

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • OCTOBER 2020 • ISSUE 90



Restoring a courtyard garden

Also in this issue

A green lab • Measuring toxic emissions • Examining a book structure

CPD CAN BE SIMPLE.



Becoming and remaining a successful conservator requires knowledge and skills which develop over time. By identifying your strengths and weaknesses and creating your own personal and professional goals it is possible to plan a long and rewarding career in conservation. Continuing Professional Development (CPD) is an essential part of becoming and remaining Accredited.

But CPD doesn't have to be complicated or difficult.

**We've compiled some quick ideas for your CPD - whether you have
5 minutes, 1 hour or 1 day.**

I've got...

5

min

5 MINUTES

- Take a virtual coffee break and talk to another conservator about your work
- Join an Icon Group, Network or Icon's online Discord community
- Visit the Icon website to look up potential future CPD activities
- Register for an on-line event or course
- Search for any CPD grants available
- Share an idea or resource with a peer
- Identify a skill or competency you would like to develop
- Ask a colleague for feedback

60

min

1 HOUR

- Fill out your Upgraded Listing on the Conservation Register
- Read relevant articles, newsletters, books, websites
- Attend a webinar or virtual seminar
- Respond to a debate on social media
- Record and reflect on your CPD activities in your CPD learning log
- Carry out online research or study a relevant topic
- Consider writing an academic article
- Write an article for Icon's publications
- Research conferences to submit an abstract to
- Peer review an article or find a book to review
- Write a case study for the Icon website
- Chair an on-line team/committee meeting
- If you are an ACR, consider becoming an Icon mentor
- Listen to a TED Talk
- Practice your IT skills by taking software tutorials
- Teach a colleague something online

8

HOURS

1 DAY

- Participate in an online event or workshop such as the many Icon courses planned for the year
- Virtually shadow someone by sitting in on online meetings
- Take a stress management e-learning course
- Present or network at a conference, e.g. Icon's Twitter Conference
- Plan or run an online course or event
- Plan and pitch a research project
- Volunteer in a related field
- Learn a new craft for pleasure

The Institute of Conservation is a membership organisation and charity which brings together those with a passion for the care of cultural heritage. Icon raises awareness of the cultural, social and economic value of caring for heritage and champions high standards of conservation.

Find out more about CPD at:
<https://icon.org.uk/training/continuing-professional-development>

OCTOBER 2020 Issue 90



From the Editor

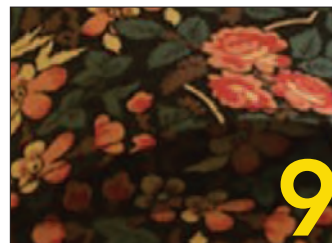
One of my aims with Icon News is to make sure that it has a fairly light touch - the kind of read you can take in over the cornflakes, on the commute or during your coffee break – and not too much of the paraphernalia that we associate, rightly, with an academic

publication: copious references and footnotes, bibliography and – my pet horror – the passive tense.

Of course, this is not always possible or appropriate and this issue provides some particularly meaty and important reads. Sara Crofts, our Chief Executive, has written in detail about the implications for us of the next Government Spending Review and others take up the themes: Anni Mantyniemi with an update on her policy and advocacy brief and Patrick White with a round-up of initiatives in the education arena. There is news, too, of a task and finish group set up to get a grip on diversity and inclusion in our field; and of one lab's first steps to becoming environmentally sustainable.

Finally, I salute Sharon Oldale ACR for her courage in sharing her experience of mental health problems in the hope that anyone suffering during these turbulent times will realise that they are not alone and help is available.

Lynette Gill



9



21



34

2 NEWS

From the Chief Executive, policy and education updates, diversity work, Group news, FAIC oral history project

12 PEOPLE

15 A COURTYARD GARDEN

A fountain and a mosaic floor are restored to their former glory

20 TOXIC FUMES & INSECTS

Research into measuring toxic gas emissions

22 MENTAL HEALTH & WELLBEING

An account of a journey from illness to health

23 REVIEWS

Tassels and tapestries, pests and lost pictures

27 IN PRACTICE

Working to achieve a green conservation lab and an **emerging conservator** explores a book structure



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Detail of glazed tesserae on the fountain at Stanford Hall before cleaning
© Cliveden Conservation

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professional update

From The Chief Executive



Sara Crofts on the next Government Spending Review

In a year that could be described as a stomach-lurching rollercoaster ride, with events that have changed all of our lives in multiple ways, something as apparently mundane and routine as the Chancellor's Autumn Budget Statement could be quite easily overlooked. In contrast to the (relatively) rapid barrage of Government policy announcements about the various Coronavirus support

measures and other fiscal incentives to stimulate the flagging economy, the Budget is a more considered and – theoretically at least – more holistic package of longer-term financial interventions.

As a professional body, we take a great interest in the Budget, not just because we hope that there will be good news about financial support for charities, but because it gives an indication of the Government's future policy priorities. This year the stakes are even higher because the Budget will include a Comprehensive Spending Review.

Comprehensive Spending Reviews are carried out approximately every three years and are the mechanism through which the Government allocates core funding to its departments. Spending Reviews provide the means for the Government to consider its longer-term commitments and will therefore set the overall funding landscape for our sector for the foreseeable future.

Given the wide-ranging impact of these triennial events it is vitally important that Icon offers a coherent and considered view. Over the summer we engaged the Policy Advisory Panel in our work to prepare a written submission to submit to the Government in September. The instructions from HM Treasury state that representations should contain policy suggestions and explain the desired outcome, policy rationale, costs, benefits, and deliverability of the suggested proposals. So, simply lobbying for the Government to acknowledge the importance of the conservation of cultural heritage and making a broad plea for funding won't deliver results. Instead, our mission was to set out clear arguments about how our ideas contribute to the aims of the Comprehensive Spending Review and to support our proposals with convincing evidence.

As always, such consultations offers an opportunity to reflect on the profession and the heritage sector more broadly, and prompt us to consider what our future needs might be, and how best we can prepare ourselves to meet new challenges and capitalise on potential opportunities. I would like to share some of this thinking with our members.

The Government priorities

- *Strengthening the UK's economic recovery from COVID-19 by prioritising jobs and skills*

Education and skills are at the heart of Icon's work to support the conservation profession. We want to ensure that there are an appropriate number of conservators who have been trained to a high standard and have gained the right mix of knowledge and skills, so that they can enter the profession with confidence.

With the economic downturn resulting from the pandemic we will need to champion the retention of conservation skills in major institutions and museums. Following on from the education roundtable held in January 2020 ¹ we will also continue to work with other organisations in the sector to make the case for more and better support for apprenticeships as well as internships.

- *Levelling up economic opportunity across all nations and regions of the country by investing in infrastructure, innovation, and people*

Conservation is a highly skilled and cross-disciplinary practice that links the arts, humanities, social science, science, and technology. It is also an evolving profession with new treatments and techniques continually being created and tested in studios and laboratories across the country.

We have a strong track record of publishing our new understanding in sector journals, including our well-respected *Journal of Conservation*, but perhaps this is the time to share our learning with people outside the conservation profession and to consider how our knowledge might have a beneficial impact elsewhere.

The lockdown period has also reinforced our appreciation of the value of peer-to-peer and organisation-to-organisation support. Can we do more in the future to collaborate and to pool resources? Should we be thinking about how we enable larger institutions to support smaller institutions more easily, for example through object loans and lending equipment?

- *Improving outcomes in public services, including supporting the NHS and taking steps to cut crime and ensure every young person receives a superb education*

There is a growing body of evidence demonstrating that conservation can play a part in delivering health and wellbeing objectives. Research shows that participation in conservation can help individuals build confidence, self-esteem, and future employability through the acquisition of new skills and knowledge. We also know that arts-on-prescription activities, which are often hosted by community organisations and cultural venues, reduce anxiety, depression, and stress, and aid the management of long-term conditions. ²

An excellent example of this is the ongoing *Conservation for Wellbeing* project ³ which is being delivered by the Restoration Trust with support from London Metropolitan Archives and Icon. The practical workshops that have taken place during this project support existing research which indicates that people value the age and authenticity of historic objects because they are the 'real thing' and provide a tangible connection to the past. This can promote positive feelings of belonging, feeling

part of the continuity of time or a wider context, or help people to understand their place in the world. ⁴

- *Making the UK a scientific superpower, including leading in the development of technologies that will support the Government's ambition to reach net zero carbon emissions by 2050*

Over the last year Icon has taken steps to address the threat of climate change and to embed environmental sustainability more fully in our operational activities. Most recently, we have set up an Environmental Sustainability Network, under the leadership of trustee Lorraine Finch ACR, to empower members to develop and share best practice.

While our actions may not be taking place at the technological scale implied by the statement above there are many small gains that we can make in our day-to-day practice. I firmly believe that conservation and heritage science can support the ambition to reach net zero carbon emissions by 2050 through the development and use of more sustainable materials and innovative techniques in conservation practice. We will also continue to champion the ways in which conservation and heritage science can be used to understand and demonstrate the impacts of climate change in order to help make informed predictions about the future.

- *Strengthening the UK's place in the world*

Although most of our members are UK-based, a substantial number are based outside the UK (17.5% of the membership in 2019). In addition, large numbers of conservation professionals come to the UK to study, to undertake research and to develop their conservation skills. We should also be justly proud of the ongoing global exchange of expertise, which was demonstrated very notably this year through the international reach of the #ConservatorsTogetherAtHome webinar series. This programme featured a number of speakers from outside of the UK and gained a substantial worldwide following.

Icon is also active on the world stage. We are a key member of the international Climate Heritage Network and the co-ordinator of one of its eight working groups, developing various actions that will feed into next year's COP26 summit. The upcoming summit, which will take place in the UK, will be a key moment to demonstrate how conservators are contributing to global

climate action alongside our international colleagues, and will contribute to strengthening the UK's standing in the world.

Value of Conservation project

The task of reflecting on the Government's stated priorities for the Comprehensive Spending Review, and thinking about how the conservation profession might position itself so that we can continue to deliver our potential in the years ahead, sits neatly alongside the other major piece of policy activity that we have been progressing over the last few months. Anni Mantyniemi, our Policy and Communications Manager, has been leading a new research and engagement project to find better ways to communicate the value of conservation to clients, stakeholders, policy makers and members of the public. Many interesting and helpful insights have already been gathered, and we will feed these into our consultation responses, including our submission to the Comprehensive Spending Review.

The desired outcome of the Value of Conservation project is for the positive effect of conservation activities on society, the economy and individual well-being to be clearly demonstrated and widely recognised. I hope you agree that this is a positive and progressive vision for the future of our profession.

As always, please feel free to share your ideas and reflections with me via feedback@icon.org.uk or engage with us via Discord or our social media channels.

And in the meantime, I hope that all of our members, your friends and your families remain safe and healthy.

1 Icon (2020) *Post event report: Who values conservation education?* <https://icon.org.uk/news/post-event-report-who-values-conservation-education>

2 All-Party Parliamentary Group on Arts, Health and Wellbeing (2017) *Creative Health: The arts for health and wellbeing inquiry report*. https://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf

3 Conservation for Wellbeing <https://conservationforwellbeing.org/home/>

4 Tate Greenhalgh (March 2018) *Heritage, health, and wellbeing: Review of recent literature*. <https://intoorg.org/wp-content/uploads/2019/01/Health-and-Wellbeing8lo.pdf>

POLICY BRIEF

The values of conservation

Icon's charitable object is to 'advance the education of the public by research into and the promotion of the conservation of items and collections of cultural, aesthetic, historic and scientific value'. This summer we launched a new research and engagement project to ensure that we can promote conservation effectively and make it more widely understood and appreciated.

We know that the act of conserving cultural heritage objects and collections makes a significant contribution to society. It contributes to knowledge and innovation, national and local economies, a sense of identity, enhanced wellbeing and

empowered communities. However, we need to get better at communicating this benefit, particularly to a lay audience. By articulating and evidencing the values of conservation to society, our project aims to increase understanding of its importance and build public support.

This isn't your typical research project - think fewer trips to the library and more open dialogue between participants. In fact, from the very beginning we saw the project as an engagement exercise with conversations between Icon members and stakeholders at its heart. We wanted to encourage conservators to think about how they communicate the value of their work but also to urge the public to consider why looking after their possessions is (or isn't) important to them.



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We invited Icon members to participate in the conversation by joining the project Steering Group. Our call out resulted in forty members volunteering to take part and I'm grateful for everyone who stepped forward so enthusiastically. The group has been actively discussing key questions online on our dedicated Padlet discussion board. From questions like 'how would you describe your work to a seven-year-old' to 'how do you talk about your work to clients', the forum has generated some very interesting insight. Next, we took the conversation onto social media, in the form of a series of Twitter polls and even more lighthearted questions attracting our more lay audiences.

Look out for the results of the research towards the end of the year; it will take the form of a summary of the identified values presented in clear and engaging language.

This work will help us demonstrate the positive effect of conservation activities on society, the economy and the individual to a range of audiences. The Coronavirus pandemic and economic downturn have placed even more urgency on articulating the value of what Icon and its members do. In the aftermath of the pandemic, all sectors are being called on to describe their contribution to economic rebuilding and society's recovery. Widespread understanding of the core values of conservation will be essential to evidencing our relevance and making a successful case for support.

Lobbying with an impact

We've been pleased to see that our lobbying during the pandemic is cutting through. Icon submitted evidence to the DCMS Select Committee on the impact of Coronavirus on the cultural sector, using the results of our Coronavirus impact

survey and evidence supplied by members. We repeated many of the asks we have lobbied for throughout the pandemic, including comprehensive support for freelancers and the self-employed, targeted grants for conservation and clarity on guidance and support measures.

To our delight, our points on freelancers and guidance were acknowledged. The Committee's report calls on Government to avoid restricting support to 'well established, high profile, institutions', stressing that 'it is essential that cultural freelancers and small companies in the creative industries supply chain are also eligible for direct support.' The report also calls for more application guidance, clarity and prompt access to funds.

Disappointingly, the report made no mention of conservation. However, our call for targeted support for conservation was reflected elsewhere, namely in the Government's Cultural Recovery Fund for Heritage (£92 million worth of grants to

protect heritage sites). The Fund specifically highlighted conservators and conservation work as being eligible for the grants. The guidance states that 'for profit businesses that are a vital part of the heritage ecosystem and who generate the largest portion of their income from heritage work' are included, such as 'conservators, contractors, specialists and suppliers'.



Anni Manytniemi
Policy & Communications
Manager

DIVERSITY AND INCLUSION

A Diversity and Inclusion Task and Finish Group was established by Icon's Board of Trustees in June in accordance with the recommendation made by the Governance Evolution Working Group.

The aspiration identified by the Governance Evolution Working Group was to encourage inclusive and accessible participation in Icon's activities and the conservation profession. The Board accepted the recommendation in the knowledge that it will need to commit to leading by example and take strong affirmative action to encourage diversity and to promote inclusive practices.

The duties set out in the terms of reference for this new Task and Finish Group, which will be chaired by trustee Pierrette Squires ACR, are:

- Develop a short explanatory text that sets out why diversity and inclusion is important to the conservation profession and to Icon. This text should be adopted and promoted by the Board; shared with the membership; and published on the Icon website.
- Develop a definition of 'diversity' for Icon use. This is likely to be focussed on the established Protected Characteristics (defined in the Equality Act 2010) but could be broadened in scope to encompass other aspects of diversity e.g. socio-economic background.

- Identify the research tools needed for Icon to establish an understanding of the existing diversity of the conservation profession, Icon's membership and the Board of Trustees. This would include identifying the type and extent of data that would need to be captured and how this could be achieved. The issue of identifying appropriate benchmarking measures should also be considered. Indicative costs should be obtained if external resources are required for this work.
- Develop an internal communication and engagement plan to support initiating a conversation about diversity and inclusion within Icon. This would include the Board and Icon members and could make use of existing platforms such as Discord and social media.
- Research and establish the potential for a Diversity and Inclusion Network within Icon.
- Develop a theory of change that would achieve the long-term aim of the conservation profession becoming fully representative of the diversity of society in the UK.
- Propose actions to celebrate positive examples of diversity within the existing Icon membership as way to show that Icon is welcoming and inclusive.
- Identify and implement any 'quick wins' e.g. minor changes that could be made to messaging, website content etc. that would promote the message that Icon values diversity and would promote inclusive practices more visibly.

The Task and Finish Group is due to make recommendations to the Board next summer and we will keep members informed of progress via the usual channels.

Sara Crofts

EDUCATION ROUND-UP

The education sector has continued to adapt and evolve over 2020, reacting to changing government and institutional priorities, the needs of the sector and its employers and, of course, the Covid-19 crisis. There have been clear challenges, but the sector has been responding to them by working collaboratively to make sure that it is resilient and able to support the development of the next generation of professional conservators effectively.

A collaborative start to 2020

The year kicked off with the Icon Education Roundtable event. This brought together key stakeholders from across the conservation profession: employers, education providers, funders, and representatives from heritage bodies across the UK.

Through a wide-ranging and engaging debate, the event helped to reignite discussion around some of the most pressing issues for the sector:

- the skill needs of the workforce
- the models of training delivery, and
- the importance of advocating for the sector.

As well as identifying the need for further research, the event brought home the need for the sector to work collaboratively, so that it can create an environment in which conservation education can thrive and develop.



Conservation laboratories at the City & Guilds of London Art School

One of the main outcomes of the event has been seen in the way the **Conservation Higher Education Institutions Network (CHEIN)** has responded to the current crisis. CHEIN was established in 2019 to bring together Higher Education Institutions across the UK, along with employers and key stakeholders. It is a platform for sharing ideas on conservation education and ensuring that the sector is in synch with the developments in the profession.

