recommendations.

Alastair also conducted the formal business of the meeting, announcing the results of the recent elections to the Board (see page 18) and, with Honorary Treasurer Philip Young, steering through the motions to approve the accounts for 2005–06 and to re-appoint the auditors.

Draft minutes of the AGM and the full accounts can be found on the website

Alison Richmond, vice-chair, then delivered a speech on behalf of our new Chair, Simon Cane, who was unable to attend as he was engaged – appropriately enough – on a leadership course. You can read his assessment of Icon on pages 2–3.

Alison moved on to speak on behalf of all Board members when she delivered a warm tribute to Anna's leadership over the past, critical year, knitting the Board together from its disparate elements to work well as a cohesive body.

She concluded by presenting Anna with flowers, champagne and life membership of Icon.

You can read about Anna's future plans on page 23.

The formal proceedings over, the stage was taken by Kate Frame, Head of Conservation and Collection Care at Historic Royal Palaces. Her lively talk *Communicating conservation to generalist audiences and using the media* distilled the lessons of HRP's recent experiences making a



Chief Executive Alastair McCapra with Board vice chair Alison Richmond and honorary Treasurer Philip Young

TV series about conservation (see Icon News 3) and the hour-long programme broadcast in June on restoring the Royal Palace at Kew. These she described as transformational: democratising the way in which conservators communicate with the public and clearly sparking off many ideas for how the stories of conservation might be developed in the future at HRP.

The concluding session of the day was given by Mark Dalrymple of Tyler and Co., Chartered Loss Adjusters, and dealt with the various situations in which conservators might encounter and work with loss adjusters.

With a couple of hours' break to re-charge our batteries, we reconvened at the National Galleries of Scotland for the Plenderleith lecture.

Kate Frame of Historic Royal Palaces



Lunchtime with the Heritage Lottery funded interns



The Plenderleith Lecture

A very pleasant evening was spent by all attending the 9th Annual Harold Plenderleith Memorial Lecture on an extremely windy Edinburgh evening. It was fantastically well-attended, with 143 descending on an event hosted by the Icon Scotland Group at the Weston Link, National Galleries of Scotland.

Dr Jim Tate, Head of Department of Conservation and Analytical Research from the National Museums of Scotland, made an introduction and spoke on Harold Plenderleith and the tradition of the annual lecture. The talk itself was then given by John Leighton, the newly appointed Director-General of the National Galleries of Scotland and was entitled 'Sharing and Caring: the role of Conservation in Cultural Politics in Scotland'.

Mr Leighton's fascinating observations focused on the role of conservation in a changing time for collections in Scotland, and how politically museums and art galleries have to work harder to prove themselves as worthy contributors in the cultural sector. He quoted examples from his own institution, the Kelvingrove Museum and Art Gallery in Glasgow, the British Museum and the Van Gogh Museum in Amsterdam, and spoke of the modern requirement for visitor-centred museum access and discussed how this increased accessibility must be balanced by conservation concerns associated with exhibition, preparation for display, loans and education. The lecturer concluded by giving an example of a current installation by the artist Douglas Gordon, whose first retrospective in this country is at the Royal Scottish Academy. He encouraged the audience to consider the work '30 Seconds Text', a piece that discusses the conclusions of a 1905 experiment in which a guillotined head was found to be responsive for up to 30 seconds after decapitation! The text takes 30 seconds to read and it was noted that, as on average, the visitor to a museum only looks at individual objects for

around 10 seconds, Gordon had cleverly increased these statistics for his own work of art. This example has resonance for how art is considered by the general public and gave the audience food for thought.

On behalf of Icon Scotland Group, Linda Ramsay thanked Mr Leighton and all involved in the organisation of the evening. Thanks are also due to the National Galleries of Scotland for allowing the use of the venue, to Carol Brown and Gillian Drybrough, and to the Icon Scotland Group Committee, in particular Kirsten Elliott and the Events Team, for their hard work in organising the event and ensuring its success.

The evening concluded with a pleasant reception, enriched by posters on the Scottish Icon interns' work, plenty of wine and some exceptional canapés.

Elizabeth Main

Paper Conservator, the Royal Commission on the Ancient and Historical Monuments of Scotland

A transcript of 'Sharing and Caring: the role of Conservation in Cultural Politics in Scotland' will follow in the March edition of Icon News.



The audience assembles

John Leighton delivers his lecture



From the National Archives of Scotland: Linda Ramsay, Saho Arakawa and Louise Robertson





After the lecture. In the background Alastair McCapra chats to Carole Milner (Chair of the Interim Board during convergence)



After the lecture: catching up with old friends and colleagues



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around & about

Behind Army lines

The Churches Conservation Trust has just taken five more challenging Grade-1 listed churches into its care. This small charity looks after 340 churches no longer in regular use as places of worship but which are of historic or architectural significance. Its new responsibilities have been assumed despite the fact that its statutory grant remains frozen at 2001 levels. Frank Field, MP, Chairman of the Trust, claims that there is a growing gap between the public's commitment to conservation and the means made available by the Government to realise it. As well as making the buildings weather-tight, the Trust also raises funds for conservation projects, such as the restoration of the 19th century wall paintings at St Peter's, Northampton, and encourages the buildings to be used by a wide range of people.

Providing access to one of the latest five is going to be particularly challenging: St Giles at Imber in Wiltshire is part of a village on Salisbury Plain evacuated by the Army in 1943 in preparation for the Normandy Landings but still accessible only with their permission. A target of fifty days a year has been set by the Army for public access but because of the sensitivity of the site advance notice will be limited and the days won't be consecutive. Such is the public interest in Imber and its lonely church that people have always thronged there when it has been open. As well as its recent history, its original wall paintings are of particular interest with some dating back to the church's construction in the late 13th century. 15th century ones include figures from the Seven Deadly Sins. More information about the Trust is available from www.visitchurches.org.uk

The interior of the atmospheric medieval church with glimpses of wall paintings.



Photograph The Churches Conservation Trust



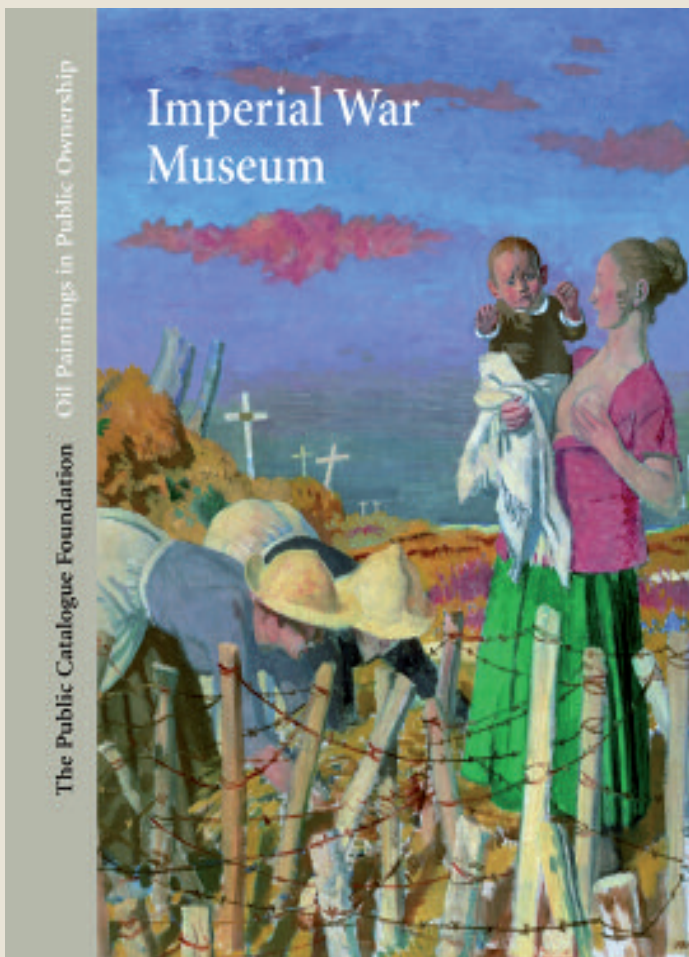
Photograph The Churches Conservation Trust

St Giles, Imber, Wiltshire.

More militaria

Another small charity in the culture and heritage world which deserves to be better known is The Public Catalogue Foundation. The inspired premise behind the Foundation's work is that, since only one in five publicly-owned oil paintings is on display to the public there ought to be a catalogue of them all. And this is the Foundation's monumental project – to photograph and record all the paintings in oil, acrylic and tempera in publicly owned collections in the UK. Public ownership includes the obvious – all the works in museums, whether on display or in store – but also the less obvious: works are tracked down in council buildings, fire stations, hospitals and universities. It is estimated that there are over 150,000 such paintings in the UK but that around 120,000 of them are out of sight because they are in store or in buildings in official use with limited or no access for the public..

Proceeding primarily on a county by county basis but also, in the case of large holdings, by institution, twelve volumes have been published to date. The two latest, which were launched in December, cover the county of Essex and the collection of the Imperial War Museum. Only a small



Front cover of TPCF's catalogue of the Imperial War Museum's holdings, showing *Harvest* by William Orpen (1878-1931)

fraction of IWM's 1,870 oil paintings is on display and the catalogue provides a fascinating insight into warfare on the frontline and at home and an overview of the range and quality of the collection as a whole.

Strictly speaking, the publications are better described as inventories rather than catalogues but not every organisation will have even an inventory readily to hand, let alone one that is fully illustrated and beautifully produced. The organisations also benefit from having the digital images of their holdings. TPCF is run on a shoestring and is a monument to private enterprise, for it receives no public funding whatsoever – a somewhat surprising state of affairs given its contribution to the laudable aims of digitisation and access. More information from www.thepcf.org.uk

Acknowledging a painful past

English Heritage has announced a series of activities linked to this year's bicentenary of the abolition of the slave trade. They include a commitment to investigate the links between the transatlantic slave trade and the properties in its care, a research project which could take some two years to complete. Formal descriptions of its listed buildings will be reviewed to acknowledge links to slavery and the abolitionist movement. Other events include responding to an invitation by heritage bodies in Ghana and St Kitts and Nevis to advise on survey, conservation planning and Historic Environment Records for important



Culture Minister David Lammy MP at English Heritage's Kenwood House in London where he announced slavery and abolitionist projects linked to heritage sites

sites relevant to the history of slavery. Culture Minister, David Lammy, welcomed these moves to explore hidden narratives and commented that he was 'determined that we should use the bicentenary to challenge the way we do business and the way that we engage with the communities. Not just by opening doors, but in welcoming people in and asking them what they want to see and how they want to experience it'. EH commissioner, Maria Adebawale said 'The past can be painful but English Heritage is committed to reflecting the rich history of all people in England. The definition of heritage has rightly widened over the years but there has never been a better time to look at whose history still needs to be better represented by the heritage sector'.

Spreading the conservation message

'From our palace to your palace: Our experts' guide to caring for the treasures in your home' is the title of a boxed set of cards on sale to the public at Historic Royal Palaces and packed full of useful conservation tips from their conservators which the public should find invaluable in the care of their own precious pieces. It's the latest contribution from the HRP's Conservation and Collection Care Department to increasing the public's enjoyment of their visit, whilst explaining conservation. The idea for the cards came about in response to frequent questions on how to care for treasured possessions and heirlooms.

more around & about

Historic Royal Palaces



The HRP's conservation 'tips' cards

Historic Royal Palaces



The HRP's 'Ask the Conservators' logo

These cards also build on the successful 'Ask the Conservator' programme where visitors to the palaces can observe the conservators at work, and meet and ask them questions about their own possessions.

From conception to counter took only nine months thanks to a lot of hard work and enthusiasm from people across HRP including the retail specialists, conservators, designers, photographers, writers and curators. Each of the eighteen 'tips' cards contains advice on conserving an object or material that exists in the palaces and in most people's homes. Conservation care advice on everything from silver to ceramics is explained in an easy-to-follow text with insider professional tips to further enhance their appeal. Images illustrate the rich colours and textures of the objects' materials. Housed in a decorative card stock box, the cards are designed to look elegant but also practical as they are laminated to be long-lasting and easy

to handle. What with last year's extensive publicity for the National Trust's revised Manual of Housekeeping, Icon's own leaflets series 'Care and Conservation of...' and now this HRP initiative, the conservation word is spreading.

New books

News of two books of interest to conservators:

Wondrous Curiosities: Ancient Egypt at the British Museum by Stephanie Moser looks at how the Museum acquired and displayed its Egyptian collections and thereby came to shape our understanding of the society which produced them. Perhaps principally of appeal to curators and scholars of Egyptology, art history, archaeology and the history of science, conservators in this field may find it peripheral to their core concerns but of wider interest on the philosophical and didactic issues of presentation. (ISBN: 0-226-54209-2) A copy will be available in the Chantry Library.

Of central interest to the profession is the recent comprehensive book *Coatings on Photographs: Materials, Techniques and Conservation*, edited by Constance McCabe and published by the Photographic Materials Group of the American Institute of Conservation with support from the Mellon Foundation. Over forty contributors – conservators, scholars and scientists – address coatings on daguerrotypes, autochromes, negatives, salted paper, albumen, platinum and gelatine prints and contemporary materials. A comprehensive chapter of interest to all conservators focuses on the examination and analysis of coatings using non-destructive techniques. More details from <http://aic.stanford.edu/sg/pmg/coatings.html>

Stop press: funding opportunities

A second round of implementation grants for Subject Specialist Networks has been announced by the Museums, Libraries and Archives council (MLA) under the Renaissance funding initiative. £240,000 has been earmarked for the grants. Subject specialist networks are mechanisms for sharing scholarship, collections, collections expertise, research and interpretation skills, with a view to improving the way audiences experience these distributed collections. Full details about the network concept and the application process can be found in the guidance which is downloadable, along with the application form, from: www.mla.gov.uk/web/site/programmes/renaissance/Subject_Specialist_Networks

The deadline for applications is 5pm on Wednesday **31 January.**

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professional matters

LOCAL AUTHORITY SALARIES – WILL CONSERVATORS BE DOWNGRADED?

If you work for a local authority museum, gallery, archive or library you may already know about the single status salary review. If you don't know about it, you need to find out quickly what its implications are for you.

Single status is the harmonisation of pay and conditions across a local authority for comparable posts. Local authorities have until 31 March 2007 to implement it. Those local authorities which have not yet completed the review will be in a great rush to finish on time over the next couple of months, and this means they may be looking for short cuts. If they don't understand what conservators are there is a risk they will grade conservation jobs inappropriately on the basis of false comparisons with other jobs. If you are the only conservator working in your institution you may be particularly at risk since it may not be clear to your local authority whom you should be compared with for salary purposes.

Horror Story

Icon knows of one person who was the only conservator employed by his local authority. When the single status review took place his employers did not understand who to give him parity with, and he ended up being graded with the museum cleaner.

What You Need to Do

- Find out from your employer whether the single status review has been conducted and whether your salary will be affected
- If you have been assessed your employer should be able to tell you what effect the single status review will have on your salary. If you feel that the outcome is inequitable or not based on a relevant comparison between your job and another job, please contact membership@icon.org.uk with details of your problem.
- If you have not yet been assessed you need to clarify with your employer how and when the review will take place, and which jobs yours will be compared with.

If you are not a member of a trade union, you may wish to join one. Unison has a strong presence among local authority museums and libraries (see www.unison.org.uk/localgov/library.asp) and may therefore be well placed to advise and help. If you decide to join a trade union it is best to join one recognised by your employer.

SAFEGUARDING HERITAGE AT RISK

Findings from a survey of UK institutions undertaken as part of a 19 month AHRC (Arts and Humanities Research Council) funded research project '*Safeguarding heritage at risk: disaster management in United Kingdom archives, libraries and museums*' are now available on the Liverpool John Moores University project website at www.ljmu.ac.uk/BSN/58823.htm.

The project sets out to 'review current disaster management practice in archives, libraries and museums in the UK and abroad, and look for lessons from other fields such as business and computing, and events such as 11 September 2001. It will provide an up to date overview of good practice and resources that will inform cultural heritage strategists, and offer practical advice for managers in the current UK and world cultural heritage context'.

Distributed to 1,996 archives, libraries and museums the survey collected information about the number of institutions with written disaster control plans (56% of respondents) as well as those that had experienced a 'disaster' within the previous 5 years – disaster being defined as 'Any incident which threatens human safety and / or damages or threatens to damage or destroy, an archive's / library's / museum's buildings, collections, contents, facilities or services'. In addition to further statistical information on the numbers of institutions with training programmes, in-house disaster management activities, insurance, disaster simulations, commercial disaster recovery subscriptions and participation in formal and informal cooperative networks, the survey also looked at attitudes to disaster management within the responding organisations.

Disaster management is an issue which often falls within the remit of conservators and collection care managers, and although not apparent from the survey analysis it would be interesting to know what proportion of respondents held these positions. Does it make any difference who is in charge of this vital aspect of collections care? Are the numerous tasks that fall under the heading of disaster management approached in a different way if they are looked after by a conservation department, a health & safety department or a business support manager? And for those of us to whom this responsibility does fall, is 56% good enough in terms of the percentage of collections with a written disaster control plan? Should we ask ourselves what we as a profession can do to improve the situation?

Unsurprisingly, those institutions that see the issue of disaster management as least important are also the archives, libraries and museums which do not have a written disaster control plan. More encouragingly, it was

reported that the managers in archives, libraries and museums with a disaster control plan are much more positive about disaster management in general. The other useful statistics to bear in mind are that almost a third of respondents had experienced a disaster within the last five years and of those who had disaster control plans, 83% of managers in institutions who had experienced a 'disaster' reported that their disaster control plan was effective. Another 'to do' for 2007?

Other outputs of the research project are to include practical guidance and information (e.g. checklists, case studies, models, targeted briefing papers, information/advice sheets), a bibliography and regular updates on the project website. For further information relating to the project contact Graham Matthews, Professor of Information Management, Department of Information Science, Loughborough University. Email: g.matthews@lboro.ac.uk

FIRE SAFETY

The new 'Regulatory reform (Fire Safety) Order' simplifies the plethora of fire legislation that has applied hitherto. Fire Certificates no longer have any legal standing and the emphasis is firmly on Fire Risk Assessment. If you are unclear how to address the risks, you can download a booklet entitled 'A short guide to making your premises safe from fire' at <http://195.80.32.155/docimages/1402.pdf>

PACR EVENTS

Two introductory, half-day sessions – all you need to know about the scheme – are coming up on 13 February in Cardiff and on 23 May in London. Dates have also been set in March and April at venues around the country for four clinics to help candidates working towards accreditation. Look out for the full details of the Spring 2007 programme in Listings.

PRIVATE PRACTICE

New Standard Contract with Terms and Conditions

After extensive consultation with the Private Practice Group, Icon is pleased to announce that a standard contract with terms and conditions is available, free of charge, for members working independently. They are intended to offer a basic level of agreement for those working as sole traders and dealing with small private clients.

The Standard Contract, Terms & Conditions are not obligatory for Icon members. They are a resource which members may use or not use as they think best. Icon has no legal liability to any members who choose to use it.

Use of the Standard Contract and Terms & Conditions is restricted to members of Icon. Members may not, therefore, request copies of this document and pass them to other practitioners who are not Icon members.

Members who feel that these documents do not suit their own business are free to vary them to meet their requirements. If you wish to do this you will find a Word version of the document without the Icon logo available to download from www.icon.org.uk in the resources page of the Private Practice Group (you will need your login and password to reach this). If you wish to use this amendable version please note the following:

- to protect yourself against future liability, you are strongly advised to seek legal advice on any amendments you make to the form Icon has published
- you may not add the Icon logo to any amended version of this contract, or associate the Icon name with any such version

To request a pad of 50 Contracts, Terms & Conditions please email: membership@icon.org.uk, or by phone call 020 7785 3804.



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THE CONSERVATOR AND THE PAPER CONSERVATOR

You need us – and we need you!

Have you recently battled with an interesting ethical question? Have you just completed a large project? Do you have some discoveries or research to share? Is the student dissertation you are working on of interest to other professionals?

Publishing your work in a peer-reviewed journal counts towards both accreditation and continuing professional development, it also gives you the opportunity to view your own work in perspective and etch your name on the profession for posterity.

more professional matters

We are happy to receive proposals and enquiries all year round. Our readers are also writers; to reflect what is going on in the field and help determine professional directions we need to hear from you.

The Conservator: deadline for first drafts for vol. 31 is 30 April 2007.

The Paper Conservator: deadline for first drafts for vol. 31 is 1 Feb 2007.

Things are moving apace in The Conservator's Editorial Board-room as we prepare to go to press. Volume 30 will be out this Spring. Meanwhile we have already started putting together the 2008 issue, Volume 31.

For The Paper Conservator, the long awaited Asian themed issue (volume 30) is back on track and shaping up nicely for publication in 2007. Volume 31 will be published in September 2007.

Please see Guidelines for Contributors for both journals at the back of the most recent issue and on the Icon website <http://www.icon.org.uk/>.

