

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • MARCH 2013 • ISSUE 45



Munich glass in Glasgow

Also in this issue

How to make a
mannequin

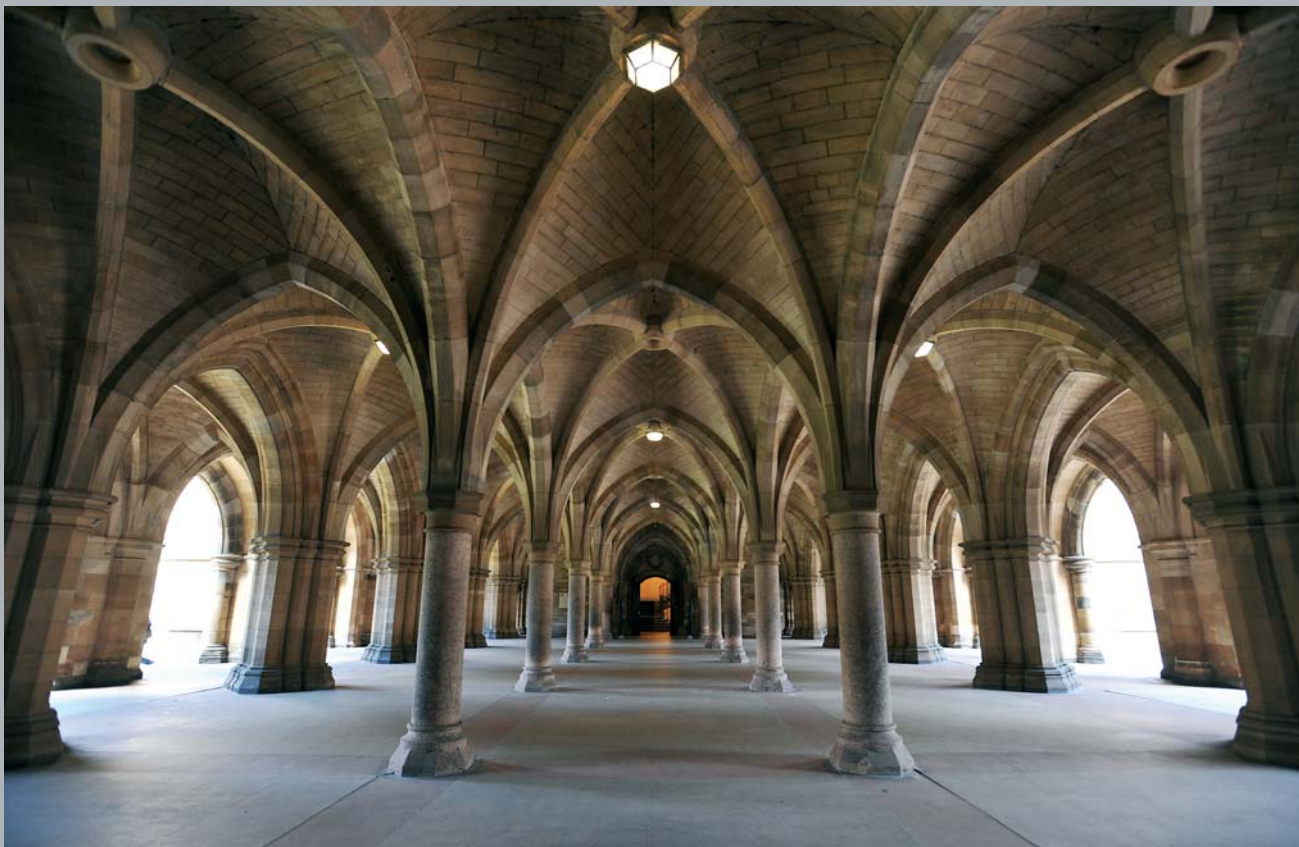
Running a roadshow

Don't mess with
moths



Icon PF13
Positive Futures
in an Uncertain
World 2013

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The Cloisters at the heart
of the Conference venue

Booking has opened for Icon's 2nd Triennial
International Conference

Positive Futures in an Uncertain World

In partnership with the University of Glasgow

10–12 April 2013

Early Bird booking fees apply until
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University
of Glasgow



THE INSTITUTE OF CONSERVATION

MARCH 2013

Issue 45



From the Editor

Spring is coming and our Glasgow Conference is drawing near! I look forward to meeting lots of you there. As well as learning something and enjoying myself, I also hope to twist your arm to send in your news and stories, not just for Icon News but for twitter, Facebook and the web site, too.

What may seem like run-of-the-mill work to you is someone else's fascinating insight into conservation so don't hold back thinking no-one will be interested. Also, your stories often give rise to terrific pictures and one image with a caption can make a great piece all by itself, so no excuses that you haven't got time to put pen to paper!

As our Chief Executive writes in this issue, reaching out and spreading the word is vital Icon work and this issue is full of examples. Sally Strachey makes the same point in her illustration of how conservation can energise and educate a community and serve you as a good example of continuing professional development. The CSI: Westminster project took us to the heart of power and the Roadshow article takes much needed help and advice to museums in the south east. Keep up the good work all of you!

Lynette Gill



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Cover photo:
A rare stained and enamelled glass panel from Glasgow Cathedral, depicting a Biblical figure. Crown copyright Historic Scotland

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Adverts: 15 April

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THE MEMBERSHIP TEAM – IMPROVING AND LISTENING

Photo: Matt Wreford



Wiebke Morgan, Icon's Membership and Marketing Manager, updates you on membership matters

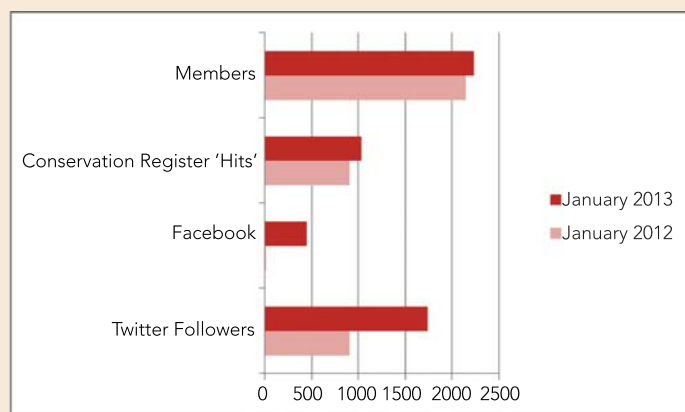
Since September the membership team has grown – I've been joined by Katherine Cresser and between us we deal with all membership communications and enquiries – from address changes to more complex questions, and, of course, membership renewals, including payments. This applies to both individual Icon

memberships and Practices on the Conservation Register.

Katherine and I send out Group communications, collate your monthly Iconnect and tweet when it is appropriate. We also update the Events and Courses pages on www.icon.org.uk. We staff a stand or provide material for others' stands at exhibitions where Icon is presenting itself to the broader heritage world.

RECENT SUCCESSES

- The response rate and turn-around of membership applications continues to improve.
- Total Membership year on year was up by 4%.
- In January 2012, we had 900 Followers on Twitter (Conservators_UK). This has now grown to 1,735 (+92%)
- Icon's Facebook page (The Institute of Conservation), which was started in July 2012 and is wonderfully led by Kerren Harris and Helen L Smith, reaches an average of 300 users per week (sometimes up to 1,200). This is in addition to our 451 fans.



- Remember that Icon has arranged a special deal for you in which non-accredited members are eligible for Construction Skills Certification Scheme (CSCS) cards – especially for Conservators. The deadline is 1 September this

year so don't miss out. If you are unsure how to go about applying for one, email or phone us!

- As you know, Membership Renewal Time is coming round again. We are still working towards putting online renewals in place but for technical reasons it is proving more difficult than I had hoped. I can promise that it will be easier than it has been in the past!

NEW FOR 2013/14

You will be able to receive emails from as many of Icon's Special Interest Groups as you wish (while still retaining the choice of the two Groups of most importance to you).

You will see Icon at many professional events – in order to make the public more aware of what conservators do, the value of conservation as a profession and generally 'to spread the word' – for example, the Listed Property Show, Museums & Heritage Show and Natural Stone Show. And don't forget Icon's own triennial conference in April – **booking closes on 28 March.** (www.iconpf13.com)

I will ask for your opinion regarding membership services and benefits in a special survey – look out for this in July. If you want to share your thoughts before then, do get in touch! This survey will inform the Icon membership structure and benefits of the future.

We've done our best to keep membership rates down but nevertheless we have had to bring in a small increase for 2013/14. Last year we lost a critical source of income: gift aid on membership subscriptions. If we are to continue the same level of activity we need to make this up, at least partly, with a slight increase in membership subscription fees. We believe that membership is good value – we're sure you will agree.

On the principle of clouds having silver linings, Her Majesty's Revenue and Customs have approved Icon's application for recognition as a Professional Body. This means that those who personally pay their membership subscription may now claim this in their tax return for the current tax year. For further detail, see February's Iconnect and www.hmrc.gov.uk/incometax/relief-subs.htm.

I hope to see you at Icon PF13 or one of the events Icon is attending over the next few months. As always, do phone or email me if you have any questions or comments.

FEES FOR 2013/14 MEMBERSHIP YEAR

Accredited - standard	£171
Accredited - concessionary	£127
Full - standard	£97
Full - concessionary	£71
Graduate	£74
Student/Intern	£44
Supporter	£74
Supporter - concessionary	£47
Organisation	£306

from the chief executive

SPREADING THE WORD...



Photo: Matt Wreford

Alison Richmond ACR FIIC writes:

You have told us that promoting the profession is one of the functions of Icon that members value most. We are currently setting our strategy and goals for this aspect of our work over the next three years.

...about education and training

When we consulted about developing a national education and skills strategy, it became clear that what was needed most was good

information about the workforce, such as how many are employed in the private or public sector, how many specialists and how many managers, how many are approaching retirement, etc. This information could then be used as a benchmark for measuring our progress and to guide us in implementing the strategy, as well as to underpin succession planning across the conservation community.

we have secured the services of a pro bono PR professional

Thanks to all those who took the time to fill in the form, we have had a really good response to our survey. With this solid data, we will take the opportunity to get some important key messages across about employment and skills to government, employers, educators and leaders in the heritage sector. We have secured the pro bono services of a public relations professional to help us do just that.

...about salary guidelines

Another aspect of Icon that members value highly is the work we do to set and promote salary guidelines. Until we undertook our workforce research, we were not able to set new minimum salaries because we did not have the data on which to base our guidance. Now that we do, Trustees will shortly decide on the figures and we will be putting our recommendations across to employers.

...about the Register

Another big strand in our strategy is to promote the newly revised Conservation Register as the nationally recognised source of conservation expertise in the UK. This year Wiebke Morgan, our Membership and Marketing Manager, has two parallel marketing campaigns underway: one to encourage more practices run by ACRs to join the Register and one to

ensure that commissioners and the public are aware of the Register and the professional standards that underpin it. We are also seeking a corporate sponsor for the Register who will help us to extend our reach.

seeking a corporate sponsor for the Register

...about work-based learning

Another strand of our profile raising is through the strategic development of our work-based learning initiatives. Susan Bradshaw, our Professional Development Manager, is very active in developing relationships with potential hosts for Icon Internships and Conservation Technician Qualification, and converting these to new placements. We have enormous support from the conservation community, and awareness of Icon's work tends to spread throughout each host organisation, gradually building knowledge of Icon's work-based learning brand.