The impact of covid-19

The lockdown imposed by the pandemic and new regulations on implementing social distancing have clearly presented significant challenges in how educational establishments are able to deliver an inherently practical training offer, whilst ensuring a safe working environment for both students and staff alike. However, as we start the new academic year it seems that time and dedication of staff involved has paid off, as new ways of working have been developed and with student numbers seeming reassuringly positive.

Of concern for emerging professionals completing their studies in June 2020 was the idea that they might be seen as lacking the practical skills, given the contact time they will have lost during lockdown. However, employers recognise that many skills only really develop as someone starts to practise and hone them regularly and appreciate that this has been an unusual year for recent graduates. The Emerging Professional Network has also been working very hard, enabling emerging conservators to come together and share ideas and support each other through this challenging time.

As well as offering reassurance, we need to come together as a sector to support this generation of emerging professionals by continuing to create opportunities for them to develop their practical skills. In addition to formal internship programmes, this could also include the opportunity for short, focused placements, work shadowing and importantly being open to talking with and sharing our experiences with emerging professionals as they plan and develop their careers.

A new course

Whilst the sector reeled at the loss of the book and paper conservation programme at UAL:Camden last year, it is fantastic to see the launch of the new undergraduate programme in book and paper conservation at City & Guilds London Art School this Autumn.



The new Books and Paper Conservation course at City & Guilds London Art School launched in September.

The work taken to get to this point represents an excellent example of how sector-wide collaboration has been successful in advocating for and protecting the future of conservation training. In particular the guidance and support of Edward Cheese ACR (The Fitzwilliam Museum), Jacqueline Moon ACR and Valeria Duplat (Tate) and Sonja Schwoll ACR (National Archives) was crucial in developing the new programme and ensuring it met the needs of the sector.

This has not only been crucial in supporting training for conservators in the UK, but also in helping to maintain the UK's status as a leading authority on the training of conservators internationally.

A more inclusive sector

The conservation profession must continue to address the issue of diversity and barriers to entry into the profession. The newly constituted Diversity & Inclusion Task & Finish Group led by Icon Trustee Pierrette Squires ACR will be taking on this challenge and considering the steps that Icon can take to achieve the goal of a conservation profession which is representative of society as a whole. At the time of writing it is still too early to provide any feedback on this work, but we know that conservation education plays a crucial role in this area.

On an individual level, many programmes currently offer dedicated bursary programmes. However, we do know that take up can be patchy at best. There are many reasons why this is the case, one of which is the visibility of the profession through the careers advice and guidance for young people in schools and colleges.

Quite simply, many young people will never come across the profession or think it is something for them. This is why Icon is working with 'Education and Employers' a dedicated UK based charity which runs 'Inspiring the Future', an online platform matching volunteers with schools and colleges to provide careers talks to students across the UK.

We would strongly encourage members to get involved and sign up, to share your experiences of working in the fascinating and rewarding world of conservation.

For more information please visit <https://icon.org.uk/training/inspiring-the-future>

Looking ahead

Whilst the challenges of the last year have been significant, there is much to be positive about. There is a renewed sense of purpose and drive to ensure that we continue to support the conservation education sector. We must continue to advocate for training which is based on high professional standards and is

effective in supporting the skills needs of the sector now and into the future.

In the short term, Icon will be developing its Action Plan to support conservation education – and will be sharing this with members and stakeholders as it develops – to enable us to target our support for the sector over the coming years. Whilst Icon will keep an oversight of the plan, this is not something that we can do alone. We will be working with the CHEIN, members and key stakeholders in the sector in developing the plan to identify who is best to lead on each of the areas identified.

We would welcome your feedback and input into helping to



support the conservation education sector. There are numerous ways you can do so, by engaging with and supporting the CHEIN, by taking the time to respond to surveys and requests for information, and importantly, getting in touch to share any ideas, issues or questions you have to discuss.

Get in touch with me at pwhite@icon.org.uk.

Patrick White
Training & Development
Manager

NEWS FROM THE GROUPS

Archaeology Group

The Archaeology Group's 2020 AGM was an online event, which took place on the afternoon of 29 September. As well as the AGM we were delighted to welcome guest speakers Lorraine Finch ACR, Michael Nelles, Icon's Head of Membership, and Sara Crofts, Icon's Chief Executive. The event was held on Zoom in place of our previously advertised venue of the Museum of London Docklands. If you would still like to visit the new *Havering Hoard* exhibition, please check the Museum of London Docklands website for further information (www.museumoflondon.org.uk/museum-london-docklands/whats-on/exhibitions/havering-hoard-bronze-age-mystery).

Work on *First Aid for Finds* continues with the first editing of text by authors; reviewers will be consulted in the autumn. A new structure and format have been proposed to make it more practical and user-friendly for work in the field.

Icon Archaeology Group has been asked to take part in a new working group organised by Historic England (HE). It is based on the outcomes of a conference held in 2017 by the Chartered Institute for Archaeologists (CIfA) entitled *21st Century Challenges for Archaeology*. As a result of this, CIfA and HE have invited representatives from all the major organisations involved with archaeology in the UK to address five goals. Our Group will be taking part in one of these: the review of how standards and guidance are presented and used. It is hoped that this initiative will encourage better presentation, uptake and enforcement of standards. More information on the conference that inspired this can be found on the CIfA website

(www.archaeologists.net/21st-century-challenges-archaeology).
Luisa Duarte will be representing us and will report on progress in future issues.

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

Charlotte Wilkinson

Icon AG Communications Rep

Care of Collections Group

New CCG committee members

The Collection Care Group committee would like to extend a very warm welcome to three new committee members.

Kayleigh Spring and **Siobhan Barratt ACR** both accepted the role of Events Assistant in May this year, and **Arielle Juler** joined the committee in June as Editor.

Kayleigh is an Object Conservator based at the Conservation and Museums Advisory Service in Chippenham. Kayleigh's experience encompasses practical object conservation treatment, delivery of exhibitions and loans, preventive conservation, digitisation projects and providing conservation and collection care advice and training. You can read an article by her in this issue of Icon News on page 27.

Siobhan is a Regional Conservator for the National Trust, covering the Southeast region. She has much experience in providing conservation and collection care advice and training to a large and wide-ranging number of sites with varying collections. Siobhan is also an accreditation mentor and assessor.

Arielle is a freelance conservator, who recently completed a year-long Icon internship with the National Trust for Scotland. Arielle also has experience in arts administration and collections management roles.

We are extremely fortunate to welcome Kayleigh, Siobhan and Arielle to the committee, and the wide-ranging experiences they bring to the Group, full profiles for each of our new members can be found on the CCG Committee webpage (<https://icon.org.uk/groups/care-collections/committee>). We also very much look forward to holding our first in-person committee meeting as soon as we are able!

Thank you to Victoria Stevens

The CCG Committee would also like to take this opportunity to extend heartfelt thanks to **Victoria Stevens ACR** who served on the committee as Events Assistant since 2015. Victoria was instrumental in the delivery of numerous successful CCG events, including 'Lifting the Lid - Oxford Collections Stores Study Day' and the 2020 CCG conference and AGM 'Care of Collections in a Sacred Space' held at Winchester Cathedral. Victoria brought a great sense of fun to the committee, and we will miss her greatly! We wish her all the best as she goes on to pursue new projects.

'Waking up' collections'

'Waking up' collections: A Post-lockdown Guide is now available online, within Icon's Coronavirus advice pages and resource hub. It is a collaborative guidance and checklist document, advising on how to address collection conservation issues that might have occurred during lockdown and periods of closure.

Heritage Science Group

Launching HSG's 'Science Bites'

The HSG would like to invite Icon members to publish summaries of your research articles with scientific content in Icon News, with the aim of disseminating Heritage Science, give visibility to your research projects and connect with other conservation professionals. The summaries should be no more than 1000 words, and you may also include two or three images or diagrams that will help get the message across clearly. They should be written in a simple and engaging language in the spirit of *heritagebites* (<https://heritagebites.org>). Please send your summaries to lucia.pereirapardo@nationalarchives.gov.uk and include your name, affiliation, email and details of the full publication.

Events

Icon-HSG plans a series of events continuing to mid-2021. These will initially be held online via Zoom, though we do hope to resume holding some events in-person when it is safe to do so. Our programme kicked off on 22 July with a well-received free online Taster session by Bhavesh Patel on an 'Introduction to R and Data Science'. This was followed on 17 September by online Intermediate Microsoft Excel training with Andie Mills. Further sessions are planned through mid-2021 on colour science and measurement, analysis of environmental data using Excel, and best practice in Oddy Testing. Please look out for more information on the HSG pages and the Events section of the Icon website.

We would like to call for expressions of interest about the possibility of organising a networking event for students and young professionals in heritage science. The HSG also invites ideas for new events and CPD session topics. Please contact Eric Nordgren, Events Coordinator, at Eric.Nordgren@westdean.ac.uk

An early career researcher event

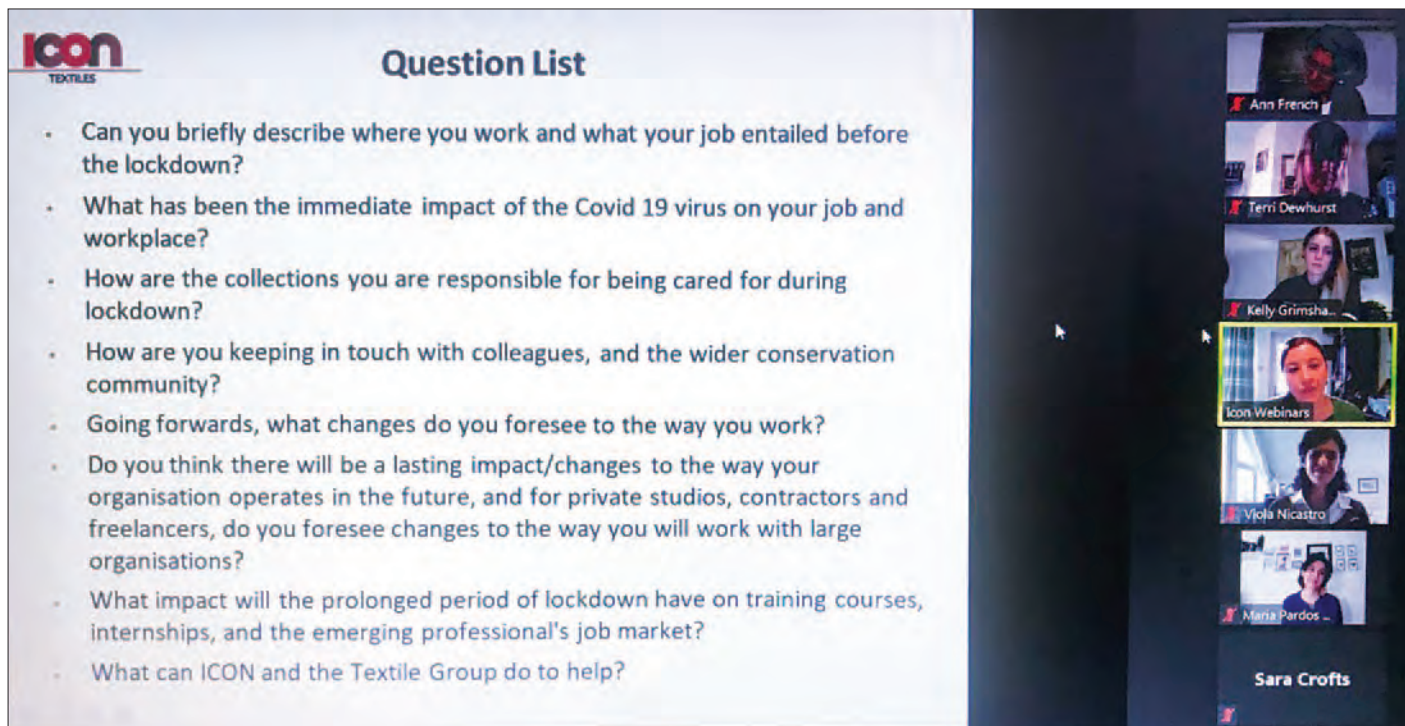
A potential early career researcher event is currently being considered for 2021, as permitted by the logistical and epidemiological situation in the UK and the world. It would take the form of a half-day meeting at University College London and would be primarily targeted at the postgraduate students and emerging professionals of heritage science. The main aims of this meeting are to create exposure for the participants' projects through short presentations, provide educational sessions and stimulate communication between specialists from a wider range of institutions. Additional keynote speakers would be invited to give talks on the political and technical aspects of heritage science as a discipline. The attendants would afterwards be invited for a gathering to promote networking and cooperation based on the experiences of the day. For planning purposes, we would kindly ask you to email your comments, suggestions, and expressions of interest to antanas.melinis.14@ucl.ac.uk

Keeping in touch

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

Lucia Pereira-Pardo

HSG Committee Communications Officer



Serious issues considered at the Textile Group's virtual Annual General Meeting

Photographic Materials Group

With the gradual easing of lockdown measures the committee hopes to soon be back on track with upcoming events. The re-opening of many museums and galleries across the UK has seen some of our committee members return to work, and we hope that a continued easing will allow us to plan for next year and re-schedule the colour slides workshop. We will continue to post updates on this event through Facebook, Twitter and Iconnect emails.

You can contact the committee via our Group email (phmg@icon.org.uk), Twitter (@ICONPhMG) or Facebook (<https://www.facebook.com/ICONPhMG/>).

Textile Group

Latest news & events

During the pandemic, predicting what will happen next week, let alone by the time this issue gets delivered to our members, has proven quite a challenge! Personally, as a textile conservator on furlough since mid-April, the Textile Group Committee, our 'virtual' events and the support of all our fellow members has really helped me to remain positive and enthusiastic about the industry we work in. Since the last issue, we have aimed to provide an array of activities to keep everyone in touch.

This began in June when the Textile Group held its AGM via Zoom. We were overjoyed to be joined by over 120 participants including many familiar faces, albeit on a screen, plus a panel of speakers representing museums, institutions, private practice and training who each talked for five minutes about their experiences during the pandemic.

On 13 July the Group successfully held their first virtual 'pub night' via Zoom where members were able to chat over a glass of wine, or a cup of tea, depending on the time zone participants called in from (many thanks to our international friends for joining us)! We encourage all our members to join us at 'The Needle & Thread' from the comfort of your own home, keep an eye out for our next date via an iconnect or on our Textile Group web pages.

Big thanks go to upholstery conservator Heather Porter ACR, for showing many members how to make two different styles of face covering via a virtual workshop. Heather provided two very clear, concise & well organised workshops free for members to attend on 17 July. As we all start to venture out and attempt to live 'normal' lives again, this workshop has been a valuable resource. Thanks to Heather for also providing her own home-made face coverings to Icon staff and many members in need.

At the beginning of August the Group hosted a virtual book launch with author and textile conservator Ksynia Marko ACR. This evening event saw Ksynia in conversation with Alison Lister ACR, to discuss all things relating to her magnificent new publication *Woven Tapestry - Guidelines for Conservation*, followed up by questions from participants. The well-attended event was closed with a social get-together at our virtual pub 'The Needle & Thread'. Many thanks to Ksynia, Alison and all those who came to show their support and interest.

Forthcoming Group Events

Emerging Professionals Event – *Emerging Professionals: Making a Career in Conservation* - Glasgow, Spring 2021

Icon Textiles Group Spring Forum 2021 - *Textile Conservation: Out in the Open – The challenges of Displaying & Conserving Textiles on Open Display* - Brighton, Spring 2021

Other textile-related Events

The Association of Dress Historians (ADH) are to host their 'International Conference of Dress Historians' entitled *Curation & Conservation: Dress and Textiles in Museums* at The Conservation & Restoration Center (CCR) in Turin, Italy, 21-22 October 2021. The call for papers deadline is 1 December 2020.

Textile Group Survey results – summary

Many thanks to all eighty members and non-members of the Textile Group who completed our survey back in May-June. The main aim was to get feedback on our events and make improvements where possible.

Now more than ever, we are keen to provide accessible events for all members and the pandemic has shown us that this is very

much possible through organising virtual events, we shall continue to pursue these going forward. Mainly, due to good transport links, London, Manchester & Glasgow (in that order) came out as the preferred venue choices for events organised by the Group.

From the survey results we have also been able to see a clear preference for event start and end times. When travelling to a venue, starting later in the day is preferred; as well as allowing more time to get there, it also helps in reducing peak travel costs. Respondents also suggested that at least two months' notice was preferable in order to organise transport and accommodation.

We are pleased to report that our Spring Forum 2021 is hosted in conjunction with the Historic Interiors Group. We are even more pleased that this Group topped the list of Groups with which textile members wanted to run a joint event! Almost all other Icon Groups were mentioned, with Book and Paper being as commonly requested as Historic Interiors, followed by Collections Care and the Ethnographic Group in joint second. Over the next year we will reach out to these Groups and discuss how we can work together.

For a full summary of the survey results please see the Textile Group section of the Icon website.

Keeping in touch with the Textile Group

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

Writing for Icon News

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

JUNE BAKER TRUST AWARDS

The June Baker Trust is pleased to announce the awards that it has been able to give out this year with its 'Awards for Conservators in Scotland' grants:

Catherine Harris, a student on the MPhil textile conservation course in Glasgow was awarded £270 to cover travel costs for a summer placement with Zenzie Tinker in Brighton.