Irit Narkiss, Editor, The Conservator
Irit.narkiss@manchester.ac.uk

Jane Eagan, Editor, The Paper Conservator
paperconservator@icon.org.uk

AWARDS

£1 MILLION MILESTONE

The crafts charity QEST has just given away its millionth pound. A number of Icon members have benefited from its generosity

Since it was established in 1990 the Queen Elizabeth Scholarship Trust has funded further skills training for 160 men and women working in the fields of conservation and crafts. In the latest round seven Scholarships, together worth over £40,000, were awarded – bringing the grand total to over £1 million pounds.

The Scholarships are designed to help committed and talented craftspeople who still need additional training to enhance or broaden their skills. Awarded twice a year, the Scholarships are worth up to £15,000 each and are open to people of all ages. Scholars are entitled to use the QEST logo on their stationery, website and advertisements.

Chairman of Trustees, Jana Khayat, comments 'In the 16 years since its foundation, QEST – the charitable arm of The Royal Warrant Holders Association – has gone from strength to strength. We are in touch with many of those we have helped and we watch their progress with great



Elizabeth Cheadle

interest and enormous pride. We look forward to helping many more people and contributing to the pool of talent in the UK'.

Since awards began almost 80 different crafts and conservation skills have been covered and Scholars have studied as far afield as China and New Zealand. Awards have gone to conservators in a broad range of disciplines including wall paintings, books, easel paintings, antique metals, plasterwork, bronze sculpture, and clocks.

QEST has contributed to saving dying crafts in this country. Plasterer Anna Kettle's Scholarship enabled her to study at the Venice European Centre for the Trades and Professions of Architectural Heritage on the only course in the world teaching the skills she needed to become a master pargeter – an expert in the almost forgotten art of decorative plasterwork popular on 17th century English timber frame buildings. Since completing the course Anna has set up her own business in Suffolk and was recently

Anna Kettle





The QEST logo for scholars' use



Edward Cheese

chosen to demonstrate pargeting to the Prince of Wales and Duchess of Cornwall.

Many British conservation projects have benefited from the skills of QEST Scholars. Paintings conservator Spike Bucklow from the Hamilton-Kerr Institute, who won an award in 1993, was scientific advisor on the cleaning and analysis of artists' materials and techniques for the conservation of the 13th century Westminster Retable, having previously completed a major programme of restoration work on the Thornham Parva Retable. After winning a Scholarship to fund the final year of his post-graduate diploma in Historic Building Conservation at the Architectural Association, stonemason David Gundry worked with Cliveden Conservation on the National Trust's Ightham Mote multi-disciplinary project.

Some Scholars have also used their skills to assist international projects. Angela Craft is senior conservator at the Special Collections Department in the Senate House Library at the University of London. Selected from hundreds of applicants, she joined a four strong team working on the St Catherine's Monastery Assessment project for the St Catherine's Foundation. The aim was to assess the condition of the manuscripts in the Library where volumes date back to the 11th century.

Age is no bar. The youngest Scholar was 17, and 43 were over 40 when they won their awards. Elizabeth Cheadle, who specialises in conserving painted and gilded wood, was 48 when she won her Scholarship to undertake a period of mid-career development studying different aspects of the conservation of polychromed timber. She was able to attend specialist courses in the UK and visit overseas conservation studios.

Scholars regularly achieve exceptional results on their QEST funded courses.

Edward Cheese won a Scholarship enabling him to study for the Post Graduate Diploma in the Conservation and Restoration of Books course at West Dean. He passed with Distinction and at the award ceremony Lady Caroline Egremont commented 'He has produced some of the highest quality student work we have seen on the books programme'.

Icon News readers are welcome to apply for QEST Scholarships. Application forms for Scholarships may be downloaded from the website www.qest.org.uk or obtained by sending an SAE (50p) to: The Secretary, The Queen Elizabeth Scholarship Trust, No1 Buckingham Place, London SW1E 6HR. Completed forms for Summer 2007 Scholarships must be received by 8 June 2007

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**

institute briefing

HOUSE OF COMMONS ENQUIRY -

Care of Collections

For the second time in one year, Icon has given oral evidence to a Parliamentary Committee of Enquiry. The current enquiry by the House of Commons Culture Media and Sport Committee into the Care of Collections in England is looking at:

- Funding, with particular reference to the adequacy of the budget for museums, galleries and archives, and the impact of the London 2012 Olympics
- Acquisition and disposal policies
- The remit and effectiveness of DCMS, the Museums, Libraries and Archives Council and other relevant organisations in representing cultural interests inside and outside Government.

Icon gave evidence on 31 October in the same session as the British Library and The National Archives. The three priorities Icon stressed in its evidence were

- a higher political priority for conservation and care of collections
- better funding, and
- improved workforce development and training

Icon also emphasised the need for the cultural heritage sector to re-engage with the public by talking about its cultural assets in terms the public itself knows and uses – talking about the intrinsic value of collections rather than focusing solely on their contribution to economic regeneration or social cohesion.

Icon also drew the Commons Committee's attention to the recent National Collections Development Strategy published by the Scottish Museums Council, offering a vision of managed collections from which England could usefully learn.

The Committee is expected to publish its report in the Spring of 2007.

ANTIQUES FOR EVERYONE, 23–26 NOVEMBER 2006, BIRMINGHAM

Despite nearly starting the event under the title of 'Conversation Register', this four day Birmingham fair proved a good opportunity to talk to buyers, dealers and owners of antiques about the care and conservation of their possessions. Admittedly, we did get a couple of questions about the installation of a wind turbine and collection of rubbish – but, by and large, people recognised that we were there to help them look after the things they value and for the others, perhaps we helped raise the profile of conservation at a more basic level.



Deborah Cane (left) and Caroline Saye at the Birmingham antiques fair

The newly produced and freely available 'Care and conservation of...' leaflets (text also available online at www.conservationregister.com) were extremely popular. This reinforces my desire to be able to produce the titles in much greater volume, and to get some of the other titles which are only available in electronic format at the moment into print. As mentioned in November's Icon News we are interested in partnering other organisations (for example museums, regional MLAs, libraries, local studies centres) in the printing and distribution of these leaflets. If you would be interested in producing a print run of any of the leaflets with the logo of your organisation for distribution by your organisation, please get in touch and I can send samples and an estimate of costs.

My thanks go out to Deborah Cane, Jane Thompson Webb, Clare Daly, Veronika Vlkova Antoniou and Duncan Slarke of Birmingham Museum & Art Gallery who kindly gave up part of their day to come and 'talk conservation' at the fair. If anybody else is interested in helping in this way in the future please get in touch; Icon normally exhibits at a number of different types of events throughout the year.

Caroline Saye, csaye@icon.org.uk, +44(0)20 7785 3804.

GROUP CHAIRS' CONFERENCE

The second Group Chairs' Conference was held at Icon's London offices on 23 November 2006. Group Chairs' Conferences bring together the chairs of all our specialist groups with members of the Icon Board twice each year, to exchange ideas and discuss the future direction of the organisation.

One large item on the agenda on 23 November was the Strategic Plan and the role that our groups will play in

ensuring that the plan becomes a reality. The Group Chairs approved the plan and made a number of valuable suggestions about how it can be refined and translated into workable projects over the coming two years.

Simon Cane, our incoming Chair, stressed the importance of group committees thinking ahead and producing written, costed plans in advance. This will enable the office to provide the best possible support to groups and facilitate members from various groups attending events run by other groups, so promoting cross-fertilisation of ideas and experiences across the conservation community.

Before the meeting with Board members, Group Chairs had met on their own in the morning, and raised a number of points with the Board of Trustees which they agreed during their discussions. Among these were:

- Icon should encourage more engagement between the groups and more cross-group meetings.
- There is concern that offering free membership of more than one specialist group could lead to a dilution of information, experience and/or knowledge.
- There are some concerns about the CPD scheme as it currently operates
- Group Chairs see the groups to be an important part of Icon and feel that the groups should be driving Icon – they see a lot of the important membership services coming from the groups.

It was agreed that the third Group Chairs' conference will be held on 22 May 2007.

A NEW QUALIFICATION FOR CONSERVATION TECHNICIANS

Discussions have been underway for several years about the possibility of developing a new qualification for conservation technicians, and these have now reached a stage where Icon and a group of employers are ready to pilot a qualification in 2007.

The aims of a new conservation technician qualification are to:

- Help develop the diversity of applicants entering the profession
- Pave the way for future academic study, professional development and eventual accreditation
- Give technicians a portable and recognised qualification to take to future employers
- Encourage employers to adopt a common standard for technicians
- Recognise the contribution of volunteers to conservation

What is a Conservation Technician? A conservation technician undertakes conservation support activities as well as basic conservation procedures under the supervision and guidance of a conservator. A qualified technician will be able to carry out technical tasks and basic procedures to a high standard, but will not be expected to make more than basic decisions about treatments or preventive measures. The technician will normally occupy an assistant role in relation to a qualified conservator, although he or she may have considerable autonomy in undertaking technical support tasks and may be involved in supervising others in this area.

Candidates may come straight from school or unrelated further education, in which case a full programme of training (equivalent to an apprenticeship) should be given to develop the range of skills and knowledge required before applying for the technician qualification.

Candidates may also come from a related area e.g. bookbinding, engineering, woodworking or framing, in which case training will typically focus on applying skills in context and developing the understanding needed to work in a conservation setting.

Piloting the New Qualification

The organisations which are currently working together on an unofficial basis to pilot the qualification are:

- Icon
- National Trust (England)
- The National Archives (England)
- The British Library
- Tate
- The Bodleian Library

A formal agreement is to be drawn up and these organisations will be invited to join a formal consortium to develop and pilot the qualification. During the pilot stage applications to take the new qualification will only be accepted from people working for one of the consortium partners.

NEW MEMBERS FLOCK TO ICON

Membership recruitment to Icon has been consistently strong since our beginning eighteen months ago. Icon was open for new members from 1 September 2005 and since then 455 have joined the organisation. From January – December 2006 a total of 382 new members were recruited, many of them students.

'These numbers are very encouraging, but I am conscious that for every practising conservator who is an Icon member there is probably another one who is not' said

Chief Executive Alastair McCapra. 'For a profession as small as ours the consequences of not pulling together effectively are very serious and we are holding ourselves back in lots of ways as long as we have a significant number of people in the conservation community drifting about on their own without regular connections to their professional peers.'

The Icon office will send out membership application forms to anyone who wants them for colleagues, students, or contacts. If you are holding a seminar, workshop or have any similar opportunity to encourage new members to join, please request some forms from Charlotte on 020 7785 3807 or membership@icon.org.uk

PRESERVE AS FOUND

As reported previously in Icon News, Icon issued a joint report with English Heritage on the Training of Architectural Conservators early this year. On 7 November Icon hosted a round table discussion with English Heritage, Creative & Cultural Skills and a range of conservation employers as well as tuition providers. The key points from English Heritage were:

- Strong desire for clear career paths in the conservation sector
- Shortages of skills across the full spectrum from traditional crafts through conservation to specification
- A need to tease out where the training and standards are lagging behind
- Lack of guidelines and how standards vary between sites
- Succession planning – many people in particular are nearing retirement age and there is often no-one following on

CITB Construction Skills noted that of the 2.1 m people employed in construction, 90,000 work in conservation and maintenance. They also saw the potential for conservation to be marginalised and urged the need to think holistically about the sector.

Icon's main proposal was that tuition providers should use the professional standards already in place to support the PACR scheme as a basis for benchmarking courses, curriculum development, and recording student progress. Employers could also use the standards as a means of charting employee development, particularly for those who aspire to accreditation in the future.

The meeting agreed to the formation of a small follow-up group, led by Icon and consisting of English Heritage, Creative & Cultural Skills, CITB Construction Skills and the Institute of Historic Buildings Conservation. This group will meet in January to work through the detailed



recommendations in the 'Preserve as Found' report and propose a plan of work for the next two to three years which enable all stakeholder organisations to work together for a common goal.

The organisations represented at the November meeting were: Icon, English Heritage, Society for the Protection of Ancient Buildings, Granville & Burbidge, The Ironbridge Institute, Chartered Institute of Building, Creative & Cultural Skills, CITB Construction Skills, Hirst Conservation Ltd, Odgers Conservation, the Institute of Historic Buildings Conservation, West Dean College, Institute of Archaeology, City & Guilds of London Art School, and the Building Crafts College

ELECTION RESULTS – NEW ICON BOARD

An election was held in the autumn of 2006 for a number of seats on the Icon Board of Trustees. The election ended on Friday 27 October. The results are as follows:

Five seats were declared open to election and five sitting Board members were seeking re-election. They were Rose

Briskman, Robert Gowing, Helen Lloyd, Emily O'Reilly and Russ Turner. Two candidates stood for election who had not previously served on the Icon Board – Katharine Barker and Ann French.

At the same time, the Board sought once again to fill the reserved seat for Northern Ireland, for which no candidate came forward in the previous elections of 2005. John Kerry stood unopposed for the Northern Ireland seat and was therefore declared elected.

Votes for the remaining four open seats were cast as follows:

Total ballot papers returned: 319, Spoiled: 2, Counted: 317

Helen Lloyd ACR	215 votes	ELECTED
Rose Briskman ACR	180 votes	ELECTED
Robert Gowing	163 votes	ELECTED
Russ Turner ACR	152 votes	ELECTED
Katharine Barker ACR	141 votes	NOT ELECTED
Ann French ACR	136 votes	NOT ELECTED
Emily O'Reilly ACR	100 votes	NOT ELECTED

Three Serving Members Retire

One of the serving Board members, Emily O'Reilly, accordingly stood down at the AGM on 30 November. Emily has agreed to continue working on Membership Affairs together with other colleagues who continue to serve on the Board. In November 2006 another serving board member, Allyson McDermott, resigned from the Board owing to the pressure of work, and Anna Southall, our outgoing Chair, has written to thank her for her contribution to the work of the Board over the last year. Anna herself has now stood down as Chair and left the Board, an intention she indicated to members in the July edition of Icon News.

One third of the seats on the Icon Board come up for election in the autumn of 2007. Until then, the composition of the Board is as follows:

Simon Cane ACR (Chair)
 Rose Briskman ACR
 Robert Gowing
 Diane Gwilt
 Velson Horie ACR
 Valerie Kaufmann ACR
 John Kelly (Northern Ireland)
 Helen Lloyd ACR
 AnnMarie Newbigin (Co-opted)
 Heather Perry (Wales)
 Alison Richmond ACR (Vice Chair, England)

Dr James Tate (Scotland)
 Lynne Thomas (Co-opted)
 Russell Turner ACR
 Christopher Woods ACR
 Philip Young (Co-Opted, Hon. Treasurer)

REVIEW OF PACR

In order to ensure that our professional accreditation remains attuned to the needs of employers, commissioners and conservation professionals alike, it is necessary for Icon to undertake a comprehensive review of the scheme every few years. The most recent review of the PACR scheme took place in 2003 and the planned 2007 review is intended to be broad and thorough enough to ensure that no further review will be needed until 2012.

The main objectives of the review will be to:

- Evaluate the impact and acceptance of PACR
- Gain a wider recognition and active support from key stakeholders
- Amend the PACR documentation:
 - to accommodate applications from conservation managers, advisors and teachers
 - to make some of the language and examples more relevant to the built heritage sector
 - to update as required from consultation of users
- Report on findings from consultation and produce a plan for the PACR 2008 – 2010

As part of the review process Icon will be consulting with:

- Accreditation Assessors and CPD readers
- Current ACRs, to learn from their experience of the accreditation process
- Current non-ACRs, to identify any potential obstacles and try to remove them
- Employers, to see whether employing ACRs continues to meet their needs
- Commissioning Bodies (e.g. Council for the Care of Churches), to see whether the additional element of quality assurance accreditation provides continues to serve them well
- Sister Professional Bodies (e.g. CILIP, Society of Archivists) to see what we may be able to learn from their experience
- Other ECCO member organisations, so that we develop a scheme which is understood and valued by the profession across Europe
- Conservation Scientists who may wish to become PACR-

accredited

If you have questions, comments or suggestions about the PACR scheme please raise them with the committee of your main specialist group as we will be looking to the Group Chairs to provide input on any particular concerns which may affect members within their specialism.

SCIENCE AND HERITAGE

House of Lords Committee Recommends a Role for Icon

On 16 November the House of Lords Science and Technology Committee published its report into Science and Heritage. Baroness Sharp of Guildford, Chairman of the Committee, said:

‘Britain was for a long time at the forefront of conservation techniques. This reputation was built in the mid twentieth century with the development of science-based conservation at the National Gallery and British Museum. However this key conservation research is now undervalued in Britain, in particular by the Department of Culture, Media and Sport (DCMS), at the same time as our priceless cultural artefacts face not just the familiar threats of wear and tear, but new threats such as climate change.’

The Report is highly critical of the government, which it considers to be oblivious to the threats we face. ‘The Department for Culture, Media and Sport has hitherto failed to grasp the scale of this threat – indeed, probably

Baroness Sharp of Guilford, Chair of the Lords Committee which produced the report on Science and Heritage, opened a conference on 28 November at Tate Modern on ‘Looking forward to the Past: science and heritage’

does not know it exists’ the report says. It is critical too of the Museums, Libraries and Archives Council (MLA) – the report says:

‘Still more striking is the lack of recognition accorded to conservation or heritage science by the Museums, Libraries and Archives Council. The MLA’s five-year “vision” for the museum sector, entitled Investing in Knowledge, does not mention at any point the word “conservation”. Although the MLA has launched a “Research and Evidence Strategy”, there is no mention of either scientific research or conservation in the aims, objectives or proposed outcomes of the project.’

Icon gave oral evidence to the House of Lords Committee in May 2006, and Icon and its evidence are cited twenty eight times in the body of the report. The Institute of Conservation Science, which merged with Icon soon afterwards, also gave evidence.

The main recommendations in the report are:

- the UK needs a comprehensive research strategy for heritage science
- English Heritage should be funded to run the secretariat to develop this strategy
- The Arts & Humanities Research Council should be clearly named as the lead body responsible for scientific research to do with heritage
- Icon should work with MLA and the national Museums and Galleries to end the patchy and poorly co-ordinated dissemination of research results to conservation practitioners.
- Icon should be funded by the Office of Science and Innovation to enable us to become the focus for the promotion of public engagement with heritage science.

Icon has responded positively to all the report’s recommendations, and has written to English Culture Minister David Lammy MP to urge him to accept the report’s findings and follow them up with action. Other letters of support are being sent to the Minister from Icon Board members, Group Chairs and a wide range of organisations in the conservation community.

The full report can be viewed and downloaded from our website at www.icon.org.uk



Tate Photography - Andrew Dunkley

LIBRARY NEWS

We would like to extend our thanks to Dr. Joyce Townsend for her kind donation of papers from the Edinburgh Conservation Science Conference, 2002. Thanks, too, go to Carol Brown of Icon Scotland for her donation of a number of titles, including *Caring for our built heritage: conservation in practice*, edited by Tony Haskell and *Assessment methodology handbook: carved stone decay in Scotland*, by Tim Yates, Roy Butlin and John Houston. We welcome all donations from members' personal collections of professional literature.

We have added a number of new titles to the collection, including:

Lambert, S. (1987). *The image multiplied: five centuries of printed reproductions of paintings and drawings*.

Bibliothèque Nationale (1989). *Les tranchefiles brodées: étude historique et technique*.

Huntley, M. (2004). *History of furniture: ancient to 19th c.*

Horie, V. (ed.) (1999). *The conservation of decorative arts*.

Kidd, S. (2005). *Fire safety management in heritage buildings*.

Townsend, J. (1993). *Turner's painting techniques*.

Child, R.E. & Townsend, J.M. (eds.) (1988). *Modern metals in museums*.

Daintith, C. (ed.) (1992). *Glass and enamel conservation: collected papers from a one-day meeting on the conservation of glass and enamels held on 11 November, 1989*.

Storer, J.D. (1989). *The conservation of industrial collections: a survey*.

Burrows, J. & Cooper, D. (1992). *Theft and loss from UK libraries: a national survey*.

Brooks, T. (2005). *Survey of reissues of U.S. recordings*.

Lanzi, E. (1998). *Introduction to vocabularies: enhancing access to cultural heritage information*.

De Hamel, C. (1986). *A history of illuminated manuscripts*.

Don't forget that, although we specialise in book and paper conservation, we also have technical information on preservation, analytical techniques, materials research, disaster planning, pest management, environmental conditions, along with 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 this growing collection. We also supply**

photocopies of chapters from books or journal articles and conference papers which we can send to you free of charge on quoting your Icon membership number.

Introductory tours of the library for yourself or your group can be arranged with **James Andrews**, the librarian. He will be happy to help you about any aspect of the library and his contact details are:

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

For a complete list of the recently published articles available at the Chantry Library visit our website at <http://www.lib.ox.ac.uk/ipc-chantry/> and follow the 'New Titles' link. This is a small selection:

From *Print Quarterly*, 23(3)

Rutgers, J. (2006). "The dating of Tiepolo's Capricci and Scherzi". pp. 254–263.

Kluczevska-Wójcik, A. (2006). "The Klinger collection of Manggha-Jasieński". pp. 264–287.

From *AICCM National Newsletter*, no. 100

Clayton, S., Dunn, N. and Greiner, A. (2006). "77 degrees south: the conservation of objects from Cape Royds Hut, Antarctica". pp. 3–5.