...about working with others

We know that by ourselves we cannot achieve everything that we want to do and we need to work with new partners. Our triennial conference is a successful partnership between the University of Glasgow and Icon. Job Centre Plus is currently helping us to offer new opportunities for the long-term unemployed to experience a work-placement in conservation. These partnerships help us to reach new audiences and inform them about professional conservation.

another round of Awards?

When Icon is invited to take part in high-level forums within the heritage sector, this is good for the profile of the profession. Icon is currently represented on two important steering groups: the National Heritage Science Forum's Transitional Board, which is developing the constitution for the new Forum, and the Industry Advisory Group for the National Skills Academy for Cultural Heritage, which advises our sector skills council on skills gaps and helps to guide government money to where it is needed most.

Surely, the vehicle with the biggest potential for building awareness of professional conservation is the Conservation Awards. This month, Trustees will decide whether Icon will invest in another round of Awards in 2015. Critical to the decision will be whether we think we can attract the interest of the media, and thereby reach a much wider audience, something that has alluded us thus far. With some help from bigger partners, this may be within our reach.

professional update

CONFERENCE UPDATE



Clare Cooper

PF 13: going from strength to strength

We are delighted to announce that Clare Cooper will be giving the keynote address in the final session at our conference *Responding to Uncertain Times*. Clare is a powerful future-thinker in the arts and is a co-founder and director of Mission Models Money, a think-tank and research hub for the arts*. MMM believes that harnessing arts and culture's expressive energy and growing the cultural and

creative vitality of communities will be key to addressing the big, serious and growing problems we face - unsustainable economic growth, resource scarcity and climate change. She will be speaking on the topic *Fuelling the Necessary Revolution*.

On other fronts, the conference is progressing well. We have a fantastic programme of 120 papers, with fourteen breakout sessions to choose from. The pre-conference tours are filling up, and our evening events are very popular. The Trade Exhibition is almost full, and there will be plenty of posters to interest you at coffee time. In the breaks, PACR mentors will be offering mentoring sessions for emerging professionals.

Don't forget that booking closes on 28 March! For more information go to www.iconpf13.com

* Read about Clare on www.missionmodelsmoney.org.uk/staff/clare-cooper

PROFESSIONAL CODES AND GUIDELINES



Lizzie Neville

Icon Trustee, Lizzie Neville ACR, brings you a progress report

Thank you to everyone who participated in the post-AGM, lively question and answer session on Icon's proposed new codes. This was a good sounding board for the Codes of Ethics working group to get a sense of members' reactions to Icon developing its own codes and the post-meeting drinks provided a further opportunity to talk one-to-one with members of the group.

The strategy

It has been agreed to pursue the following strategy. Icon should have codes rather than guidelines, despite the

difficulties surrounding this. The reason for this is straightforward: codes can be enforced whereas guidelines cannot. We want people to read these codes and understand what it is that we do, so the new codes should start with an inspiring defining statement on what a conservator does which is easily understood by people outside of our profession. The codes need to be clear and concise and should refer to the PACR standards, not reproduce them in a slightly different version. The declaration that members sign, on joining Icon, agreeing to abide by the profession's codes and guidelines, needs reworking so that the section on adherence to codes of ethics and practice is kept separate from obligations to Icon, the charity.

The process

By the time you read this, I will have circulated a 'skeleton content' around to the working group, inviting them to send me comments, additions and edits. These I will bring together, before passing them on to Kathy Tubb ACR and Clare Meredith ACR to work up into a draft document. This will be circulated to the working group again for comment before volunteer Icon members 'stress test' the new codes by applying them to different scenarios. The new codes will then be commented on by 'critical friends', outside of Icon but within the heritage sector, and a lawyer, before they are worked up into a final draft for approval by the Icon Trustees. The new codes will then be put on the Icon website and members will be balloted on whether to accept them or not.

We already have members offering their services to stress test the new codes but there is room for more. Do contact me on eneville@tabularium.co.uk if you would like to help with this.

Complaints procedure

Separately but in tandem, we will be reviewing the processes to investigate and arbitrate when a complaint has been made against an Icon member. David Leigh has already done a considerable amount of work on this and we have received comments from critical friends, Keith Lawrey, Learned Societies' Liaison Officer for the Foundation for Science and Technology and Pete Hinton, Chief Executive of the Institute for Archaeologists (another organization currently reviewing their disciplinary procedures). In-house, I shall be working with Joanne Hackett, senior Textile Conservator at the V&A. Prior to working in the UK, Joanne was Chair of the AIC Standards and Ethics committee which was also responsible for answering complaints against members of the AIC. According to Joanne, complaints against conservators fell into two broad categories; failure to manage client expectations and failure in keeping sufficient before treatment documentation. Prevention is always better than a cure so these look like areas where additional professional guidelines may be required.

HLF INTERNS NEWS

For the spring intake of Heritage Lottery Fund Internships, over one hundred and sixty applications were received. Due to the high standards of those applying and the quality of the applications both Icon and the hosts had a hard decision when short-listing the applicants for interview.

Interviews have now been completed for the following placements:

- Ethnographic Conservation at Pitt Rivers Museum Oxford
 - Conservation science – analysis and deterioration of natural organic dyes at The British Museum, London
 - Architectural conservation, stone and plaster conservation at Hirst Conservation, Lincolnshire
 - Preventive Conservation: The V&A Museum, London
 - Preventive Conservation and Collection Care at University of Cambridge Museums
 - Collection Care and Management at Middleport Pottery with Halahan Associates
 - Conservation of Costumes and Textiles at the Royal Albert Memorial Museum, Exeter
 - Natural Science Conservation at National Museums Scotland, National Museums Collections Centre, Edinburgh
- Successful applicants will start their internship during April.

WAGE INCENTIVES FOR NEW STAFF

The Government has recently extended a scheme whereby employers can get financial help if they take on an eligible unemployed 18 to 24 year-old through Jobcentre Plus across England, Scotland or Wales. At up to £2,275 the sum more than covers the cost of a year's national insurance contributions. Find out more from: www.dwp.gov.uk/wageincentives or call 0845 601 2001 (option 2).

THE NATIONAL MANUSCRIPTS CONSERVATION TRUST

Deadline reminder

The next deadline for applying for grants from the NMCT is looming – 1 April. If you have missed the boat this time and want to plan ahead for the next round, the deadline is 1 October 2013.

The National Manuscripts Conservation Trust offers grants for the conservation and preservation of manuscripts and archives and applications are welcomed from a wide range of organisations and owners. More information and the application form can be found on the NMCT website: www.nmct.co.uk. If, having consulted the website, you have any queries about whether your project is eligible please contact Mrs Nell Hoare, who manages the Trust. You can contact her either through the NMCT website or at info@nmct.co.uk.

*Please note the Trust's new contact details:
NMCT, PO Box 4291, Reading, Berkshire, RG8 9JA
info@nmct.co.uk*

The NMCT in action

The NMCT is the key sponsor of a project to conserve two Cornish language manuscripts, which is being undertaken in Lizzie Neville's studio in Penzance

A short report about it appeared on ITV South West News recently and you can see it on <http://vimeo.com/59178928>. The cameras plan to return in due course to see the conservation work underway.

Lizzie has her work cut out: as well as managing her studio, PZ Conservation, along with two internships, she is, of course, an Icon Trustee and is leading the work on developing our professional codes and guidelines (see above.)

NEW WEST DEAN COURSE

West Dean College is extending its existing one year Diploma in the Conservation-Restoration of Clocks to a two year Diploma starting in September 2013. The previous one year course has been completely rewritten and reformatted so that graduates will spend one year learning traditional bench-based clock-making skills, before spending the second year on traditional conservation-restoration of European clocks. Students on the Conservation of Clocks programme work alongside conservators on other West Dean programmes, including Metalwork, Ceramics and Furniture, allowing collaboration on certain projects as they work on historic objects and collections as part of their training.

Clocks Programme leader Matthew Read ACR comments that in horology the demand for thoughtful and informed conservation-restoration outstrips supply. 'In addition, the changing profile of applicants, many with little or no experience, made it necessary to extend the programme to two years'.

FINDING THE CPD IN ALL YOU DO

Spring sees the PACR CPD recall process begin and some of you will have received an email or letter requesting that you supply a continuing professional development (cpd) review and action plan reflecting on your professional practice from the past two years.

Reflecting on the benefits and shortcomings of projects and activities to the practitioner, to the profession and to others can sometimes feel daunting. But identifying how and what has been learned or what needs to be worked on from professional and personal experiences can be less elusive and more rewarding than you might think; Sally Strachey, a PACR cpd Reader, offers some insight in her article overleaf.

Interpreting personal goals

Quite often it is all too tempting to complete a cpd action plan based on tasks rather than making your goals as **personal** as possible. Planning future learning, though, gives you the opportunity to focus on **your own needs** and to concentrate on **skills and learning** you want to enhance.

The example overleaf, and further guidance for completing a cpd review, whether you have been recalled or not, is available from the Icon website (www.icon.org.uk) under the Accreditation/ CPD tab >Continuing Professional Development 'CPD Guide' and 'CPD Reviewers Guidance Notes'.

The erection of scaffolding on a church or monument lights a beacon heralding an exciting opportunity for a community to re-engage with its cultural inheritance. The benefits are reciprocal. Promoting a strong sense of place and identity, by forging relationships with history through local engagement in conservation programmes, plays a large part in bonding communities. In return, sparking lifelong interest in our built heritage by offering learning opportunities in history and conservation ensures a future for the industry. Today's children are, after all, tomorrow's policy makers.

Places of worship are particularly vulnerable to neglect through dwindling usage unless their historical significance is made relevant to communities. We see the start of a project as an opportunity to share the story of a building with those to whom it matters most. A church should not only be categorised in terms of its aesthetic merit. A church is a depository of the social, historical, political, religious and industrial history of a rural or urban environment and an expression of the life of the place in which it is situated. A conservation project throws a spotlight on the historic building and offers a chance to connect communities with a vital resource.

Opportunities to bring history to life are presented from the conception of the project. Stories of tragedy, scandalous mistresses, huge families, elderly mothers and grisly deaths never fail to engage. These stories, commemorated by or hidden within the history of church monuments, draw the imagination of the public, whether aged 5 or 90. As a tomb or monument is carefully dismantled, audiences of local children watch avidly, exclaiming gruesomely 'Are there any bones down there, Miss?'... and usually there are! History needn't be horrific to attract interest; we discovered during our monument survey of St Stephen's church in Bristol that Sir Edmund Blanket, a wool merchant, (died 1370) is rumoured to be the inventor of ...the blanket.

We often foster a strong relationship with local schools during conservation works as churches are a wonderful out-of-classroom resource for teachers, offering rich opportunities for linking topics. At St Mary's Church, Elmley Castle, in Worcestershire, the children created time capsules

to place inside the monuments during the rebuilding process. The design and technology element was taken further for the local secondary school by an investigation into the cleaning and repair products used and the reasons for their application.

It is not only schoolchildren who benefit from the regeneration of a place of worship. Storyboards and evening and lunchtime lectures to the public help to underline the worth of heritage in fostering a sense of meaning or belonging. Showing groups of secondary school children around the walls of Corfe Castle during masonry consolidation works also helped to demonstrate the intricacy, expense and necessity of conservation work to help promote the aims of the National Trust.