Daisy Graham, Textile conservation intern at the Historic Royal Palaces in London was awarded £300 to attend an advanced course on weaving structures run by the Centre International d'Etude des Textiles Anciens in Lyon.

Lesley Scott, Conservation Adviser at the National Trust for Scotland, was awarded £300 towards the cost of the Icon Leadership Launchpad course.

Vivienne Kelly, soon to be a student on the MA course at York in Stained Glass conservation was awarded £300 towards the purchase of books for the course.

Yuka Uchida, paper conservation student from the University of Northumbria, was awarded £300 towards the cost of travel and



THE INSTITUTE OF CONSERVATION

Notice of 16th Annual General Meeting

Notice is hereby given that the 16th Annual General Meeting of the Institute of Conservation will be held on-line via Zoom on Wednesday 21st October at 5.00 p.m. to consider the following business:

Ordinary Resolution 1: To receive the Trustees' Annual Report and Accounts for the year ending 31st March 2020.

Ordinary Resolution 2: To authorise the Trustees to appoint the auditors to serve until the end of the next Annual General Meeting and to authorise the Trustees to decide the remuneration to be paid to the auditors.

A member of the Institute of Conservation who is entitled to attend and vote at the meeting (being a paid up Accredited, Pathway, Associate, Student or Emeritus Member) is entitled to appoint a proxy, who need not be a member of the Institute of Conservation, to attend and vote instead of them. Proxies may be appointed via the web portal or to the registered office so long as they are received before 5.00 p.m. on Monday 19th October. Those received later will not be counted.

If you are eligible to vote you will be sent an email by our election support provider mi-voice inviting you to access the Proxy Notice enabling you to register your instructions on-line. If you do not have an email address, please phone the mi-voice office at 0845 241 4148.

Members and non-members are cordially invited to attend the inaugural Icon Annual Lecture, which will take place on-line via Zoom at 2.00 pm on 21st October 2020. Details will be announced later.

Simon Green, Company Secretary

28th August 2020

NIGEL WILLIAMS PRIZE 2021

Call for applications
deadline 2 February 2021



For more info
please visit Icon's Ceramics&Glass group pages
or email nwp@icon.org.uk

accommodation during her summer placement at The Scottish Conservation Studio in Edinburgh.

The June Baker Trust was set up in 1990 to help individuals working in the conservation of historic and artistic artefacts in Scotland, or training with the intention to do so.

The 'Awards for Conservators in Scotland' are available to assist with funding travel, attendance at conferences and on short courses, purchase of equipment, or other suitable projects for conservators with a strong Scottish connection.

These awards are made once a year, with the **deadline for applications being 31 May**. The Trust can be contacted by email at: junebakertrust@gmail.com

FAIC ORAL HISTORY PROJECT The UK Focus

The United Kingdom has played a central role in the development of conservation worldwide, yet there is currently no comprehensive documentary archive covering the history of conservation in the UK. One of the best ways of capturing that history is by interviewing senior conservators and making transcripts of their interviews accessible to future researchers.

As many readers will be aware, the Foundation for Advancement in Conservation (formerly the Foundation of the American Institute for Conservation), FAIC, has for forty-five years been running an Oral History Project. In this project, conservators and conservation scientists are interviewed by volunteers. The transcription and archiving of the interviews are

supported by the Foundation. The archive is open to researchers.

To date there have been over four hundred interviews. Naturally, these have predominantly been with conservators working in the United States, although there have been a good number of other nationalities. There are, at the time of writing, thirty-nine interviews with UK conservators. For an up-to-date list, see www.conservation-wiki.com/wiki/FAIC_Oral_History_Project_Interviewee_List

When recently reviewing the list, we noticed that there were many more who could and should be invited to tell key elements of the story of conservation in the UK. We thought we would try to encourage more interviews to take place and for them to happen quickly, before we lose more of the baby-boomer generation.

It also occurred to us that this time of self-isolation might be a very good time to get this project underway, as many of us have more time to spare. We thought a peer-to-peer process would work best; an interviewer whose career more or less coincides with the interviewee's is, we feel, better able to draw out relevant information. To ensure that everyone is covered effectively, the process could then be reversed and the interviewee could turn interviewer.

Accordingly, we are in touch with senior conservators, some of them already retired, to suggest they carry out interviews using Zoom video/audio software, which many people are now familiar with. The interviews are recorded and stored by Zoom on the computer and the files can then be sent to FAIC for transcription which in turn is checked by the interviewee before being added to the archive. Any part of the transcript may be closed at the interviewee's request for a specified period. To date, researchers have only referred to transcripts. We provide the 'buddies' with FAIC's helpful hints and suggested interview questions and links to guidance on how to use Zoom.

We are happy to report that there has been a very good response so far, with nearly thirty conservators agreeing to take part. Some interviews have already winged their way to the transcription service and are now available to researchers.

We would like to approach other potential pairings over the coming months if funding allows. While FAIC has very



foundation
for advancement
in conservation

**Protecting Cultural
Heritage**

generously agreed to support the UK-focussed extension to this project, the excellent response we have had so far means that our part of the project has taken up rather more than our fair share of what is an archive with global reach. There is a significant cost to the transcriptions and we are therefore asking members in the UK with an interest in preserving the history of our profession to make a donation specifically for this purpose.

If you would like to make an online donation, login or register at <https://www.culturalheritage.org/>, shop for 'Digital Products', search for 'Donation/Fund', on the General Fund page enter 'Oral History project' in the 'In Honour of' box and change the sum to whatever you would like to contribute. Add to the cart and check out as usual.

Meanwhile, we are extremely grateful to those who have been helping to fill the gaps in the collective historical record of our profession. We look forward to the project continuing to capture the careers of present and future generations of conservators.

Alison Richmond ACR

David Leigh ACR

It would be good to hear from our readers more often, not just with tips and tools but ideas and comments on anything that takes your fancy and might be of interest to other readers. Send a letter or, more likely, an email to news@icon.org.uk or get in touch through the Icon website.



Example of a nano mist sprayer and its USB cable

TOOLS AND TIPS

In the In Practice section of April's Icon News (issue 87), under the heading Tools and Tips, Abigail Bainbridge ACR shared some ideas that had proved useful in her practice. Spurred on by this example another reader has been in touch to draw attention to another useful tool : a USB chargeable nano mist sprayer which can conveniently be used for gentle local humidification.

There are many options regarding shape and size. The smaller ones are very portable, whereas slightly larger ones can hold more water and could potentially be modified to fit a tube attachment.

They are readily available on common sites like Amazon and eBay and are not expensive. Search terms like 'nano mist sprayer' or 'mini ultrasonic humidifier' will find them. They are principally targeted at the skin care and hygiene markets, so terms like 'nano facial mister' or 'face moisturizing mist spray' will also work.

A small mist sprayer in action



Awards



Congratulations to **Katy Lithgow ACR** on her award of the 2020 Plowden Medal for excellence in conservation. The event and the celebrations arranged by friends and supporters responsible for the application inevitably had to be virtual, but Katy told Icon News that they were therefore quite personal and touching.

The citation accompanying the award refers to her 'inspirational leadership and powerful advocacy for the sustainability of cultural heritage; influencing and supporting the conservation profession within and beyond the National Trust, giving conservators a clear sense of professional identity and purpose, and demonstrating commitment and professionalism through her knowledge and experience of historic properties and collections'.

It goes on to note that 'at the National Trust, she led fifty four Conservators and Conservation Advisers, promoting career development and professional accreditation..... Her lobbying for conservation resources produced extra conservator days, project roles and internships; she generated a digital team to capture forty years of conservation records... ..She helped non-specialist managers at the National Trust to integrate conservation into business plans. She developed

conservation policy, principles and ethics, integrating conservation with presentation, and sharing digital resources on techniques, materials, equipment and budgets. She put conservation at the heart of the strategy to 'move, teach and inspire', developing guidance on visitor engagement and interpretation, and encouraging Conservation in Action at properties'.

A strong advocate for achieving a sustainable balance between access and conservation, Katy helped steer the Trust's research partnership with the University of East Anglia Environmental Sciences, English Heritage and Historic Royal Palaces, investigating *Controls on Irreversible Soiling*. This work raised the profile of dust as an agent of deterioration, causing museums and galleries worldwide to reconsider reliance on air-conditioning for control of particulate pollution.

Many Icon members will know Katy from the years - 2003 to 2018 - that she served as Ordinary member, Vice Chair and then Chair of Icon's Accreditation Committee. In this capacity she has played a major role in helping to develop the profession and ensure the rigour of its process for assessing competence, sound judgement and an in-depth knowledge of the principles which underpin conservation practice.

Icon staff

Members may have noted that changes were afoot in the Icon office this summer as Icon's Professional Development Officer, **Gina Murphy**, left us for new pastures. Gina has taken up the role of Senior Policy Advisor for the Department for Digital, Culture, Media and Sport.

Through her time at Icon, Gina has been instrumental at supporting members in their professional development - ensuring the smooth delivery of our professional development events programme, supporting our Pathway members and running the annual CPD recall. We will miss Gina, but of course wish her all the best in her exciting next chapter.

Stepping back into the role she held for many years, **Shulla Jaques ACR** has joined us again on a temporary basis. Shulla will continue to be there to support members with their professional development and journey towards Icon Accreditation until a full-time replacement has been recruited. She can be contacted on shulla.jaques@icon.org.uk.

We are sad to say that **Cynthia Inesta** left Icon at the end of August in order to throw her energies more fully into her own illustration and art mentoring business.

Cynthia's artistic talents have given great pleasure to members of the Icon team, who have been given gifts of Cynthia's beautifully executed doodles during the three years she has been our Digital Content Officer, so we will certainly miss her creative skills and imagination.

Cynthia has also been a tremendous asset to Icon, carrying out a thorough review of the website and building a strong base for our growing social media activities. As a technical wizard she has worked her magic on the website on many occasions and has also helped us to understand our digital media data so that we can sharpen our online engagement.

We wish her well as she launches the next stage of her career as a fulltime freelancer: <https://onyrica.art/>

Appointments



Icon members will be interested to learn of the appointment of **Dr Austin Nevin** to the new position of Head of Conservation at The Courtauld Institute of Art.

Building on The Courtauld's long history as a centre of excellence in teaching both the conservation of easel paintings and the conservation of wall painting, Dr Nevin's role will be to bring the two departments together; and the current redevelopment of The Courtauld includes completely new conservation and technology studios, to support its expertise in this area.

Following a degree in chemistry, Dr Nevin obtained his MA in the Conservation of Wall Painting and his PhD at The Courtauld and he returns there from the University of Gothenburg, having previously taught conservation science at the Accademia di Brera in Milan. He is currently also the Vice President of the International Institute for the Conservation of Artistic and Historic Works (IIC), an editor of *Studies in Conservation* and the co-author of over ninety publications.



Dr Siobhan Watts ACR was appointed Lead Conservator (Preventive Conservation) at National Museums Liverpool in July. Siobhan originally trained in the Conservation of Historic Objects (Archaeology) at the University of Durham, and then completed a PhD in the study of jet and jet-like objects at the University of Bradford. After an internship in conservation science at the National Gallery of Art, Washington DC, Siobhan joined National Museums Liverpool as Conservation Scientist where she managed the conservation science department for seventeen years.

In 2014, she became the National Trust's Regional Conservator for North Wales and achieved professional accreditation in preventive conservation in 2016. Siobhan has been involved in wide-ranging preventive conservation projects, including the development of vibration control protocols for building works, co-ordinating specialists to assess the stability of a historic staircase, and comparing the energy use and effectiveness of different environmental control strategies.

In her new role, Siobhan will be managing a team of specialist conservators to co-ordinate resources for the exhibitions and loans programme, and introducing a new preventive conservation strategy.



During the first week of Covid-19 lockdown, **Dr Christian Baars ACR** took up a new position as Head of Collections Care at National Museums Liverpool. He had been working at National Museum Wales for sixteen years in various roles, latterly as Senior Preventive Conservator at National Museum Cardiff.

A solid scientific grounding in Environmental Biology, Geochemistry and Palaeontology provided Christian with a thorough understanding of material properties, chemical analytical processes and data analysis; he also completed a MSc in Collections Care at Cardiff University.

Christian has published numerous scientific papers and a book (*The Curation and Care of Museum Collections*). He has attracted grants from many different funding bodies, organised public engagement activities, and contributed to training the next generation of conservators by setting up successful volunteer programmes and supervising research projects, including, currently, a SEAHA heritage science student.

Christian is passionate about partnership working, interdisciplinary scientific approaches to collections care, and the interface of collections care with financial and environmental sustainability.

Welcome to these new members

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

Antonia Reim Aaboe
Regional Archives of South-East Norway
Associate

Luke Addington
Addington Furniture LLC
Student

Marine Andrieux
Simon Gillespie Studio
Pathway

Ina Baumeister
Associate

Lily Bennion
ArtCare
Pathway

Susana Caldeira
Pathway

Edward Easthope
Easthope Stained Glass
Studios
Pathway

Kendall Francis
The Courtauld Institute of Art
Student

Suzanne Freeman
Student

Margaret Geiss-Mooney
Associate

Jen Gossman
Student

Lily Griffin
Student

Dana Hemmenway
Center for Creative
Photography
University of Arizona
Associate

Karoline Sofie Hennum
Associate

Charlotte Johnston
Student

Jana Kostalikova
Westminster Palace
Associate

Patrick Layton
Associate

Alexandre Parre
Associate

In memory

Rebecca Philio

Boston Public Library
Associate

Ruth Rigby

Associate

Anna Robinson

Student

Gabriela Rosas

Student

Maria Shah

Student

Elizabeth Sjoblom

SUNY Buffalo State
Garman Art Conservation
Department
Student

Rebecca Tehrani

Associate

Signe Thogersen

Student

Manuela Toro

Student

Alice Vaughan

Associate

Rachel Vella

Student

Carol Warner

Government Indemnity
Arts Council England
Associate



Susanne Cussell-Bouret (1961 – 2020)

It is with deep sadness that the news of Susanne Bouret's death was announced on 23 July 2020. Though Susanne spent most of her professional life in France, she was well known to conservators in the UK.

Susanne trained at the Textile Conservation Centre, graduating in 1989. She worked briefly with Ksynia Marko and her team in London and then undertook an internship at the Musée des Tissus in Lyon, following which she worked as the lead conservator at the Ateliers Chevalier Conservation in Aubusson between 1991 and 2002. It was during this time that she met her husband, local to the area and where they settled to restore a wonderful farmhouse and start a family.

In 2009, after time out for her children, Susanne set up her own studio in a beautiful old tapestry weaver's workshop where she specialised in treating tapestries. During a busy career she worked for diverse institutions and was undaunted by the size of a project.

At the 2006 Textile Group Spring Forum held at Clothworkers Hall, Susanne presented the work she had done on assessing the

condition of Le Corbusier's monumental tapestry series designed for the High Court of Chandigarh, India. Her analysis of the techniques used to both create and hang the tapestries, as well as the precarious existence of the objects used in-situ, gave insight into the complexities involved in preserving cultural heritage within a working environment.

Another challenge was the treatment and redisplay of fourteen 16th century Flemish tapestries belonging to the medieval Abbey of Chaise-Dieu and she was also consulted on the care and display of the famous Apocalypse tapestries of Angers.

Her final project, a race against time, was the conservation of the Tournament tapestry belonging to Valenciennes Museum which was loaned to the Metropolitan Museum in New York in 2019.

Susanne was a great communicator and completely bilingual. She taught at the National Heritage Institute, the Faculty of Clermont Ferrand and at the National Library and also used her talent to disseminate information and collaborate in international research.

Most recently, Susanne's particular interest in tapestry conservation and display led her to work with researchers at the University of Glasgow in developing the research questions investigated by the project: *From the Golden Age to the Digital Age: Modelling and Monitoring Historic Tapestries*. She was a valued member of the project's advisory panel.

Susanne will be remembered by her UK and French colleagues and friends as passionate and energetic and a wonderful raconteur, adept

at reducing her audience to irrepressible laughter. She dealt with her illness with admirable courage, humour and dignity. She leaves behind her husband, Jean-Michel, and their two children, Lucie and Jacques.

A COURTYARD GARDEN BROUGHT BACK TO LIFE

Andrea Walker, Senior Conservator and Site Supervisor of Cliveden Conservation, describes the conservation of a decorative mosaic floor and fountain

BACKGROUND

Cliveden Conservation was appointed by Interserve Group Ltd to carry out works as part of the building of a world class clinical rehabilitation centre for the Ministry of Defence. The centre is in the grounds of Stanford Hall, which is a Grade II listed 18th century English country house near Loughborough in the East Midlands. Our conservation role, which has now been completed, was to repair and restore a decorative mosaic floor and fountain within a courtyard garden at the Hall.

The history of the Italian Terrace courtyard garden goes back to the late 1920s when millionaire businessman, Sir Julien Cahn, carried out a series of major works to his estate. The square garden is enclosed on three sides by an open arcade and features ionic concrete columns, a coloured mosaic floor, and

central octagonal pool and a fountain, which was designed by the architect Percy Morley. Cliveden Conservation were tasked with the repair of the mosaic floor and fountain.

The deterioration of the main floor before conservation work



© Cliveden Conservation

A close-up of the fountain before conservation work



© Cliveden Conservation



The mosaic floor and fountain before work started

CONDITION ISSUES

The fountain

When first examined, the fountain and its octagonal floor were found to have been repurposed as planting beds. The fountain itself was structurally stable, but tesserae had been lost and the octagonal bowl in which the fountain rested had failed through subsidence. For the fountain to be repaired to a functioning state, new drainage and water supply had to be installed, so it was necessary to lift the fountain by crane and transport it to Cliveden Conservation's Norfolk workshop for repair and safe keeping.