From *PapierRestauration: Mitteilungen der IADA*, 7(3)

Kecskeméti, I. (2006). "EVTEK paper identification database: a novel tool for characterizing and documenting handmade and modern papers". pp. 17–23.

Langreder, A. (2006). "Retuschieren von Druckgraphiken: Methodische Überlegungen und ihre technische Umsetzung". pp. 27–34.

IN APPRECIATION

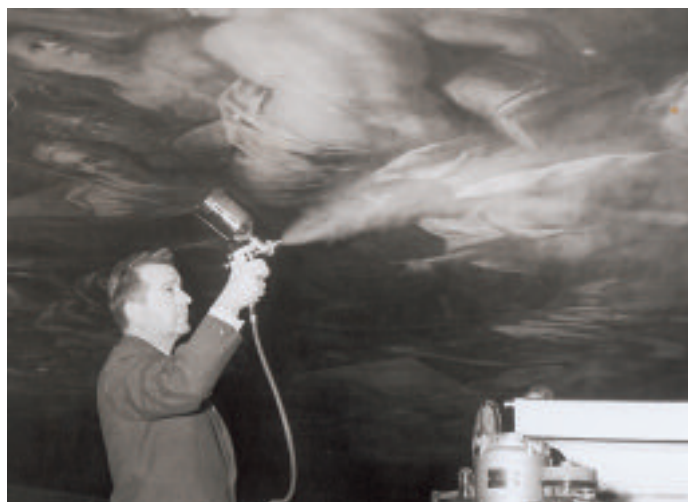
Maurice Keevil 1916–2006

Maurice Keevil, who has died aged 89, was Chief Assistant to Professor Ernest Tristram from 1934 to 1950 specialising in the conservation of medieval wall paintings. It was during this period that he first made contact with restorers from the Ministry of Public Buildings and Works. After serving as a Sergeant Major in the Royal Artillery during the war, he joined the Ministry as a restorer in the Artists' Section – the group that was later referred to as 'stalwart young men' by Sir Gerald Kelly, the noted portrait painter and Royal Academician. This accolade was bestowed on them following the great success of the restoration of the ceiling paintings by Rubens in the Banqueting House, Whitehall.

Maurice succeeded Alastair Stewart in the post of Chief Restorer at the Regent's Park Studio in 1972. His responsibilities included the management of the Studio and its peripatetic team of restorers during a period of changing ideas, technologies and techniques in painting conservation. To this end he began recruiting both experienced and novice conservators from a younger generation. Easel paintings on canvas and panel, polychrome sculpture, coats of arms, frames and gilded furniture were conserved and restored at the spacious studio in Regent's Park. Mural schemes at Hampton Court, Windsor Castle, the Palace of Westminster, Bolsover Castle, Osborne House, the Royal Hospital Chelsea, The Royal Naval College Greenwich (to name but a few) were tackled usually employing small teams working away for long periods.

He possessed a wide range of skills far beyond those strictly required for the much focused job of modern

Maurice Keevil uses state of the art equipment and health and safety measures in the Painted Hall, Greenwich in 1958



From *Restaurator: International Journal for the Preservation of Library and Archival Material*, **27**(3)

Vargas, J.B. [et al.] (2006). "Colour in the seventeenth-century miniatures of Spanish choir books". pp. 143–161.

Bacílková, B. (2006). "Study of the effect of butanol vapours and other alcohols on fungi". pp. 186–199.

From *The Ephemerist*, **143**.

Jones, P.J. (2006). "Illustrated correspondence". pp. 16–22.

From *Journal of the American Institute for Conservation*, **45**(1).

Geier, K. (2006). "A technical study of Arctic pigments and paint on two 19th-century Yup'ik masks". pp. 17–30.

Standeven, H. (2006). "The development of decorative gloss paints in Britain and the United States c. 1910–1960". pp. 51–65.

From *Conservation-Restauration des Biens Culturels*, **25**

Hubert, M-O and Neuner, M. (2005). "Le doublage à froid sans pression, une solution pour les peintures sur toile à structure pavimenteuse". pp. 29–37.

Vuissoz, A. (2005). "L'effet des traitements de conservation-restauration sur l'acide désoxyribonucléique de cuir archéologique". pp. 67–69.

From *Guild of Book Workers Journal*, **41** (1)

Imai, K. (2006). "Japanese pouch/four hole binding (Fukuro Toji)". pp. 36–54.

Geraty, P. (2006). "Edge gilding and edge coloring of books". pp. 55–68.

Other titles received include the *Guild of Book Workers Newsletter*; the *Journal of the American Institute for Conservation*; *The Quarterly: the Journal of the British Association of Paper Historians*; *Conservation: the Getty Conservation Institute Newsletter*; *Bull & Branch: Friends of Dard Hunter, Inc. Newsletter*, **25**(1)

painting conservation. He was a member of the Heraldry Society and a specialist in the conservation of painted hatchments. Maurice had a great talent for imitating decorative surfaces such as marble, tortoise-shell or wood grain. Indeed, he was a remarkable copyist and the rooms, hall and staircases of his home display an amazing array of old master paintings, especially Dutch interiors and landscapes.

By the way, next time you visit Hampton Court and are wandering through the State Apartments admiring the spectacular 17th century murals by Antonio Verro, keep an eye open for a satyr with a wrist watch. Maurice left this discreet, surrealist touch on the completion of a typically large scale and lengthy restoration project in the 1960s.

Maurice was a bon viveur and a lunchtime drink or two wasn't frowned on in those halcyon days and neither was smoking. He had the rare ability to be able to control the lengthening and pendulous ash at the end of his cigar while varnishing a painting lying flat on a table before him and at the same time belting out some aria with a full falsetto. Those of course were B.C. Days (before computers) when, if someone said they were filling in a form, it meant they were retouching a Rubens.

Maurice was Chairman of the Association of British Picture Restorers and became a Fellow of The International Institute for Conservation in 1968. He retired from the Department of the Environment Conservation Studio in 1976. He was still working for private clients well into his eighties. Jan Keevil, nephew of Maurice, headed the studio from then until 1993. Maurice is survived by his wife Elsie and son Ian.

Adrian Buckley Head of Studio 1993–2004

Maurice Keevil bids farewell to a young Queen Elizabeth at his leaving party in 1976



ON THE MOVE



Outgoing Icon Chair Anna Southall can at last tell us about her next move: she has been appointed Vice-Chair of the Big Lottery Fund (BIG). Appointment to the Board is through open recruitment followed by approval by the Secretary of State, a process which wasn't quite complete when Anna stood down at Icon's AGM and could not therefore be announced at that time. As Alison Richmond made clear in her tribute to Anna at the AGM, Icon has benefited enormously 'from having someone at the helm who operated at such a high level'. Others are now going to benefit from her talents and she is going to be busy over the next three years: BIG is the largest of the National Lottery funders of good causes and has given an undertaking that 60–70% of its £2.3 billion good causes budget will go to voluntary and community organisations in the period 2006–2009. We wish Anna all the best as she takes on this new challenge.

CONSERVATORS' LIABILITIES

Valerie Kaufmann, a Director of our Company, recently attended an Icon meeting of the Ceramics and Glass group where Pierre Valentin (lawyer) spoke about stolen property, illegally exported objects and Iraqi cultural property.

From Valerie's report on the meeting, I am concerned about the increase in responsibility that is being passed on to commercial restorer/conservators.

It appears that we will be liable for ensuring that the owner 'has good title' and that we must have 'no suspicions' on the import history of the object.

I am worried how a conscientious professional will be able to adequately comply with this.

We can produce a document for all our clients to sign to state that they have 'good title' but how can this be used for agents acting on behalf of the owner (auction houses, interior designers, consultant dealers, insurance companies et al.)?

Also at what point does a 'thought' become a 'suspicion'? Once we admit to a suspicion, how would an honest client reassure us? I am no expert on what an official import licence looks like, or whether evidence of the object being resident in the UK for 20, 30, 50, 100 years is sufficient or acceptable. How should I carry out the questioning so as not to offend?

In the event that we decline to work on an object, will this be seen as defamatory and open us up to legal action?

It is unlikely that these sorts of measures would deter or hinder an unscrupulous individual, but it will inconvenience and be an annoyance to the vast majority of honest clients (this process is not carried out once for each client but for **every** object).

This is an important area of concern for professionals. I can see that many solicitors around the country could be employed discussing the fine points of the legislation and writing terms and conditions to try to cover them. I feel that a central approach needs to be taken to ensure that a consistent procedure can be followed that protects the objects and our profession.

I would welcome any guidance and advice that Icon can offer.

Kevin Smith ACR
Managing Director
Plowden & Smith Ltd

PIERRE VALENTIN RESPONDS:-

I understand the concerns expressed in the letter. However, I thought that it would be useful to clarify a few points.

1 Apart from in the instance mentioned in paragraph 2 below, there is no legal obligation imposed upon conservators and restorers to verify that a client is the lawful owner of property consigned for restoration or conservation. Nor is there any legal obligation to verify that the property was lawfully exported and imported.

2 The only exception is where the property was illegally removed from Iraq after 6 August 1990. If you acquire possession of illegally removed Iraqi cultural property, you commit an offence if you do not hand it over to a constable, unless you can prove that you did not know and had no reason to suppose that the property was illegally removed Iraqi cultural property. The introduction of this offence in 2003 effectively requires you to satisfy yourself that the property consigned to you for restoration or conservation was not illegally removed from Iraq after 6 August 1990.

3 During the presentation, I made reference to several criminal offences that may be committed when handling stolen or illegally exported cultural property. These offences are designed to catch individuals who dishonestly handle stolen or illegally exported cultural property. In principle, you will be criminally liable in the UK if you know or believe that the property was stolen and you dishonestly receive the property or dishonestly assist someone else in retaining or disposing of stolen goods. The same applies if you handle cultural objects unlawfully removed from a building, monument or site. You may be liable under foreign criminal law if you dishonestly handle illegally exported cultural property.

4 I also made reference to the money laundering offences. It is a criminal offence to assist someone in laundering criminal property. If you know or suspect that your client is laundering criminal property, be it money or chattels, and you do business with that client, you may commit a criminal offence, unless you have a valid defence. You will normally have a valid defence if before doing business with the client, you report your knowledge or suspicion to the Serious Organised Crime Agency (SOCA). Suspicion is personal and subjective. It has been defined by the Courts as 'a degree of satisfaction and not necessarily amounting to belief but at least extending beyond speculation as to whether an event has occurred or not'. The Courts have also said that to be suspicious, 'he or she must think that there is a possibility, which is more than fanciful, that the relevant facts exist'. Suspicion is a state of mind carrying a greater degree of certainty than

mere speculation, but a lesser degree of certainty than a belief. You speculate before you suspect that something has happened. If you believe that something has happened, your suspicion has turned into a belief.

5 I mentioned that 'tipping off' was also a criminal offence. You could be prosecuted for tipping off a client if you disclose information to that client that might prejudice an investigation. Once you have become suspicious, you should not discuss your suspicion with the client but instead, you should make a report to SOCA. To admit to a suspicion in order seek reassurance from the client could amount to an offence of 'tipping off' and is not advisable.

6 If in good faith, you have accepted property on consignment for restoration or conservation, and a third party claims ownership of the property, you may end up holding that property whilst ownership is being disputed between your client and the third party. If the ownership is disputed in the Courts, you may incur legal costs, in addition to storage and possibly insurance costs. This is why I suggested that restorers and conservators might consider inserting in their contracts with clients a warranty from clients that they have sole ownership of the property consigned for restoration or conservation. Contracts should also provide that, in the event of a claim, the client will indemnify you against any costs and fees you may incur as a result of the claim.

These are complex areas of the law and this letter is not a substitute for legal advice. However, I hope to have clarified for your readers some of the legitimate concerns raised by Mr Smith.

Pierre Valentin
Withers LLP

Pierre Valentin heads the Arts and Cultural Assets Group at Withers, a London-based law firm with offices in New York, Geneva and Milan. The Group is a specialist art law practice advising art collectors and art market professionals on all issues arising when buying and selling art and when doing business in the international art market.

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Revisiting Collections, Revealing Significance

Nick Poole, the Director of MDA, describes an initiative where a number of leading museums have recently been involved in piloting *Revisiting Collections*, an innovative approach to revealing the hidden histories behind their collections.

Revisiting Collections is the result of a collaboration between Museums, Libraries and Archives London (part of the MLA Partnership) and MDA, formerly the Museum Documentation Association. Caroline Reed, Development Manager at MLA London and instigator of *Revisiting Collections*, takes up the story:

'*Revisiting Collections* sprang from the findings of an earlier MLA London report, *Holding up the Mirror*, that showed many London curators believing that their collections lacked the community specific material to attract diverse audiences. *Revisiting's* starting point was that, in fact, these collections hold a richness of objects and information reflecting London's history at the centre of worldwide trade and Empire and, beyond that, the centuries-old diversity of the capital's population in terms of ethnicity, culture, faith, sexuality and physical and mental health. *Revisiting* seeks to change the way professionals think about and use their collections to engage with audiences.'

'The process is designed to answer three requirements,' says Reed. 'The first is to encourage curators to take a lateral look at their collections and search out the "hidden histories" that lie within them. Key to this process is engaging with potential new users, finding out what kinds of information they are looking for. Even more significantly, the methodology involves them very directly in the process of revealing multiple layers of meaning and significance. The final element is to provide a way of embedding all this new knowledge within the museum, ensuring that it forms part of the information about the collections that is recorded and made accessible to all.'

The *Revisiting Collections* methodology works by taking a museum through a series of steps, pre-planning, working with community-based focus groups and then capturing new knowledge and information in the museum's documentation systems

A total of eight London museums have been involved in the piloting of the methodology including the Victoria & Albert Museum, Leighton House Museum, the University College London Collections and the *Cutty Sark*. Importantly, each of the participating museums has taken a slightly different approach to 'diversity'.

In the case of the Victoria & Albert Museum, for example, *Revisiting Collections* was adopted as the methodology for an existing programme of work with faith-based groups.

The outcome has been a much richer understanding of the cultural significance of the objects in the V&A's collection. In one case, as a result of implementing the methodology, an object of particular religious significance is being taken out of storage and put on public display.

And the methodology is also having an impact on the conservation and preservation of the collections. The Cutty Sark Trust, as well as working with a local school group, invited a group of trainee conservators to help interpret their outstanding collection of carved figureheads. This has increased the museum's awareness of both the materials and techniques used in making the figureheads and helped them to prioritise conservation work. It has also made curators aware of the potential for conservators to aid in the interpretation of collections. Simon Schofield, then curator at the Trust's collections, commented 'The *Revisiting Collections* project has had significant benefits for our museum, giving us a better understanding of how visitors perceive and enjoy our figurehead collection, and a greater appreciation of their importance and appeal.'

The Museum Documentation Association (MDA) joined the project as a lead partner during the first round of piloting. At MDA, we see *Revisiting* as a really exciting development. We believe passionately in encouraging museums to manage their knowledge and information for the benefit of their users. We need to ensure that we capture the value of all of the current work on diversity and inclusion, so that collections can remain relevant in the long-term.

From February 2007, MDA will be publishing the revised edition of the SPECTRUM standard. SPECTRUM is recognised throughout the UK and internationally as the industry standard for information management, and includes information about the conditional checking and conservation of museum objects. The new edition will incorporate additional fields which allow museums to use the *Revisiting Collections* methodology as part of their systems.

The future of *Revisiting Collections* is looking bright. MLA London and MDA are in conversation with a number of partner organisations including the English Regional Agencies and the Scottish Museums Council about further implementation projects. The aim is to embed the *Revisiting* approach within professional practice to ensure that collections remain accessible and interesting for future generations.

MDA and MLA London are also collaborating on a number of related projects aimed at promoting usage of the methodology. These include a project with the Proud Heritage initiative to develop a terminology for the description of collections relating to gay, lesbian, bisexual and transgender history, as well as exemplar projects in

the archives sector.

The full methodology, along with a series of case studies and the original evaluation report is available for download from <http://www.mda.org.uk/docfordiversity/index.htm>.

The Cutty Sark Trust has been closely involved in the

piloting of *Revisiting Collections*. We decided to apply the methodology to our collection of carved figureheads.

We spoke to the conservation department of the City and Guilds London Art School. Students from the college were already examining and producing reports on a number of figureheads from the collection. We felt that the opinion of conservation students would be extremely valuable for this project, giving a fresh perspective on the carving, dress, colour and preservation of figureheads.

In May 2006, a small focus group of conservation

students (and their tutor) arrived on the ship and examined a number of carvings selected by the curator. Their views, all noted down on specially constructed comments sheets, ranged from a basic first reaction to a detailed study of the problems inherent in the structure. After this, the students gathered together in a focus group discussion session led by the curatorial team and the course tutor. This gave us both a written and verbal record, which was transcribed onto our computerised collections database.

Simon C. Schofield, The Cutty Sark Trust

Images © The Cutty Sark Trust





The Arab Hall at Leighton House.

Photographer: Andrew Wiard (0208 340 8855 andrew@reportphotos.com)

Artist in residence, Karimah Bint Dawoud, making use of new interpretations from the 'Revisiting Collections' project 2006 at Leighton House Museum.

Photo: Olivia Woodhouse



Early in 2005, Leighton House Museum (along with the Kingston Museum and later the Museum of Domestic Design and Architecture – MoDA) agreed to join the project and to pilot the methodology.

Leighton House is the former home and studio of Victorian artist Frederic, Lord Leighton (1830–1896). Constructed from 1864 on, the house with its Middle Eastern artefacts had a significant impact on British art and design. A highlight is the fantastic Arab Hall, which is based on a banqueting hall at the Moorish palace of La Zisa in Palermo, Sicily. It was conceived as a means to display Leighton's extraordinary and important collection of 16th and 17th century ceramic tiles from countries such as Syria, Iran and Turkey.

Under the *Revisiting Collections* initiative, visitors and community groups were encouraged to examine the ceramics collection within the Arab Hall. This work was further supported by the involvement of artist in residence Karimah Bint Daoud, who used both the visitor-generated and other new interpretations of the collections as the basis of a new work of her own.

Alan Kirwan, Education Officer at Leighton House Museum, commented that 'New research and a more lateral approach to documentation has, for these artefacts, shed light on issues such as social custom and cultural identity, concepts that standard documentation struggles to convey. It is the telling of these various stories and the necessary layering of information that has been the success of *Revisiting Collections*.'



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Conserving the sacred

Novelette-Aldoni Stewart, a postgraduate student at University College London, reflects on how museum professionals in the West approach the treatment of sacred objects from African cultures.

Increasingly, conservators are questioning their treatments of objects which have metaphysical significance to their people of origin. Respect for the value, meanings and the safeguarding of sacred objects has been helped by a conservation approach which includes consultation with elders and stake-holding communities. Done as a precursor to any conservation process, this enables an appropriate conservation treatment to be determined. As a result, the conservator may alter his or her treatment from one that is grounded solely in material science to one with a remedy that enables the object to be used or remain sanctified to its community (though the two are not necessarily mutually exclusive).

With regard to sacred objects from Native American and First Nations Peoples, it is now considered good professional practice to undertake consultation with representatives from the object's source community as a precursor to, and shaper of, the conservation process. Such consultation, in turn, has resulted in norms about the handling, storage and treatments that are object and community specific. Yet, despite the broadening of conservation treatments to include processes that go beyond the material fabric of the object, one is perplexed by a logic that acknowledges culturally sensitive treatments for objects from one culture but disregards it for another. Why would a conservator think twice about devising a treatment regime for an Haida or a Yupik object but automatically treat and display the inside of an African headdress where the viewing of its insides is restricted even for the King?

The sceptic amongst us might argue that the present-day conservatorial and curatorial regard for significance is in fact the museum's response to national legislation and/or professional codes and does not necessarily reflect a truer understanding of, or subscription to, the underlying principles. Fear of the ramifications of non-compliance would give credence to the argument that African objects have not been accorded their conservational due diligence, as Africans lack a national power base. They do not usually have indigenous status in collection holding countries and therefore can not rely on recognised rights. This viewpoint, however, denies the effect of the copious literature examining ethics, stewardship, developing sensibilities, dialogues between conservators, as well as the various institution-initiated dialogues with source communities and the dialogue between conservators. Yet



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A nkisi (wood statuette used in rituals in Central Africa) from the Royal Museum for Central Africa (RMCA) in Tervuren. Nkisi figures are part of the material apparatus necessary for some rituals. They are considered containers of power and are activated by use and by the combination of the materials they contain

the fact remains that in applying cultural sensitive treatments, many conservators, whilst discovering the object's significance when researching its history, simply do not contemplate that its significance should be accommodated or investment made to identify a representative or representatives from source communities who might advise them.