It is also essential to develop, maintain and pass on the specialist knowledge and skills necessary to maintain the historic environment. An entire industry has been created around the Heritage Lottery Fund and opportunities for training in traditional skills can be increased through the projects chosen. The engagement of young people in their heritage is a key strategic aim of the HLF and innovative ways of achieving this through fresh thinking are needed.

Making historic buildings available for community activities is an important part of maintaining heritage. Creating activities integral to that heritage, linked to those buildings, is of equal importance in both rural and urban communities. The cohesive and revitalising effects of community activities, the revival of traditional crafts, displays of traditional skills and the shared ownership of our communal spaces are all opportunities for strengthening our sense of pride in our heritage.

Sally Strachey ACR
Managing Director
Sally Strachey Historic Conservation Ltd

Part of an example action plan showing personal goals

Identified goal / need	Specific development activities	Target dates
Develop my skills in the use of digital photography for recording conservation work	Read relevant literature—to find out the basics and consider options available.	January [year]
	Consult colleagues on ConsDist List—to assess costs and benefits / archiving the images.	February [year]
	Attend practical workshop for beginners—to gain hands on experience.	Dd/mm/yy
	Use the XX collection digital photography project to practice new skills.	December [year]



A secondary school visit during the conservation programme at Corfe Castle

MOVING INTO THE FUTURE WITH THE JOURNAL

*The Journal of the Institute of Conservation is **your** journal.*

Its aims are to:

- promote knowledge of cultural heritage conservation practice, the research which underpins it and related issues;
- enable communication of advances between conservators and the wider conservation and heritage communities in the UK and internationally;
- provide a permanent medium of record of issues relating to conservation and the heritage sector.

It is published twice a year. Articles relating to book and paper conservation are published in one issue, and articles relating to all other disciplines are published in the second issue. Both issues of the Journal arrive on all Icon members' doorsteps, regardless of discipline. We are working with our publishers so that all members will also have online access to the current issue of the Journal and all back issues of the Journal, The Conservator and The Paper Conservator.

It is important to ensure that the Journal continues to be both current and relevant to all our members. With this in mind, a Task and Finish Group has been set up to rigorously review present services provided by the Journal, and to evaluate future needs, in order to see where improvements can be made. This will include asking questions such as:

- Are the aims of the Journal still valid?
- Is publication twice a year often enough?
- Do members want copies both on their bookshelves and online?
- Should issues continue to be split by discipline?

The Task and Finish Group will be producing a report that will then be discussed by Icon's Board of Trustees at the end of 2013, through which the future of the Journal will be shaped.

The full work of the Task and Finish Group is given below, and updates on our progress will appear in Icon News and on the website. In the meantime, please continue to send your articles for publication to the Editor of the Journal, email Janet Berry: journal@icon.org.uk. Remember without you, there is no Journal!

The Task and Finish Group's work

Aim

The Group's aim is to look at ways in which Icon can sustain and further develop the Journal for our members beyond 2015. The intention is to develop a vision and connect the Journal with Icon business strategies, including education and professional development; and to review how we can enhance access, and assess and evaluate information gaps in our Journal service. Research will incorporate how we can exploit modern technology, and review ways in which we can possibly fill these information gaps.

The Group's Role

This is to review and evaluate the requirements for a sustainable Journal beyond 2015, as part of Icon's business cycle. All options will be carefully considered including benefits, value added, and risks.

Who is involved?

The Group is made up of Lara Artemis (Trustee and Chair of the Task and Finish group), Heather Ravenberg (Book and Paper Group Committee Member), Isabelle Egan (Book and Paper Group Committee Member), Ylva Dahnsjo (Trustee), Francis Downing (Chair of Group Chairs), and Janet Berry (Journal Editor).



Lara Artemis

Ultimately, our aim is to ensure we are reaching all our members through the Journal. Specifically we are looking at how we can link the Journal with our present and future business strategies, as well as enhance quality and access. The Group's task-based roles are to help scope options, partake in and contribute to overall discussions, review and scrutinise suggestions, and help develop the business plan with an options appraisal ready for the Board of Trustees to review mid-December 2013. The Publisher's contract will be up for renewal in 2015, so we will need to ensure a chosen option is ready for any possible procurement process (if this is required) before the end of 2014.

How will it work?

Thorough research by the Task and Finish Group will be conducted on all elements set out in the Terms of Reference (please check the Icon website). Consulting the membership on what you want from your Journal is part of the process and will be used to help to inform the Group whilst researching business options for the Journal, so please do complete any surveys when they are sent to you. The membership will be updated on progress through the Icon website and Icon News.

So far

The Terms of Reference have been developed and were approved by the Board of Trustees at their meeting on 3 December 2012 and are available on our website. The Task and Finish Group has had two introductory meetings giving everyone the opportunity to look at planning and resource needs. In the meantime the Task and Finish Chair suggests that any ideas, comments or concerns should be sent directly to the Icon office on membership@icon.org.uk where they can be collated and discussed by the Group.

Next steps

Guided by the Terms of Reference, the Group is actively moving forward on planning and research. We also plan to put together a 'sounding board' group who represent our core professional values, to help us assess and evaluate wider membership needs. The Task and Finish Chair will monitor progress, and compile update reports for the Board of Trustees and the membership.

HERITAGE SCIENCE NEWS

'Mind the Gap: Rigour and Relevance in Heritage Science Research' is the name of a new one-year research study which has been launched to investigate collaborative research practices between academic researchers and practitioners.

Using the context of heritage science, The National Archives, Centre for Sustainable Heritage (UCL), Tate and the University of Exeter will work together with other UK and international bodies to investigate the 'rigour and relevance' gap between research and practice.

The study is funded by the UK's AHRC/EPSRC Science and Heritage Programme (SHP). It is being carried out between February this year and January 2014 and will:

- identify barriers to communication between academic disciplines, practitioner and specialist communities;
- explore ways of improving the effectiveness of cross-disciplinary working;
- investigate the attitudes of participants to collaborative research and practices;
- publish a Green Paper setting out a framework for collaborative research in heritage science; and
- disseminate the findings widely.

Further information is available from Nancy Bell:
Nancy.Bell@nationalarchives.gsi.gov.uk

LIBRARY NEWS

Training Guides

The Icon Chantry Library has compiled a series of online training guides to help users develop their information skills in a variety of topics. There is a set of six training sheets, on a variety of activities, ranging from 'How to Conduct a Literature Search' to 'Developing Effective Search Strategies.' Also, included on the webpage is a copy of the Useful Online Resources for Conservators bibliography.

To find out more, go to: <http://tinyurl.com/chfmxzj>

The Chantry Librarian welcomes feedback about the training guides and suggestions of topics for developing future guides. Please contact her on chantrylibrary@icon.org.uk.



Ros Buck

www.chantrylibrary.org.uk (Library Services).

Photocopies

Don't forget that we supply photocopies of journal articles, chapters from books, and conference papers, which are held in the Chantry Library collection. Icon members can claim **ten free articles** each year, provided either as scanned pages or in hard copy. Email Ros Buck, Librarian at chantrylibrary@icon.org.uk with your requests, quoting your membership number, or complete and send the copyright form available on the Chantry Library webpages

Recently received publications

Conserving Contemporary Art: Issues, Methods, Materials, and Research by Oscar Chiantore and Antonio Rava, The Getty Conservation Institute, Los Angeles, 2005, (Reprint 2012), 327pp. ISBN: 9781606061046

Recently received journals

Journal of the American Institute for Conservation, JAIC, Vol.51, No.2, Fall/Winter 2012

JAIC Online (Volumes 16-44, 1977-2005):
<http://cool.conservation-us.org/jaic/tocvol.html#vol44>
Contents and articles online.

Print Quarterly, Vol.30, No.1, March 2013

Studies in Conservation (IIC), Vol.58, No.1, January 2013
Contents pages and abstracts available at:
www.ingentaconnect.com/content/maney/sic

Find out more

There are several ways of keeping up to date via the Chantry Library:

- Visit the Library News page at <http://chantrylibrary.wordpress.com/> for further details of new resources and a full listing of all journal articles received over the past few month.
- Or you can have the news come to you by subscribing to the RSS feed and track new books and journals at the Library in real time. More details on how to do this are also at <http://chantrylibrary.wordpress.com/feed/>
- Details about new library resources can also be found in the quarterly Chantry Library Resources Updates, on the website here: <http://tinyur.com/cue9xne>

NEWS FROM THE GROUPS

Furniture and Wood Group

The Group met twice in the last quarter of 2012 and a short review of these two events appears on page 28. The Group plan to hold other events in the near future so please keep a look out for news of these. Also, there will shortly be a questionnaire posted for members to fill in and return with a prize for one lucky member to win.

Change or Damage? Effect of Climate on Decorative Furniture Surfaces in Historic Properties is a seminar on 19 April at University College London. It will report on research findings and how they can be used to improve collections management. Places are free but limited. Contact Naomi Luxford (n.luxford@ucl.ac.uk)

Paintings Group

The first talk for 2013 will be held on 30 April at the Freemason's Hall in London. Will Shank, Co-Founder and Co-Chair of Rescue Public Murals will be speaking about the performance and preservation of acrylic paint used externally on murals. This promises to be an interesting talk for all conservators who have an interest in modern paints. For details please see the Events and Paintings Group pages of the Icon website. Bookings can be made by contacting Clare Finn by email (finnclare@aol.com) or telephone +44 20 7937 1895. We would like someone to review the talk for Icon News so please let Clare know if you are interested and we can send the guidelines.

We are pleased to announce that the conference publication 'Adhesives and Consolidants in Painting Conservation' is now available at an exclusive price when ordered directly from the Paintings Group. The cost is £29 inclusive of postage and packaging. Please contact the Paintings Group Treasurer Rebecca Gregg info@rebeccagregg.co.uk to order your copy.

The theme for the Paintings Group session at the Icon Conference PF13 is Art and Audiences and we hope that the talks will generate a lively discussion at the end of the session (see the conference website for details www.iconpf13.com/programme.html). The paintings group are now looking ahead to our conference in 2014. We are very interested to hear of the themes and topics that our members are keen to address, so let us know if you have any ideas.

The Paintings Group Committee

Icon.paintingsgroup@googlemail.com

Chair:	Francis Downing
Secretary:	Rhiannon Clarricoates
Treasurer:	Rebecca Gregg
Student Liaison Officer:	Helen Dowding
Group News Officer:	Alexandra Gent
Committee Members:	Angelina Barros d'sa Lizzie Bone Ambrose Scott-Moncrief Chantal Thuer
Talk series organiser:	Dr. Clare Finn

Stone and Wall Paintings Group

The S&WP Group are organising a wall painting conference in November. If you have any suggestions for topics or would like to speak at this event, then please contact Clara at clara.willett@english-heritage.org.uk. The Group will be offering four bursaries of up to £90 each to attend this conference. Further details will be announced very soon.

Textile Group

There are a number of events and visits planned for 2013. In April, at the Glasgow Conference PF13, the Textile Group has a session on the morning of Day 2, when Zenzie Tinker will present a paper about the 'Emerging Conservators Project' with the Palace of Westminster. We then have poster presentations from Pippa Cruickshank (British Museum) and Rosamund Weatherall (National Trust) along with two posters from the V&A - all on an adhesives theme. This will be followed by a joint session on adhesives with the Book & Paper, Photographic Materials, Science and Ethnography groups, including an overview by Science and then poster presentations from the other Groups on adhesive use in their disciplines.