Before the fountain was moved, the conservation team recommended an initial drying out period to allow the fountain to stabilise before being moved. A cover was built, and loose tesserae were supported by the application of Japanese paper with a cellulose-based adhesive.

The floor

The remains of the mosaic floor were painstakingly removed and carefully transported to the workshop. Once these surviving pieces were cleaned, the conservation team identified the common geometrical pattern, resembling a basket weave effect, which the team set as the pattern for the panels they were about to make.

TREATMENTS

Using original and new, highly fired ceramic tesserae sourced from France, the conservation team reassembled the panels of the mosaic floor. This complex procedure involved using laser-cut ply templates and the design on acetate laid over glass. The tesserae were then positioned and held in place by cement mortar with a glass fibre reinforcing mesh. Over eight hundred panels were recreated.

The team assess the results of cleaning trials on the fountain's tesserae



Initial treatment of the fountain involved cleaning trials to determine a sympathetic level of cleaning and method. An extensive range of solvents and poultices were tested to tackle the fine black film that discoloured most of the tesserae. Localised areas of more tenacious soiling were successfully removed using a steam cleaner

Repairs to the areas of mortar loss in the upper basin walls were reinstated and the large pockets of delamination to the basin were consolidated and reinforced with an appropriate slurry grout. Areas of lost tesserae were removed, and the basic form built back to profile in cement-based mortar using a timber template.

Some of the dark blue glazed and pale blue tesserae were substituted with new tesserae cut to shape as there were insufficient loose tiles to make up all of the losses. The fountain also had a few isolated royal blue glazed tiles within the design. Several of these were missing or damaged so a local ceramicist was commissioned to create new ones.

The tesserae from the lower bowl were cleared of old bed material and made into new shaped panels to make up the octagonal base and the walls of the bowl in preparation for the installation of the fountain back on site.

Whilst the fountain was still in the workshop, the team also created a new hole for effective drainage; plastic drainage and overflow pipes were inserted internally.

This new system was installed so water would no longer drain freely down the central column of the fountain thus reducing any build-up of limescale or salts forming.



© Josephine Walton

Defective mortar removed and hollow areas re-grouted prior to building up the new core

The core of the inner and outer bowls of the fountain built out prior to fixing the tesserae

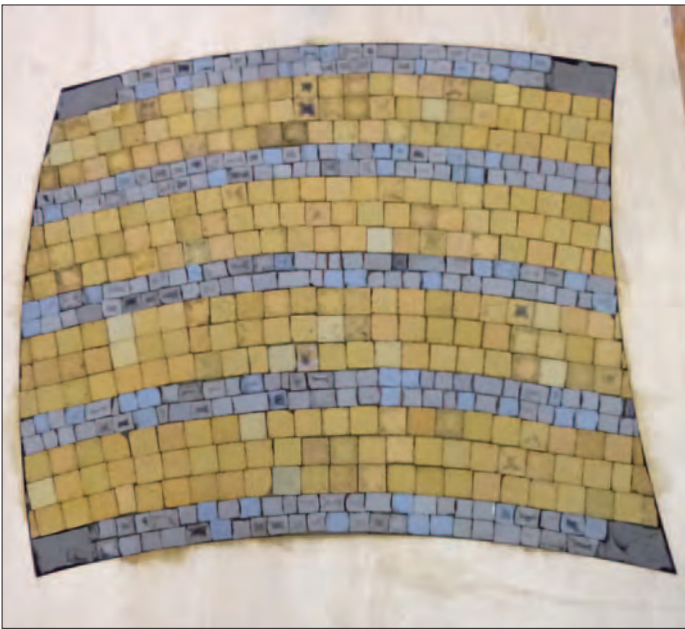


© Josephine Walton

The fixing of the tesserae is complete. Note the dark blue glazed tiles within the design



© Josephine Walton



At the Houghton workshop: a flooring panel constructed using the original tesserae in a plywood template

Laying the floor panels out dry and checking their alignment with an acetate of the design



BACK ON SITE

It was a momentous day for the conservation team when the fountain finally left their Houghton Workshop and was carefully transported in a secure frame to Stanford Hall where it was craned into position on the pre-made base and plumbing system. Because the base (made by other contractors) was too narrow to support the thin skin of the fountain all the way round, it was grouted by drilling three holes in the fountain pedestal and pouring in a cement grout. This was allowed to go off before the frame could finally be dismantled.

The pre-made panels for the mosaic floor were also delivered to site; the reclaimed original tesserae were to be used for the main floor and the new tesserae for the upper terrace. Using datums measured by Interserve, the multiple falls to the floor indicated on the drawings were measured and marked. Border panels were installed first in the areas with the prescribed falls so that the rest of the panels could be levelled off them. A grid was measured over the floor to ensure that the rest of the panels were laid in the correct position. Large acetates with a 1:1 scale drawing of the pattern were also used to assist with accurate positioning.

Each panel was slurried with neat cement and bedded on a mortar, which varied in depth depending on its location and where it was positioned within each area of fall. With the panels in place the conservation team could then fill in the gaps with individual tesserae hand-cut to fit, again using original material

The finished panels being bedded before doing the infilling with joining tesserae





Installed, cleaned and dry, all mosaic surfaces were grouted

for the main floor and new for the upper terrace.

With the mosaic floor in place, the team turned their attention back to the fountain to install the mosaic to the lower bowl. Pre-made panels of new tesserae for the floor were installed onto a bed of mortar and original tesserae, which had been pre-adhered to paper for easier application, were fixed to the walls



Infilling work on the Upper Terrace, where new tesserae were used

and base. Once cleaned and dried, all mosaic surfaces were grouted with a proprietary product of two-part, epoxy grout.

The repair and restoration of the mosaic floor and fountain was a lengthy process with many different stages split between the workshop and on site, however, the conservation team successfully carried out every aspect of the project to help restore the Italian Terrace at Stanford Hall back to its former glory. This area will also contribute to the therapeutic environment of the new Defence and National Rehabilitation Centre facility, which has now been officially opened.

<https://www.clivedenconservation.com/>

All images taken before the pandemic lockdown and social distancing.

The completed work



INSECT INVADERS AND TOXIC FUMES

Fabiana Portoni, Preventive Conservator at the British Museum's Collection Care Department, describes her research into measuring toxic gas emissions from museum objects

BACKGROUND TO THE RESEARCH

Don't underestimate insects: they are both fascinating and capable of creating extensive, irreversible damage on museum artefacts. Protecting museum objects from this damage has been a serious cause of distress since at least the 17th century. Nowadays, it is still a concern, so most heritage organisations have Integrated Pest Management strategies to combat the threat.

So, what does this have to do with toxic fumes? Today, we aim to control pests without the use of toxic pesticides. However, the main approach up until the 1990s was less kind to our health and the environment. A vast variety of toxic chemicals was used to treat and prevent any pest damage. Some have thankfully degraded and dissipated over the years, but many still remain in objects, posing potential health and safety risks to people accessing collections.

To complicate matters, it is highly likely that many objects have been treated more than once by a variety of chemicals. Now consider the further complication that even though toxic pesticide usage was once common practice, documentation of their use was not. Some museums hold general documentation or purchase records but it is unusual to find

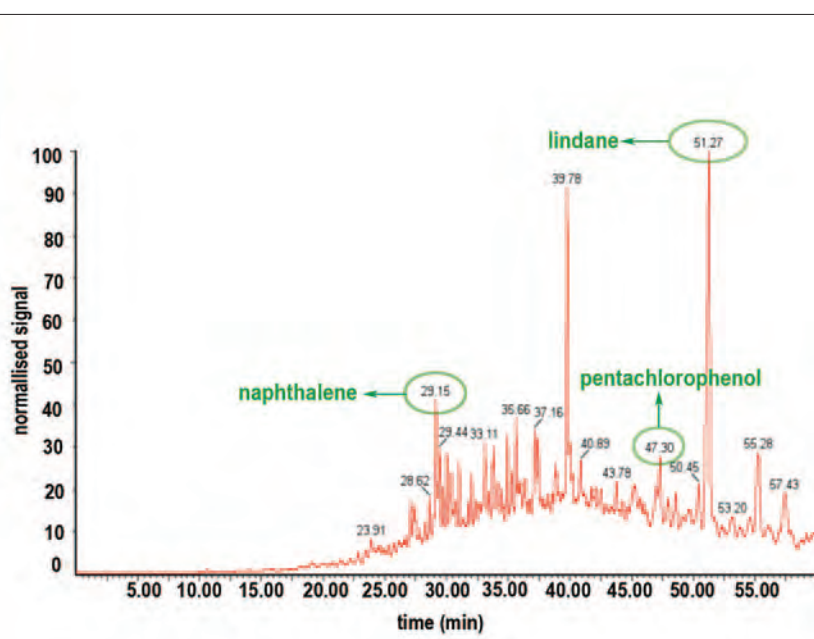
information about specific pesticide applications, quantities and treatments linked to individual objects.

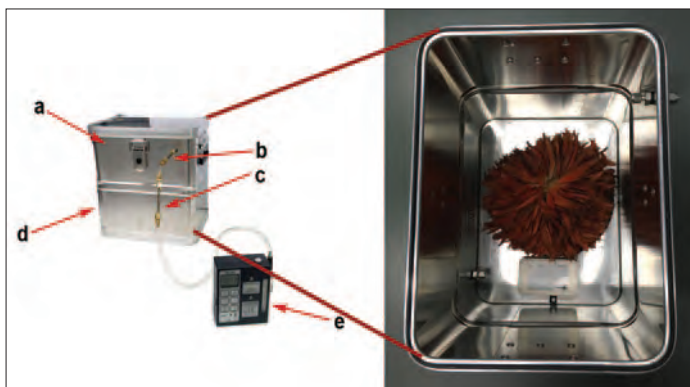
In the last thirty years, museums have been interested in learning more about which pesticide residues remain in their collections. A lot of the research has focused on identifying and quantifying physical residues left on the artefacts, for example arsenic salts or dust with DDT particles. However, methods focused on residues that could emit gaseous pollutants require further investigation. This research aimed to establish whether it is possible to measure how much individual objects treated with volatile organic pesticides emit. Furthermore, how do these emissions affect the air quality in the surrounding space, such as inside a display case or a storage box?

PREPARATORY WORK

The artefacts analysed were registered British Museum objects suspected of having toxic contamination. They met an established selection criteria including: flagged as having a strong chemical smell; acquired by the museum before 1930; and being in near-perfect condition despite being made of material that is highly vulnerable to pest attack.

Left: SPME fibre placed next to feather object to sample volatiles. Right: Organic volatile pesticide residues found in area surrounding an object sampled using SPME/GCMS.





Experimental set-up of sampling enclosure to quantitatively measure volatile emissions from museum objects. a- aluminium box (object to be placed inside), b-sampling front tube, c- back tube, d-filter/inlet tube attached to aperture at the back of the enclosure, e- air pump

To confirm that the selected objects were indeed contaminated with organic volatile pesticide residues, it was first necessary to complete analytical screening, using solid phase micro extraction (SPME) paired with gas chromatography mass spectrometry (GCMS). The SPME fibre is simply placed next to the objects for a set amount of time to absorb any volatiles present. The fibre is then analysed using GCMS to confirm the presence of specific compounds.

From the objects sampled, it was possible to confirm the presence of three organic pesticides: lindane, naphthalene and pentachlorophenol. Naphthalene was the most common residue found in the objects sampled and it was therefore decided to focus the rest of the research on this specific compound.

These techniques were selected because first, and very importantly, they are non-invasive, not requiring physical samples to be removed from the objects. Secondly, they are multi-residue, identifying a variety of pesticides - useful if the object was treated with several different chemicals. Finally, they do not impact upon the museum environment.

QUANTIFYING THE EMISSIONS

Once contamination had been confirmed, the aim was to calculate how much naphthalene the objects were emitting. The experimental design focused on creating a suitable enclosure for objects to be placed inside, with two apertures to sample the air coming in and the air going out. Both apertures were fitted with desorption tubes loaded with TENAX TA™, a porous polymer that catches volatile compounds. These were analysed with automated thermal

desorption (ATD) and GCMS to identify naphthalene present.

To measure the amount of naphthalene in the samples, a calibration curve was produced. It was then possible to obtain an equation which allowed the calculation of the unknown concentrations of naphthalene from the sampling as well as the calculation of the object emission rates. Having this information allowed environmental modelling of naphthalene concentrations in enclosed spaces with contaminated objects. This was completed for three scenarios: a storage box, a display case and a storage room.

OUTCOMES

The results confirmed that naphthalene dissipates faster in spaces with good ventilation. However, most objects with suspected contamination are stored inside enclosures, drawers or cabinets. In these areas with low air exchange, the concentrations reach equilibrium or even re-crystallize on the objects' surfaces. The naphthalene therefore remains on, or in close proximity to, the objects for longer.

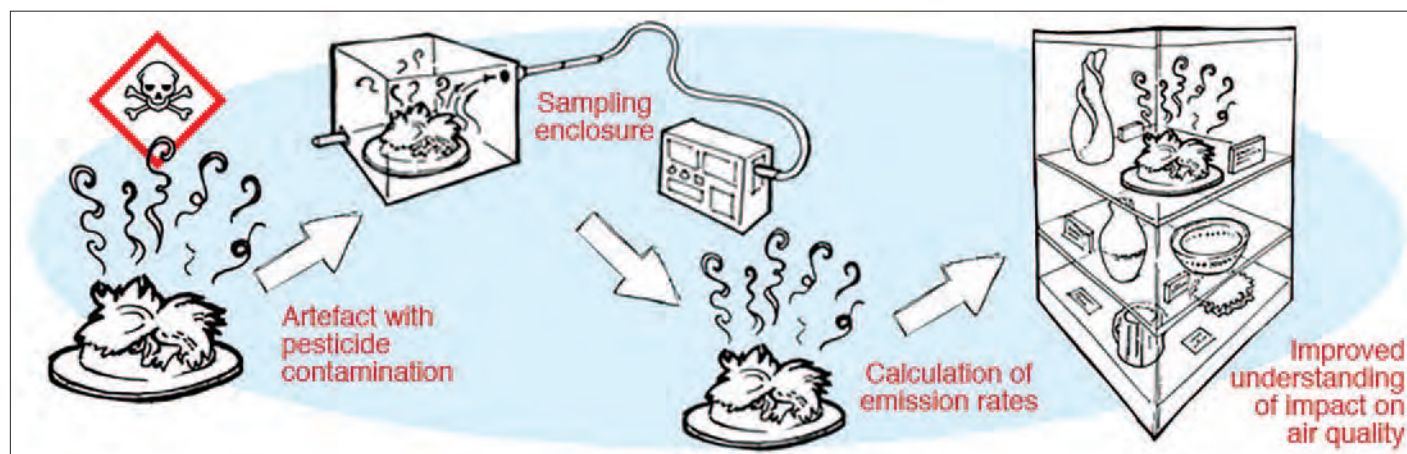
Obtaining the naphthalene concentrations that individual objects emit is vital to help follow exposure guidelines for health organisations. For the specific objects sampled in this study, the naphthalene concentrations were well below the recommended upper limits. However, the length of time people are exposed to these objects and the proximity in which they work, examine or handle them would obviously make the risks vary.

Further experimentation and research would be required to complete a health and safety assessment in such complex cases. This method could prove to be very useful in these further studies. Furthermore, the potential is there to apply the same method to volatile organic compounds other than naphthalene.

FIND OUT MORE

This is a summary of the original research article: 'Portoni, F., Grau-Bové, J. & Strlič, M. Application of a non-invasive, non-destructive technique to quantify naphthalene emission rates from museum objects. *Herit Sci* 7, 58 (2019). If you are interested in reading the complete open access paper, it is available here: <https://doi.org/10.1186/s40494-019-0299-1>

A graphic summary of the research project



MENTAL HEALTH, WELLBEING AND RECOVERY

Sharon Oldale ACR, of Sharon Oldale Conservation, shares her experience of surviving a period of poor mental health

2020 so far has been a year of great change. Living under the threat of a pandemic is new to us all, and we have been encouraged as a nation to be more aware of our mental health and wellbeing. In the past, mental health has been regarded rather squeamishly: a taboo subject, and those struggling have sometimes felt too ashamed to seek help. In recent years mental health charities such as Mind have worked to remove negative associations, assuring us that mental health struggles affect one in four of us in any normal year. 2020 of course is not a normal year.

The period of lockdown saw us develop new routines: working from home, Zoom calls, webinars, and we were encouraged to fill our days with positive activities like daily walks, PE with Joe, baking, crafting, gardening, cleaning. But change over which we have no control is very unsettling, bringing with it feelings of uncertainty, worry and anxiety, and for some depression and stress. While I'm sure we all had many productive focused days during lockdown, inevitably there were days when the whole situation became too overwhelming to do much of anything at all.

There is power in sharing experiences, very often these tend to be those that feel most comfortable to us such as our professional achievements and successes. But there is power also in sharing and reflecting on personal struggles. In this spirit, and in the hope that it will resonate and bring assurance to anyone currently struggling, I would like to share my own mental health experiences.

2009 found me in a senior conservator post in a challenging environment: a workload fit for two full-time conservators combined with unrealistic deadlines, a long daily commute, raising a small child and managing a household all took its toll and ultimately affected my health.

Stress, anxiety and depression removed me from my normal life and left me on sick leave for three months. For the first month of this period I was barely able to function at all; my worst days found me struggling to speak and get out of bed, my best days were those when my mind slowed down a little and allowed me to catch up. It was a truly awful time.