Numerous arguments have been put forward as to why sacred African objects require no special treatment apart from those which prevent the object's deterioration. Salient among these is the idea that 'Africans' have only a temporary investment in these objects, as they were

routinely replaced and sometimes thrown away. This viewpoint has served as a 'given' which has enabled some to infer that the object's past and present role and its function within its community has been discontinued. The African tradition of abandonment and replacement is often assessed by applying the cultural norms of the object's people of origin against the significance that was accorded to the object. The exercise usually concludes with: (i) a recognition that significance is inalienable from its use and (ii) a seemingly logical progression that objects no longer in use are deemed by their peoples to be now void of significance. In certain communities this is true, though we must be vigilant in our awareness of an object as amorphously 'African'. In doing so, apart from furthering geographic naivety, we greatly run the risk of tarring objects which have similar attributes with the same brush. We may also discredit the influence of time: meanings and values within a community for its material culture may change over time. This is especially true when acquisitional provenance – the social, political and cultural circumstances affiliated with how the object was originally acquired – is questionable.

As conservators, we must be keenly aware, or at least strive to be aware, of the past and present, the inner and outer worlds and conceptual language of the traditional religions. We need to question what it means to that culture for an object to be thrown away. Is physical abandonment equal to a mental severing? And if the object is physically 'abandoned' and 'replaced' in the Western sense of the words, is that abandonment and replacement part of the object's cultural continuity, as it may have been meant to deteriorate to accord power to the object which is replacing it? Lastly, we need to be aware that certain objects according to their own spiritual dogma can be reactivated. This goes some way to explaining why many cultures feel present-day connections with their material cultures where traditionally they would not have done so before. Cultural values and meanings change over time. The resurgence of traditional religions in Ghana, the Congo, and Nigeria, for example, have created communities which sometimes incorporate old objects into their worship. We must therefore be careful in applying treatments which may compromise the object's ability to serve its role should the community wish to reactivate it.

It is also argued that the geographical distance of countries in sub-Sahara Africa from Europe and North

America (which have the great holding collections), along with the political and economic vagaries of the region, have greatly deterred further curatorial and conservation investigation into the issue of the present day significance of sacred objects. Once again, such an argument is correct and important. However, they are arguments that can be used to further the status quo. Information gathering and cultural investigation are no longer greatly contingent on geography when our present day societies are multi-cultural and have 'multi-migrational' patterns. As an Afro-American (by naturalisation), British (by marriage), Jamaican (by birth), and European Community citizen (by treaty), I have this year attended an Akan ritual ceremony, a Santa Ria christening, and a Catholic confirmation. In Brussels, last summer, I attended a 'church' ceremony which was a hybrid of traditional Christianity and a traditional Congolese religion. In short, we do not have to travel thousands of miles by canoe and bi-plane to attempt to lift the dark-iron curtain that conceals 'African' sacred tenets. We can easily start to lift the cultural veil by hopping on a bus, making contacts with many African academics (by e-mail, post, and telephone) and engaging in out-reach to African communities resident in North America and in Europe through various channels and programmes.

The challenge for museums, now seeking to create multi-cultural partnerships in pursuing their new visions of themselves as 'World Museums', is how best to break down those cultural contexts formed from pre-colonial, colonial, and early post-colonial times. Then, African voices came second to their European and American 'ethnologists' who interpreted and translated words and actions. Present day cultural dialogues in museums about significance have come by way of furthering cultural plurality as Africans live, work and worship in Europe and North America. Culturally inclusive programmes by museums, which have recognised the diversity of their audiences and their responsibility to those audiences who, through acquiring citizenship, are members of their changing societies, have resulted in new interpretations of objects and the ways in which they are treated. This trickling down of information gained from cultural pluralism in the interpretation of objects whilst engendering the truer 'World Museum' also serves to broaden the conservator's ken about appropriate treatments.

Conserving the wall paintings at St Mary's Church, Houghton-On-The-Hill

Tobit Curteis, of Tobit Curteis Associates, outlines the latest phase of work on some remarkable survivals

The early Romanesque wall paintings at St Mary's Church, Houghton-on-the-Hill, which were first exposed in the mid 1990s, are one of the most important discoveries in recent decades. Not only are they remarkably early, but they are very extensive, with unique iconography unknown in wall paintings of this date. The paintings have been the subject of a long term programme of conservation, which culminated in a large phase of treatment during the summer of 2006.

THE CHURCH

Although almost certainly located on the site of an earlier church, the surviving architectural details suggest that the earliest part of the existing building dates to the period soon after the Norman Conquest. Extensive alterations took place during the following three centuries, but the original nave remained largely intact.

By the 1930s, the church was in a parlous condition, and though it fell out of use, it remained consecrated. In the subsequent years the roof collapsed in many places, windows were destroyed and the church became overgrown with ivy. In the early 1990s it became one of twenty such churches which were targeted by Norfolk County Council for emergency repairs as part of their Ruined Churches Repair Project (jointly funded by English Heritage).

THE WALL PAINTINGS

The presence of painting was first noted in the late 1980s, but it was not until 1996 that large areas of plaster were removed, exposing much of the painting currently visible.

At least six schemes of wall paintings have now been identified in the nave, the most significant being the earliest phase which appears to have been painted soon after the construction of the building, in about 1090.

One of the most striking and significant areas of surviving

early painting uncovered in 1996 is a Doom on the east wall of the nave. The scene is centered around a monumental image of the Trinity, with the throned figure of God in a triple mandorla, Christ on the Cross held before him and the Holy Ghost in the form of a nimbused dove. On the right and left of the mandorla are figures of saints,

External view of the church from the south west





Roundel with figure of Christ holding a scroll

while further to the right are the remains of tumbling figures, including a king, being cast down to hell. Below this is a band of roundels with nimbused figures holding scrolls on the north side and on the south side, curiously, demons holding scrolls. At the bottom of the scene are images of the Dead being raised from their tombs by trumpeting angels. Few iconographic parallels are known in contemporary wall painting, but direct comparisons have been identified in sculpture and manuscripts.

One of the most fascinating discoveries of the present programme was on the north wall, where there are fragmentary remains of what is thought to be a Genesis cycle, apparently set out in two registers. The most visible scene is the Creation of Eve, in the upper register, with God pulling Eve out of the chest of Adam, while the serpent is curled around a tree in the background. On the register below is a scene, which has only recently been identified by David Park of the Courtauld Institute, as a very early and unusual depiction of Noah's Ark.

Also identified during the recent phase of work was a fragmentary Wheel of Fortune, situated on the south wall of the nave. This scene is extremely rare in English wall paintings, with only three other surviving examples, the earliest being the mid 12th century painting at Rochester Cathedral.

The 11th century paintings were covered by numerous layers of later plaster and up to five subsequent painting schemes of which only fragments survive. In addition to the

many small sections of 13th and 14th century painting found throughout the nave, on the north wall there is a monumental figure of St Christopher, probably dating to the 15th century. There are also numerous small fragments of post-Reformation text.

THE CONSERVATION PROGRAMME

The methodology of the conservation programme was developed over a period of more than a decade by a project steering group comprising art historians, conservators, statutory and funding bodies, and the PCC. During this period an extensive programme of research was undertaken, largely by the Conservation of Wall Paintings Department at the Courtauld Institute of Art, including studies of the nature and original technique of the paintings, their present condition and the underlying causes of deterioration. Detailed surveys were made of the environmental conditions, including both liquid water issues and microclimate, in order that proposed repairs to the building would encourage conditions suitable for the long term conservation of the wall paintings. From 2002, the research programme was guided by comprehensive conservation and management plans for the church, produced through the steering group, and it was within this carefully organised structure that the current phase of treatment was undertaken.

After careful consideration of the possible approaches to the treatment of the paintings, it was decided that the aim



Trumpeting angels raising the dead

of the present intervention should be to stabilise and conserve all of the internal nave plaster as found. In other words, to protect the paintings from further deterioration and loss by stabilising the paint and plaster layers, and to remove overlying dirt and microbiological growth. However, later layers of medieval and post-medieval painting and plaster were not to be removed, even where they were thought to obscure small sections of 11th century painting. The treatment programme was carefully documented throughout, and comprehensive imaging was undertaken by the English Heritage Metric Survey Team in the late 1990s and again after the current intervention.

In conjunction with the treatment, the present programme included extensive educational and access elements, such as the production of posters, leaflets and a website, in order to enable the non-specialist visitor to understand the paintings, their historic context and their conservation. On-site presentation will also be improved through the provision of new furnishings, designed to both encourage the use of the church and reduce the risks of inadvertent damage to the painted wall plaster.

The overall conservation programme was undertaken with the financial support of the Heritage Lottery Fund, Norfolk County Council, English Heritage, the Council for the Care of Churches and the Friends of St Mary's, and demonstrates how a collaborative and multidisciplinary approach to complex conservation projects, particularly those involving both building structure and decorative surfaces, can be successfully employed.

Detail of Trumpeting angels



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news from the groups

BOOK AND PAPER GROUP

We were very pleased that the B&PG Committee Election produced three nominations for two positions. Currently we are a very busy committee with what appears to be an ever increasing workload. After discussion with other committee members it was decided to accept all three nominees onto the B&PG Committee. I therefore have great pleasure in welcoming Linda Eells, Isabelle Egan and Maria Vilaincour to our committee and hope that their stay with us will prove productive

Tony Bish, Acting Chair

CARE OF COLLECTIONS GROUP

Don't Panic! Dealing with Hazardous Materials in your collection. Birmingham Museums and Art Gallery, November 2006.

Ninety eight people attended this conference, organised jointly between Care of Collections and Metals groups over the two days.

Delegates participated in a packed programme of twenty three talks covering hazards as diverse as asbestos, explosives, plastics and natural toxins. They came away with the knowledge that uncertified bombs are like Bengal tigers with haemorrhoids; that firearms are intrinsically no more dangerous than typewriters; that the best way to carry mercury on an aeroplane was to claim that one was a government official travelling with meteorological equipment; that they probably wouldn't catch anything from human remains and that Brazil nuts are radioactive. These gems of information were interspersed with serious information about how a material was hazardous, what legislation was in place to ensure that it was dealt with safely and what could be done to manage it. The speakers did a magnificent job in removing, or at least lessening, the fear that surrounds having many hazardous materials in collections.

The talks were supported by summary sheets and it is hoped to make these available to a wider audience in due course via the Icon website.

Thanks must be extended to the HSE and Environment Agency for supplying useful and official supporting leaflets and to Ocean Design for providing the best pens yet seen in a conference pack and for specially printing notepads. The conference team are currently working on a risk assessment to determine whether or not they will consider organising another one!

Without benefit of risk assessment, the CCG committee is forging ahead with our next conference, Coping with Climate Change, to take place at Tate Britain on April 25 2007. See announcement in Listings section.

ETHNOGRAPHY GROUP

Work is in hand on organising a workshop planned for the Easter period either in Winchester or London, so look out for further details which we will circulate as the plans firm up. In general, your comments and suggestions are crucial to the development of the group, so please don't hesitate to contact us: the details of the committee members are posted on the Icon website.

PHOTOGRAPHIC MATERIALS GROUP

2006 has seen the election of a new committee and we're keen to build on the work of former officers. We'll continue to promote the Group's aims, and we aim especially to encourage information exchange between all those in the field, whether students or fully-qualified practitioners in the public or private sectors.

We Want to Hear From You!

The committee are busy preparing for meetings in 2007. We want to hear from you, our membership, about the subjects you'd like us to address. Above all we welcome offers of venues with particular relevance to photographic materials outside London and, of course, papers.

Committee

Chair – **Anita Bools**

A founding committee member of PhMG, Anita was formerly a conservator with the North West Museum Service for eight years. She has worked for The National Trust since 1995 and is the Adviser on Photographic Materials, contributing to its 2006 publication, the Manual of Housekeeping. In a freelance capacity, Anita also teaches, guides and advises staff in other institutions on caring for photographs. Anita is delighted to have the opportunity to act as Chair for the Group, and is looking forward to working with other committee members to ensure the Group's continued success.

Vice Chair and Secretary – **Magda Kozera**

Magda is a private photographic conservator of long standing and has been a supporter of the Group since its beginning. Magda has been on the committee since 2004, and has represented the committee at meetings of NCCR and Icon. As Vice Chair and Secretary, Magda will continue to bring continuity and experience to the Group.

Treasurer – **Dominic Wall**

Dominic has been a book and archive conservator for sixteen years, mostly at the Suffolk Record Office. His relevant interest here is the safe and sustainable storage of photographic materials. He's been a member of the committee since 2003 and now has responsibility as Treasurer for the Group.

Professional Development – **Angels Arribas**

Angels is a Photographic Conservator in private practice. Her role will focus on professional development. We hope to run a series of regular events to raise awareness of new developments in the profession. While your committee will bring their enthusiasm and contacts to make this happen, its success will depend very much on your ideas, support and participation. Angels personally feels very optimistic about what can be achieved by the Group and looks forward to working with you all.

Programme Coordinator – **Barbara Thompson**

Barbara is Witt Librarian at the Courtauld Institute of Art. The Witt Library is a major resource for the Institute's students and academic staff, and is open to external users. Barbara has worked with the collection for twenty years and as Witt Librarian for the past four. She has responsibility for the management and preservation of over two million images, including a large working collection of negatives. Barbara believes that her experience in dealing with issues of preservation versus access on a daily basis will be of great benefit to members of the Group.

Communications – **Veronica Davis Perkins**

Veronica has been a member and supporter of the Group for many years. She has an MA in Photography, History & Culture and has worked as a picture researcher and editor, and as an independent consultant. She also spent over twelve years as a visual materials librarian and photographs curator. Veronica is currently completing a three-year PhD investigation into the digitisation of historical photographs at Middlesex University, School of Computing Science.

To contact the Group please email Veronica at vdperki@aol.com

SCOTLAND GROUP

Icon Scotland Group hosted a number of successful events towards the end of 2006, with record numbers attending the 31 October visit to the newly re-opened Kelvingrove Art Gallery and Museum and the 9th Annual Harold Plenderleith Memorial Lecture on 30 November. The latter was arranged to coincide with the Icon AGM and John Leighton, Director-General of the National Galleries of Scotland, gave a talk titled 'Sharing and caring: the role of conservation in cultural politics in Scotland'. A review of the evening is found in this edition and a transcript of the lecture will follow. The Icon Scotland Group Committee would like to thank John Leighton for speaking and the National Galleries of Scotland for allowing us use of the Weston Link as a venue.

An interesting and varied programme of professional and social events has been put together for 2007. This includes a number of studio visits throughout the year, an iron gall ink meeting in Dundee on 31 March 2007 and the continuation of the beer meeting, which was successfully inaugurated in December 2006. Further information on these events and others to follow.

The Group has been invited by the Scottish Parliament to present a showcase of selected current conservation work in Scotland across the buildings, collections and objects fields at Holyrood on 6 February 2007. This is an invitation-only event with a limited number of places available and is a very valuable opportunity to inform and engage with MSPs and the Scottish Executive at the highest level. The format for the evening will be a small number of five to eight minute presentations giving complementary snapshots to demonstrate world-class conservation and conservation science taking place in Scotland, backed up with poster displays of some key projects. MSPs and other guests will have the opportunity to view the displays and talk directly to conservators and conservation scientists.

Other Committee business continues as usual, with the gradual formalisation of Committee method and procedures, for example, the development of the Group's Strategic Plan. A mailing list for all Icon members interested in receiving information about Scotland Group activities has now been established. If you haven't received recent emails, and you would like to join this list, please contact David Leigh.

Those of you at the Icon AGM will know about the Science and Heritage report just published by the House of Lords, and the opportunity this gives for us to improve the recognition and funding for conservation and for conservation science. Culture is a devolved issue, thus the report, which is to the Department of Culture, Media and Sport in England may not seem directly relevant to us. However it is! In Scotland we should indicate our support for the report, and express our wish that the Scottish Executive should address the recommendations and help to take forward those which will improve the long-term care of our heritage. As well as the names put forward by Icon we should write to Patricia Ferguson, Minister for Culture, copied to our own MSP, as soon as possible and before mid January.

The next Committee meeting will be held in February 2007, date, time and venue to be confirmed.

The Committee is as follows overleaf:

Chair: Linda Ramsay
 Vice Chair: Brian McLaughlin
 Secretary: Amanda Clydesdale
 Vice Secretary: Antonia Craster
 Treasurer: Audrey Wilson
 Vice Treasurer: Gill Keay
 Events team: Helen Creasy, Kirsten Elliott,
 Erica Kotze, Elizabeth Main
 Publications/
 publicity team: Stephen Umpleby and Ruth Honeybone,
 with Brian McLaughlin as Web-master
 Ordinary
 Committee: Wilma Bouwmeester, Julian Watson,
 Sophie Younger and Mo Bingham
 Observers: Carol Brown, Jim Tate and Clare Meredith

STAINED GLASS GROUP

The Forum for Conservation and Restoration of Stained Glass Windows in Namur will be held from the 14–16 June 2007. The theme selected for the event is 'Stained glass window techniques in the 19th century'. It is a very wide subject and covers both the techniques used to make stained glass windows in the 19th century and the specific problems these have caused for their conservation now, and the basic materials (manufacture and suppliers of glass, lead, colours), and even how workshops were organised and training issues. A copy of the full (provisional) programme can be found on the Icon website.

The official languages will be French, German and English. The papers will receive simultaneous interpretation. The written papers, published in the language of the paper with a summary in the other two languages, will be available at the Forum. The registration fee, which includes a copy of the written papers, coffee breaks, lunches, the day excursion and the receptions, is 200 Euro (100 Euro for students, who will be accepted if there are places available). Registration forms are available from the editor of the stained glass group (SeligerL@canterbury-cathedral.org) and must be returned by 31 January 2007 at the latest. For organisational reasons, the number of participants is limited to 120.

TEXTILE GROUP

Happy New Year to all members of the Textile Group! This year will prove to be a busy one for the Group with events focusing on many different aspects concerning conservation practice and treatments. Full details of the programme will have been sent out with the Group January mailing. The Spring Forum promises to be fascinating and looks at Historic Dress, a subject we as a group have not covered for some years. Thank you to all who have offered papers for the conference. Extending the conference at the V&A an extra day is a great bonus and one we hope will attract an even wider audience to the event.

This year we would like to encourage you to take time to look at the Textile Group pages on the Icon website. This is a place to post views, comments and queries in an informal way and to keep up to date with issues that affect all of us involved in textile conservation. It is also a forum for debate and discussion and we hope that as more members use the Textile Group pages, more comment will be generated. Take a look today!

STONE AND WALL PAINTING GROUP

Following the successful meeting 'Problem arising? Scaffold access issues in and to historic buildings and monuments', pre-prints are available as a downloadable file from the group's web site. A review of the meeting can also be seen in the Review section on page 46–47.

The next meeting, which has been jointly arranged with English Heritage, deals with 'Problem Stones: Clunch, Magnesium limestone, Purbeck marble, Reigate and Septaria', and will be held in London in February 2007 – see Listings. The program and registration form are available from the group's web site.

At the last committee meeting a number of suggestions were made for forthcoming meetings. These included: Monuments; Polychromy on wood; Case studies; Treatment of dampness in buildings. Suggestions and contributions regarding these subjects will be welcomed. Please contact david@odgersconservation.co.uk

The committee would also like to welcome new member Jez Fry (Pre-contracts Manager, Nimbus Conservation Ltd) and also extend our best wishes to committee member Seamus Hanna on his new appointment as Heritage and Conservation Manager with Construction Skills.

Graduate Voice

GRADUATE LIAISON COMMITTEE FOR ICON

Heather Marshall writes:- Isabelle Egan has recently taken over the role as Graduate Liaison Committee member for the Book and Paper Group. Isabelle is currently doing an HLF funded internship in Book Conservation at the British Library for twelve months and graduated from the MA at Camberwell this summer – so is familiar with the challenges, which students and graduates in conservation face. This role was previously undertaken by Ann-Marie Miller, also a graduate from the MA at Camberwell and working as a Book Conservator at the British Library for two and a half years. Ann-Marie's hard work, along with that of sub-committee members Heather Marshall, Erika Kotze, Caroline Harrison, and Imogen Herford, means that a service of support and advice for students and recent graduates in Book and Paper conservation is already well established.

As the Icon student and graduate committee, we will provide advice, support and information for students and graduates in all specialisms. Directed from established conservators through special events, talks, articles, information packs and through the Icon magazine and website. We aim to raise awareness of Icon and the Graduate Liaison Committee services, furthermore to promote the benefits of membership to Icon. We would like to use 'Graduate Voice' as a way in which students and graduates can voice opinions, personal experiences and ideas: from career progression and professional development to education and learning.

We aim to integrate the student/graduate liaison services with all conservation groups within Icon, especially those which already have similar graduate services. We would like the Icon Graduate Liaison Committee to promote a strong network of communication between all groups, and include all Conservation and Restoration courses. To this end, we have recently joined forces with Rachel Swift, who is currently doing a twelve month HLF internship at the National Conservation Centre, Liverpool in the Ceramic and Glass section. Rachel says her role will involve '....making contact with educational institutions where there may be students/ professionals who are Icon members or who may have a potential interest in ceramics and glass conservation. This may include recognised conservation courses or universities/colleges which have practical ceramics and glass courses. One aim will be to encourage membership uptake and attendance at Ceramics and Glass Group conferences and other Icon

events...'. Ideally we would like to have a point of contact in as many conservation and restoration courses as possible. Stacy Block who is currently studying Conservation on the MA at Camberwell has kindly agreed to be the contact representative between the students at Camberwell and the committee for this academic year.