On 20 May there is a visit to the Fan Museum at Greenwich, which will include a tour of the Museum, current exhibition, study room and the stores. The visit will cost £10.

Do also save the date and come and celebrate one hundred years of conservation at Hampton Court Palace with a tour of the textile conservation studio and the new State Bed exhibition, 'Secrets of the Royal Bedchamber' on Friday 21 June 2013.

We are then planning to hold a Back to Basics Chemistry course entitled 'Wet cleaning: the appliance of science'. The one day workshop will be led by Dr Anita Quye, Lecturer in Conservation Science, Centre for Textile Conservation and Technical Art History, University of Glasgow. The process of cleaning with aqueous solutions and solvents in textile conservation involves pH, buffers, solubility and detergency. In this one day CPD refresher session delegates will cover the important underpinning scientific concepts about what is happening in wet cleaning and why, which helps to inform and support treatment decisions. The workshop will take place at the British Museum, London at the Orsman Road site on Thursday 27 June. The cost of this one day workshop will be £95, max twelve delegates. Please check the Textile Group web page for more details as they become available. Otherwise, please do contact Leanne Tonkin, Textile Group Secretary, for more details and to register as a delegate. Delegates will be taken on a first come, first served basis. leanne.tonkin@phm.org.uk

On Friday 11 October there will be a visit to The Leather Conservation Centre in Northampton, which includes a tour of the centre and a short handling/identification session. The cost will be £10, including tea/coffee. There is also a Tannery on the site and Northampton Museum, which is nearby, has a large shoe and boot collection.

Please see the Textile Group web pages for all the latest information on dates and contact details for these events and visits.

strategically speaking

Juergen Vervoorst is the new Chair of the Board of Trustees. Here he writes about your Icon – past, present and future

Photo: Matt Wreford



Icon's new Chair Juergen Vervoorst

Icon is in good shape!

Well, you might think that I would have to say that. Who else, if not Icon's Chair, would have to be positive! But I believe there is very good evidence to prove that.

Icon's office is going from strength to strength. After some difficult years and even more difficult decisions last year, we now have a very strong team, bringing a diverse portfolio of business management, membership background, education and fundraising to Icon. We are

now dealing very effectively with any membership issue that may arise.

For the first time we ourselves are able to carry out some targeted workforce research, helping to understand the future needs of our profession and informing Icon's decisions on its direction – and what could be more important? Securing a very significant grant from the Heritage Lottery Fund to ensure the continuation of Icon's highly successful internship programme is not only the result of Alison's and her team's hard work, but also the acknowledgement of everybody's effort, who has helped to make the previous programme a success – an impressive 90% of interns have moved on to employment or further education in the profession!

This is all extremely reassuring and reason enough to say that Icon is in good shape, and I haven't even mentioned some of the exceptional work that happens in Icon's Groups. Without forgetting about others, the Book and Paper Group's Training programme has been exemplary.

I haven't touched on the progress made against both Icon's strategic plan and the National Conservation Education and Skills strategy and that we have been able to increase our unrestricted reserves, making Icon that little bit more secure; the number of accredited conservators is rising and our accreditation scheme increasingly gets overseas' recognition; Icon is a founding member of the Heritage Science Forum, making sure that Icon's voice gets heard and has more weight than ever before.

All this is down to committed staff, a passionate membership that cares about our profession and our cultural heritage and is willing to give their time, and to a dedicated Board of Trustees, who are doing their utmost to ensure that Icon is the lead voice for the conservation of cultural heritage in the UK.

But there are some real challenges ahead of us, and this is no time to be complacent. Some of these are of a financial nature. The bequest providing the funds for the Chantry Library is running out, and a Task and Finish Group is working hard on finding a new and sustainable solution. The Chief Executive Officer post is partly externally funded, mainly to ensure delivery against the National Conservation Education and Skills Strategy. Whilst it was a great opportunity to have these funds, Icon no doubt needs a CEO in the future and we will be working hard to find a long-term solution. And then there's the matter of financial reserves. Any healthy organisation needs sufficient reserves to be able to function to some extent for approximately half a year, even if all other funds are drying up. In such a situation, salaries and bills need to be paid and the organisation needs to be able to buy itself some time. Whilst we are steadily increasing the reserves, we are not healthy enough just yet. For staff costs and reserves we won't find a funder. But here is something you all can do: think about three things you really value about Icon and speak to your friends and colleagues who aren't members, although you think they should be. If all of us could convince only one friend to join Icon, that would make a real difference.

Ah, yes, and then there is governance. Icon was founded in 2005 and much of its current structure was a result of the convergence process. We have moved on a lot since then, and we need to understand what structure would best suit Icon to make it as efficient and effective as we all need it and want it to be. Sometimes one can't see the wood for the trees, and looking at all of Icon's committees, panels, boards, and groups, I strongly believe we need to review the functions and relationships between all of them, so we don't waste our energy where we shouldn't. You will hear much more about this in the future.

So, if you ask me what I would like to see being achieved in my two years as Chair of Icon, I would want the next Chair to start their first piece in Icon News with: Icon is in **great** shape!

A little bit about our Chair

Juergen graduated from the Academy of Fine Arts and Design Stuttgart, Germany, in 2000 with a thesis on parchment conservation. From 2000 to 2006 he was Head of Conservation/ Preservation at the Municipal and Provincial Archives of Vienna, Austria, and since 2002 he has been a guest lecturer at the Academy of Fine Art Vienna for book and archive conservation-related topics. He is currently Head of Conservation at The National Archives, UK – a post he has held since 2006.

Holey unreasonable?

Something is bugging Jane Thompson Webb ACR, Collection Care Officer at Birmingham Museums Trust.....

I am, generally, a calm and reasoned person. I try to look at the bright side and rarely shout. I have been finding that, as I progress through my forties, some of my opinions are more fixed and I do find myself ranting a little more.

So what is making me shout? Well, minor things like drivers who assume I'm psychic and consequently don't indicate or repairs to pavements in tarmac when perfectly good paving stones were lifted to dig the hole. What really gets me going is the sloppy use of photographs to illustrate a point. I raged at an article in the *Economist* about Birmingham, where a photograph seemingly illustrating the path of HS2 showed a train running where no train has ever or will ever run. What makes me positively incandescent, however, is pictures of clothes moths.

There has been a spate of articles on clothes moths in recent years. There was even a piece about it on the *Today* programme. One might assume that these pieces were to educate and inform so that the Man on the Clapham Omnibus who has not been in receipt of IPM training might be able to recognise the thing that's eating his cashmere jumper. But no. These articles are designed to befuddle and confuse. Judging from the size of the moths illustrated we must assume that the wardrobes of Britain are filled with moths the size of small birds. The sound of the munching must keep people awake at night. The pictures never, EVER, show a clothes moth. The quality of the magazine is no guarantee that these mistakes will not be repeated. A well known women's monthly, known for their assessment of kitchen equipment and the like, managed to run a piece that completely failed to show an actual clothes moth.

An insect identification guide would supply the answer, you might think. Think again. General guides have few moths and those that do feature are large and brightly coloured and don't munch jumpers. I bought a newly issued field guide to British moths and butterflies a couple of years ago and, although the relevant moth family was mentioned, even it managed not to illustrate either of the two clothes moths species.

How on earth are ordinary folk supposed to know what is munching their jumpers when no one can be bothered to supply an accurate photograph? For the record, here are some photographs of clothes moths and their larvae. How much more photogenic does a moth need to be to get published? They are a lovely shiny metallic colour and punk styling is alive and well in the world of moth haircuts. Yes, the larvae will eat jumpers, but at least they do it quietly. Cut them out and show all your friends. The public have a right to know!

I think I'll have a lie down now.



Damage to a carpet by the webbing clothes moth (*Tineola bisselliella*)



Cocoons of the case bearing clothes moth (*Tinea pellionella*) on feathers



The larva of the webbing clothes moth (*Tineola bisselliella*)



The adult webbing clothes moth (*Tineola bisselliella*)

The larva of the case-bearing clothes moth (*Tinea pellionella*)

The adult case-bearing clothes moth (*Tinea pellionella*)



For the avoidance of doubt (and Jane's wrath) the the adult moths pictured here at small humming bird size are in reality 5–8mm long (Ed.)

Moves



Dr Anna Bülow ACR started in the new post of Deputy Head of Conservation and Scientific Research at the British Museum. Anna moved to the British Museum from her previous post as Head of Preservation in the Department of Collection Care at The National Archives, Kew.

Anna told Icon News 'My work has focused on strategic approaches to conservation and access, including the digitisation of archive collections and the application of 'accessible value' as a tool for informed decision-making in collection care. I look forward to the challenge of balancing the stewardship of such a large and varied collection with the need to make it more widely accessible.'

Isobel Griffin has taken up the post of Collections Care Manager at the National Library of Scotland. Isobel worked for the National Trust for Scotland for nine years in various roles. From 2009-2012 she undertook a PhD as part of the Science and Heritage Programme, investigating the deterioration and conservation of concrete structures from the Second World War.

Awards



Mary French

The ever-beneficent Queen Elizabeth Scholarship Trust (QUEST) has helped two further Icon members recently. Thanks to QUEST, **Mary French**, Book Conservator, is able to complete her formal education in the art of book conservation by undertaking an MA at West Dean College.

Last month Dr **Anna Bülow ACR** started in the new post of Deputy Head of Conservation and Scientific Research at the British Museum. Anna moved to the British

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Pieta Greaves and Deborah Cane

In news from the Birmingham Museums Trust, we learn that '**Pieta Greaves** has recently taken up the post of Staffordshire Hoard Conservation Manager, collaborating with the research specialists to facilitate the upcoming phase 2 of the program.

Deborah Cane has resumed her conservation and environment post focusing on working with the collections across the eight Birmingham Museum Trust sites. Projects that will be concentrated on this year include identification of hazards and risks of the collection as well as ongoing work managing the Icon interns.

We have also welcomed **Natalie Harding** and **Ciarán Lavelle** to the Staffordshire Hoard project, both have been working on the conservation of the collection as part of three month posts funded by English Heritage'.



Emma Nichols

Whilst **Emma Nichols**, Fine Art, Paper, Book & Archive Conservator, is being supported in her final year in the MA in Conservation at Camberwell College of Arts.

New ACRs

The Accreditation Committee approved the accreditation of fifteen new conservator-restorers at its meeting last month.

Congratulations to everyone!

Helen Davis, Paintings Conservator at Ruth Bubb Conservation of Paintings, Banbury, Oxfordshire

Tess Evans, Principal/Manager/Senior Conservator at Heights Heritage, working in Conservation Collection Care and Conservation Management, Textile and Mixed Media Conservation, London

Charity Fox, Paper Conservator at Tate, London

Elzbieta Gorska-Wiklo, Preservation Manager, Glasgow University Archive Services.