One of the more distressing side effects from this period was that I temporarily lost my passion for conservation. I stopped reading the journals, I stopped communicating with my peers, I stopped attending CPD events; I stopped actually giving a damn about any of it and withdrew completely for a while. As a fairly new ACR at the time, this was frankly poor timing!

I find it interesting that just two years later I submitted my first CPD review, which I filled with positive work and life achievements, but I failed to include my struggle with poor mental health. At that time, I still perceived this to be a personal failure, and I felt that admitting to it would be

detrimental to my career. I now appreciate that recovering from this and returning to my life and career in full is one of my most significant personal achievements.

My full recovery is due entirely to my willingness to receive help and support. The first and most difficult step in this journey was admitting to myself that I was not coping with anything anymore. My GP provided my diagnosis, and a programme of appropriate support was arranged with and for me. My employer at this time was immensely supportive and remained in touch with me during my leave to track my recovery, and once I felt ready, a phased return to work was arranged along with on-going workplace support.

Eleven years on and I look back at that period of my life with a calm mind and a kind heart. I still occasionally experience repercussions; I have a much lower tolerance for coping with stressful situations; my confidence wavers sometimes; and very occasionally I experience episodes of low mood. But the support I have received over the years has taught me how to deal with these feelings, and I have developed strong coping strategies which largely keep me on track.

My counsellor told me something back in 2009 that has stayed with me. She said '*Stress, anxiety and depression are not signs of weakness; they are instead symptoms of having been too strong for too long*'. It is likely that some of us are feeling the strains of coping with the new Covid normal; of trying to maintain our essential work under such restrictions, and some will possibly be feeling that they have already been strong enough for long enough. If this speaks to you, I can only assure you that there is no shame in admitting to personal struggles, and there is a tremendous amount of help and support available on-line, or via your GP or employer.

The first step to recovery is acknowledging that you are not yourself: a normally clear mind that feels cluttered, a tendency to zone out, a shortness of breath, feeling light-headed, frequent headaches, feeling tearful, feeling angry, feeling lethargic, feeling that you can't cope...

We are a profession rising to our goal of making heritage accessible to all under the most unusual and challenging of circumstances. We should recognise that our Covid survival stories whether they are personal, or work-related are worthy of recognition, and certainly worthy of our CPD logs.

<https://www.gov.uk/government/publications/covid-19-guidance-for-the-public-on-mental-health-and-wellbeing/guidance-for-the-public-on-the-mental-health-and-wellbeing-aspects-of-coronavirus-covid-19>

<https://www.nhs.uk/conditions/stress-anxiety-depression/mental-health-helplines/>

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

BOOKS

FRINGE, FROG AND TASSEL: The Art of the Trimmings-Maker in Interior Decoration

Annabel Westman

Bloomsbury National Trust Series 2019

ISBN 9781781300756

Picking up this book to review after many weeks in lockdown, I realised how much I have missed being with our textile collection, seeing their vibrant colours and textures. This book more than satisfied that need, being lavishly illustrated and bringing together in one volume extant trimmings spanning 650 years.

This visual and textural feast, Westman points out, is dependent on luxurious materials and extraordinary craftsmanship but was subject to whims and changes in fashion and could therefore be treacherous as a business.

Westman has managed to distil a complex industry engaged in a myriad of products into

a clear and comprehensive narrative, supported by an extraordinary array of sources from paintings and drawings, to bills, personal correspondence and trade catalogues to the fragile and rare survivors of past decorative schemes.

In the introduction, Westman offers advice on sources, where to look and their value. She also discusses and compares the UK's industry with that of the continental European centres of production such as Pisa, Milan and Florence and of course Paris. Where the European centres are well documented, in England the trade was 'largely invisible' in the early centuries as the lacemen did not have their own guild and therefore were not documented or regulated. I was fascinated to learn that a trimming maker, like an embroiderer, in the 15th and 16th century was often employed by a household to provide lace, buttons, tassels and trimmings both for dress as well as furnishings and these were often interchangeable.

There are nine chapters, laid out chronologically, allowing the reader to follow the development of style through the evolution of houses/buildings and households and the impact of expanding trade routes, commerce and politics. We learn about the people involved in the trade of trimming makers to the Guilds and the rise of the upholsterer as interior schemes became more lavish and comprehensive. Whilst the market in England was strong and lucrative, France was largely the arbiter and leader of fashion, certainly well into the 19th century.

Each chapter is laid out in the same way, with an overview of the period, the craftsmen involved in each period, the function and colours used, and then sections of types of fringe, buttons, gimps, loops and tufts, tassels and cords, lace and woven lace, ribbons and tapes. This makes it easy to use and a go-to source. As fashions change, Westman introduces the new terms, lists the materials introduced and any new techniques employed to create the new styles of trimmings. Three appendices help the reader to negotiate this complex world with an invaluable Glossary of terms, a Relative Value of the pound 1450-1950 and a Selected Bibliography.

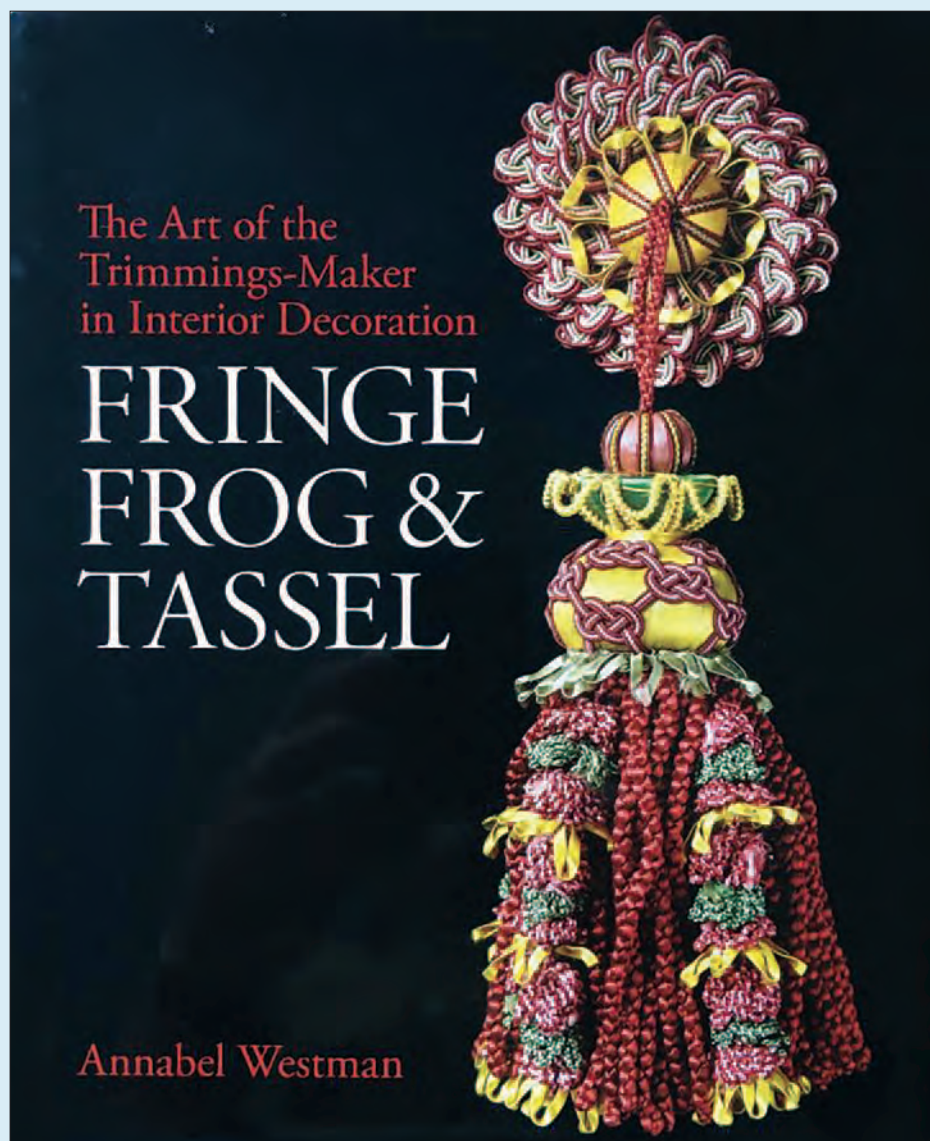
The outstanding element of this book for me is the photography and illustrations. By investing in so many images, the book captures the essence of the luxury market it describes and evaluates, with close up images of beautifully crafted trimmings where the construction and materials are clearly seen. It would have been even richer for having some technical details of the weaving and crafting of the different forms of trimmings. However, for both the conservator and curator, this is an invaluable resource, allowing easy comparisons not only from collections in the UK but also from museums across the globe.

This book is the culmination of forty years of research, study and experience in this field and is intended to act as a guide to dating trimmings of less certain provenance. It fulfils this admirably but it does more. It brings together all the knowledge built up over Westman's career, knowledge which is often difficult to find and all the more precious to have it in one place for all to use in this specialist area. For conservators, the book allows us to compare styles, form and materials of trimmings often found fifteen feet up on a tester or in a house many miles away! The clear descriptions accompanying the images will ensure that documentation is consistent and clear for collections; it raises the bar for us all to take the best photos possible before any trimmings degrade any further.

Fringe, Frog and Tassel is a celebration of beauty, extravagance, wealth, design and craftsmanship of these embellishments of the interior and I am sure is set to become a standard text in this field.

Maria Jordan ACR

National Trust



WOVEN TAPESTRY: Guidelines for Conservation

Ksynia Marko

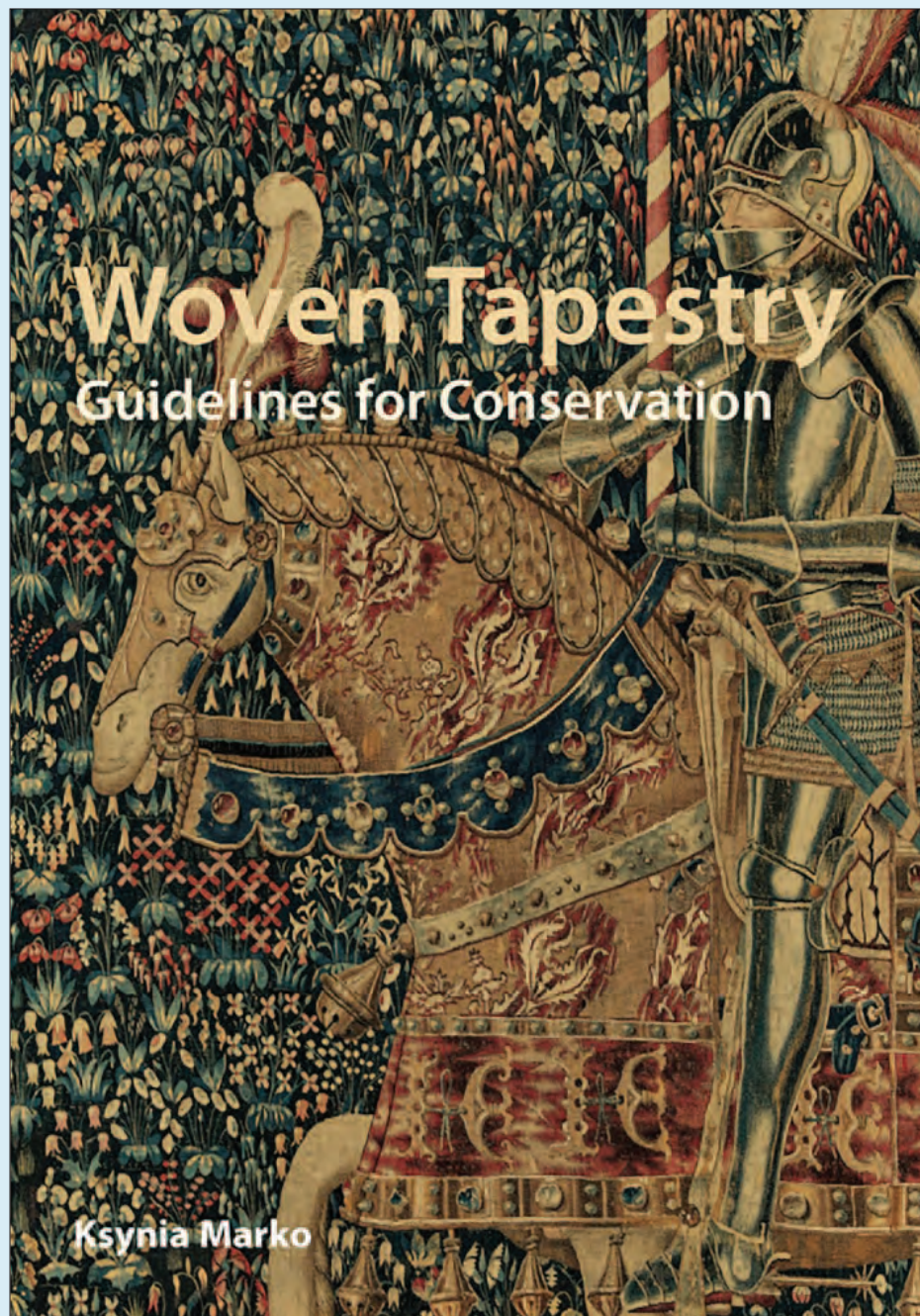
Archetype Publications Ltd in association with
the National Trust 2020
ISBN 9781909492721

This much anticipated book by Ksynia Marko ACR, Textile Conservation Advisor at the UK's National Trust from 1995 to 2018 will undoubtedly be well received by the textile conservation profession, and stand the test of time as a key reference source for the care and conservation of historic tapestries both within and outside historic house settings. Drawn from the author's deep appreciation and understanding of tapestries and extensive knowledge of their preservation built up over a forty year career, the book's 360 pages contains a wealth of invaluable technical information and professional insight.

The book is partly a showcase for the Trust's impressive collection of over 650 tapestries dating from the late 15th to the early 20th century. The Foreword by Helen Wyld, who has catalogued the whole collection, summarises it as the largest in Britain and one of the most varied in the world. In her Introduction Katy Lithgow ACR, former Head of Conservation, sets the collection in the context of the Trust's aims and other holdings, highlighting the fact that tapestries are '...fundamental to the retention of the atmosphere of a historic interior and its authentic evocation of the past.' (p.1). Numerous examples of the tapestries in the collection are shown in the many high-quality images in the book, giving the reader fantastic access to these complex and highly decorative objects.

It is, however the Trust's in-house textile conservation team, led by Marko from 1991 to 2015 that is the real star of the book, and it is the work of the conservators and their associates over many years that provides the framework for the detailed information on the mechanics of tapestry conservation that forms the core of the book. As the author explains in her Preface, the book aims to facilitate understanding of the nature of these often large and challenging objects, and to present the studio's treatment methods and materials as a source of guidance and advice for others to adopt and adapt as required.

Over two thirds of the book are devoted to explaining and illustrating the main elements of the tapestry conservation process. Divided into twelve chapters, each with a thoughtfully chosen introductory quote and an overview of the aims and issues involved, the text leads the reader logically and carefully through the process from initial examination and assessment, to cleaning, stabilisation and lining, then storage and display and interpretation. The amount of detail given on the processes, techniques and materials used is immense, ranging from general principles to exact positioning of



pins and stitches. This would be overwhelming if the material had not been so well managed. The clear and precise wording and carefully formatted layout with its extensive use of sub-headings, bullet points and fully captioned diagrams and photographs help to ensure that the incredibly full and precise accounts are accessible and easy to follow.

The educational and operational origins of much of the source material for these sections are generally apparent in their structure and tone. Some of the content may already be familiar to fellow professionals from documents that have been shared by the Trust over the years. The format of the book also has aspects in common with the Trust's 2006 Manual of Housekeeping. Both features actually enhance the book's accessibility and functionality. Each chapter does have the potential to function solely as a set of instructions for applying a specific treatment, but the book is far more than a collection of training materials and workshop notes. The author and her publisher have

shown great skill in organising the many different pieces of information from which it has been assembled to create a coherent and engaging whole.

Chapters 13 and 14 shift the focus from tapestry conservation to the tapestry conservator – their training, role and work environment. The textile conservation studio in Norfolk is described and its function within the organisation explained. Developments in the education and training of tapestry conservators over the past sixty years are summarised, and future directions signposted. These chapters, along with the numerous images of conservators at work spread throughout the book illustrate clearly the specialist expertise and facilities necessary for tapestry conservation.

The latter part of the book is devoted to case studies of tapestries conserved by and for the Trust. Each study focusses on one or two elements of what would have been more involved investigations or treatments to demonstrate the real-world application of processes described in previous chapters.

They also illustrate some of the less commonly used techniques and introduce the more recent developments in practice. Full credit is given to the individuals and organisations within and outside the Trust who contribute to the preservation of its tapestry collection.

All chapters are supplemented by end notes that link the different parts of the book together and direct the reader to relevant historical and technical data published elsewhere. A generous set of appendices containing instructions on using equipment, examples of assessment and treatment documents, and a list of materials and suppliers is also provided, along with a glossary of key terms and a wide-ranging bibliography covering tapestry history, technology, deterioration and conservation.

This very handsome, highly interesting and informative book will appeal to anyone with a general interest in the preservation of woven tapestries, but it will be most prized by both novice and experienced textile conservators as a comprehensive and accessible technical manual. It sets out and ably succeeds in its aim of communicating current tapestry conservation practice and providing both the motivation and means to support the development of the required knowledge and skills. If any criticism were to be made it would be that 'guidelines' in a wholly inadequate description! The book is a fitting testimony to a long and fruitful career in the field.