I work as a Book Conservator at the British Library and will continue to coordinate and encourage communication through 'Graduate Voice', which is dedicated to conservation graduates and students, their reviews, articles, opinions and news. I would like to remind all graduates and students that all kinds of contributions are welcome including reviews of excursions, conferences and classes, educational tools, books, websites and other resources. We seek to promote graduate work via listings, or even internship or equipment enquiries. If you have any ideas about what graduates today need, or simply need to know then please contact us. We aim to provide an informal means of communication for newly qualified conservators, those still at college and those where no formal training exists with future employers and other established conservators.

If you are student or course leader on a conservation or restoration course who would like to become the contact point and representative for the students on your course or you are a current student/graduate representative or committee member please get in touch by email to heatherx.marshall@bl.uk.

THE BEER MEETING

The January beer meeting will be on Tuesday 23 at Ye Olde Cheshire Cheese, Wine Office Court, 145 Fleet Street, London EC4A 2BU, tel. 0207 353 6170. The nearest tubes are Blackfriars, Chancery Lane and Temple. The nearest train stations are City Thameslink, Blackfriars and Farringdon and for the Docklands Light Railway: Bank.

Imogen Herford will have returned from her exotic travels and will be attending from 5.30pm onwards. But if you have any queries in the meantime then please contact Sophie Laubin on sophie.laubin@bl.uk

reviews

BOOKS

PAINT RESEARCH IN BUILDING CONSERVATION

Bregnhøj et al., ed.

Archetype in association with the National Museum of Denmark 2006

ISBN: 1904982042 208 pages £39.50

For the average interested reader, general sources of information on architectural paint research are frustratingly few. Therefore the publication of a superbly presented, beautifully illustrated and authoritative new text – *Paint Research in Building Conservation* – should be a welcome addition. Not since the publication of the ground breaking *Layers of Understanding* (the proceedings of an English Heritage seminar) in 2002 has there been a book dedicated to the topic of paint research. The new title collates the papers given at the conference 'Architectural Paint research in Building Conservation' held at the National Museum of Denmark in 2005. However, skilful editing ensures that the volume reads more like a series of related short chapters than a collection of separate papers. The book is divided into four sections: methods of paint research; assessment and utilisation of research; practical considerations and works programme; and communication with the public. Within each section papers outline aspects of paint research procedure, often by describing individual case studies which gives a practical emphasis to each topic. The book is comprehensive and hugely detailed but remains very readable. It covers the breadth of applied paint research, describing the minutiae of methodology,

contrasting research from high and low status buildings across Europe, and exploring the ethics and scope of paint research. The growing maturity of the architectural paint research discipline is reflected in several papers which transcend case studies to propose powerful arguments for the use of paint research as an aid not only to identifying historic colour, but as a sharp tool for uncovering building development and social history. The confidence to assert the significance of the paint researcher's central role in conservation and research projects is warming: the competent paint researcher is not merely a 'white coated boffin' who can be safely relegated to the sidelines. Affirmation that interdisciplinary cooperation yields rich rewards, and that the use of traditional art historical secondary sources (such as maps, inventories and images) in close conjunction with paint sample analysis provides persuasive evidence is clearly demonstrated. Central to this book is its celebration of the enormous potency of engaging with the physical evidence of the building – the ultimate primary source – to resolve historical dilemmas with robustly factual answers.

As the requirement to undertake paint research becomes an increasingly common condition of project funding, the need for clear understanding of the potential of architectural paint research amongst conservation professionals becomes ever more pressing. Hitherto, the limited extent of publications on paint research and the restricted number of competent researchers practising in the UK, has allowed misconceptions about paint research to be perpetuated. A client forced by a statutory body to carry out 'some paint research' will understandably proceed only reluctantly and will accept poor quality or confusing results from inexperienced researchers or distanced analysts, simply to comply with the authorities. Unless the client can be enlightened as to how positive research may assist them during the conservation programme, poor quality work will continue to be reluctantly accepted and the cycle of misconceptions continue. Good quality paint research should fulfil a clearly defined brief, present relevant information within the context of the building and be easily accessible so that it is an aid to the decision making process. Education and understanding of the practical applications and limits of the paint research discipline are required by both client and professional in order to conclude a successful paint research campaign. This superb book is ideally placed to inform and educate. I hope it will become an essential guide to paint research for a broad range of building conservation professionals: architects, curators, historic building managers,

surveyors, historians, researchers, conservators and decorators.

Jane Davies

Architectural paint researcher
Icon Historic interiors group

DIGITAL APPLICATIONS FOR CULTURAL AND HERITAGE INSTITUTIONS

James Hemsley, Vito Cappellini and Gerde Stanke, eds

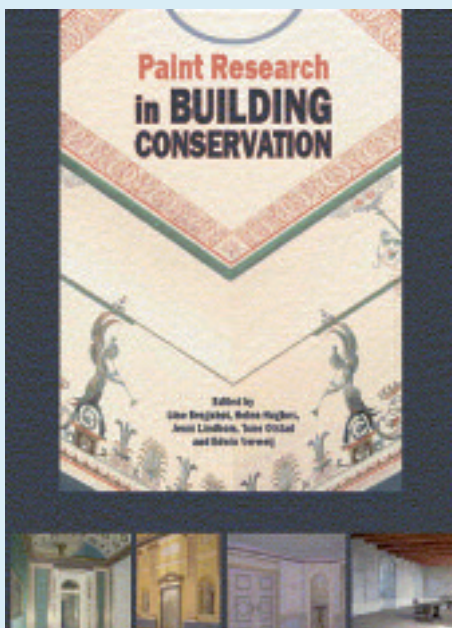
Ashgate 2005

ISBN: 0754633594, 334 pages £45

Heritage sector staff today are aware of the value of digital media for the description, interpretation and display of memory institutions' collections. The online environment allows us to reach new audiences via creative and interactive forays into this new world and to interact with them. Many governmental agendas stress the importance of 'new' technology. Partnership working in all its many guises is high on the political agenda and the virtual world is an ideal vehicle for co-operative ventures and the delivery of partnered projects. The implementation of strategies relating to lifelong learning, the special needs of the disabled, social inclusion and community entitlement agendas can all benefit from successfully combining culture and technology.

This book dedicated 'To all those who have participated in Culture and Technology projects internationally' contains a careful selection of papers presented at EVA conferences in the twenty first century. EVA (Electronic Imagery and the Visual Arts) conferences were established in the 1990s and later extended their scope to include performing arts and cultural heritage. It addresses issues of significance to those involved in the inter-disciplinary bridge building between culture and technology that creates virtual culture.

Digital Applications for Cultural and Heritage Institutions deserves a place in the reference collection of any individual or institution interested in this area of work. It provides an informative introduction to the current and possible future role of digital formats in cultural institutions and contains an important section on the preservation issues surrounding digital media. The book's context is international with discussions on projects in a range of countries as culturally and technically diverse as Canada, Italy, Japan, China, Switzerland and Russia. The majority of these projects have been carried out in larger institutions, which have succeeded in acquiring adequate (often external) funding to support them. More interestingly perhaps, the book contains references to projects and institutions where financial constraints have been a key factor and innovative thinking and technology have combined to provide solutions that are





both creative and practical.

The Cleveland Museum of Art supports an extensive programme of special exhibitions but could only justify serious financial outlay on a small number of 'blockbuster' projects. Inevitably smaller exhibitions were stacking up waiting for web delivery. The Museum examined the possibility of off-the-peg software solutions such as *Dreamweaver* and *Net Objects Fusion* to speed up this part of their workflows but came to the conclusion that the amount of time required for content generators (curatorial staff) to learn about these packages and/or interact with technical staff was detrimental to their aims. 'We needed a software solution which would allow us to spend more time creating content and less time negotiating detail'. (p.150) The Museum commissioned a company to create a tool to develop and publish content rich online exhibitions. The implementation of this tool has provided a successful return on the Museum's investment, delivered more than twenty web exhibitions and significantly reduced web publication backlogs in all areas of work. This is, of course, in many ways an obvious solution to a common problem but the case study, as with many others in this volume, is useful and informative raising common and unexpected issues of practical value to practitioners.

This collection of EVA conference papers is not a 'how to' guide for would be digitisers or indeed digital conservationists. It provides a multiplicity of arguments in favour of new media technology and cites evidence-based justifications – if there are still doubters out there.

There is a section in Chapter 2 entitled *A Paradigmatic Shift: From Building Collections to Providing Access* where Andrea M. Mulrenin asks the question 'How can we make better use of the immense cultural heritage resources and bring them to the attention of a broader public? and it is this emphasis on improving and increasing access via digital applications that provides the underlying theme of this publication. Many of the areas covered such as cataloguing, indexing, copyright, Intellectual Property Rights and website accessibility are familiar. Other topics, 3D visualisation techniques, image based object reconstruction, haptic technology and the newly emerging fusion between new media art and the museum environment remain peripheral to the vision of a majority of cultural heritage institutions. The introductory chapter concludes with a warning. 'Because of the transitory nature of websites not all of the corresponding references in the book will lead to successful location over the book's lifetime' (p.13). Yet in the pages of this book digital preservation is awarded less print space than any other issue of comparable importance.

The degradation curve of analogue and digital materials is strikingly different. Analogue materials continuously degrade. Their rate of degradation is not 100% predictable and may vary according to how they are stored. They may survive benign neglect. Digital materials, if preserved, will suffer no content degradation but active management is required to ensure their survival at all. Examples abound of computer disks no longer accessible because formats and data standards have changed and households with a stack of videocassettes neglected in a corner behind the soon to be defunct DVD player.

The comparative longevity of analogue materials and their ability to survive with minimal intervention is well demonstrated by the excerpt below from a table in the book (p.124).

Expected longevity in years (dependent on the storage conditions)	
CD	5 – 100
Newspaper	10 – 20
Microfilm	10 – 500
Acid-free paper	100 – 500
Egyptian stone tablet	2,220 +

Digital developments including digital preservation have associated costs. At the moment digital heritage institutions co-operate with each other and with organisations from other sectors and also compete extensively for funding. *Digital Applications for Cultural and Heritage Institutions* includes an E-Lib plea for a more

secure foundation for this work:

'Recommendation. National governments need to express a clear commitment to future sustainability of cultural e-services that make use of digital objects, without expecting cultural heritage institutions to be self-sustainable' (p.21).

The safe-guarding and preservation of modern culture remains the responsibility of cultural and heritage institutions. While this book provides a valuable introduction to digital applications in this new, virtual world it would have been useful to include more information on current digital preservation activities. There is a vast amount of digital material out there – what is its rate of growth and who is responsible for selecting what is preserved, for what becomes the digital heritage of the future? Perhaps there will be discussions on these topics in future EVA conferences.

Kathryn Hughes

National Library of Wales

VALUING COLLECTIONS

CAPTURING THE PUBLIC VALUE OF HERITAGE. THE PROCEEDINGS OF THE LONDON CONFERENCE 25–26 JANUARY 2006

K. Clark, ed.

English Heritage 2006

ISBN: 1905624107 112 pages

DEMONSTRATING THE PUBLIC VALUE OF HERITAGE

The National Trust

The National Trust 2006

ISBN: 1843592649 37 pages

FRAGMENTS OF THE WORLD

Suzanne Keene

Elsevier Butterworth Heinemann 2005

ISBN: 0750664721 208 pages £21.99

These three very different publications explore the implications of keeping things from the perspective of how they are valued and the consequences of changing the way in which these value judgements are made – that is, if other people get involved. Keene analyses how different approaches to understanding the value of collections can change practice, while the publications from the National Trust and English Heritage are exploring a very specific model of valuing heritage, that of public value.

The notion of public value first appeared on the horizon at the turn of the millennium¹ and to weary conservators, having survived best value initiatives and fended off compulsory competitive tendering, it may just have seemed like the latest 'big idea'

from the policy wallahs. First developed by Mark Moore at the Kennedy School of Government, USA, in the mid-1990s, the concept was taken up with enthusiasm by the Labour government as an intellectual justification for administrative reforms which integrated public involvement in the review of services, based on how these were 'valued' by the public (Kelly 2002). Moore's initial proposition was a simple, if circular, one: public value is that which is valued by the public. Like so much else, in the real world this becomes more complex. A public organisation which aims to create 'public value' must also engage with its public. The Heritage Lottery Fund's 'citizens juries' are a good example of this in practice. The key is in the definition of 'value' which goes beyond economic measurements of success to try to capture more intangible aspects of how a public service 'makes a difference'. Not surprisingly, this approach was manna from heaven to those involved in heritage, arts and culture. At last, a way to address the dilemma posed by Estelle Morris when she was Minister for the Arts:

I know that Arts and Culture make a contribution to health, to education, to crime reduction, to strong communities, to the economy and to the nation's well-being but I don't always know how to evaluate or describe it.²

Public value can be both instrumentalist and utilitarian, embracing a range of public 'goods' (here cultural, social and economic benefits rather than material things) which results in a series of indicators which can be used for decision-making. The concept can act both as a process and a performance measurement tool. Holden, one of the leaders in the integration of public value into governance in the UK, notes that cultural value, as well as such economic values, can encompass social, historical, aesthetic and spiritual values.³ It is a long time since measuring the value of the activity of heritage and cultural organisations has been able – or allowed – to include such intangibles but – and here comes the new acronym – this is part of PSVM, the Public Service Value Model. How is the sector responding?

The section headings of the handsome and well-illustrated proceedings of the 2006 London conference *Capturing the Public Value of Heritage* show how quickly the public value framework is being absorbed: 'The Public Values of Heritage', 'The Instrumental Benefits of Heritage' and the 'Intrinsic Values of Heritage'. Of course, the cynic might say that this is simply learning to dance to a new tune in order to win the prizes of funding but the range of papers and case studies demonstrates that a significant shift is taking place in how the impact of heritage can be evaluated. The conference brought together government



and independent bodies which are engaging with public value in practice – English Heritage, the Heritage Lottery Fund and the National Trust – with over 400 people engaged in a multifarious range of heritage activities, including museums, archives, the built heritage and landscape. The conference set itself the task of exploring not only what are the advantages of the public value approach but whether it can work in practice.

Helpfully, the published proceedings start with a group of papers, headed up by Tessa Jowell, Secretary of State for Culture, Media and Sport, which explore theory. Robert Hewison, the scourge of past heritage policies, has joined forces with John Holden in a conversation which very clearly lays out the three categories of value included in public value: intrinsic, instrumental and institutional. The papers which follow, often case studies, explore the concept further. The range of speakers is wide: from Heather Garnett, heritage champion for archaeological sites and market towns in North Yorkshire through to Julia Thrift, Director of the Commission for Architecture and the Built Environment to Sue Wilkinson discussing how to capture the impact of museums on learning. Some of the speakers are clearly converts to public value. David Lammy, the Minister for Culture, Department for Culture, Media and Sport, acknowledges the complexity of heritage values in a multi-cultural Britain and seeks to explore how valuing heritage can 'help build a Britain at ease with its present because it understands, values and is able to access its past'. Thankfully, Edward Impey, Director of Research and Standards, English Heritage, acknowledges that values-based

conservation has to engage with conflicting values, citing the contentious example of Seahenge. The decision about the future of this Bronze Age timber circle unexpectedly exposed on the Norfolk coast involved a painful clash between an evidential value system and a spiritual value system. The summaries of the discussions following the presentations give some indications of both the degree of engagement and the reality of the difficulties. A particularly relevant debate for conservators was that focusing on 'the expert-public cleavage' and who makes the decision, with Simon Thurley, Chief Executive of English Heritage, noting that 'experts have a vital educating and mediating role in developing public preferences' (p.97).

Accenture's paper in *Capturing the Public Value of Heritage* is a brief summary of the work which they have undertaken as consultants for the National Trust. In some ways, their argument is shockingly functional:

By explicitly linking its own outcomes to ... [government] public policy objectives, the heritage sector should be in a much better position to make its case for its fair share of resources... (p.22)

Tony Burton, the Director of Policy and Strategy for the National Trust, argues that Accenture's 2006 report *Demonstrating the Public Value of Heritage* is intended to encourage rigorous debate. Certainly the data is here, in a detailed comparison of different methods of measuring value against the Accenture Heritage Public Service Model. The model is set out in a straightforward manner with helpful graphics to aid understanding of both the theoretical model and the outcomes of this analysis as

applied to Montacute House. Crucially, both the benefits and the drawbacks are analysed. The 'hole in the doughnut' is a fundamental one: that of defining 'intrinsic value'. Again, this debate returns to the critical question of who decides. Does this mean that the principle of public voting as practised in the television programme *Restoration* could – or should – be applied more widely? The consensus appears to be similar to that outlined in the London conference debate: a renegotiation of the expert / public input.

This shift to a citizen-centric approach is a thread that also runs through Suzanne Keene's book. Well known for her work on the interaction between the digital world and museums, Keene here turns her attention to the 'problem' of collections: are they too big, too expensive, too difficult? She draws together an impressive range of concepts, including material cultural theory, and data to explore the nature of collections and how they can be used for learning as well as functioning to memorialise and inspire. Her stress on enjoyment is welcome and again suggests that a re-negotiation of the expert-public role is part of the way forward:

'Deep enjoyment and benefit comes when the museum professionals play an enabling role and not a controlling one.' (p.134)

Her example of the reaction of a group of Yup'ik elders (First Nation Alaskans) to 'work[ing] in the store without supervision or control by museum professional' is moving. The key word here is perhaps the word 'working'. These Yup'ik have a living connection to the artefacts in the store and, in many cases, the role of museum professionals is to enable understanding which is no longer – or never was – present. Keene engages with the public value debate both implicitly and explicitly. Indeed, her use of the concept goes a long way to refute the – slightly startling statement – in her preface

'In truth, there is as yet no fully convincing answer to why collections that will never displayed should be kept.'

Many of the ideas and authors which Keene has gathered together here will be familiar but her firm grasp of this complex material, her broad span ranging from landscape through to digital and her clearly structured argument make this book an ideal introduction for the student and an excellent refresher for professionals. It is an interesting commentary on the public / private world that it is the commercially published book which is illustrated with black and white photographs while both the National Trust and the English Heritage report have lavish colour illustrations on high gloss paper. Keene's copy editor could

have served her better, for example Gaynor, not Gail, Kavanagh wrote on memory in the museum. Nevertheless, this is an illuminating survey and one which will be a useful addition to both curators' and conservators' bookshelves

Where does conservation sit in all this?

Relatively few hands-on conservators seem to have attended the 2006 London conference but it is clear that the profession needs to engage with this way of thinking and working. Impey sets out the principles which English Heritage are proposing as the basis of a values-led system:

'What is it that is valued – and who decides?

Which places are significant – and why?

How is change managed – and by whom?' (Clark, p.82)

Replace the word 'places' with the word 'artefact' and you have a framework with which many conservators are more than familiar. For example, the ethics and practice review undertaken at the Victoria and Albert Museum engaged with these issues,⁴ as does Eastop's work on conservation decision-making⁵. Clavir has highlighted the potential ethical conflicts involved as well as noting the conservators' role in creating (or reducing) value – however or whoever is defining this:

'... conservators are being asked to consider, and in some cases give precedence to, abstract cultural values [which] may be in direct conflict with the conservation ideal of preserving physical integrity.'⁶

It is clear, however, that the arena is widening beyond the walls of the laboratory or the museum, so that these values might now be determined by a process that engages the public. This is exciting but also challenging. It is also clear that the Public Service Value Model is impacting on funding models. As a profession, we need to engage in the debate and make our own expert contributions. Reading these publications would be an excellent start.

Mary M Brooks

Reader
Textile Conservation Centre
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Notes.

1 Kelly, G, Mulgan, G. & Muers, S. 2002. *Creating Public Value: An Analytical Framework for Public Service Reform*. London: The Cabinet Office.

2 From a speech given by Estelle Morris at the Cheltenham Festival of Literature on 16 October 2003, cited in Selwood, S. 2005. *Commentaries*. John Holden's 'Capturing Cultural Value: How Culture has become a Tool of Government Policy'. *Cultural Trends*, 14 (1) 53, 113.

3 Holden, J, 2004. *Capturing Cultural Value: How Culture has become a Tool of Government Policy*. London: Demos.

4 Lambert, S. 1994. A curator's view of the ethics workshop. *V&A Conservation Journal*, 10, 8–9.

5 Eastop, D. 1998. Decision-making in conservation: determining the role of artefacts. In: Á. Tímár-Balzásy and D. Eastop (eds.) *International Perspectives on Textile Conservation*. London, Archetype Publications, 43–46.

6 Clavir, M. 1994. The conceptual integrity of conservation in museums. *Muse*, XII (3), 33.

MEETINGS

WALLPAPER CONSERVATION AT WREST PARK

London 3 October 2006

Mark Sandiford gave an appreciative audience at the October Gallery an exemplary talk on the conservation of wallpaper at Wrest Park, Bedfordshire. The audience included paper conservators and members of the Wallpaper History Society. Mark demonstrated, with great clarity, the decision processes behind different choices of conservation practice, and then went on to display the practical problems which faced him and the skill with which he and his team met them.