Emma Le Cornu, Illustrations Project Conservator, Royal Botanic Gardens, Kew, London

Sarah Morton, Business Unit Manager and Objects Conservator, Oxfordshire County Council: Museums Resource Centre

Konstantinos Ntanos, Head of Conservation Research and Development, The National Archives (TNA)

Hugo Platt, Senior Paintings Conservator at KSH & Co., Houghton Conservation Studios

Françoise Richard, Book and Paper Conservator at MCS Museum Conservation Services, Duxford, UK and self-employed in France – Françoise Richard Conservation

Bronwen Roberts, Object Conservator, Oxfordshire County Council

Louise Vaile, Paper Conservator and business owner: Ogilvie Vaile Conservation in Birmingham

Jane Wallis, Furniture and Works of Art Conservator – Decorative Surfaces, The Royal Collection

Alex Walton, Conservation of technology and working objects, National Museums Scotland

Beth Werrett, Project Conservator: Archaeology and Museums Wiltshire Council Conservation and Museums Advisory Service

Theresa Zammit Lupi, Book and Paper Conservator, Museum Conservation Services (MCS), Cambridge

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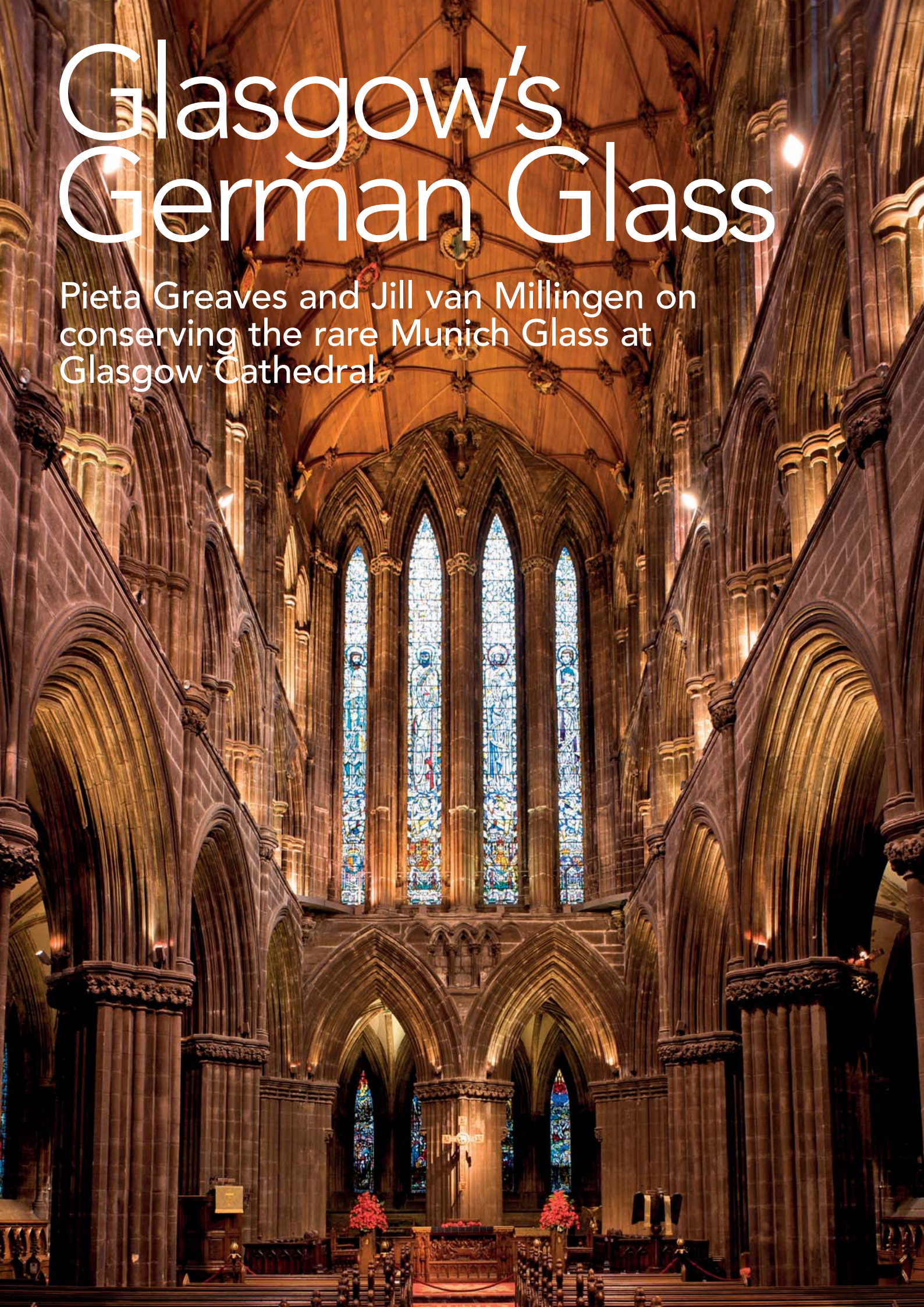
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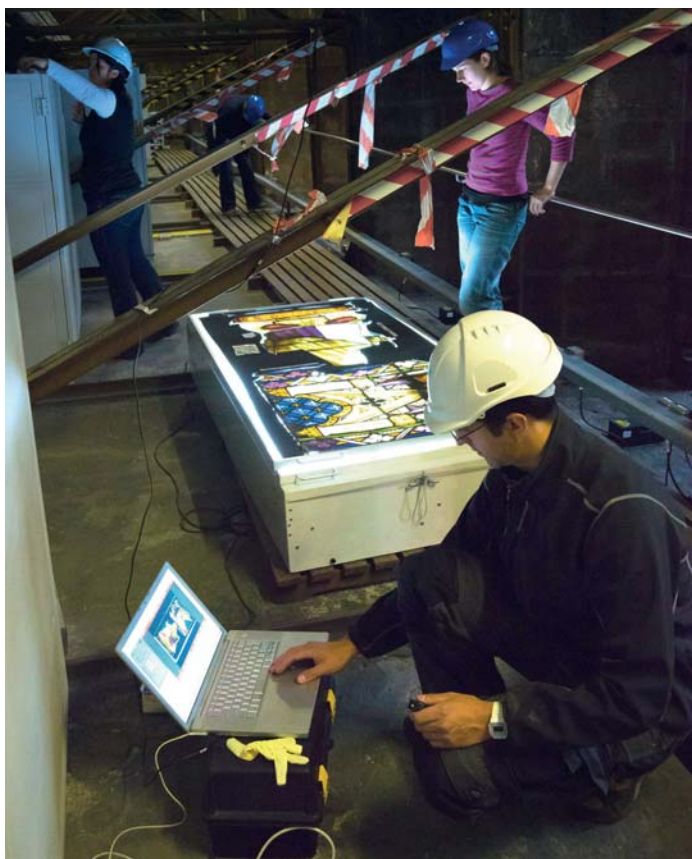


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Glasgow's German Glass

Pieta Greaves and Jill van Millingen on
conserving the rare Munich Glass at
Glasgow Cathedral





The photography team in 2012
Crown copyright Historic Scotland

Since 1996 Historic Scotland's Collections Unit and AOC Archaeology conservators have been working together to catalogue and re-house the stained and painted Munich glass collection stored in Glasgow Cathedral.

Made in Munich by the Königliche Glasmalereianstalt (the Royal Bavarian Stained Glass Establishment), the glass was installed in the windows of Glasgow Cathedral during the late 1850s and early 1860s. The windows use a mosaic-enamel method, where the designs were created in stained glass and detail was added in enamel paint which was then fired to fuse with the glass.

Extreme pollution, exacerbated by Glasgow's damp climate, quickly caused deterioration in the painted surface. During the 1930s the glass, including the lead comes, began to be removed from the windows. Today only two Munich glass windows remain in their original setting.

The glass, now stored in the nave gallery at Glasgow Cathedral, depicts scenes of biblical figures and vary in size from 1.5 to 2 metres in height. They now represent the largest single collection of Munich glass in the world. The Bavarian Glass Factory was destroyed during the Second World War along with many examples of its work in Germany.

Since 1996 the collaborative project has undertaken the following work on the collection.

CATALOGUING

Work to catalogue the collection started in September 1996 with a workshop being established in the nave gallery of the cathedral. Each fragment has now been assigned a unique number which was written on the glass with permanent ink over a coat of Paraloid B72.



Example of the Munich glass.
Crown copyright Historic Scotland

Left: Inside Glasgow Cathedral Crown copyright Historic Scotland



The conservation team in 2010
Crown copyright Historic Scotland

STORAGE AND ACCESS

Long-term storage conditions and accessibility needed to be improved. To create a clean, secure environment to store the glass, custom-made cabinets were installed in the gallery. The cabinets have been designed so that the panels are placed on clear acrylic with a border of black polyethylene foam. The foam provides support and minimises damage when the drawers and trays are moved. Since the colorant in the foam is carbon, it also provides a small amount of protection from pollution. Dust is excluded from the cabinets by closed doors and dust seals.

RESEARCH

A suitable cleaning and conservation technique needed to be researched. The fragments were cleaned with soft brushes and vacuum to remove the majority of the dust that had built up over time. Any thick layers of soiling were carefully removed with a small amount of detergent in a 1:1 mixture of distilled water and industrial methylated spirit. All the painted areas are extremely vulnerable and can be damaged even with cotton swabs and buds. So far only light cleaning has been carried out.

PHOTOGRAPHY

The latest phase of the project has been to digitally photograph each of the drawers. It has been possible to take images of parts of a large panel with the future hope that it will be possible to patch them together digitally. Eventually a virtual image of the interior of the Cathedral, with windows in their original positions, should be possible.

LOOKING AHEAD

The next stage of the project will be to fully clean and conserve the glass to a display standard, stabilising the loose surfaces and allowing access for study.

Pieta Greaves ACR was working for AOC Archaeology at the time of writing this article but has recently moved on (see page 12 for her news)

Jill van Millingen is Historic Scotland: Regional Collections Manager (South)



Crown copyright Historic Scotland



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The sought after PEL 2012/13 Sourcebook is now available, inside you will find details and prices on Europe's largest selection of conservation and archival products. There are several new items, including our Polyester Spotwelder – for encapsulating fragments – and our unique Just-In-Case cases, to name but two. We pride ourselves on our efficient delivery service and the vast majority of items are in stock and ready for immediate despatch.

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Five Go Conservation Mad in the South East!

Ruth Stevens and Alice Blears describe a project to bring conservation to museums in the South East

IN THE BEGINNING

In November 2012 the Sussex Museums Group was awarded a grant by Arts Council England (ACE) to assess the conservation needs and deliver remedial conservation and training to museums in the South East region. CSI: South East Museums have been awarded the six-month contract and we consist of five conservators; Dana Goodburn-Brown ACR, Ruth Stevens ACR, Ian Watson, Alice Blears and Jihyun Kwon.

GETTING OURSELVES KNOWN

To kick start the project, museum staff and volunteers in the South East were invited to drop into a local county road show where they could meet the conservation team, get advice and see first-hand what conservation can do. As well as establishing a friendly face to the project, the road shows enabled heritage workers to talk to a diverse range of conservation specialists gathered in one place, an opportunity that many museums didn't want to miss. They were also invited to bring along objects for assessment and advice; microscopes were available so that archaeological and other objects could be analysed in real time and images captured directly onto a laptop.

The road shows were held on four consecutive days in December at: Brooklands Museum, Surrey; The Forum Shopping Centre, Sittingbourne, Kent; Hastings Museum and Art Gallery, East Sussex; and Fishbourne Roman Palace, West Sussex. The Forum Shopping Centre at Sittingbourne allowed us to set up tables in the busy thoroughfare of the centre itself, enabling us to discuss conservation with surprised members of the public as they went about their shopping.