Alison Lister ACR

CONFERENCE

THE PEST ODYSSEY ANNUAL MEETING Online July 2020

The Pest Odyssey Annual Meeting, aptly named '*Pest Off with Covid and Other Stories*', took place online on the afternoon of 8 July. This is an annual meeting that usually only allows for seventy people to attend in person but was able to reach an international audience of three hundred people thanks to video conferencing.

The first round of talks was all about how different institutions had to quickly adapt their usual working methods in lockdown.

Adie Doyle of the British Museum gave a talk from 'Tracy Island' about how they had devised an IPM Risk Matrix to sort spaces into a high, medium and low risk category. He used the 'munchability index' (what objects are most appealing to pests) to decide on the allocation. This was a straightforward approach as to where the focus should be during lockdown.

Kerren Harris ACR from Historic Royal Palaces talked us through how they used previous data to create a checklist for their

reduced workforce to be able to carry out duties during lockdown. All findings have been recorded so that different members of staff have a comprehensive handover to work from, as only one preventive conservator was in at any time. Kerren noted that, unusually, actions to address issues had to go to directorial level for approval since there was no income coming in. As the palaces re-open, this approach will change slightly but HRP will have to wait and see how it progresses.

Independent conservator **Helen Smith ACR**, who worked for the Tate for many years, highlighted the fact that because of gallery closures in lockdown she had accessibility issues. Where a space would usually be open, she had no access to it without calling in security and she struggled at times with lighting (as gallery lighting systems can be complicated to turn on). She also mentioned the benefits of being able to carry out deep cleaning because the spaces were closed to visitors.

The second round of talks did not relate to lockdown procedures but were nonetheless still interesting. **Sam Higgs** from Historic Royal Palaces (HRP), spoke about a long-term project that she has been leading on for ten years. It was a great case study of the lengths that we will go to in our jobs, involving multiple attempts to lower the moth population (found to be living in dust under the floorboards), using different methods over several years. The risk of moth damage to the Tudor tapestries meant that a large-scale project was needed to remove the underfloor dust. It was a project that had a major impact on other departments but was given the go-ahead in view of the importance of the tapestries. Four tonnes of debris were removed from underneath the floorboards and results have been positive so far, with the lowest moth numbers since HRP first started using pheromone traps.

As lockdown has given people more time, **Amy Crossman** (independent conservator) spoke about two useful IPM resources – the *What's Eating Your Collection* website and the Chantry Library. She and David Pinniger have created an IPM subject bibliography for the Chantry Library and highlighted the importance of IPM texts and references. The document is also on the *What's Eating Your Collection* website, which will be getting an update later this year.

The talk by the National Trust's **Nigel Blades ACR** was about acoustic emissions monitoring at Knole House and how it picked up on pest activity on furniture items. They continued the monitoring while the furniture was treated by the ICM® ThermoLignum WARMAIR treatment. After treatment, acoustic emissions dropped significantly, which suggests that the treatment was effective in killing the larvae in the wood.

Joe Jackson, currently a preventive conservation intern at the National Library of Scotland talked us through the changes to the IPM process that he is bringing to the library. He has standardised the process across all sites by carrying out more regular checks and not just focusing on one building.

To end the day's talks, Icon's very own **Michael Nelles** gave a brief talk about Icon and its networks. It was a great opportunity to promote Icon, as was evident when one of the international attendees asked about joining.

What a great success for the Pest Odyssey group to host this open meeting to so many people! It was interesting to see how other organisations have been coping during lockdown in the UK. During the conference, delegates were invited to participate in a poll which asked whether they would prefer the 2021 event to be held in person or virtually. I am intrigued to find out what the poll results are, as I believe that there are so many benefits to moving to an online conference. Travelling and taking time off work is not a viable option for many especially with the unstable climate caused by the pandemic. Understandably, the best thing about conferences in person is socialising and networking with your peers. Last year's IPM conference in Sweden was streamed live which I thought this was a great idea and a good compromise. However, if groups do decide to move solely to online conferences, we would all be doing our bit to reduce our carbon footprint.

If you missed out, it is available to watch on YouTube and the link can be found on the Pest Odyssey website.

Jennifer Tran

Historic Royal Palaces
Preventive Conservation Team

TALK

MAGRITTE - *The Enchanted Pose* rediscovery

Icon Paintings Group
Online 14 July 2020

This online evening talk was presented by **Michael Duffy**, paintings conservator at The Museum of Modern Art, New York, specialising in the treatment of modern and contemporary art. His talk described a research project that led to the rediscovery and reconstruction of a 1927 painting by René Magritte that was long-considered lost: *The Enchanted Pose*. This project, five years in the making, began in 2012 with the examination of *The Portrait* (1935) in preparation for the 2013 exhibition 'Magritte: The Mystery of the Ordinary 1926-1938'.

Duffy began by presenting the details of Magritte's meticulous studio practice, which could be inferred by the study of archival images. He drew particular attention to a

photograph of Magritte working on *The Empty Mask* (1928), which showed how the artist mapped out the design of the interior frame with ruled pencil lines, and loosely sketched in the trees. The background is finished, each section is painted in separately, and the gold frame sections are painted on top. Further details of Magritte's practice were brought to light during the course of the project through the use of an array of analytical techniques – including X-ray imaging, macroscopic X-ray fluorescence (MA-XRF) mapping, and canvas weave mapping.

The focus of Duffy's talk, *The Portrait*, was one of five paintings studied in-depth ahead of the 2013 exhibition. Created in Brussels, it is of a standard 'Marine 20' format that Magritte used regularly at the time. When the painting was unframed, it was noted that the turnover edges had been painted, but they did not correspond to the paint film on the surface. This was unusual – Magritte typically left the edges of his paintings primed, but unpainted. Examination under magnification suggested the presence of an underlying paint layer, and when the painting was X-rayed part of a female figure could be seen, turned on its side.

Its affinity to the lost 1927 painting *The Enchanted Pose*, illustrated in black and white in the Magritte Catalogue Raisonné, was put forward by Brad Epley at the Menil collection. The idea that it could be a section of this painting was possible – it was known that Magritte re-worked his paintings. However, the re-purposing of his canvases had historically only been observed on a 1:1 scale.

Before positing his theory about why Magritte had chosen to divide *The Enchanted Pose*, Duffy presented some additional context to its creation. He described how in the summer of 1927, Magritte had worked on four ambitious compositions that explored the themes of doubling, displacement, and metamorphoses. While *The Enchanted Pose* had received positive reviews when displayed at Galerie l'Époque later that year, a final reference to the work was found in a 1932 letter from the Palais des Beaux Art, which rejected the painting for exhibition.

Later, in 1936, Magritte was called to fill a large exhibition of his work in Brussels. It is theorised that the need to produce more paintings quickly was the impetus that drove him to divide *The Enchanted Pose*. The search for the missing sections was thus focussed on paintings that were of similar dimensions to, and produced around the same time as, *The Portrait*.

For this reason, another of the paintings featured in the 2013 exhibition, Moderna Museet's *The Red Model* (1935), caught the eye of the researchers. It was confirmed that its edges were also painted, prompting a deeper investigation. An X-radiograph of the painting revealed a column, shadows, and a

pair of feet that could be lined up to the lower left quadrant of *The Enchanted Pose*. To further demonstrate that both paintings had originated from the same source, canvas weave mapping was used to match the warp threads for both *The Portrait* and *The Red Model*, confirming that the fabric was taken from the same bolt.

To get a better understanding of Magritte's palette for *The Enchanted Pose*, MA-XRF mapping was used to identify the pigments in both *The Red Model* and *The Portrait*. The results suggest Magritte's use of an iron-containing pigment in the flesh tones, a transparent calcium-containing pigment (indicating a bone black), and lead white mixtures. Using this information, a false colour image of *The Enchanted Pose* was produced in 2013.

Spurred on by their successful reconstruction of half of *The Enchanted Pose*, the search for the other side of the composition continued. Duffy was contacted by conservators at the Norwich Castle Museum and Art Gallery, who had spotted the now-characteristic painted edges on Magritte's *La Condition Humaine* (1935). As with *The Red Model*, it was possible to match some of the tones and shapes visible on the edges to *The Enchanted Pose*. An X-radiograph was obtained, which revealed compositional similarities to the lower right quadrant of the 1927 painting, alongside the distinct warp-thread pattern found on *The Portrait* and *The Red Model*. MA-XRF mapping additionally showed Magritte's use of zinc white and vermillion as part of his palette.

The last missing piece was finally identified through the project 'Magritte on Practice', which aimed to undertake a systemic study

of forty two paintings at the Magritte Museum, Brussels. The tell-tale painted margins were spotted during the examination of the 1935/6 painting *God is not a Saint*. Although its dimensions were different to the other paintings, the X-radiograph revealed a compositional match to the missing segment. MA-XRF maps of *God is not a Saint* were produced and compared to those of *The Portrait*, *The Red Model* and *La Condition Humaine*. The 2013 false-colour image was then re-visited, and a more accurate colour reconstruction of *The Enchanted Pose* was generated. Duffy admits that the foreground and side may have been more modulated than the image would suggest, and this is something that he would like to investigate further. The next step, however, will be to match the weave of the final composition to the existing warp thread diagrams.

Duffy's presentation illustrated a highly nuanced journey of discovery which culminated in the reconstruction of a composition previously thought lost. Thanks to this research project, we were given insights into Magritte's materials and techniques at the start of what could be considered his most iconic period. A clear theme throughout the talk was the importance of collaboration to the success of the project. The impressive and satisfying results are a powerful reminder of the value of staying connected, particularly in these surreal times.

Virginia Nouwen

Paintings Conservator (Loans and Displays)
Royal Collection Trust

Conservators Cindy Albertson and Michael Duffy examine an x-ray of René Magritte's *The Portrait*



AIMING FOR SUSTAINABILITY

Kayleigh Spring describes one conservation practice's quest to become a green lab

INTRODUCTION

The Conservation and Museums Advisory Service (CMAS) is a conservation practice based in the Wiltshire and Swindon History Centre in Chippenham and working as part of Wiltshire Council. With our paper and object laboratories, we not only care for the records held within the History Centre but offer practical treatment and analytical services for a variety of materials from archaeological digs, historic houses, and private individuals.

Our team of conservators and heritage professionals promote excellence in the care and use of collections by providing conservation advice to heritage organisations and the public. Working with Southwest Museum Development, we also support museums in Wiltshire to meet professional standards and become sustainable resilient organisations to preserve the County's heritage for the benefit of local communities and visitors.

OUR AIM

Providing commercial services within a local authority setting there is always a focus on running your practice sustainably; ensuring economical viability and social responsibility and

absorbing changes to ensure continual growth. Environmental Sustainability is also important to Wiltshire Council. In October 2019 it was named the most climate-friendly council in England and Wales by Friends of the Earth and aims to be carbon neutral by 2030.

Like most organisations across the world, COVID-19 impacted our practice. Our team found themselves working from home, offering advice and support remotely. Being a team of individuals passionate about sustainability at home, it was decided to use this time in lock down productively and extend our ethics to formally develop the environmental sustainability of our practice.

WHAT IS SUSTAINABILITY?

Environmental Sustainability according to the Brundtland Report is:

'... development that meets the needs of the present without compromising the ability of future generations ...'

This involves making a positive change to be environmentally and socially responsible. It applies to us in the choices of chemicals and equipment we use, our carbon footprint and the education/outreach we share.

Wiltshire Council holds its own Environmental Policy which 'seeks to mitigate the environmental impacts associated with its services'. In line with this policy we wished to develop our own departmental statement, list of aims and action plan.

The UNESCO Sustainable Development Goals



RESOURCES TO START THE PROCESS

First, we consulted the Wiltshire Council's Environmental Policy and carried out research into current practices in environmental sustainability. A large proportion of information came from Sustainability in Conservation (SiC) and Ki Culture, its non-for-profit umbrella organisation (www.kiculture.com).

SiC and Ki Culture draw upon the seventeen UNESCO Sustainable Development Goals (SDGs) and adapt them to apply to conservation and cultural heritage. For example, Goal 3 'Good Health and Wellbeing' could be applied to conservation by reducing the amount and toxicity of chemicals used in treatments.

However, the structure of CMAS's aims were influenced by the categories from the 'Tips for Sustainable Conservation Practices' created by the American Institute for Conservation (AIC) Sustainability Committee. These categories are easy to digest and act as a good starting point when considering implementing changes:

- Reduce and Reuse
- Green Chemistry
- Waste Management
- Conserving Energy

Reduce and reuse

This area of sustainability focuses on minimising the use of materials that are damaging to the environment and our health. Our main reference came from the AIC Sustainability Committee guide. However, University College London (UCL) also have guidance on the ways to reduce the use of plastic in the labs, and SiC, too, have some great 'tips and tricks' on their website. The main principles to follow are:

1. Consider reducing what you use - only order what you need
2. Minimise the amount of material used - only use what you need
3. Reuse waste
4. Recycle waste material not able to be reused

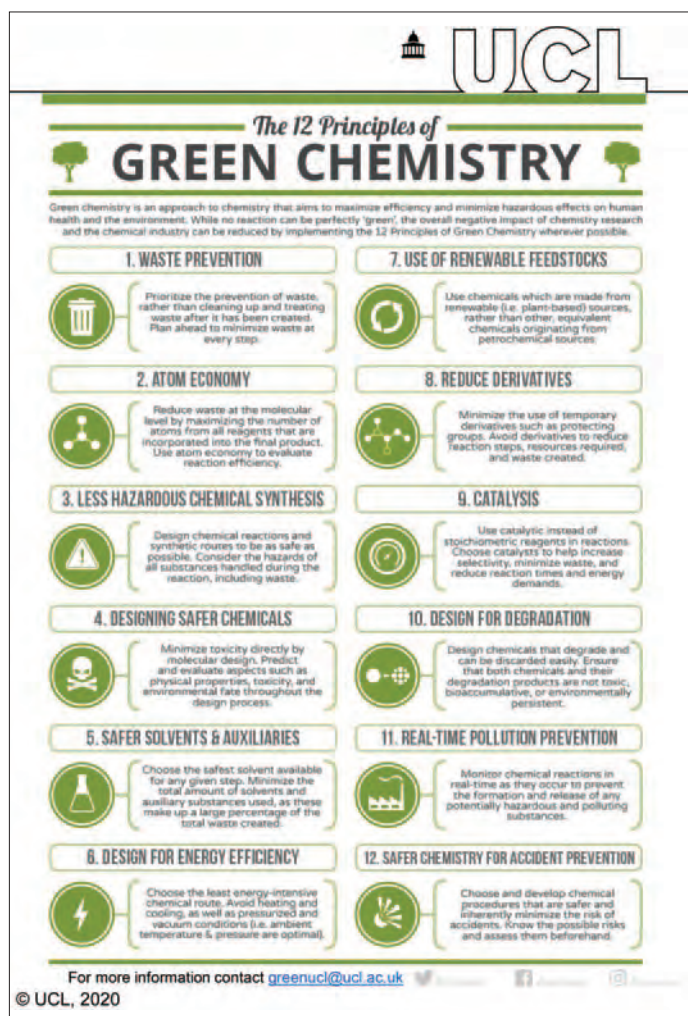
Green Chemistry

In the UK, 'Green Chemistry' was brought to the fore in the 1990s by the University of York and the Royal Society of Chemistry's journal publication 'Green Chemistry'. The journal is based on the definition proposed by Paul Anastas and John Warner.

'Green chemistry is the utilisation of a set of principles that reduces or eliminates the use or generation of hazardous substances in the design, manufacture and application of chemical products.'

(Green Chemistry: Theory and Practice, P T Anastas and J C Warner, Oxford University Press, Oxford, 1998)

This was distilled by Anastas and Warner into twelve main principles, a useful poster can be found at UCL (<https://www.ucl.ac.uk/sustainable/staff/labs/resources-and-materials>).



University College of London poster setting out the principles of Green Chemistry

Waste Management

Waste Management is not just how we dispose of waste materials but also encompasses:

- Minimising waste as much as possible, not just what is produced in the lab, but what is produced during the manufacture of chemicals and materials
- Reduction or recycling of waste within the laboratory

There is sometimes a crossover between this section and the 'Reduce and Reuse' section, particularly when it comes to recycling of materials. Most people get introduced to sustainability in conservation through these areas in the recycling of nitrile gloves. In the UK there seems to be two main ways to recycle nitrile gloves, through Kimberley Clarke's KIMTEC recycling system and Terracycle's recycling boxes.

When considering waste production SiC and AIC currently follow the principles of the Life Cycle Assessment (LCA). The LCA gives a 'rating' of the environmental impact during production, use and disposal of a material or product over its entire life cycle.

For example, using solvent-free paraloid thermocasting would seem to be more environmentally friendly, due to the minimised use of solvents creating a lower health hazard and lack of solvent waste. However, because of the energy requirement in melting the paraloid, the overall 'rating' could

be similar to using the traditional method of dissolving in solvents. AIC are in the process of putting together a number of case studies using the LCA system which can be referenced in the future.

UCL also provide information and guides on reducing waste in the lab, including a poster on appropriate waste streams, recycling and repurposing or reuse.

Conserving Energy

Making major changes in energy consumption involves not just the conservator and conservation lab but the facilities and building as a whole. Many government programmes are already in place to save energy and become carbon neutral, so contacting your local authority is a first port of call. However, even individuals can make small steps to help save energy.

SiC and Ki Culture run a number of talks on how to save energy. There are also a number of ready-made pdfs from UCL such as energy-saving stickers, lab checklist posters and lab equipment guides.