Wrest Park has three rooms; two with Chinese papers and one with French. Each one presented different sets of factors to consider. Two rooms had been covered with battens and then boards to 'protect' the wallpapers from the damage likely from institutional use. Undoubtedly, much damage had been prevented but some other dangers had resulted: microclimates behind the boards allowing extensive mould growth and the ingress of decorating materials at the edges of the boards. The French room had had a steady supply of moisture from a flood to an area of wall which covered a false window: the slide showing the dramatic staining aroused a sharp intake of breath from the audience.

The wallpapers had been looked at many times by various conservators and had been the subject of several reports: it might be interesting to speculate how much was spent on commissioning reports over the years, as compared to the final cost of treatment.

Mark then discussed each room in turn: the larger Chinese room had been boarded over and had very extensive over painting with large areas filled in, very skillfully, by European painters. Despite many losses and areas of delamination, it was decided to repair in situ: to fulfill the remit of 'the most benefit from the least intervention'. The myriad difficulties of sticking back one area of loose paper only for other areas to crack or split, as a result of filling in losses, and considerations as to how the paper will cope with the future uses of the room were discussed. Mark stressed the importance of communicating with the client, especially to



Before and after views of the Zuber French scenic wallpaper. Badly mould damaged and loose, the upper section alone was rolled down the wall, repaired and re-adhered, then the whole was retouched with acrylic and chalk in the sky and pastels in the image detail



get across the idea that a 'once-for-all' complete restoration is not feasible for such fragile installations: care and regular attention from a conservator will always be necessary.

The smaller Chinese room had not been boarded over and exposure to the light had led to the paper becoming extremely weak; too weak to allow for effective treatment, in situ. Complete removal gave an opportunity for thorough treatment in the studio and also allowed inspection of the verso, leading to the discovery both of the stamp, indicating the date tax was paid on the paper's import, and of some sketches possibly drawn by the original decorator.

A swift résumé of the treatment was given: removal of all the backing layers, lining with two layers of new Japanese paper and filling the numerous losses with Chinese calligraphy paper. The second lining paper is a Sekishu which has a slight waterproofing quality to protect the wallpaper from over wetting when pasting for hanging. The

preparation of the walls prior to re-hanging was obviously crucial to the success of the entire project. Mark described the method of covering each wall (after lining with conventional western lining paper) with an Ukake layer of overlapping squares of Sekishu, using the same method used to cover Kari-Bari boards. Having used this method myself for numerous oriental and western large objects, it is fascinating to see confirmation that it can be scaled up to any size and that it can accommodate the irregularities of uneven wall surfaces and the interruptions of door and window frames. Mark spoke about the flexibility the system affords, to give a tighter or looser finish, by the application of a diagonal brushstroke of water across each square.

With all the preparation completed and the wallpaper fully lined and repaired, the moment of terror for any conservator had arrived: the hanging. But this, Mark told us, was the most enjoyable moment, second

only to being paid for the job. The 'adrenaline rush of hanging' empowers him to climb the scaffolding (without any guard rails which would get in the way), grasp the pasted wallpaper panel, unsupported by any polythene, and get it into place. Second chances or minor repositioning are not really an option: it is here perhaps that Mark's years of experience as a professional decorator are most evident.

If the rehanging of whole walls at once was impressive, then so too was the transformation of heavily stained and damaged French wallpaper in the third room at Wrest Park. This 1849 Zuber wallpaper, printed with 1550 different blocks in 120 colours, was suffering from the frequent complaint of its type: the binders had decayed leading to the pigments becoming extremely brittle and friable. The paper could not be removed from the walls without risking losing all the pigments. In order to consolidate them, dilute solutions of methyl cellulose were applied several times. (This works best with humidification, if humidification of the whole room is possible). The major problem in the room was the black staining referred to earlier, affecting a proportion of one wall where the paper had been overlaid by a complicated structure of wood and canvas covering a window. Extreme ingenuity was obviously required to treat the paper which came away from the canvas etc, but not from the rest of the wall, and to put it back without creating further damage. The amount of retouching needed to cover the staining was breathtaking and extremely effective.

It is to be hoped that Mark can be persuaded to give further lectures to give more details of the techniques he employs so skillfully; the lecture and following question session left everyone both impressed and wishing to know more.

Clare Reynolds

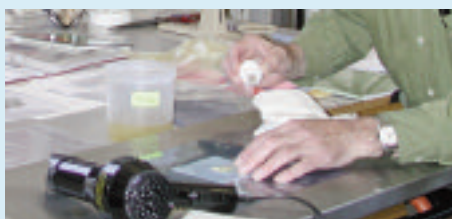
London

PAPER PULP INFILLING: A DEMONSTRATION BY ALAN BUCHANAN British Museum London October 12

Paper and organic materials conservators in the British Museum together with invited colleagues from the Royal Collection, the British Library, Tate Gallery and the Victoria and Albert Museum, were recently treated to a demonstration of paper pulp repair by Alan Buchanan, a freelance London-based paper conservator. Paper infilling is a common practice among paper conservators, and perhaps deserves to be also explored by other conservators. Alan's system has been designed for smaller paper conservation studios and practitioners and uses mixtures of pre-dyed, red, blue and yellow paper to produce appropriately



Alan Buchanan demonstrating paper pulp infilling at the British Museum 12 October 2006



A swatch produced from paper pulp using Melinex template and the suction point



Weighing the three stock colours in the ratio indicated in the chart

coloured infills.

The system aims to eliminate the need for the conservator to go through the lengthy process of colouring-matching paper or pulp on an ad hoc basis. The required colour is selected directly from one of the colour charts provided and can be easily and exactly reproduced by blending together the given ratios of the pre-dyed papers supplied.

Alan works with cotton rag paper dyed using ICI Procion fibre reactive dyes, following Ruth Norton's method (1). Unlike Norton, he dyes his 'stock' paper in the three primary colours. The mixing is done according to depths of shade and level of

brilliance. Alan discussed how he made up the colour charts – systematically forming a colour triangle from varying ratios of the three primary colours as well as white – ending up with a wide range of colours that were believed to be of most interest to paper conservators. This is a much more practical method of achieving the same colour repeatedly.

During the morning we went through the process, from selecting a colour from a chart, making up the pulp, and creating an infill. Alan stressed the importance of maintaining consistency in all aspects of the method to ensure reproducibility. The pulp was made by weighing out 1g paper (taken from the three stock colours in the ratio indicated on chart), added to 300ml of water and blended for 30 seconds in a blender. The pulp was then applied to make an infill using a suction point. The colour of the finished infill was indeed a very good match to the swatch on the original chart. If the options on the colour chart did not provide exactly the required colour, it was easy to fine-tune by adding tiny amounts of red, yellow, blue or white paper to the pulp mix.

As a conservator of organic artefacts, this process of pulp infilling was new to me. It is straightforward, however, and the discussion about colour triangles and dyeing was very familiar from dyeing textile supports. I could see great potential in this method as an alternative to colour matching with watercolours or acrylics. Coloured papers are often used in the repair of basketry and other plant fibre objects. If we required the strength of longer-fibred paper we would need to apply pulp on top of Japanese paper or even fine Gossamer tissue. We do also use a form of paper pulp mixed with cellulose-based adhesives to infill insect damaged wood, or to backfill deteriorated gesso surfaces. In these instances the ability to colour match quickly is very appealing.

The infills can be pre-cast on the suction table using Melinex templates of the missing area, dried and adhered in situ. The mobile suction point used in the

demonstration was also one of Alan Buchanan's designs and seemed well adapted to a conservator's needs with its smooth sintered polyethylene surface, light box, and variable vacuum.

The ethics of using very closely colour-matched and materially very similar infills was discussed and will, hopefully, be explored by Alan in writing in the near future.

Monique Pullan

Organic Artefacts Conservation
The British Museum

Note: 1. Ruth E. Norton 'Dyeing cellulose-fibre paper with fibre reactive dyes' in *The Paper Conservator* 26 (2002) pp.37–48

CONFERENCES

**THE ALUM MEETING 3RD TRIENNIAL
CONSERVATION CONFERENCE AT
NORTHUMBRIA UNIVERSITY**
Newcastle 11–13 September 2006

The third triennial conservation conference at Northumbria University this year was devoted to a single chemical: alum. My interest in alum lies in its use in the manufacture of two crucial materials used in books, my area of conservation. Alum tawed leathers and paper size (especially rosin-alum) have both used alum as a main ingredient but with very different results for the conservator. Tawed leathers have proved to be one of the most stable materials used in bookbinding and the use of alum is generally thought to be beneficial, but rosin-alum paper sizes have been blamed for much of the acidic and brittle modern book papers that we now encounter and the blame is often placed on the over-enthusiastic use of alum. I travelled to Newcastle hoping that this conference would help to explain this split conservation personality in greater detail. I left three days, two receptions, and one trip later with a much greater understanding of the range of alums that have been produced over the years and discovered that its use has not been limited to the manufacture of items which we now treat but in some cases it has been used to modify materials in use, and in the case of water logged wood has been used as a conservation treatment itself.

The first two days of the conference were held at Northumbria University and saw 19 speakers deliver 15 papers, which fell into four broad categories: the manufacture and history of alum, the use of alum in the manufacture or modification of other materials, the effects of alum on the ageing of materials and, finally, two Scandinavian case studies based around the past use of alum as a conservation treatment for archaeological wood. It would be wrong for



Delegates in the quarry

me to single out individual papers (they will all be published in the postprints anyway) but I will highlight some of the papers which challenged my previous assumptions. The first sessions dealt with the post-medieval production of alum in Britain and Sweden from alum bearing shales and William Sheldrick's paper on the *Copperas and Alum Industries in Dorset* was brave, considering our North East venue. He showed, from entries in the Poole port books of small exports of Alum from the 1560s, that Kimmeridge with its alum shales can claim to be the birth place of the British alum industry before changes in the English monopoly in 1617 forced the Dorset industry to close. Ariane de la Chappelle's *Using Alum with Gelatine to make hand made rag paper* carefully highlighted the difficulties we have of understanding the historic use of alum. Her paper outlined her attempts to

produce an accurate and reproducible gelatine size based on historic models for use with rag papers for testing. She showed that not only had modern papermakers lost the skills needed to use alum and gelatine, but that the documentary sources were themselves patchy and hard to interpret, and that the comparable materials themselves were now not easy to source. Penny Jenkins' paper on *The treatment of early 19th century hand coloured prints with alum* was part experiment and part investigation of the use of alum to modify the behaviour of print colouring. Her findings show that perhaps the bad reputation of the use of alum with paper needs modification. Susan Braovac's *Rescuing the Oseberg Find* was the first of two papers which looked at the continuing impact of alum on the Viking Age wooden materials which were treated with it in the early twentieth-century. Both papers were part conservation history and part reports of ongoing projects to try to reverse the continuing damage done by these treatments. One lesson for modern conservators might be that the original choice of alum was in part due to its easy availability and low cost.

The third and final day saw the delegates swap the windowless lecture theatre for the wide open spaces of the North York Moors and the remains of the Peak Alum Works on the Yorkshire coast near Ravenscar, which are now cared for by the National Trust. The stunning site is on a headland overlooking Robin Hood's Bay with the quarry face and now overgrown spoil heaps slightly inland and the remains of the alum house right on the cliff edge. The split location, and our walk downhill from the quarry face to the alum house remains, following what would have been the course of the liquor trough, emphasised and reiterated the careful planning and siting of alum works that had been discussed in the early conference

papers. The works relied on the coastal shipping trade for deliveries of coal, kelp and urine which was used in the final processing and which could be delivered to the base of the cliff and winched to the alum house. But the initial processing and burning of the alum-bearing shales occurred near to the quarry itself and it was only the raw dissolved alum that was fed by trough to the alum house. Delegates carried home samples of the raw grey shales and some of the red waste processed shales that litter the site, and we all left with a firmer grasp of this now lost trade.

The trip, and the two evening receptions and dinners, helped to make this conference feel like a well planned social event, and the small number of delegates meant that there was ample chance to talk to everyone over the three days. The postprints of the first two triennial conservation conferences at Northumbria have been published in book form but the postprints to this conference will be issued on CD and mounted on the web. Though this may help to keep the costs down and potentially will allow them to reach a larger audience I wonder if the long term availability of the papers will be best served by this approach. The multi-disciplinary approach of the conference, focussing on just one chemical was an unusual and successful undertaking, and I imagine that all of the delegates would have left, as I did, perhaps with not all of their questions answered but with a new set of questions. To conclude, this conference was not only enjoyable but by focussing on such a narrow subject managed to illuminate a wide range of interests.

Andrew Honey ACR

Conservator – Sites & Collections
Bodleian Library, Oxford

Quarry face at the Peak Alum Works, Ravenscar



PROBLEM ARISING? SCAFFOLD ACCESS IN AND TO HISTORIC BUILDINGS AND MONUMENTS

RIBA, London 19 October 2006

Scaffolding – a mundane subject?

Scaffolding/access – a category not even included in the main building conservation directory! David Odgers (Chair, Icon Stone and Wall Painting Group) with the help of a broad mix of speakers, some amazing examples of engineering, and some basic common sense, set out to prove that 'access is the art of the possible', and that considered, well-planned scaffolding is of benefit to all concerned.

David introduced and chaired the meeting, explaining that despite the importance of the historic fabric, the means of access is often unspecified, under-designed and due to its large cost can have a significant influence on a tender. He concluded that

there was a need to set an agenda for good practice.

In her talk *On closer inspection – scaffold access and historic buildings architects*, Ulrike Knox (Associate, Purcell Miller Tritton) explained that contrary to the normal relationship with a scaffolder, where the main contractor sources and provides his own access, for historic buildings, the relationship needs to be more intimate. Scaffolding is frequently needed before the tender process begins, to allow for close inspection so that accurate scheduling of repairs and replacement can be carried out. In many cases the scaffolding needs to be specially designed in order to accommodate intricacies in the form of the building and allow for access to difficult to reach areas, whilst allowing the building to function as normal as work is carried out. To illustrate these points the remarkable technical achievement of the St. Paul's cathedral dome scaffold was used.

Nick Wilson (Managing director of St. Blaise and Rattee & Kett) illustrated *The ups and downs of scaffold access from the contractor's perspective* with a number of major contracts undertaken by the various companies under his direction. His talk, while illustrating the technical difficulties faced by the scaffolding and how these were overcome, also highlighted the different emphasis given to this aspect in the tender process. Most frequently no design for the scaffold was included at the tender stage, although in the case of Cowdray Park ruins, this proved beneficial as the free standing scaffold which was constructed over the ruins permitted more leeway in how they carried out their work. In the case of Ickworth House the design was changed after it was discovered that only limited fixing could be made to the ashlar. While the Castle Drogo project illustrated the benefits of having the scaffold design in the tender.

After 44 years of experience in the trade, Paul Crabtree (Specialist scaffold consultant) presented a sardonic point of view laced with humour with *The temporary works nightmare – how the QS can help*. His talk illustrated in detail the steps in a contract where 'there is no standard measurement', with the repeated emphasis on pre-planning and the need to specify and define all requirements, including those that you may want. He reiterated the importance of the conservator and contractor getting involved at an early stage to make clear their requirements.

For someone who confessed to being scared of heights, Laurie Gibbs (Conservation coordinator – Hampton Court Palace) presented *Tall tales at the palaces: internal access at Historic Royal Palaces*. Her talk illustrated the high standard demanded



Using MEWPS (Mobile Elevating Work Platform) to access painting at Hampton Court Palace

Photo courtesy of HRP



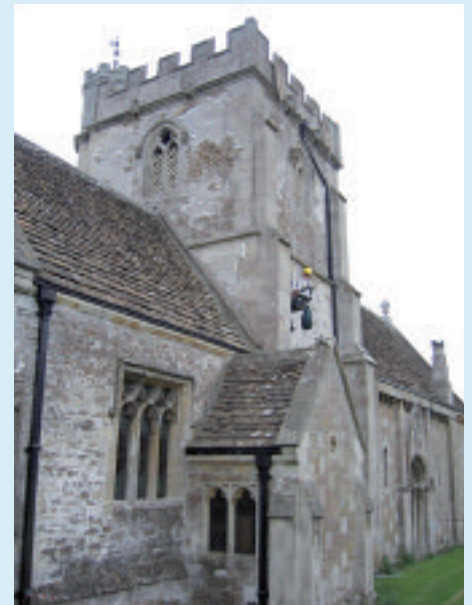
Scaffolding of ruins at Cowdray Park

Photo courtesy of Stonewest Ltd

when working within the vulnerable interiors of HRP's properties and included various forms of scaffolding, mewps (mobile elevating work platforms) and steeplejacks. Three case studies demonstrated the difficulties with these sites and the different solutions that were achieved in areas of public access: at Hampton Court and at the Banqueting House, where the interior walls and ceiling were decorated with important paintings and/or carving. A recent innovation by HRP is to feature the highly visible access as a source of interest with educational panels for the visitors.

In *Getting you there safely – access and protection*, Ray Gold (Temporary works engineer, Gold and Associates) explained the rationale behind scaffolding design. Intent on counteracting what he considered misinformation from a meeting he had attended last year, Ray described the different standard types of scaffolding, referring to British Standards and Codes of Practice which define 'working at height' and 'what is safety'. Along with much useful information of practical consideration when designing scaffolding, the need was stressed for access and protection strategies to be developed at the inception of the project works.

Helen Snell (Conservator, Strachey & Strachey) is definitely not scared of heights. With a background in mountaineering, Helen is able to combine her skills, impressively illustrated in her talk *The potential and practicalities of rope access*. The niche market for rope access are sites difficult to access by other means (e.g. Corfe Castle), where discreet areas of high level work are required, where projects may be financially restricted and for surveying. Helen also emphasised the need for adequate training, mentioning the Industrial



Using rope access to carry out survey and emergency repairs

Photo courtesy of Helen Snell, Strachey & Strachey

Rope Access Trade Association and of course health and safety.

The final presentation *Stowe House – the complete temporary works story* by Ed Morton (Managing director, The Morton Partnership) identified a whole range of issues that required consideration, in particular that the building (a fee paying school) had to generally remain in occupation whilst, at that time having the widest open span scaffold (42m) in the country. In detailing the preparation and execution of the temporary works at Stowe, he neatly encapsulated much of what had gone before.

Summing up the day's presentations, David Odgers concluded that these reflected the advantages of good and detailed planning which are commonly contrary to normal practice; that generally no initial brief is given by architects concerning scaffold and this should be changed. Regarding criticism of some scaffolders, mention was made of the National Access and Scaffolding Confederation (NASC) whose members must reach certain criteria. There was a final call for a register of scaffolders working on historic buildings to be set up, possibly under the wing of the NASC. It was generally agreed that scaffold should be supervised during erection and dismantling.

The meeting was a joint venture by Icon's Stone and Wall Painting Group and Historic Interiors Group. The talks, consistently polished with some interesting flourishes using PowerPoint, were complemented by the useful and well illustrated preprints funded by **Envirowrap** and **Fairview Lifting**.

John Burbidge – Conservator (wall paintings and polychrome sculpture)

Note: The preprints of this meeting are available as a downloadable PDF file from the Resources page of Icon's Stone and Wall Painting Group website

COURSE

10TH INTERNATIONAL COURSE IN CONSERVATION OF JAPANESE PAPER:

Tokyo, Mino and Kyoto 11–29 September 2006

This course has been jointly organized for the past 20 years by ICCROM and the National Research Institute for Cultural Properties, Tokyo (NRICPT).

Ten participants, representing ten different countries, attended:

Barbara Biciocchi, Museum of Oriental Art of Venice, Italy

Kirsten Bresler, the Royal Danish Library, Copenhagen, Denmark

Maria Florencia Gear, FADAM (Argentine Federation of Museum Friends Association), Buenos Aires, Argentina

So-young Jeong, National Research Institute of Cultural Heritage, Daejeon, Republic of Korea

Fiona Kemp, National Gallery of Australia, Canberra, Australia

Bertrand Lavedrine, Centre for the Conservation of Graphic Documents, Paris, France

Fiona Mackinnon, National Museum of Ethnology in Leiden, Netherlands

Zohreh Moradkhani, Institute for Iranian Contemporary Historical Studies, Tehran, Iran

Minah Song, Conservation Centre for Art and Historic Artefacts, Philadelphia, USA

Anna Arietta Revithi, Hellenic Parliament Library, Athens, Greece

One participant from Japan also attended: Mrs. Tomoko Emura, art historian, specialist in Japanese Art and researcher at the NRICPT.

The programme was a very intensive one, with the first and the last week sessions held at the premises of NRICPT in Tokyo. The second week took place in Mino and Kyoto. All of our teachers were experienced professionals from a variety of fields, giving lectures of a very high standard.