VARIETY IS THE SPICE OF LIFE

The conservation team, whose disciplines cover books and paper, archives, preservation, archaeology, ethnographic objects and mixed media, ceramics and glass, were on hand all day to help with questions and give advice. We also invited accredited conservators from other disciplines to cover questions on paintings, parchment and textiles. West Dean students and tutors were also invited to talk about conservation as a profession.

The wide variety of objects brought for us to assess included: oil paintings, rolled photographs, brittle silk clothing, fragile puppets, damaged archives, maps, books, parchment indentures, a ticket machine, plaques of porcelain and stone,

amazing Sikh armour, cracked pottery, archaeological objects, a large amount of deteriorating textiles and other interesting artefacts such as a mummified hand and a 1960s' doll suffering from mould damage.

As the road shows were mainly based in museums it meant that we were also able to visit their stores and offer advice on collection storage and environmental conditions. At Fishbourne Roman Palace we showcased the Conservation Laboratory which is now being used to conserve objects, and the Conservation Store which will hold materials and equipment for use and loan once the project has finished.

A GREAT RESPONSE

Despite the short notice of the road show events and the busy time of year for many museums we totalled eighty three visitors over the four days, from thirty eight different museums. Each visitor was given a survey we specifically designed to assess the condition of museum collections. A good return rate of this survey is vital to the success of the

Ian Watson (r) with a visitor at Fishbourne Roman Palace road show





Left: A mixed disciplinary object: flying helmet

data gathering required for the project, and its importance is being continually emphasised. So far, over a quarter of museums in the region have returned their surveys and our work is now to investigate in more detail the collections that are most vulnerable, and to encourage more surveys to be completed and returned.

Because of the ACE funding we were able to offer these road

A mummified hand: one of the more unusual objects brought in



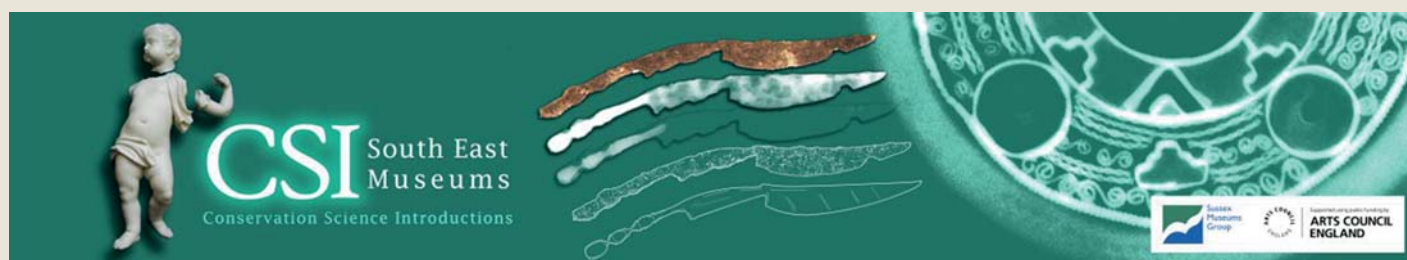
shows free to museum staff and volunteers. This and the offer of free conservation, training and assessments have been gratefully received by a sector that is struggling to find resources in the present financial climate.

Despite the brevity of the project and the fact that realistically we are not able to conserve all the objects proposed, we have found that museum staff and volunteers are keen to be involved; in fact many have indicated that the process of filling in the survey form alone has been of great benefit to them and helped them to understand their collections better.

We hope that another legacy of the project will be to give museum staff and volunteers the skills and knowledge to apply for funding for conservation treatments. With this in mind we will provide a seminar that addresses this vital part of heritage management.

HALFWAY THROUGH

The project is now over half way to completion. As well as continuing to assess the conservation needs, we have started the remedial conservation projects and are planning a variety of training workshops.





Jihyun Kwon capturing images from the microscope



Amy Brown (l) from Petworth Cottage Museum with Zenzie Tinker ACR, textile conservator

The logistics and planning required so far has been challenging, but the experience and skills within the team have proved invaluable in spreading the load. The simple task of contacting 167 museums and keeping track of the project is quite an undertaking, and it is certainly the case that five heads are better than one!

It was mentioned to us that it is unusual to have so many different conservators working together and we feel that this

has been an unforeseen benefit of the road shows and, indeed, the whole project. We have discovered that working collaboratively brings advantages professionally and socially, and a consortium is the natural way of dealing with the variety of museum collections and their complex needs.

The CSI South East Museums project is being documented through our blog at csisoutheastmuseums.wordpress.com.

Roadshow in the magnificent Durbar Hall of the Hastings Museum and Art Gallery





A mouldy doll from the 1960s



Mouldy knees detail

We hope this project will encourage and enable more allocation of funding to conserve the unique and diverse collections found in so many of our regional museums.

Ruth Stevens ACR is a Book & Paper Conservator and Alice Blears is a Ceramics, Glass and Stone Conservator.

Photography by Lucy Martin (www.roundography.com)



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around and about

CSI Westminster

Building on her success in winning the Keck Award (see January's Icon News), Dana Goodburn-Brown created a pop-up *Conservation Science Investigation CSI Sittingbourne* in the Houses of Parliament in January! She managed to interest her local MP, Gordon Henderson, in her work with local volunteers and he found her a slot in the Upper Waiting Room Hall in the House of Commons. This is a good location; the hall is a thoroughfare for MPs and House of Commons staff.

Timing was tight, however; negotiating the security requirements of parliament, raising some funds, inviting VIP guests plus potential sponsors, and moving her laboratory to Westminster - all had to be done in the first three weeks of the new year, having been told of the ballot drawn space not long before Christmas. Never one to be put off by any challenge, Dana, with the help of Icon intern Jihyun Kwon, pulled it all together, including rustling up a film crew, in time for the opening on 21 January.

Dana and Jihyun were joined throughout the week by some of the CSI volunteers, and Rowan Taylor, National Heritage Ironwork Group intern, who was with Dana for five weeks - 'he spent his time examining our x-rays and giving a blacksmith's interpretation of some of our findings'. Alison Richmond, who attended the launch evening event, said: 'Bringing CSI Sittingbourne to the heart of Westminster is a fantastic achievement. The display is very professional, eye catching, and it is obvious that conservators working with real objects and microscopes will attract a lot of attention in the days to come.'

Dana reported that she enjoyed the varied conversations: from the plight of bees, today and in the Anglo-Saxon period, to our scientific techniques and discoveries; and even 'top tips' for running a volunteer project - 'although I wasn't sure quite how to answer that question - our project has a

Secretary of State for Culture, Media and Sport, Maria Miller MP congratulates Dana on her work



Jihyun Kwon explaining mineral preserved organics to a visitor

momentum of its own and is definitely a team effort between professionals and the local community... we just hope that we will be able to continue to keep our doors open'.

Former HLF/Icon and UCL 'CSI interns' Katrina Redman and Natalie Mitchell also attended the opening events; and Dana was also pleased to see many old colleagues from the

HLF/CBA community archaeologist intern Annie Partridge showing one of the conserved Anglo-Saxon brooches from the Meads excavation





The exhibition space

Museum of London at the exhibition, especially since they gave such great support and inspiration at the start of the CSI Project. As well as Philip Howard from the Clothworkers Trust, which has generously supported conservation at CSI and beyond with funds to purchase a portable Scanning Electron Microscope - SEM photographs of mineral preserved organic Anglo-Saxon remains featured strongly at the exhibition !

CSI: Sittingbourne is grateful for the Council for British Archaeology (CBA CHALLENGE FUND, supported by English Heritage), who provided some financial support for the House of Commons exhibition.

Next steps

Dana is looking for funding to carry on her work and to set up more around the country. If you can help, please get in touch with her at danagb@msn.com

The sponsor of the exhibition, Gordon Henderson MP, looking down a microscope at a mineral preserved bee or wasp found during investigative conservation of a buckle from one of the graves



Culture Secretary Maria Miller's verdict:

'I think it's fantastic to see the work that Dana's done in taking the history of Sittingbourne right into the community and giving people the opportunity to find out for themselves more about such an important part of the community's past.

Her enthusiasm is infectious and bringing this exhibition into the House of Commons has just shown a great many more MPs how you can really get your community working on important historical projects like this'.

Shedding light on Trafalgar and Waterloo

Research is underway into the original technique and conservation options for the two magnificent wall paintings by the Irish artist Daniel Maclise in the Royal Gallery, Palace of Westminster: 'The meeting of Wellington and Blucher after the Battle of Waterloo', completed in 1861 (WOA 3246), and 'The Death of Nelson', completed in 1865 (WOA 3247).

The paintings span much of the length of the west and east walls of the Gallery, and each measure almost fourteen metres in length. They are on plaster and were painted in Waterglass technique – a new method developed in Germany and advocated by Prince Albert – and pioneered by Maclise at Westminster. Both battles were in living memory when they were painted and Maclise undertook detailed research to ensure that all elements were correct, so they are extraordinarily important historic documents as well as being exciting works from an artistic and technical viewpoint.

View of the Royal Gallery, House of Lords





'The meeting of Wellington and Blucher after the Battle of Waterloo', by Daniel Maclise, completed in 1861.

In a collaborative project between the House of Lords and Cologne University of Applied Sciences in Germany, two MA students Geraldine Krauthäuser and Simon Gebler are currently undertaking research on these paintings. The 'work in progress' investigations are already revealing useful information to help explain the present condition and appearance of the paintings as well as their history and Maclise's techniques. The students are working under the supervision of Adrian Heritage ACR, Professor of Wall Painting Conservation (Cologne University of Applied Sciences), and Caroline Babington ACR, Collection Care Manager (Curator's Office, Palace of Westminster). The projects were started in March 2012 and are due for completion this month.

We hope to bring you more news of this research in future issues of Icon News

See and hear Professor Adrian Heritage, Cologne University of Applied Sciences, talking about the conservation of the Maclise wall paintings in the Royal Gallery on YouTube: www.youtube.com/watch?v=wNyqbMwZ2U

All the nation's oil paintings online

The Public Catalogue Foundation has been mentioned in these pages before for its heroic enterprise to record the United Kingdom's entire collection of oil paintings in public ownership. The work started in 2003, 3,217 venues have participated in the project and now all 211,861 paintings are on the Your Paintings website at bbc.co.uk/yourpaintings

Your Paintings is a partnership between the PCF and the BBC and the website was launched with 63,000 paintings in June 2011 and completed last December. The project covers paintings held not only in obvious places like museums and galleries but also works in universities, local councils, hospitals and some even more unusual venues such as fire stations, zoos and a lighthouse. Typically 80% of these works are not on

view whilst the vast majority have never been photographed. All paintings are shown irrespective of perceived quality and condition.

The collection as a whole presents an unparalleled insight into the nation's culture and history over 600 years at the national and local level, documenting changing tastes and collecting

Coward, Noël, 1899–1973. White Cliffs, Dover, Kent, oil on canvas



© NC Aventales AG. Dover Collections



habits, much of it from a pre-photographic era. About a quarter of the paintings are portraits with a preponderance of mayors, admirals, royalty and unknown sitters.