INTENT, AIMS & ACTION PLAN

Having put together an information pack from all this research we began to formalise our findings. Listed below are the four steps we took to develop our Environmental Sustainability Statement.

1. Statement of Intent

We began with trying to summarise overall in a short paragraph what we wanted to achieve with our plan. This then acted as a focus point.

2. Achievements So Far

It was important to list activities already being carried out that help towards becoming a sustainable conservation lab. For example, decanting solvents into dispensers to lower the health and safety risk and minimise waste. Not only did this help with morale but also identified areas where we were lacking sustainable solutions.

3. Aims

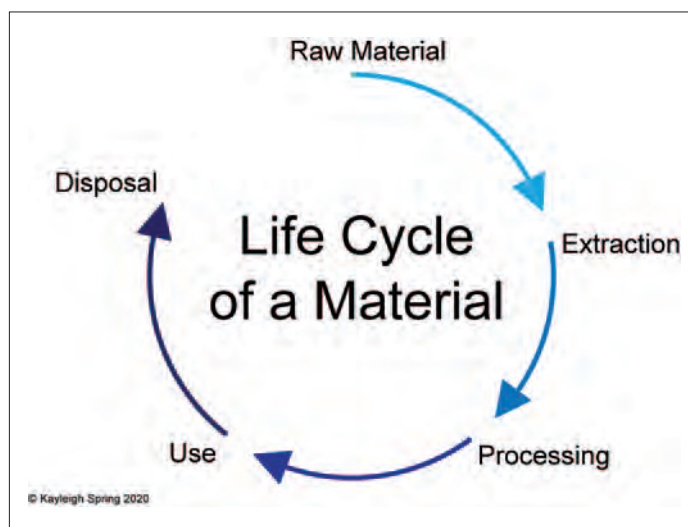
Using the four AIC categories we began listing actions that could be carried out. The idea was for the aims to be ambitious but not exhaustive, activities achievable over the next year before an annual review. Reviews are important as new technology, equipment and standards may be introduced and will need to be implemented into the practice.

4. Action Plan

This list of aims was then converted into an action plan. Each aim was broken down into practical steps to make it achievable. For example, our aim to 'conserve energy by monitoring the energy efficiency of equipment used' was broken down into:

Conduct an energy audit -

- Research watt meters and source a suitable option



- Gain budget approval from managers/finance
- Carry out checks in accordance with equipment list
- Implement switching off equipment into end of day lab checks (or adding timers)

Some of the aims we are looking to implement are recycling of our Nitrile gloves. From our initial research we have found that it would actually be more cost effective to purchase a recycling box from Terracycle for our nitrile gloves.

To save energy we are going to:

- Carry out an energy audit on equipment
- Ensure fume hoods and fume cupboards are kept closed when not in use
- With 2% of global emissions coming from using the internet, we will be dimming monitors, putting them into automatic sleep mode and turning off when not in use.
- LED lights will be installed in the lab – ensuring daylight bulbs are used for colour matching

CMAS will also be collecting scraps of packing materials for reuse as sample packs during handling and packing training and implementing Green Chemistry practices where possible through the use of Solvent Gels. Solvent Gels minimise the evaporation of solvents and can be reusable in some situations.

THE NEXT STEPS

Whilst carrying out this work it was announced that Icon trustees were putting together an Environmental Sustainability Network (ESN). This highlights the desire by all conservators and organisations to carry out more sustainable practices.

Its aims are to:

- Encourage the take up of positive environmental practices in the conservation profession.
- Support the global endeavour to reduce biodiversity loss and reach net zero by 2030.
- Disseminate knowledge and understanding of environmental sustainability.
- Create a 'best practice hub'.
- Support leadership activities undertaken by Icon relating to environmental sustainability.
- Champion sustainable practices within Icon

© CMAS 2020 Sustainability_Action_Plan - Excel Spring, Kayleigh

File Home Insert Draw Page Layout Formulas Data Review View Developer Help Tell me what you want to do

Sustainability Action Plan

Project Aim/Intent: To research, trial and implement sustainable practices in the CMAS conservation labs, and in our day to day working practices, to become a leading example of a green and sustainable lab.

Project Lead: Kayleigh Spring Project Start: 30-Mar-20 Display: Weekly

TASK DESCRIPTION	ASSIGNED TO	PROGRESS	PLAN START	PLAN END	ACTUAL START	ACTUAL END	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Phase 3 Implementation		0%																					
Green Solvents		0%																					
Materials/Supplies	Create a list of current materials being used in the lab	0%	29-Jun	3-Jul																			
	Audit materials currently in the lab	0%	6-Jul	10-Jul																			
	Create a spreadsheet of materials	0%	13-Jul	31-Jul																			
	List current suppliers and green alternatives	0%	31-Jul	31-Jul																			
	share with the team and encourage contribution	0%	15-Jun	19-Jun																			
Create	Poster based on the 12 principles of green chemistry	0%	22-Jun	27-Jun																			
	Distill into 3 main principles: improving resources, more efficient use, and minimising hazard	0%	15-Jun	18-Jun																			
Implementation	Insert a drain stainer in wet room sink	0%	16-Jun	20-Jun																			
	Research options	0%																					
	Get budget approval	0%																					

Count: 0 Sum: 0 80%

A sample extract from CMAS's current Sustainability Action Plan

If you are interested in joining and/or contributing to the ESN then contact admin@icon.org.uk or feedback@icon.org.uk referencing 'Environmental Sustainability Network'.

Although our Sustainability Statement is already in place, sustainability aims should be fluid and adaptable to flex with future guidelines and research. We hope to work with the ESN to support their activities and our aims will be revised in accordance with their recommendations.

Being a small department within a very large organisation we are aware that our influence is limited. We are just one of many teams within the History Centre, the History Centre is just one of many hubs, and then we have the council structure itself. However, the more people that can get involved at a lower level the more this will be fed up through the hierarchy. This requires collaboration not just between departments but

also with other organisations. For example, if several organisations teamed together to recycle Nitrile Gloves the costs could be shared and the influence spread further.

Collaboration will be a key factor in the future and we would love to hear about your own experiences.

If you would like more information about our action plan, contact me, Kayleigh Spring, at Kayleigh.spring@wiltshire.gov.uk. Hopefully we can all work together for a more sustainable future.

The Objects Lab at Wiltshire Council's Conservation and Museums Advisory Service



DOUBLE TROUBLE

A recent graduate of West Dean College of Arts and Conservation and a member of the Book and Paper Group committee, Leah Humenuck finds two of a few things during the material examination of a French ordnance manual

Introduction

At the U.S. Army Heritage and Education Center (USAHEC) in Carlisle, Pennsylvania, USA, a French ordnance manual from 1768 became of particular interest, not so much for its contents but for its construction. It has a limp vellum binding. However it was found not to be sewn together but to be bound by having its cords stabbed through the inner margins of the bookblock.

While recycling materials is common in the historical creation of books, this recycled parchment cover shows layers of use and reuse from various writings and remnants of various deliberate folds which do not correspond to the bookblock. This article is a preliminary examination of the book, noting how its material biography displays a broader history.

Ordnance Manuals

As the training of military leaders evolved, with books came military manuals both for teaching officers formally and as a reference tool while they were deployed in action. One of the most famous is Flavius Vegetius Renatus' *De Re Militari*, which was written during the Roman era and continued to be published well into the 18th century. (Wheeler 2012)

For 18th century France under Louis XV, the royal printing press in Paris produced the 1768 ordnance manual 'Ordonnance du Roi, Pour régler le service dans les Places & dans les Quartiers'. There were different versions of this book printed in different sizes. One example of it can be found on <https://gallica.bnf.fr>, the digital library of the Bibliothèque Nationale de France. The larger format, which is the version at USAHEC, has a page height around 310mm, a larger fore-edge and tail margins which suggest accommodation for intended margin notes.

Limp vellum bindings

The book's covering material is created from parchment sometimes called vellum. (The two terms were historically interchangeable over the years and although they are defined within the field of conservation, it is not intended to discuss the differences here.) The covering material of this manual will be referred to as parchment, for reasons discussed later.

The style of binding is that of a limp vellum binding. Limp bindings identify books which do not involve the use of adhesive along the spine and have flexible covers. The covering materials can be typically made from paper or vellum. The use of limp vellum bindings began around the 14th century and continued to the 17th and has found a resurgence as a type of conservation binding for book

treatments through the work of Christopher Clarkson.

Limp vellum bindings typically lack tooling or gilding on their covers. Ink can be used to write the titles or other inscriptions directly onto the cover. They may be considered a cheaper binding option than having the book bound in leather with stiff boards. As with many types of bindings, the level of detail and refinement varies. In the construction of some limp vellum bindings the edges were untrimmed or the cover was recycled.

Two titles

As mentioned earlier, the cover in this instance was repurposed parchment. This was ascertained by discerning various types of text on the covering material. With the assistance of Molly Bompiane, curator of Arms and Ordnance, and paper conservator Jordan Ferraro, along with a found black light, we identified at least four major different sets of text on the cover. Using a found UV light and manipulating photos through a photo editing software, we were able to better decipher these four major sets of text. There are other various writings on the cover as well but further examination of them is for future research.

The left cover of the 1768 French Ordnance Manual

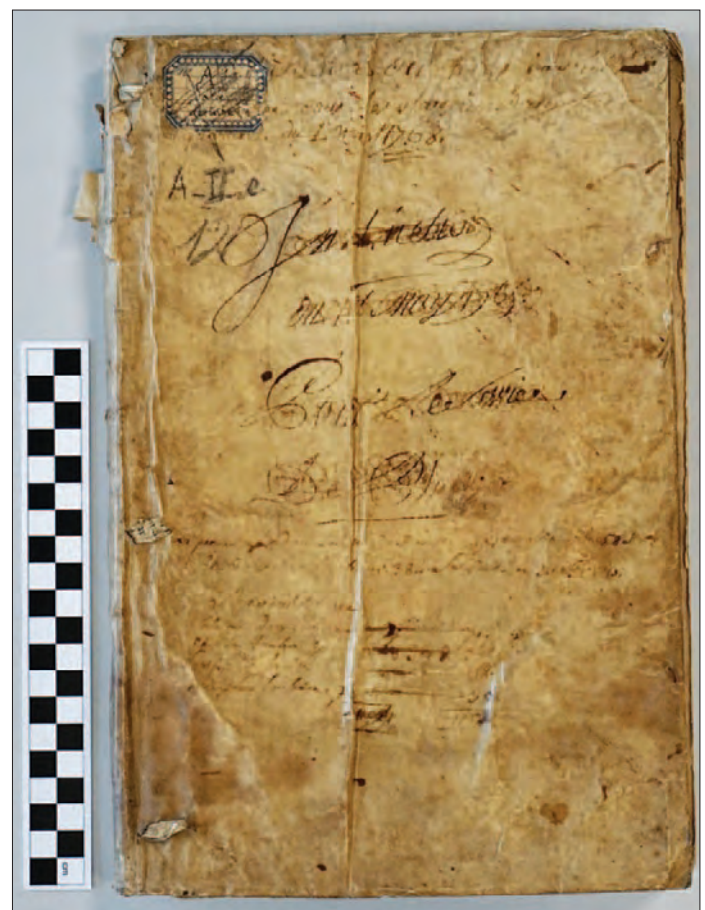
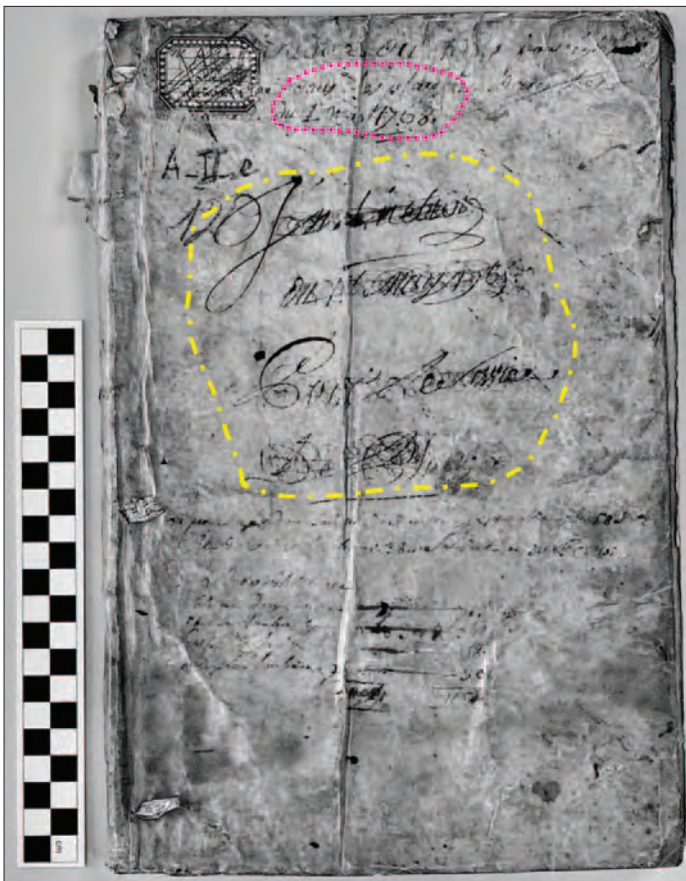
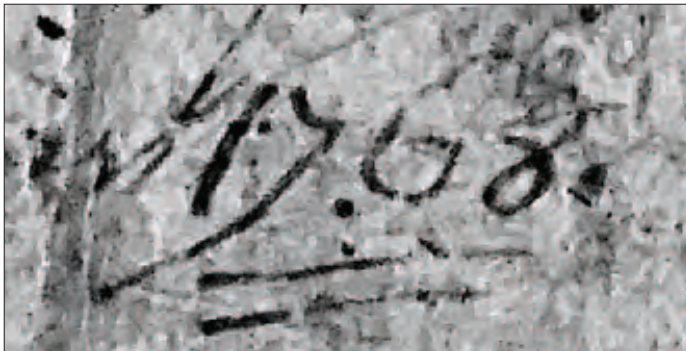


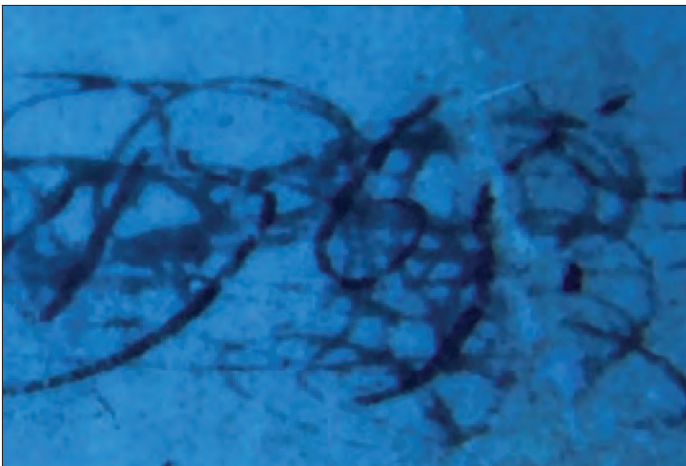
Image: Leah Humenuck



The left cover showing two different areas of text, highlighted in pink and yellow



Enhanced detail on the cover showing the date '1768'



UV enhanced detail showing the date '1765'

The first two sets are found on the left cover. There is one large set near the middle circled in yellow and the other smaller set circled in pink just above it. The 'pink' set is seen to have the same date as the book block 1768; this correlation suggests that at least this text is contemporary with the bookblock.

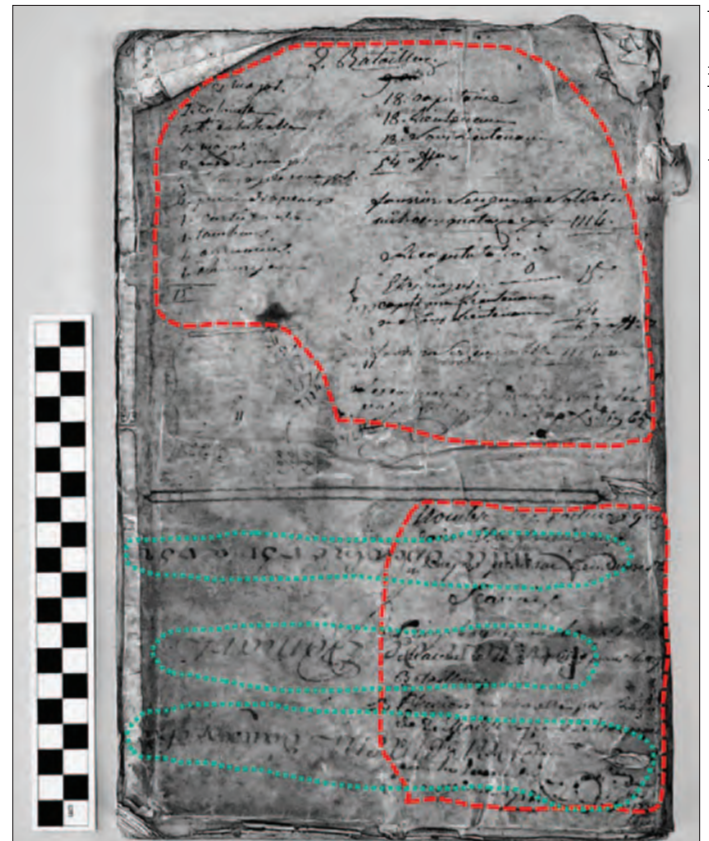
The four rows of 'yellow' text however were purposely obscured by scribbles. From its placement on the cover it might suggest that it was once a title or ownership. Under UV light we discerned a date of 1765, three years earlier than the bookblock's publication date. However other parts of the text were obscured. It is intended to undertake further analysis of these texts.