During the first and third weeks, the programme was divided, each day, between morning lectures and evening practical sessions that were held at the Japanese style conservation studio of the NRICPT. The theoretical lectures included very interesting talks regarding the adhesives used in Japan for the restoration of cultural properties; traditional Japanese tools and materials used for mounting and painting; the mounting styles and their basic structures; a review of the fundamental conservation processes (using as an example the conservation of a hanging scroll) and



Practical session in Tokyo (first week)

lectures regarding the making of washi (Japanese paper) and the effect that moisture variations can produce. During our morning lecture on the *Preservation and Restoration of Paper Cultural Properties in Japan*, with Mr Ikeda Hitoshi, Chief Researcher on Applied Arts at the Japanese Agency for Cultural Affairs, we were able to learn about the current tendencies and approaches in Japan towards art conservation and to engage in a very interesting discussion about the similarities and the differences of conservation mentality in Western and Eastern countries. The concept of beauty in Japanese tradition (Wabi Sabi) was conceived in the 14th century: according to Andrew Juniper, 'the term wabi-sabi suggests such qualities as impermanence, humility, asymmetry, and imperfection. These underlying principles are diametrically opposed to those of their Western counterparts, whose values are rooted in the Hellenic worldview that values permanence, grandeur, symmetry, and perfection...'¹

It is very important to understand this concept when one considers the Japanese approaches and principles regarding the conservation of cultural properties. Something old and valuable that is now torn and damaged (because of the effect that time has on it) is still considered beautiful, despite not being in its original state any longer; in other words, the 'patina' of the object is part of its beauty, therefore it must be kept in that condition and be preserved.

This concept was also evident during the practical sessions: there was an emphasis on

the importance of using, almost exclusively, materials, tools and techniques that are traditional and have remained largely unaltered over the centuries. Synthetic, modern materials are generally avoided, thus preventing any inappropriate intervention to the original structure of the object.

During the practical sessions we were introduced to, and learned how to prepare, the different types of nori (paste) used in Japanese paper conservation: shinnori (fresh paste/wheat starch paste), furunori (aged/fermented paste), funori (seaweed paste) and sanzenbon (a type of animal glue). Along with paste making, we learned the names and the use of each Japanese traditional brush: Mizubake (water brush), used to moisten the paper, Shigokibake (used to knead thick paste), Nadebake (used to smooth paper that has been lined), Uchibake (beating brush) and Noribake (paste brush).

Each one of us was given a print on paper support (honshi) which would be our main working object for the rest of the course and which was eventually mounted into a hand scroll. The process of turning our objects into proper hand scrolls included the treatment of the honshi (infilling, crease reinforcement strips); the application of different layers of lining (as found on typical Japanese hand scrolls); the attaching of the bamboo stick and the wooden roller rod, as well as that of the wrapping cord (and how it should be wrapped and unwrapped traditionally). At the end of the three weeks our honshi were transformed into beautiful



Structure of folding screens

hand scrolls, which we blissfully took home (I still unroll mine from time to time just to look at it). We were also each given a set of all the materials used (as well as a new honshi) in order to practise at home, trying to put into action the concept that 'he, who can create a hanging scroll, can also restore it' (our tutor Mr. Suzuki Yutaka explained that in Japan the restorer is traditionally somebody who can bind or can create a hanging scroll, therefore if the person(s) know how to make a book/hanging scroll, they also know how to restore it).

During our second week we had the opportunity of doing a study tour, first stopping at Mino – in the Gifu Prefecture,

where the infamous Mino paper (known as Minogami) had first appeared more than 1300 years ago. Mino washi (named after the city) is made from the fibres of kozo (paper mulberry plant). The fibres are moved up and down and side to side on top of a bamboo slatted mat, thus creating thin, but strong sheets of paper, whose exceptional quality was recognized by the Japanese Government, appointing Mino paper as an Important Intangible Cultural Property.²

Our first visit was to a traditional, family-run workshop, the Hasegawa Washi Kobo, where the entire sequence of processes used in creating the sheets of Minogami

using traditional tools and techniques was demonstrated. The experience culminated in a great night spent in a traditional style Japanese inn (ryokan), where we tasted an excellent dinner and slept on soft futons placed on tatami mats on the floor. The next day, following a typical Japanese breakfast, we visited the Mino Washi Museum, where we were introduced to the history and technique of Washi making and were able to 'have a go' ourselves at Mino paper making.

The rest of the week was spent in Kyoto, where we visited two traditional conservation studios, the OKA Bokkodo Co. Ltd. and the KOEIDO Co. Ltd., practising once more Mino papermaking, as well as the Japanese version of the Leaf-casting machine (using a fibre flow papermaking method). It was interesting to discuss paper repair with Japanese paper conservators: after examination of the original paper; in the vast majority of cases they make their own paper for repair according to the structure of the original object.

On our last day in Kyoto, we visited the conservation studios in the Kyoto National Museum, where we were privileged to see some very impressive National Treasures undergoing conservation treatments.

During the last week we learned more about the structure of hanging scrolls, folding screens and books (notes, mock-ups and actual materials brought to the course were very helpful). We learnt about the emergency treatments required for those objects, while we also practised with real objects the rolling and unrolling techniques of Japanese hanging scrolls.

The course ended as it had begun: big smiles, a feeling of fulfilment and satisfaction, mixed with enthusiasm and a sense of duty at sharing the knowledge gained. I would like to thank the organizers, our teachers, the lectures, the staff and all the people who had worked really hard to make this into a very successful course: one that will stay in our hearts for years to come. I truly believe that all those participating in this course have been really blessed and privileged and I honestly hope that more people will be able to experience this magnificent cultural and professional experience in the future.

ARIGATO GOSAIMAS!!!

Anna Arietta Revithi

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Notes:

1 Juniper, Andrew. *Wabi-sabi: the Japanese Art of Impermanence*. Boston, Tuttle, 2003

2 www.nhk-chubu.co.jp/gifu/mino

Washing the kozo fibers from impurities (Mino, Hasegawa Washi Kobo workshop)



in practice

Is it acceptable for western conservators to use Urushi for the restoration of oriental lacquer objects? asks Alex Schouvaloff of Decorative Art Services and Senior Lecturer at London Metropolitan University

Historically speaking, Western and Eastern approaches to the restoration and conservation of lacquerwork have been very different. In the West 'reversibility' has been a fundamental principle, firmly lodged in ethics codes, although phrases like 'reversible when possible' and 'retreatability' now appear. This has usually meant that lacquer was restored using either modern materials such as Paraloid (Acryloid in the USA) resins, poly vinyl alcohols and acetates, phenolic micro-balloons and the like, or traditional resins and bulking agents found in japanning and furniture finishing such as animal glues, chalk and shellac. In the East, lacquer was invariably restored with more lacquer by 'lacquer masters', who were makers rather than conservators by trade. To confound matters, there was very little communication between the two camps.

Today, things are changing. There is much greater dialogue between East and West, with Eastern masters invited to contribute to major projects like the Victoria and Albert's Mazarin Chest. This is entirely for the good and has led to a certain softening of position on both sides, with Eastern masters now happier to contemplate the use of modern, reversible materials and Western conservators less phobic about the use of Urushi.

But first, one must deal with the health and safety issue. Urushi is tapped from the lacquer or 'varnish' tree (*rhus verniciflua*, predominantly), purified and then used. The tree is related to poison ivy and by nature toxic. Human reaction to exposure varies from nothing at all to quite acute skin reaction and generally feeling rather unwell. Statistics are unclear, usually claiming that about 1% of Westerners is likely to be allergic but from experience, in most groups of ten, one always seems affected, which suggests 10%. Even so, one might reasonably expect safe working practice and no skin contact with the lacquer; use of protective clothing and gloves, even the use of masks. Nonetheless, it would be a brave teacher indeed who could guarantee that a group of twenty-something twenty-somethings wouldn't manage to spatter themselves or a neighbour with lacquer. This scenario throws up a potentially sticky legal and moral situation for a college and I am still arguing with myself about the use of Urushi at my university for this reason alone.

The common procedures for lacquer repair are filling losses, adhering loose lacquer, retouching lost decoration

and refinishing in order to re-saturate the colour and provide gloss. Thankfully, many museums have decided to forego many such procedures, opting for strict conservation and minimum intervention. Antique dealers have not, especially those selling to the American market, and the demands of the trade put severe pressure on private restorers. Many of those restorers working on lacquer are furniture restorers and gilders by training. As such, they use what they know and feel comfortable with: gesso for fills, animal glues for sticking, shellac and/or wax for finishing. I still read papers where people refinish lacquer with shellac and my heart sinks. Equally, there is many a private practice using oil paint for retouching. The argument for most of these materials' use is that they are 'tried and tested' and that the practitioner is competent in their use. I have tried and tested them on lacquer and they are far from appropriate.

Those attempting to act more ethically use various materials gleaned from a variety of reliable sources on how to conserve lacquer: modern synthetic resins, primarily acrylics, bulked with phenolic micro-balloons or glass spheres for filling; Paraloid resins or Beva resin or film for sticking; and acrylic solutions or dispersions for finishing, with Primal (Acrysol in US) WS24 being a particular favourite. Most Oriental lacquer masters have very little enthusiasm for any of these materials and would use lacquer bulked with burnt earths for filling, the correct lacquer for retouching with the appropriate metal foils and powders and the finest lacquer for re-finishing. Many Western conservators have decided to do the same, not least, I suspect, because it carries a certain kudos – mystique even – with most antique dealers.

The problem with most historic ingredients like shellac is that they darken quickly and can flake off lacquer objects with alarming speed. Getting them off again can pose an unacceptable risk to a lacquer object, so here is my rule number one: never use shellac for refinishing a lacquer object. There is possible justification for its use on adjacent repaired areas. Micro-crystalline wax remains a favourite for refinishing lacquer but there is still debate as to whether an Urushi repair can ever be successfully carried out over a partially removed layer of wax. One can become quite clever in the manipulation of modern resins such as Paraloid B72 and Primal WS24. Nonetheless, plastic coatings, however thin and beautifully applied, tend to

look like what they are: plastic coatings. This is not a good thing from an aesthetic point of view. There is also the vital consideration, often overlooked when refinishing with whatever material, that decoration on lacquer objects is often supposed to appear matt relative to surrounding lacquer; re-finish wholesale and this delicate balance is immediately lost, usually irretrievably.

So, if modern and traditional materials don't quite fit the bill, surely that leaves lacquer? No, although I initially thought so. Carried away by my enthusiasm for working with Urushi, and tempted by its likely reward, I thought I could do away with reversibility and immerse myself in the culture and mystique of self-taught lacquer master. Then I changed my mind. Use of lacquer is indeed not rocket science and there is a reasonable case for it when simply providing a microscopically thin re-saturating layer (or layers) of the finest transparent lacquer. Nonetheless, 'transparent' lacquer is not completely transparent (all Urushi darkens upon exposure to the air) and one must apply it before considering any retouching with matt gold powders, say, for fear of destroying the matt/gloss balance. There is also evidence that newly applied lacquer will age differently to the old, causing future problems.

There is something delicious about retouching lacquer with Urushi and gold powders but one must not let arrogance or plain foolhardiness cloud judgement. I am pretty good at retouching, but would not presume the eye or hand of a lacquer master with a lifetime's experience nor the exact stylistic mindset of someone working in 1830. Get it wrong with lacquer, let it cure, and you have a mountain of unjustifiable reversibility problems.

I now have strict ideas about lacquer restoration:

- Clean by following conventional solvent wisdom – use non-polar solvents (Stoddard solvent, White Spirit, Xylene) before polar (water, saliva, alcohol) and don't use very polar solvents (acetone) at all.
- Don't use traditional water or alcohol based (polar) resins. So, no shellac, traditional gesso, animal glue. My exception to this is to use fish glue, carefully, to stick detached lacquer flakes, mainly because it works where so many modern resins don't.

- Fill with something with less water content than traditional gesso. Flugger (a butyl methacrylate, water and chalk proprietary Danish filler) is used extensively by museums and private practice; it has long been a favourite of mine too. Nonetheless, the long-term reversibility prospects of Flugger are presently being researched and debated.
- Retouching. Extensive trials lead me to use Aquacryl (Lascaux, water-resoluble acrylic) clear medium with powder pigments, gouache, watercolour and, most importantly, genuine Japanese gold powders. These are finer and more suitable for lacquer work than European variants. I have really gone off mica powders – they are grainy and often the wrong shape and colour, although I know many people still like and use them. Given the amount used, I don't think cost should deter people from using Japanese powders. Ethically, a white spirit based resin – Paraloid B67 or MS2A – would be better (more easily reversed) than Aquacryl but I'm not a huge fan of their use on lacquer, regardless of their efficacy for canvas paintings. They tend to make grainy paints with some powders and not produce as fine a line when applied to lacquer as the Lascaux product. Also, Aquacryl can take a light burnish where that is appropriate.
- Refinish with caution: one may consider Paraloids, Primals, microcrystalline wax, Urushi itself and a variety of others. All are ethically, technically or aesthetically challenged.

I hope this has provided food for thought from both technical and ethical viewpoints. It is hugely encouraging that a debate on this subject is taking place. I end by cautioning any Western restorers who discover this exotic material to tread with extreme care. It may impress people in the antiques trade or a group of undergraduates but it is not that easy to use and you invariably won't know you've got it wrong until it's too late. It is intrinsically irreversible once cured and, at the very least, might confine you to your sick bed.

BRIEF CASE STUDY

Illustrated here are the before and after photographs of a Chinese Export lacquer jewellery box c1830.

The box was covered in aged, discoloured shellac. Rather than use the more conventional alcohol to remove it, trials confirmed that a methylene chloride stripper was more effective, quicker and although intrinsically harsher, more benign in this case – the abrasive effect of numerous solvent applications can be far more damaging than a ‘short, sharp shock’. These types of solvent work well on lacquer, try them

on pen-work or japanning and you’re in for total disaster.

There was a large hole in the lid and various other losses. Infilling was done with Flugger and additions of ivory black.

Retouching was carried out with Aquacryl and Japanese reddish and greenish gold powders (Junkin-Keshifun).

A thin coat of microcrystalline wax was applied for final balance and protection – it is not my intention to carry out an Urushi repair on this box.



listings

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

Scottish Centre for Conservation Studies Master Classes 2007, Scotland

Venue: Hunter Building Lecture Theatre, Edinburgh
College of Art

All events begin at 5.30pm

January 11 – Dr Susanna Wade-Martins, University of East Anglia, Norwich. Buildings of the Land: The Past, Present and Future of Britain's Historic Farm Architecture.

January 18 – Dr Peter Burman, MBE FSA. Director of Conservation and Property Services, The National Trust for Scotland. Contemporary Craftsmanship.

January 25 – Professor Gregory Ashworth, University of Groningen, Netherlands. On Gaps and Bridges in Heritage as the Uses of the Past.

February 1 – David Page, Page and Park Architects, Glasgow. Modern Interventions in Historic Places.

February 8 – Keith Stephen, Building Design Partnership, Glasgow. Kelvingrove New Century Project.

February 15 – Patrick Baty, The Paint Detective

February 22 – Monsieur Pierre Laconte, International Society of City and Regional Planners, Belgium. New Town: Concepts, Implementation and Conservation

March 1 – Dr Miles Oglethorpe, RCAHMS. From Omnipotence to Obscurity: the Built Heritage of Scotland's Coal Industry.

March 8 – Michael Morrison, Purcell, Miller Tritton Architects, Norwich. Conservation in the Deep Freeze: Challenges of the Antarctic.

March 22 – Andrew Clegg, The Errol Brick Company. The Conservation and Repair of Traditional Brickwork in Scotland.

Cost: £20 per lecture, ECA students £5, non-ECA students £7.50, by ticket only from Moira Seftor, Tel: 0131 221 6072, or at the door.

ICOM-CC-Wood, Furniture and Lacquer International Conference: Naqada and Qus – Past and Present

January 22–28, Egypt

Presenting research that deals with the history and society of Naqada and Qus, its geography, its archaeology and associated scientific methods and conservation programs, its art and architecture, its literature, and its industries. Papers may deal with any time period from Pre-Historic and Early Dynastic through to the present time, with comparative studies with similar regions, areas, sites, monuments, cases from Egypt and

from around the world in the conference themes and items.

For further information see the Icon website or contact the conference chair: Dr. Hany Hanna, Elected Co-ordinator, ICOM-CC-Wood, Furniture and Lacquer, Professor, Institute for Coptic Studies in Cairo. email: hnnnc@yahoo.com

ICON BOOK & PAPER GROUP

Why Coaching and Mentoring Individuals through Fires and Floods is important

23 January, 6pm, London.

Venue: The October Gallery, Londonia House, 24 Old Gloucester Street, Bloomsbury, London, WC1N 3AL
Speaker: Helene Donnelley – Forensic paper conservator, founder and director of Data and Archival Damage Control Centre, London.

Helene has been involved in over 1500 disaster related incidents. She believes that too often we save the paper and the books from the flood but damage the people in the process. We have coaches for football and tennis, and for just about everything else in life. People are now turning to Helene to coach and mentor them through their disaster incident. She will explain what happens to individuals when there is no-one to help them.

Helene did her postgraduate work in Coaching and Mentoring with Professor Anne Brockbank at City University. Cost: £6 (students £3, with card) – correct money at the door please.

Conservation Open Days Camberwell College of Arts

30 January, 5pm

If you are interested in finding out more about studying Conservation at either undergraduate or postgraduate level at Camberwell why not come to one of our Open Days. You will get the opportunity to: Talk to leading academics; Find out more about all our conservation courses and the possibility of undertaking world-class work placements; Meet staff and students; Tour the College and conservation facilities; Tour an exhibition showcasing the work of students.

Alternatively you can attend one of our undergraduate or postgraduate Open Days where you will have the opportunity to tour the College and talk to Conservation Subject Leaders.

Undergraduate Open Days – 22 & 31 January, 14 & 28 February and 7 March.

Postgraduate Open Days – 24 January, 7 & 21 February and 14 March.

For a booking form and further information about our conservation contact Tel: 020 7514 6302 or email: enquiries@camberwell.arts.ac.uk

ICON STONE & WALL PAINTINGS GROUP AND ENGLISH HERITAGE

Problem Stones

1 February, London

Venue: New Armouries, HM Tower of London.

Conference to consider issues regarding the conservation of Purbeck Marble, Clunch, Septaria, Reigate and Magnesian Limestone.

Speakers will include Malcolm Starr (EH Historic Building Architect), Dr. Tim Palmer (BRE) and Simon Swann (Conservator), Bill Martin (EH Interim Conservation Director), Trevor Haysom (WJ Haysom & Sons Quarry) and Matthew Beesley (Conservator).

Cost: (to include coffee, lunch and post conference drinks) £55; Icon members – £50; Students – £20.

The programme and registration form can be obtained from the web pages of Icon SWP Group at www.icon.org.uk

Important Note: For security reasons, please register by 24th January – late entries cannot be accepted.

National Preservation Office

Managing the Library and Archive Environment

12 February, London

Venue: British Library Conference Centre

This one-day course will help librarians and archivists to understand the effect that a poor environment has on collections, and demonstrate how to monitor and control their storage environment. It is led by Jane Henderson, a well-known expert and trainer from Cardiff University's Department of History and Archaeology, with demonstrations of equipment by Chris Michael, Meaco.

ICA and OULS

Seals: International Round Table

19–24 March, Oxford

Venue: Merton College

The International Conseil des Archives (ICA) and Oxford University Library Services (OULS) are pleased to announce that there will be a Round Table Congress on recent research work into the nature, condition or conservation treatment of seals/sealed documents, of seal attachments such as cords or tags and historic seal enclosures. Visit the Icon website for details.

ICON CERAMICS AND GLASS GROUP

Spring Meeting: The Use and Manipulation of Materials

23–25 March, Sussex

The aim of this meeting is to explore new techniques and materials in Ceramics and Glass Conservation and to widen the knowledge base within the profession.

Call for Papers:

We are seeking speakers from the museum sector, private practice, college students, graduates or conservation scientists who will give conservation lectures and also use

the extensive facilities at West Dean College to set up practical demonstrations. We are especially interested in new ways of using existing materials and the experiences of conservators using experimental substances. Please email roshodges@waitrose.com if you feel that you would be interested in participating at this meeting.

AIC 35th Annual Meeting

Fakes, Forgeries, and Fabrications

16–20 April, Richmond, Virginia, USA

ICON PAINTINGS GROUP/BAPCR

Retouching Complex Surfaces

20 April, London

Venue: Courtauld Institute of Art

Complexity can encompass a wide range of topics from matching glossy, matt, or unvarnished surfaces to the invisible retouching of textured, colourfield or mixed media paintings; the selection of retouching mediums for modern solvent-sensitive paint; to ethical issues that influence the extent and nature of the retouching. The emphasis will be on practical methods and innovative solutions.

As at the previous conferences, a series of lectures will be held in the morning, followed by informal demonstrations in the afternoon.

ICON COLLECTIONS CARE GROUP MEETING AND AGM

Coping with Climate Change

25 April, London

Venue: Clore Wing, Tate Britain

The prospect of global warming continuing unabated is very daunting and it sometimes seems that we can't make enough of a difference. The heritage sector can't save the world all by itself, but we can at least review our current practices and try to wean ourselves off energy-hungry solutions as we prepare for trials to come.

The meeting will focus on the carbon footprint and the sustainability of the everyday choices we make in caring for collections.

At the heart of the matter is the need to look again at the justification for the environmental standards we try to meet, and the means we use to meet them.

There is no doubt that mechanical air handling systems guzzle energy at the best of times, while badly-specified and poorly-controlled and maintained equipment squanders valuable resources with little or no beneficial effect. In recent years there has been a search for passive and low-tech means of delivering a stable environment. The meeting will look at what has been tried and how well it works, as well as providing an opportunity to debate the role of environmental standards in current and future practice.