Paintings by over 37,000 artists are shown on Your Paintings. Old Masters and leading British painters, such as Joshua Reynolds, Turner, Gainsborough, Stanley Spencer and van Dyck are represented in considerable numbers. There are some surprising names in there too: Noel Coward, Gertrude Jekyll, and Dwight D Eisenhower. Approaching 30,000 paintings do not have firm artist attributions, leaving the

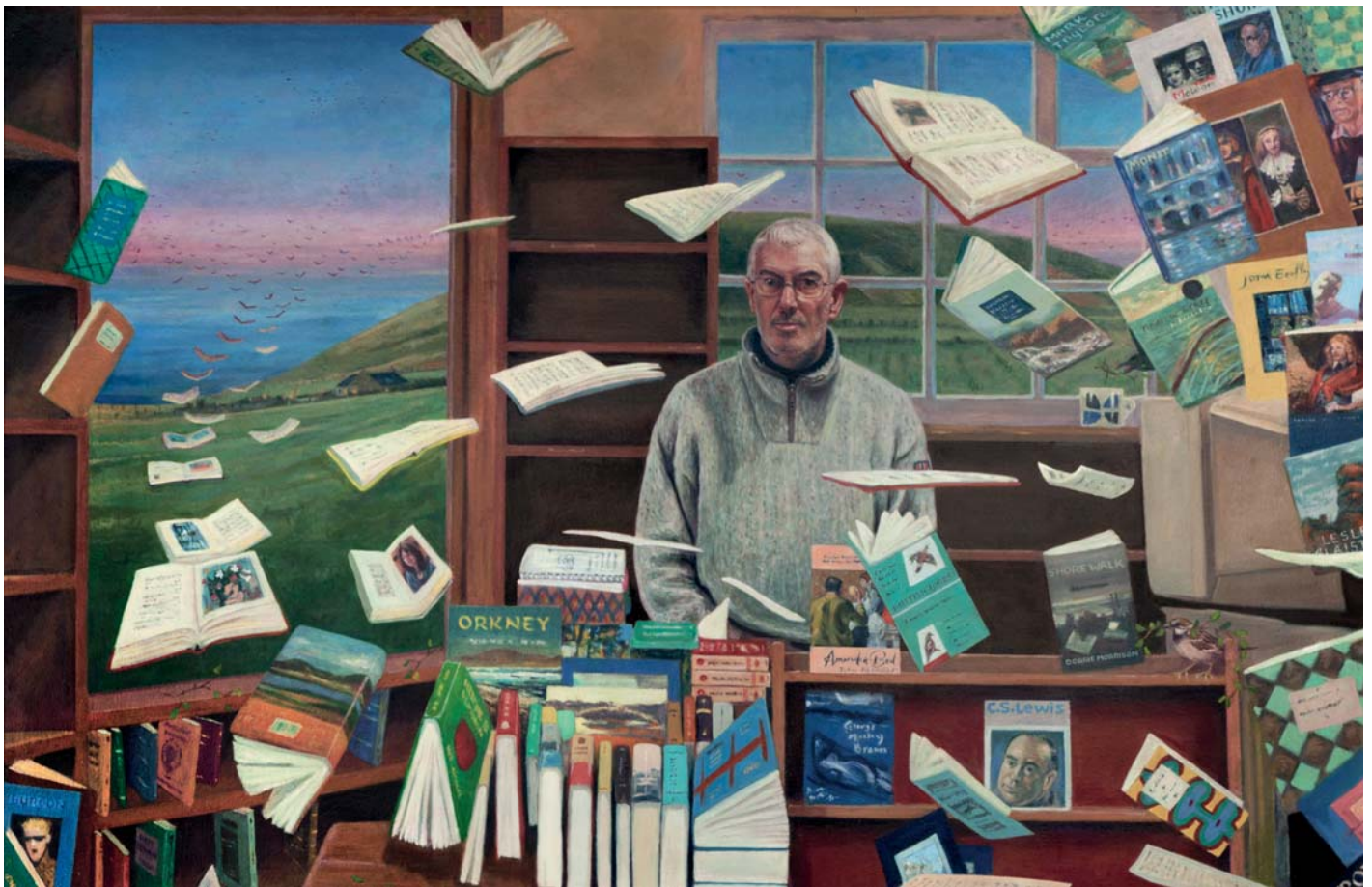
possibility of important discoveries in years to come.

The largest single collection represented on the website with 12,567 paintings belongs to the National Trust followed by Tate, Glasgow Museums, the National Maritime Museum and National Galleries Scotland. However, approximately half of the collections on the site have ten or fewer paintings.

This has been a monumental project unique to the UK and, thanks to Your Paintings, anyone and everyone can now see the nation's extraordinary holdings for free, together with BBC

Brown, Joseph. Skaters on Derwentwater, oil on canvas





Morrison, Calum, b.1966. The Bookseller of Stromness, 2005, oil on canvas

Dyck, Anthony van, (1599–1641) Charles I, oil on canvas.



TV documentary archive and biographical information for selected artists from Oxford University Press.

Visit www.thepcf.org.uk to learn more.

Discoveries at the V&A

An interesting exhibition – *Research on Paintings: Technical Art History and Connoisseurship* – is currently running in the Prints and Drawings Gallery of the Victoria and Albert Museum until 22 September. The display presents the most notable discoveries of recent research on the V&A's collection of European paintings. It concentrates on eleven Italian, Netherlandish and French works painted between the early 15th and the early 19th centuries. During the recent two year research programme, two hundred of the Museum's paintings were re-attributed or re-identified.

The display provides a rich account of the principles and methods applied by researchers to establish the nature and origins of oil paintings: close examination (connoisseurship), documentary research and technical analysis.

The eleven case studies provide a step-by-step introduction to a subject which is often considered the preserve of art historians, conservators and other specialists. The paintings are displayed together with reproductions of X-radiographs, infra-red photographs and illustrations of comparative materials.

This display has been mounted with the assistance of the National Inventory Research Project in collaboration with the University of Glasgow, the National Gallery and with the support of the Kress Foundation.

On display as part of the V&A exhibition: 'The Embarkation of St Helena to the Holy Land' by Jacopo Tintoretto, oil painting, Venice, about 1555. Museum no. 1361-1869



© Victoria and Albert Museum, London

The VIKINGs are coming!

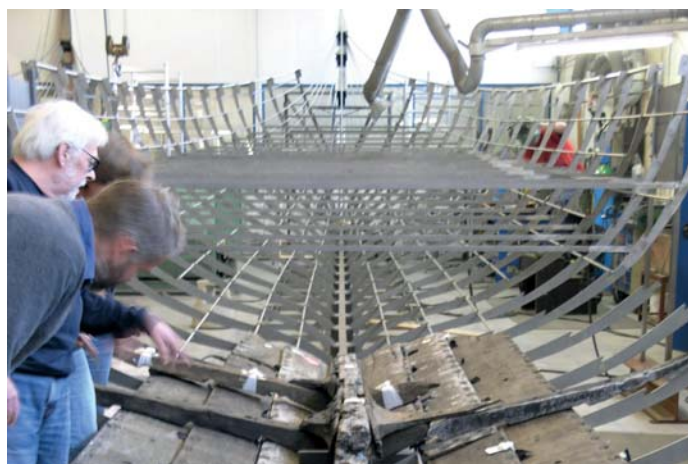
The longest Viking longship in the world is part of a forthcoming major exhibition at the Danish National Museum in Copenhagen. VIKING is the National Museum's largest exhibition on Vikings for twenty years and the ship at its centre is being exhibited for the very first time.

The warship could carry a hundred warriors and is thirty seven metres long and four metres wide. Analysis of the annual rings of the ship planks shows that it was built from oak in 1025. It is therefore contemporaneous with the Danish king Knud den Store and was probably part of his fleet. Knud is, of course, better known in the UK as King Canute, who conquered England in 1016 and is the subject of the probably apocryphal story about turning back the tide.

In excess of 25% of the ship has been preserved and it will be exhibited in a specially-constructed steel skeleton that will show the ship in its full size. The National Museum's conservators have made the ship ready for exhibition thanks to support from the Augustinus Foundation.

Other unique and new finds will also be on show, including a large new hoard of gold and silver from Yorkshire, hoards found in Russia and Norway, a reliquary cross discovered a few months ago and some of the world famous chess pieces from Lewis in Scotland, which are shaped as Viking warriors.

The exhibition runs in Copenhagen from 22 June to 17 November 2013. As the British Museum is a co-organiser, there will be a chance to see it in London in spring 2014.



Photograph: The National Museum

Above: The National Museum's conservators making the wreck of the longest Viking longship in the world ready for the exhibition VIKING.

Right: Viking sword.

Below left: Buckle in the form of a Viking ship.

Below: Figure depicting a valkyrie. In Norse mythology the valkyries took fallen warriors to Valhalla.



Photograph: The National Museum



Photograph: The National Museum



Photograph: The National Museum

WORKSHOP

SILICONE MOULD MAKING WORKSHOP

Ashmolean Museum, Oxford
24 November 2012

Making moulds for casting may well be a task that is familiar to you, easy even. However, for members of the Ceramics and Glass group a simple little task was made just a little bit harder!

Course leaders **Dana Norris** and **Kenneth Watt** took participants through a process they admitted would 'usually take them a week' in just one day. With the aid of fast curing silicone, clear instruction, and plenty of tea, everyone succeeded in producing two and three part silicone moulds complete with plaster mother moulds. A variety of objects were chosen for the activity, brought by participants from their own studios and homes – everything ranging from a tea cup handle to a Lego man – proving that with correct technique you can produce a mould for just about anything.

The unexpected hit of the day was the modelling wax used in the creation of the moulds. Ken recommended this over the more traditional plasticine as it doesn't contain those oils which can be harmful to the surface of the object. Members of the group had fun softening the wax before use with a variety of methods including a hairdryer.

There was just time whilst the silicone was curing for a whistle stop tour of the recently created conservation galleries in the Ashmolean. Interestingly, the group was able to see some of Dana's work on casting new pieces for glass objects in the museum, bringing the slideshow we had initially seen to life.

I think I can speak for the whole group in saying that the workshop was an invaluable experience, introducing new materials and techniques.

Participants told me:

- 'It was very good to be able to experiment with the processes used to make a multi part mould and to have expert advice on hand all day. I will certainly feel a lot more confident when making my moulds in the future.'
- 'An action packed, but enjoyable day; to see the process from start to finish in a few hours was extremely useful'

The Ceramics and Glass group hope to run the workshop again soon - look out for all the details. But make sure you get your booking form in quickly, places will be limited and you won't want to miss out.

For more pictures from the day go to the Ceramics and Glass Blog:
iconcgg.blogspot.co.uk

Rachel Sharples

CGG Secretary
Icon Furniture and Wood Group



Participants at the Ashmolean workshop

VISITS

KEW: MARIANNE NORTH GALLERY
MYLANDS: paint & polish manufacturers
Icon Furniture & Wood Group
London September & December 2012

The newly reformed furniture and wood group held two events in 2012. In September we were invited to a private viewing and a presentation of the conservation project of the Marianne North Gallery in the Royal Botanic Gardens Kew.

Jonathan Farley, Head of Preservation in RBG Kew gave an open presentation in the gallery itself of the project. He started with an overview of Marianne North, artist and traveller, and described the conservation of the listed building and its 843 art works, frames, wood samples, painted cornicing; doors and surrounds from the project's conception to its completion. Issues like conflicts with current H&S regulations and researching colour schemes were described along with the bespoke climate control system. The talk concluded with the reinstallation of the art works and the unique hanging system for the art works invented for the gallery.