On the right cover are the other two sets of texts. These are circled in red and cyan.

The 'red' text also appears contemporary with the bookblock. Some writing in the 'red' text has the title 'battalion' and lists of various officers with summations. Considering this military manual discusses these topics, there seems to be a strong association between the 'red' text and the book block.

The cyan text appears in three rows and is positioned upside down to the bookblock's orientation. The script of this text is distinctive and has a date of either October 1731-1739 or

The enhanced right cover with the two different areas of text highlighted in red and cyan



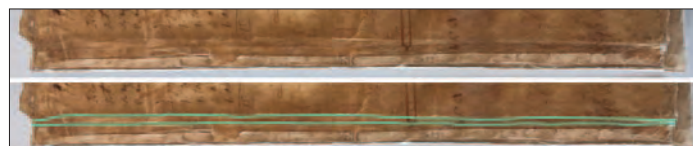


Image: Leah Humenuck

Fore-edge cover detail showing folds (upper) and the folds highlighted in cyan (lower)

1751-1759. This text appears as a title and the writing goes off the edge. While some of the text is currently indiscernible we were able to make out key words such as 'department' and 'bureau of'. This indicated that the parchment had had a previous life, perhaps as a municipal document.

The cover provided a second set of clues about its repurposing or its recovering from a mistake in measurements. While the front cover appears to be purpose-made for the book block, the size of the back cover and the remnants of the folds show a different story. It is smaller than the book block (taking shrinkage over time into account).

A detail from the red text which shows text related to the bookblock (contents)

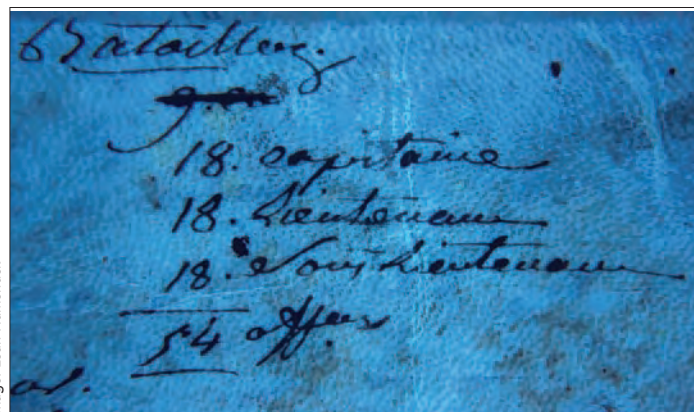


Image: Leah Humenuck

On the right cover and upside-down: the UV enhanced text shows a date of October 1731 or 1751

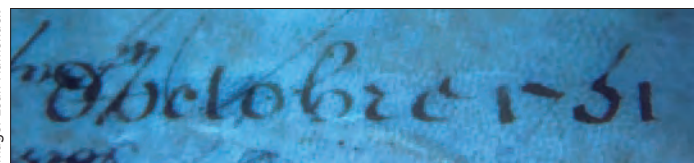


Image: Leah Humenuck

UV enhanced text on the right cover showing the words 'Department' and 'Bureau de'

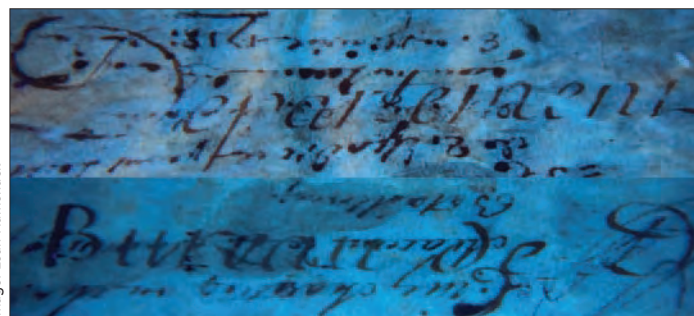


Image: Leah Humenuck

The publisher's binding can be seen in this detail

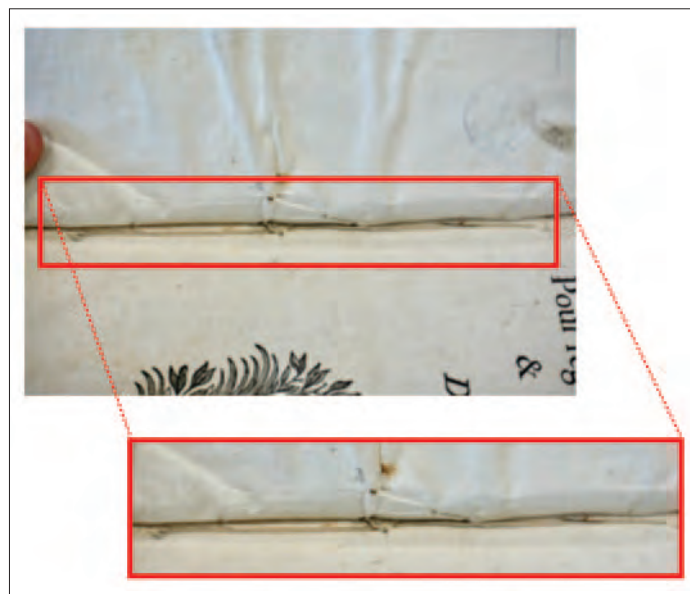


Image: Leah Humenuck

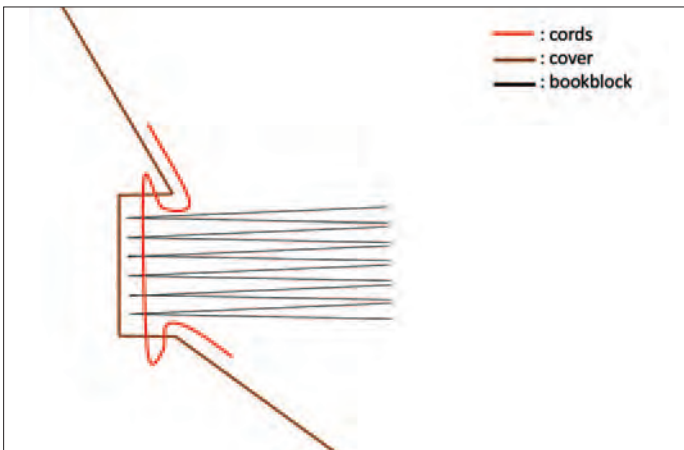
The remnants of folds near the edges do not fit this book but seem to be unfolded in order to accommodate the size of the book block. This was seen in the right cover fore-edge and these folds are highlighted in cyan in the lower image (see above top). Additionally, across the raw edge of the parchment some of the paste down was adhered over it to possibly soften or reinforce the raw edge.

Sewing issues

The publisher's sewing is still part of this book. When the pages were first printed, a publisher would quickly sew a stack of the folios together in order to keep the sections together before the book could be properly bound by a binder. In the history of books the profession of the publisher and the binder were typically separate until the 19th century. This sewing was intended to be temporary and removed by the binder. (Bainbridge, 2020). In the image above, the sewing is highlighted by a red box. That small piece of thread is close to the spine of the book and visible once the cover and the fly leaf are opened.

While limp vellum bindings have their characteristic cords sewn onto the book block, this book has the cords stabbed through the inner margins. This style is similar to ones used in the scaleboard bindings produced in Europe and America, which declined as a style of binding in the 17th century. (No Solus Blog, 2011)

The cords are made from repurposed vellum with printing on them. The diagram on page 34 is a simplified schematic of the

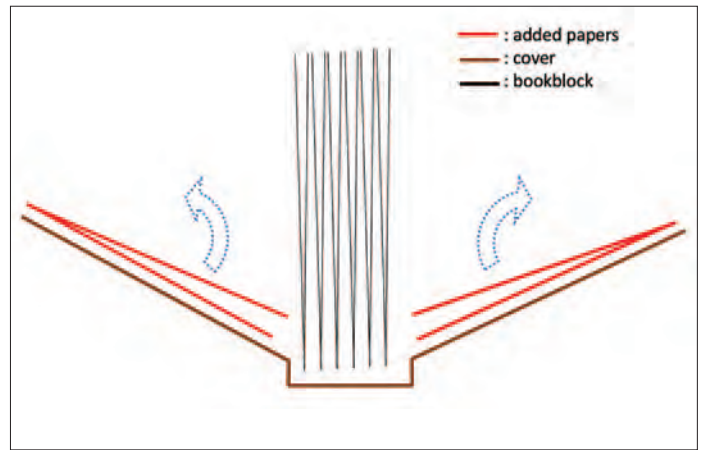


A schematic cross section showing the arrangement of the cords, cover and bookblock

cover, bookblock, and cords. In the image, the cords are represented in red showing how they pierce through the bookblock.

Aside from the stabbing through the inner margins, whoever bound the book in this way knew the form of limp vellum bindings or scaleboard bindings. They knew that the cords should move through a pair of holes on each side of the vellum cover and the ends should be flattened and adhered inside the cover. However, they did not bother to remove the publisher's binding.

The motivation behind puncturing the book block instead of sewing can only be speculation. Perhaps they did not know how to sew a book and attached the cords in a way that made



A schematic cross-section of cover, bookblock, and added papers

sense to them or that they had seen in a scaleboard book. Or perhaps they did not have the time or resources to sew the book together even if they had the knowledge.

Foldouts?

Inside both covers were found what initially looked to be added foldouts. This assessment was due to their placement, orientation and the handwriting on them, which correlated with the text. These folios are adhered inside each of the covers on top of the pastedown, with their fold at the foreedge of the book. Since there was writing on the inside of them it was thought we might gently open them up for access. Upon further inspection, glue remains were seen purposely placed

The spine and cover opened



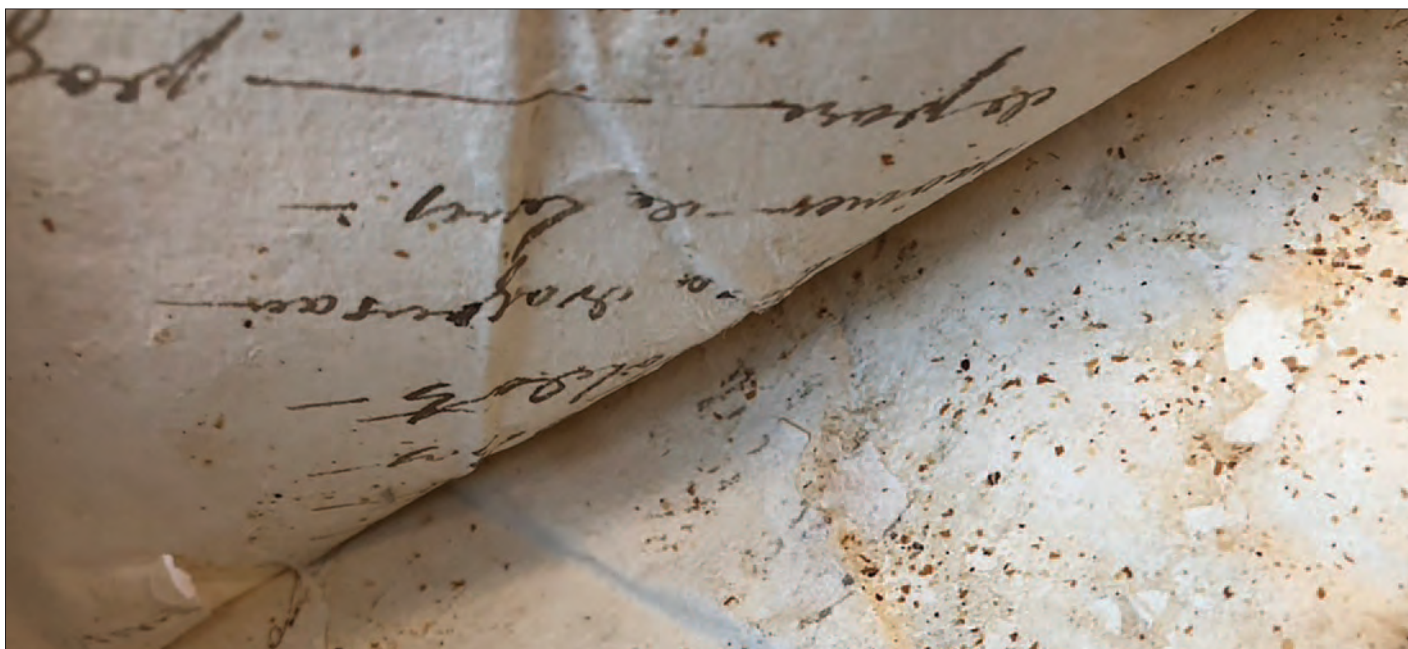


Image: Leah Humenuck

The remnants of glue and the writing on the inside of the added papers

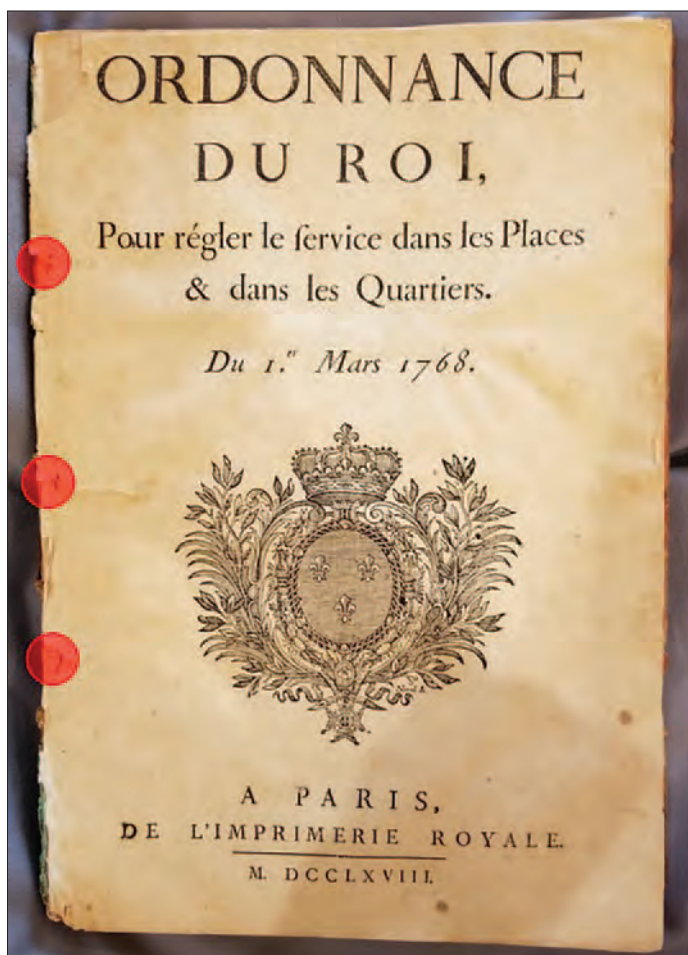
between the leaves of this added folio so as to adhere it completely to the pastedown and to itself. It is unclear as to why this would be done. Perhaps it was intended as a support to give the cover a more rigid feel, however it does not seem

to accomplish that well.

The US Military Academy copy

We were able to make a brief comparison of this book with a

Comparing the United States Military Academy (l) and the USAHEC (r) versions of the same book with the publisher binding holes highlighted in red



Jordan Ferraro, USAHEC

formally bound version from the United States Military Academy. One of the initial similarities to be seen was the effects of the publisher's binding in a similar position to the USAHEC's copy. The positions are highlighted by red dots in the image on page 35.

The differences between the two were expected to be numerous and did not disappoint. Though the Military Academy's book was missing a left board, it had a full leather binding with stiff boards. The book was sewn onto five cords and once had endbands at the head and tail of the spine. This is in contrast to USAHEC's book which, as we have seen, has a publisher's binding and three cords pushed through the inner margins. Additionally, instead of the plain endpapers found in USAHEC's book, this book has characteristic marbled end papers in the style known as French curl, a pattern developed in France in the 17th century.

It is difficult to determine whether these features - the adhered folios and the punched through cords - were found in other books of the same time period and similar materials. Follow-up research is needed to address these and other topics raised during our initial investigation.

Notes

'Pamphlet Binding' Translated by Abigail Bainbridge. *The Encyclopedia of Diderot & D'Alembert Collaborative Translation Project* quod.lib.umich.edu/cgi/t/text/text-idx?c=did%3Bcc.

'Julia Miller: Scaleboard Bindings and a Visit to RBML' *Non Solus Blog*, University of Illinois Library, 6 June 2011, publish.illinois.edu/nonsolusblog/?p=118.

Wheeler, E. 'Review of The De Re Militari of Vegetius: The Reception, Transmission and Legacy of a Roman Text in the Middle Ages', (review no. 1293), <https://reviews.history.ac.uk/review/1293>

Related Resources

Wolcott, Renée. *Conservation OnLine*, American Institute for Conservation, 2013, cool.culturalheritage.org/coolaic/sg/bpg/annual/v32/bp32-12.pdf.

The left side of the United States Military Academy (l) copy and the USAHEC (r) copy of the book





The mosaic floor at Stanford Hall: original tesserae supplemented by new ones before grouting
© Cliveden Conservation

“Let CXD help you find the right solution from our conservation, storage and display product range.”

Linda Mwenyepopo, Office Manager, Conservation By Design



Contemporary thinking and practice in conservation, and changing standards in the sector leaves the conservator with the challenge of balancing the needs of the object, cost and concerns for the environment.

Covid 19 is testing us all in new ways of working. The new normal includes managing and monitoring collections remotely, and depending more than

ever on our preservation approaches and storage solutions when we have to work from home.

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