Other sessions will consider the challenges posed by summer heat, storm, flood and pestilence. Are they getting worse, and can we cope?

And finally, what are options when it comes to lighting? Will we be obliged to switch all our displays over to bog-standard low-energy light bulbs? And if so, should we object?

No promise of easy solutions, but this meeting should help you approach collections care decisions with a new understanding. Further details will be available shortly. If you have any queries please contact cathy.proudlove@btinternet.com

Natural Sciences Collections Association NatSca Annual Conference & AGM

25–26 April, Sheffield

Venue: Sheffield Museums & Gallery Trust
Further details can be found by following the link from www.icon.org.uk

Museums and Heritage Show Ltd Museums and Heritage Awards for Excellence

9 May, London

Deadline for entries for the Awards for excellence is the 23 February,
visit the website via the link at www.icon.org.uk for more details or contact tel: 01905 724 744 or email: Hannah@museumsandheritage.com

Conservation Science 2007

10–11 May, Italy.

Venue: the Politecnico di Milano.
The Institute of Conservation Science, in collaboration with the Centre for Conservation and Promotion of Cultural Heritage of the Politecnico di Milano and the Department of Food Science, Technology and Microbiology (DiSTAM) of the University of Milan, is organising an international conference, building on the earlier ICS conference held at the National Museums of Scotland, Edinburgh, Conservation Science 2002. Conservation science is an international discipline which involves a great deal of international collaboration among scientists coming from all over the world. The venue has been chosen to reflect the links between the sciences and the humanities, and between architects and scientists.

The Conference will open with a plenary session "From science laboratory to conservation practice". The discussion on what defines conservation science will be key to the programme, and the opening session will include several short, invited presentations. Registration and an informal reception will take place on 9 May, at the University of Milan at 6:30 pm. A post-conference conservation visit in the area is planned, in addition to a post-conference tour of the spring scenery round nearby Lake Como.

ICON BOOK & PAPER GROUP

An investigation into the appropriateness of using fixative prior to the cleaning of pencil drawings and inscriptions

15 May, 6pm, London

Venue: The October Gallery, Londonia House, 24 Old Gloucester Street, Bloomsbury, London WC1N 3AL.
Speaker: Dr. Aeli Roberts
This will include an examination of architectural drawings as case study objects.
Dr Aeli Roberts is principally an academic teaching conservation science and practical skills to students specialising in the conservation of works of art on paper. She currently lectures at Camberwell College of Arts and UCL. Her PhD involved an investigation into the treatment of watercolours and the relationship of watercolour stability to washing method and object composition. She is keen to use experimentation alongside the treatment of real life objects, but recognises and considers the problems that making suitable test material may generate. Her current research interests include examining the possibility of using an aqueous fixative on pencil drawings and inscriptions prior to mechanical cleaning. The intention of the fixative is that it would allow for the more even cleaning of an object without the risk of media loss. The lecture gives an overview of her research methodology and how this has been influenced by what was learnt during the watercolour research and her findings to date. She will also consider the implications of using a novel treatment in the conservation of three mixed media architectural drawings. The talk examines the decision-making processes from the perspective of a conservation scientist who is also a practising conservator. Cost: £6 (students £3, with card) – correct money at the door please.

Plastics: Looking at the future and learning from the past

23–25 May, London

Venue: Victoria & Albert Museum
This is a three day conference covering the various issues raised by the instability of plastic materials. The purpose will be to bring together an international group of professionals including conservators, curators, collectors, designers, scientists, and artists. The conference will present a broad view of the issues involved in this complex area including: Scientific investigation; Conservation of plastic – is it possible? Collection – Does the prospect of a shorter lifetime influence collecting decisions & policies? Artists intent.
For further information contact: Dr Brenda Keneghan, Conservation Department, Victoria & Albert Museum, South Kensington, London SW72RL. Tel: + 44 (0)20 794 22119, email: B.Keneghan@vam.ac.uk

LIBER Think Tank**The future value of the book and of digital documentary heritage**

24–25 May, Stockholm

Venue: National Library of Sweden

The future of the book is in question. The future of the digital cultural heritage is under debate. The role of the printed text as the physical carrier of information and human thought is being challenged by digital technology. Concepts such as value and authenticity are traditionally based on physical objects and collections. Has the artefactual value increased or decreased with digital developments? The value and authenticity of virtual information carriers are increasingly being discussed. Has the critical mass of “born digital” and digitised material created a new digital cultural documentary heritage? These questions are bubbling up from a variety of disciplines, ranging from Collection Development, Collection Care and e-Strategists within the library and archive world; to cultural historians, textual critics, philosophers and authors.

The aim of this two day Think Tank is to examine and discuss whether it is possible to arrive at a common understanding of these concepts regardless of whether the format is physical or virtual.

A panel of international speakers from across the cultural heritage and literary worlds is being posed with these questions. The intention is to hold a broad, interdisciplinary, participatory debate, with an audience drawn from the academic sector, libraries, archives and those concerned with managing the future cultural documentary heritage.

ICOM**Preparation for painting: the artist's choice and its consequences**

31 May, London

Venue: The British Museum

This 2-day conference will focus on the preparatory layers and their influence on painted and drawn works of art. These layers are fundamental to the creative process, and to the perception of the work. They play a crucial role in the treatment options available for the object. Further details can be found on the Icon website.

Forum for the Conservation and Restoration of Stained Glass Windows**Stained Glass Window Techniques in the 19th Century**

14–16 June, Belgium

Venue: Moulins de Beez, Namur

This is a very wide subject and covers both the techniques used to make stained-glass windows in the 19th century and the specific problems that these have caused for their conservation now, and the basic materials (manufacture and suppliers of glass, lead, colours), and even how workshops were organised and training issues.

Further details can be found on the Icon website.

ICOM**Triennial Meeting**

20–24 August, Vienna

Details TBA

ICOM**Working group Glass and Ceramics interim meeting**

27–30 August, Nova Gorica, Slovenia

The Glass and Ceramics interim meeting provides a forum to share information about the latest developments in glass and ceramics conservation. Presentations on all aspects of this topic will be considered. Some areas of particular interest to the working group include: new treatments, glass deterioration, conservation of archaeological ceramics in a museum environment, and training. Further, the working group has initiated a joint action with the Metals working group regarding enamels on metal and presentations on this theme are also encouraged. In addition to oral and poster presentations, the meeting will include visits to museum collections in Nova Gorica and Ljubljana, an excursion to forest glassworks and museum collections in Eastern Slovenia, as well as a full social program. An optional one day visit to glass factories in Murano will be offered. Details about the program, registration and accommodation will follow.

AIC and Northumbria University**Printed on Paper: The Techniques, History and Conservation of Printed Media**

5–7 September, Newcastle-upon-Tyne

Venue: The Sage Centre

This conference aims to bring together a wide range of experience and expertise to expand the vocabulary on the broad subject of printed ink on paper – imagery and text, historic and modern. The conference organizers invite papers from a diverse group of professionals who study and care for printed media including curators, conservators, historians, librarians and conservation scientists. Possible subjects include artworks, commercial and reproductive processes, maps, illustrations, prints that imitate photographs, text, and computer generated media.

The conference is a coordinated effort by the American Institute for Conservation Book and Paper Group and the MA Conservation of Fine Art Program, School of Arts and Social Sciences, Northumbria University.

**ICON ARCHAEOLOGY GROUP AND THE
FITZWILLIAM MUSEUM, UNIVERSITY OF
CAMBRIDGE**

**Decorated Surfaces on Ancient
Egyptian Objects: Technology,
Deterioration and Conservation**

6–8 September 2007, Cambridge

The main focus of this conference will be Ancient Egyptian decorated surfaces on any substrate. The conference will be held on 7–8 September, preceded on 6 September by a day of small-group workshops and practical seminars.

For further details please see the conference website by following the links on www.icon.org.uk, email: fitzmuseum-aeo2007@lists.cam.ac.uk or call Julie Dawson, tel: 00 44 (0)1223 332930.

**11th IADA Congress –
50th Anniversary of IADA**

17–21 September 2007, Vienna, Austria.

Focusing on the latest developments in the profession such as collection risk management, outcomes of scientific research projects, art technology and ethical considerations in conservation.

**International Symposium: Studies on
Historical Heritage**

17–21 September, Antalya, Turkey

Research Centre for Preservation of Cultural Heritage, Yildiz Technical University

The symposium will be held as a continuation of the previous International Symposia entitled 'Studies in Ancient Structures – SAS' held in 1997 and 2001 in Istanbul.

The full list of symposium topics can be found by following the link from the icon website.

SYMPOSIUM 2007

**Preserving Aboriginal Heritage:
Technical and Traditional Approaches**

24–28 September, Ottawa, Canada

Call for papers: Deadline January 15.

Contributions are currently invited on the following themes: Mutual Learning, Respect, and Ethics; Working Together; Technical and Traditional Approaches; Long-term Impact; Pesticides – Session co-hosted by the ICOM-CC Working Group on Ethnographic Collections. Visit the Icon website for contact details.

ICON BOOK AND PAPER GROUP

"Day Out in Oxford"

25 September – preliminary announcement

An organised day out in Oxford where there will be a chance to visit a few different conservation establishments. There will be a tour of the Chantry Library and its facilities and services by James Andrews. There will also be a visit to Jane Eagan's private studio nearby. Finally, there will also be a tour of the conservation studios at the Bodleian library. There will be more details of times of tours and breaks closer to the actual date, but for now if you are interested in coming along to this free day of tours, please do contact Sophie Laubin - 07738704131 or sophie.laubin@bl.uk

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

27–29 September, USA

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

Call for papers: Deadline 15 February

Paper proposals are sought that utilize scientific methods of study applied to historic ceramics in Asia (Turkey to Japan, approximately 500 BCE to 1900 CE).

Potential topics include technological innovation, common technologies, raw material selection and usage, trade and technology transfer or other questions of a technical, historical, or art historical nature. Papers that explore similarities and differences in ceramic technology, use and distribution intra- and inter-culturally are especially sought. To complement the scientific papers, the symposium committee also welcomes art historical and archaeological papers that concentrate on the historical and cultural context of Asian ceramics. Papers that summarize the current state of knowledge in an area of Asian ceramics and formulate questions where future scientific analysis would be appropriate and necessary are also viable submissions.

Authors are responsible for ensuring that their discussions are in compliance with Smithsonian Institution policy relating to the UNESCO convention on the ownership of cultural property.

Visit the Icon website for further details.

ICON BOOK AND PAPER GROUP

**The Do's and Don'ts of Photographic
Conservation**

16 October, 6pm, London

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

Some of the techniques and materials used in paper conservation can be successfully applied to photographic conservation. However, some techniques and materials can actually be harmful and cause further problems. This talk will outline some of the main similarities and differences between the two fields.

After qualifying in paper conservation at Camberwell School of Art and Craft, Susie Clark ACR was the conservator for the BBC Hulton Picture Library (now Getty Images). Since 1990 she has been a freelance paper and photographic conservator working primarily for institutions. In 1996 she won the MGC Jerwood Conservation Award for Research and Innovation for her work on wet collodion positives. Cost: £6 (students £3, with card) – correct money at the door please.

6th North American Textile Conservation Conference Facing Impermanence

6–10 November, Washington, DC

The sixth biennial North American Textile Conservation Conference (NATCC) will focus on theory and practice of preventive conservation.

TRAINING

Ironbridge Institute Historic Environment Conservation Training

12–13 January – project and disaster management
19–20 January – specifications and conservation plans
9–10 February – heritage management
16–17 February – understanding british buildings
13–14 April – the use of lime in historic buildings.
7–28 April – the conservation and repair of stone
11–12 May – ferrous and non ferrous metals in construction.
25–26 May – the conservation of twentieth century buildings.
8–9 June – conservation of non structural and structural timber in historic buildings.
22–23 June – ceramic building materials.
6–7 July – recording historic buildings.
20–21 July – large object conservation.
3–4 August – the management of traditional estates
For more information or to book contact Harriet Devlin, Ironbridge Gorge Museums Trust, Coalbrookdale, Telford, Shropshire TF8 7DG. Tel: 01952 435969 or email: harriet.devlin@ironbridge.org.uk

West Dean College Conservation Studies Buildings Conservation Masterclasses

22–25 January Conservation of stone surfaces and detail
5–8 February Specifying conservation works
5–8 March Conservation and repair of architectural metalwork
19–22 March Conservation and repair of brick, terracotta, and flint masonry

PROFESSIONAL ACCREDITATION FOR CONSERVATOR-RESTORERS (PACR) EVENTS

Introduction to PACR

13 February, Cardiff

23 May, London

This workshop is aimed at those who would like to find out about the PACR accreditation scheme – the programme includes:

Everything you need to know about the PACR

Accreditation scheme

- What is PACR accreditation?
- How does the PACR scheme work?
- The professional standards and the application process
- The assessment process
- The assessment visit
- Continuing Professional Development

These are half day events and are free of charge

For further details please contact Susan Bradshaw, PACR Accreditation Manager pacr@icon.org.uk or tel/fax 01626 824510

Bookings: Please use the PACR events booking form on www.pacr.org.uk and return to Diane Copley admin@icon.org.uk

PACR clinics

21 March, London

3 April, Edinburgh

18 April, Welshpool

23 April, Oxford

Clinics are aimed at potential PACR candidates who are working towards the next application deadline. This event will support candidates with their PACR application, address any queries and provide a useful insight to the accreditation process

These are half day events and are free of charge

For further details please contact Susan Bradshaw, PACR Accreditation Manager pacr@icon.org.uk or tel/fax 01626 824510

Bookings: Please use the PACR events booking form on www.pacr.org.uk and return to Diane Copley admin@icon.org.uk

Next PACR application deadline 25 June 2007

Professional Conservators in Practice

18–25 February An introduction to the conservation of transport collections

26–30 March Art and object Handling

For more information contact The Admissions Office, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, tel: 01243 811301, email: bcm@westdean.org.uk

UCL and English Heritage Short Course Programme

23–25 January 2007, Audley End House, Essex – Conservation Housekeeping

For further details tel: 020 7679 5903 or email: sustainableheritage@ucl.ac

National Preservation Office

Updated Guidance for the Preservation Assessment Survey

25 January, London

Venue: The British Library

The NPO's Preservation Assessment Survey tool (PAS) has been used in over 200 UK and Ireland libraries and archives since its launch in 2001. Many participants have successfully used the outcomes to support funding bids and to inform internal planning and budgeting for preservation.

We have recently expanded and clarified our user guidance, building on experience and incorporating feedback from users. The new guidance can be requested free of charge from the NPO. We hold practical workshops on using the tool and the next one will be at the British Library in London. Individual workshops can be arranged in your own library or archive for a minimum of five participants. Please contact the NPO to discuss charges for individual workshops.

Camberwell College of Arts Conservation Courses

Application Deadline – March

Camberwell's world-renowned Conservation Centre provides undergraduate and postgraduate courses for students wishing to work at the heart of the process of preserving and protecting cultural heritage. At Camberwell rigorous historical and museological understanding, craft skills, technical and scientific knowledge are developed in a stimulating, friendly and strongly supportive environment.

Conservation courses at Camberwell:

- FdA (Foundation Degree) Book Conservation
- BA (Hons) Conservation
- Postgraduate Diploma in Conservation
- MA Conservation

Conservation at Camberwell has an international reputation and graduates have worked in some of the most important museums and institutions in the world such as the Tate Galleries, the Victoria and Albert Museum, the British Library and Windsor Castle.

For more information on our courses or to find out about our Open Days please contact us: Tel: 020 7514 6302, or email: enquiries@camberwell.arts.ac.uk

National Museums Liverpool

An Introduction to Laser Cleaning in Conservation

12–13 March

14–15 May

10–11 September

19–20 November

National Conservation Centre, Liverpool.

This 2-day course provides an introduction to the use of laser cleaning in conservation. It is aimed at conservators with very little or no experience of this technique.

Numbers are restricted to 5 per course, allowing a significant amount of practical work. By the end of the course, the conservator will have a good understanding of how laser cleaning works, the type of work to which it is suited and the practical aspects of working with a laser. Also 6 March

Introduction to Laser Scanning in the Heritage Field

Assessing & Managing Risks to your Collections

21–22 March, Birmingham,

Venue: Birmingham Museums & Art Gallery

Do you know what the biggest risk is to your collections? Are you using your valuable resources effectively to mitigate risks?

Assessing & Managing Risks to your Collections is a two day, non-technical workshop that will equip you with a global framework to identify risks to collections and enable you to prioritise your collection care strategy effectively against other budget pressures.

The methodology has been developed over fifteen years by the course leader Dr Robert Waller and is utilised by museums globally. The methodology will empower you to understand and develop an effective and efficient approach to managing risks to your collections.

This workshop is suitable for anyone with responsibility for collections management as the results can be applied in many contexts such as CPA assessment, benchmarking and accreditation.

Cost: £220.00 per person including course workbook, lunch on both days and evening reception on 21 March.

Booking deadline: 1 February 2007

To book a place please contact Clare Hanks at Birmingham Museums & Art Gallery, tel:

0121 303 1270 or email: clare_hanks@birmingham.gov.uk

ICCROM, CCI and NICH

Reducing Risks to Collections

18 June — 6 July, Sibiu, Romania

ICCROM, the Canadian Conservation Institute and the Netherlands Institute for Cultural Heritage are pleased to announce the 2007 session of the international course on "Reducing Risks to Collections". The purpose of this course is to focus on the risk management approach to preventive conservation of collections.

It is designed for collection managers, curators, registrars, conservators, and also directors of small to medium size museums, galleries, and archives, from all regions of the world. The course will also interest educators and professionals who teach collection management and preventive conservation, in either an academic or a vocational environment.

Application deadline: 29 January.

A brief description of the course and full information on the application process is available by following the links from the Icon website.

intervention

Can conservators read (or write)?

Velson Horie, British Library, Deputy editor of *The Conservator*, member of the editorial board of the Butterworths series on *Conservation and Museology* and ex-editor of *Studies in Conservation*

The recent House of Lords report on Science and Heritage revealed that conservators cannot be persuaded to read relevant papers in conservation literature, still less read relevant papers in the scientific literature. The only way that innovations can be passed on to conservators is to go to their workplace and talk to them¹, so maintaining the oral tradition of mediaeval crafts. All the major conservation publishing houses (e.g. IIC, Icon, Butterworths) have great difficulty in attracting papers and books on conservation subjects, of any quality. Even conservation scientists whose careers might be thought to be dependent on publication tend to fade away after a few years. Two recent reviews on the state of stone conservation tell a similar story^{2,3}. Papers are usually published in conference proceedings that are not peer-reviewed and so are often repetitive, do not reference recent advances or comparative papers, and are frequently scientifically invalid.

A waste of time and effort.

As a result, conservation practice and the profession stagnates. What can be done?

- 1 Thinking must be seen to be part of normal professional practice. In one's own practice and especially when supervising others, recent publications giving new results or theory must be regularly compared with what is carried out. This in turn means that publications should be regularly scanned and considered, not only in one's narrow discipline, but also in related fields. Learning is not an optional extra and requires thinking outside the familiar box.
- 2 Conservators need to justify their actions. This means opening up our practice to peer review then to wider scrutiny. Continuous professional development assessment introduced in the PACR process was designed with a light touch, for financial and logistical reasons. With the increasing maturity of the scheme, it has become apparent that demonstrating and achieving quality control of practice is not working well. The CPD assessment needs to become increasingly rigorous in identifying obsolescent practice and promoting thinking.
- 3 Many student conservators carry out a major piece of work in their final year, frequently of high quality. The

value of these student projects has long been recognised and in the past they have been made available on microfiche and on the web. However, standards have risen and samizdat literature is no longer adequate. The quality of a student project should be tested against publication standards. A post-graduate student of quality should expect to produce at least one publication soon after graduation.

- 4 The short-term should stop driving the long-term. Managers of conservators need to stand back and support the development of thinking and writing skills, by providing necessary incentives to publish. In my experience, many people will write if there is a good reason and if they are encouraged, helped and have access to resources. It needs determination in the conservator and does not mean giving time off to write. A conservator reported in a meeting on publication in conservation that she gave the editor a bottle of whiskey to get her paper in – the lubrication worked. Promoting the expectation of publication by conservators will raise the standards of practice within the profession and its reputation outside it.
- 5 Organisers of conferences, small and large, have for years allowed poor quality papers to be presented and then published. Far better to have a few good papers with time for vigorous discussion, than dilute these with mediocre contributions that flatten the excitement.

Conservation has developed enormously in the past 50 years – but so has the rest of society. If we are to improve the status (influence, salaries etc.) of conservation, we have to raise our standards faster than the rest of society. Each conservator with ambitions personally and for the profession can contribute. It just needs a bit of effort.

1 Science and Heritage House of Lords Science and Technology Committee, HL Paper 256 (2006) paras. 4.36 and 5.4

2 Price, C.A., *Stone Conservation* Getty Conservation Institute (1996) pp.35–37

3 Wheeler, G. *Alkoxysilanes and the conservation of stone* Getty Conservation Institute (2005)

The author confesses that he has written the odd tome but has little time to read anything now he is working for a library.



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