'What's in your wax' was arranged by the group in December. Most people involved with the conservation industry will be familiar

with the range of materials available from Mylands. This was a talk and tour of the Mylands headquarters and production facility in Norwood, London. Our host for the day was the current managing director, **John Dominic Myland**, and after coffee and muffins he began with a talk about the history of the business started by his great grandfather in Stockwell, south London in 1884.

It was a hands on session and we were able to examine amongst other interesting items some ceramic jars and other vessels used to supply shellacs and other materials in the past. Some historical order books gave an insight into some of Mylands many interesting customers over the years particularly in the theatre, television and film industries.

We then toured the impressive purpose built factory and warehousing facilities where traditional shellac polishes and waxes are made alongside modern interior and exterior paints. The clearly very experienced staff patiently answered questions for some time.

The Furniture and Wood Group would like to thank Dominic Myland and his team for a very interesting and educational day.

Piran Harte, Conservator, Cutty Sark
Greenwich, Group Treasurer

Phil Lyons, Conservator, Lyons Restoration
Ltd, Group Events Officer

Furniture and Wood Group members outside the Mylands factory during the 'What's in Your Wax' event



BUILD YOUR OWN PAPER MANNEQUIN

by Christine Supianek ACR and Helen Ganiaris ACR of the Museum of London

INTRODUCTION

The production of mannequins is often the most costly element of costume displays. For small institutions with tight budgets, a low cost solution is very welcome. The mannequins described below are made from archival gummed paper tape and are relatively simple to make.

For large exhibitions and permanent displays, the Museum of London normally commissions mannequins from outside companies. However there are situations when a simple shaped mannequin is needed. This method has been widely used in Germany; recently an opportunity arose to use them at the Museum. They are best for the 'cut out' type, with simple shapes and when light weight but sturdy support is needed.

For this project, the 'cut out' mannequin type was required, with a dark blue interior to match the costume, in this case, uniforms. For all three mannequins, a standard Stockman dressmaker's mannequin was used as a basic shape.

STEP BY STEP GUIDE

(i) The dressmaker's form was padded to the desired shape and covered with cotton jersey. The fit should be left a little small because the paper layers will add to the volume. A cling film layer protects the base form from the gummed paper and acts as a release layer.

(ii) Cut circa 10cm long paper strips and keep them dry.

(iii) To apply your first layer of paper, wet each strip over a sponge and evenly apply each tape overlapping a little. Apply a second layer in the opposite direction to strengthen the

Applying the paper tape in a different direction for each layer.



Cutting the gummed paper tape to a convenient length



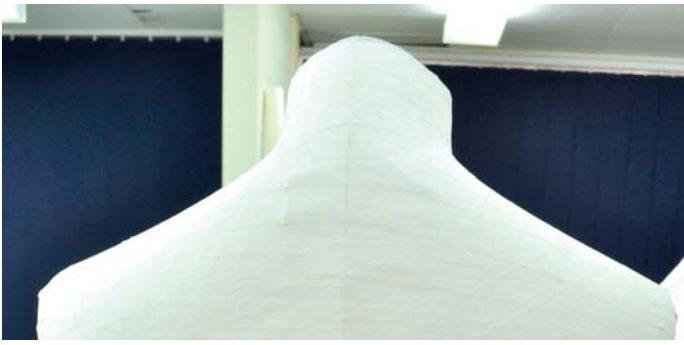
Applying the wet paper tape.

structure. Vary paper length depending on the curve of the mannequin.

(iv) After each layer, let the mannequin dry off and continue next layer; five layers are sufficient to give a full figure enough stability. Vary the number of layers depending on your requirements.

Let the paper tape dry after each layer.





The re-joined centre back



The finished neckline painted with the desired colour



Drawing the desired shape to cut out for the neckline

(v) Cut the back open along the centre with a Stanley knife and pull the paper mannequin gently from the base form. Re-join the hollow paper mannequin as quickly as possible; use masking tape for initial reshaping and apply more paper strips. A 5cm thick Ethafoam disk cut to shape sandwiched in between two plates of Perspex fits tightly in the waistline of the mannequin and gives it more rigidity.

(vi) The neckline can be cut carefully with a scalpel; apply paper strips over the cutting edge to give it a neat finish. Paint inside and just around the neckline with water-based paint and finish as desired.

The inside of the paper mannequin.



(vii) Cover figure with the jersey and pad up mannequin as needed.

DISCUSSION

These mannequins take time to produce but can be made by students or volunteers with training and supervision.

Other advantages include reduced use of fibreglass, paints, MDF or wood inserts, as found with some traditional mannequins.

They are easy to replicate if several similar figures are needed.

At the time of writing, it was found that the adhesive of the gummed paper tape (supplied by Klug) had been changed; newly performed Oddy tests confirm that the paper mannequins are recommended for permanent use*.

At current prices, the paper tape used for one figure would cost less than £20; other elements such as Ethafoam, Perspex, poles and bust runners would need to be costed in addition.

Base plate with bust runners for mannequin pole made of dense foam, Plexiglas and standard mannequin fixings.





The different stages of making a paper mannequin (far back: padded base figure; left: paper strips on base figure; centre: hollow paper mannequin with painted inside; right: finished mannequin with jersey cover before opening the neckline)

Christine Supianek is a Textile Conservator at the Museum of London and Helen Ganiaris is Conservation Manager (Objects and Paper). www.museumoflondon.org.uk

*** From the Klug website:** A totally acid-free paper tape made on the basis of potato starch and manufactured without the usage of softeners or plasticizers. Used for the manufacture of mounts, file and preservation folders as well as for conservation quality picture framing. Free of acid forming substances.

All images © Museum of London



Thames Waterman's coat of 1881 mounted on a paper mannequin. The overall weight of the mannequin is ca.7kg m

REMOVING MOULD FROM HISTORIC TEXTILES

Sophie Downes, textile conservator, reports on her research so far

The removal of mould from historic collections is an imprecise science, at best, and there is quite often limited literature to support the creation of effective treatment plans when dealing with an outbreak.

Objects that are displayed within their original context are particularly vulnerable to biological attack as they may well be on open display in buildings with limited or no environmental control. Quite often the conservator can only watch the RH rise with little hope of being able to alter it.

THE OBJECTIVE

The aim of my research is to study collections in historic houses, ecclesiastical buildings and provincial museums in the hope of finding methods of treating and preventing further problems with mould.

The preliminary results were obtained by cultivating the growth of mould on swatches of cotton, linen, silk and wool and then subjecting them to some common conservation treatments. These treatments were a combination of common solvents (acetone, IMS, Isopropyl alcohol, Stoddard Solvent), a detergent (Lissapol D), vacuuming and the old favourite of freezing.

After the treatment phase some of the fabric samples were then returned to the same environment and left to see if the mould would re-grow. The remaining fabric swatches were just pressed onto a nutrient agar plate to see whether there would be a transfer of viable spores after treatment.

THE RESULTS

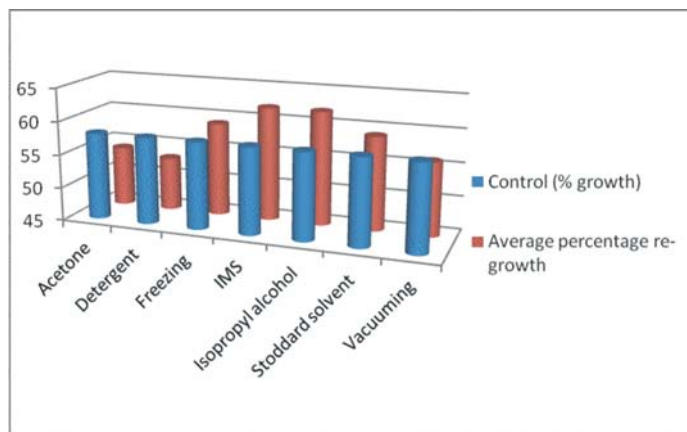
These were a little worrying.

Almost all of the fabric swatches showed signs of re-growth to the naked eye and with a few exceptions the spore transfer plates all produced 100% coverage of the nutrient agar.

Comparing the treatment methods to the control results (see table) it is possible to see the positive and the detrimental effects of certain treatments. Notably, that the use of alcohol based treatments seems to encourage growth rather than preventing it as does mineral spirits and freezing. The other three treatments exhibited less growth than the controls, so were deemed to be beneficial.

However, nothing that was done prevented further growth. Everything showed an average re-growth of over 50%.

Looking at the spore transfer plates, the only treatments that had any effect were the two alcohols. They reduced the growth of spores by 8.25% (from 100% to 91.75%). This is still troubling but does show that cleaning surfaces with alcohol has at least some effect, although minimal. The two images, aside, illustrate the two sides of the experiment.



The different treatments tried and the average regrowth when compared to the control

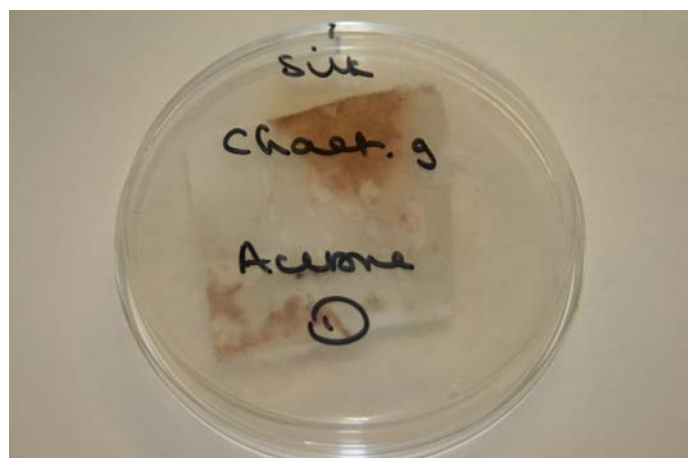
LOOKING AHEAD

These were the first batch of results and it is clear that a lot of further work is needed. I am hopeful that by the end of my PhD a clear set of guidelines for collections care, general treatment methodology and salvage situations will be produced.

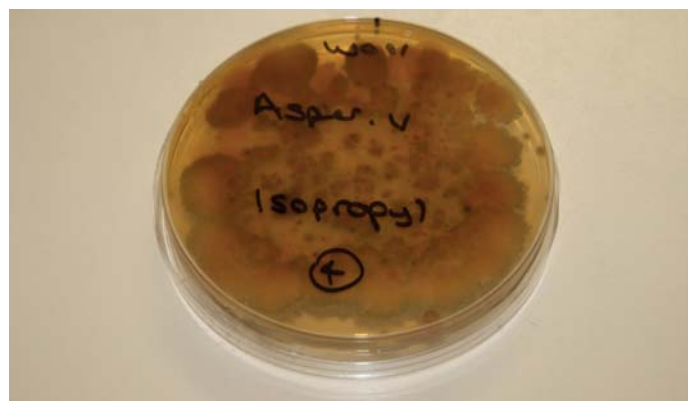
If anyone has any questions or a problem with mould in their collection and would like to be used as a case study please contact me via email at sophie_downes87@hotmail.com.

Funding permitting, Sophie will be pursuing her PhD full time at Birkbeck College, University of London, later this year

Silk swatch on water (ie no nutrition) agar plate with *Chaetomium Globosum* that was treated with Acetone and returned to the same environment: re-growth after 6 weeks.



Nutrient agar press plate of wool with *Aspergillus Venizolon* that was treated with Isopropyl alcohol: re-growth after 6 weeks.





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