

Icon NEWS

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • SEPTEMBER 2012 • ISSUE 42



Solving a modern problem

Also in this issue

In the aftermath of the Japanese Tsunami

Treatment for a very small country house

Finance FAQs, professional guidelines, new ACRs

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Her Majesty Queen Elizabeth II
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Chichester

SEPTEMBER 2012

Issue 42



From the Editor

You could hardly find more contrasting examples than we have in this issue of the wide variety of activities encompassed by the work of conservators and of their social and cultural significance. On the one hand, there is the meticulous search for just the right pigments described in our In Practice piece, which illustrates the problems for the future posed by modern art works (and also supplies this issue's splendid cover). At the other extreme is the desperate search for memory and identity in the recovery and treatment of personal photographs rescued from Japan's devastating tsunami of 2011. Saya Miles, a Japanese conservator in the UK, movingly describes her response as the tragedy unfolded (see page 17) and this is accompanied by a review (on page 32) of the talk, which she subsequently organised, given by a conservator who was on the spot. Read it and ponder whether our own authorities would, in similar circumstances, recognise the potential for conservators' wider value to society!

Lynette Gill



2 NEWS

Finance FAQs; Professional Guidelines; 2013 conference update; the National Trust Council; NCESS progress

14 PEOPLE

17 THE 2011 TSUNAMI

Learning lessons from afar

19 A COUNTRY HOUSE FAÇADE

Front wall repairs to a baby house



22 THE DUNHAM MASSEY PROJECT

Caring for a collection of estate papers



24 GROUP NEWS

26 REVIEWS

The CTR's adhesives courses; Group conferences; all about beds; pests; photographic plates; tsunami rescue

34 IN PRACTICE

Finding replacement pigments for an Anish Kapoor work



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From the Chief Executive

Building Icon's long-term financial and operational sustainability

Alison Richmond writes:



Photo: Matt Wrieford

Recently, Icon's Communication Committee agreed to commission a series of articles that would help answer members' frequently asked questions. These articles will consist of a short opinion-piece by me, accompanied by more detailed facts and figures to back it up provided by the relevant member of staff. In the first of these new-style Chief Executive's column, we tackle the FAQ: 'How is Icon doing financially?' The idea here is not to reel off the Trustees' Annual Report, but

to provide an easy to digest snapshot of our current condition while also explaining why the picture is as complicated as it seems.

Members may wonder why the Trustees set long-term financial and operational sustainability as one of our three strategic objectives for the next five years. Perhaps it is stating the obvious: we must achieve financial viability in the long term or Icon will no longer exist to deliver our other objectives. Icon's strategy provides direction on how we are going to achieve this goal, while Icon's business plan outlines the work that will be done.

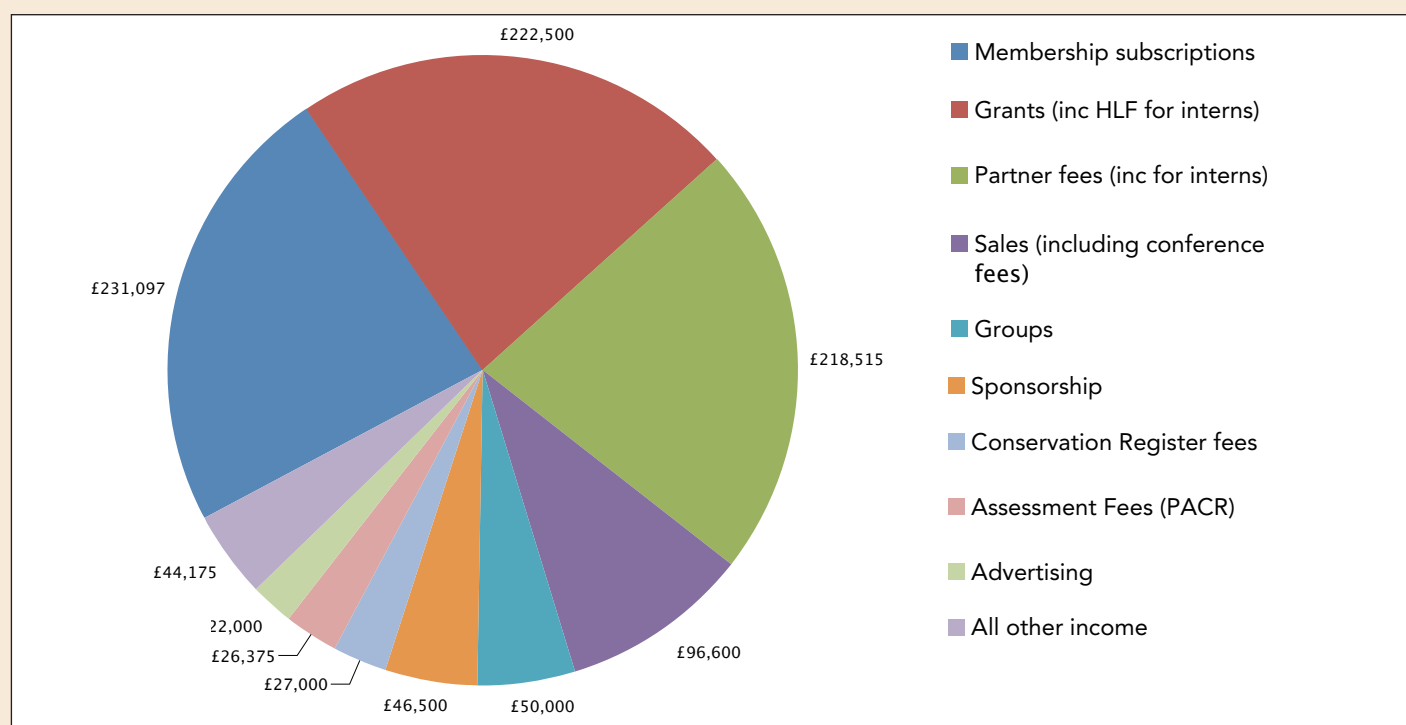
Icon's financial condition is currently good. However, it needs

to be better if we are to secure long-term sustainability. The challenge for all of us in Icon, members and staff alike, is to increase our sources of funding that support us to do the work which we must do to meet our charitable objects. This is why we have restructured Icon staffing and why every job description at Icon includes a reference to income generation. Growing the membership is an enterprise that every Icon member can participate in and it is one of the best ways of increasing unrestricted income. This is why the Trustees have commissioned a Membership Strategy that will focus on improving membership services. Another major source of funding is grant-giving bodies, such as the Heritage Lottery Fund, and foundations, such as The Clothworkers' Foundation. We have been very fortunate over the years in securing significant sums to deliver projects. The challenge is always to find the project that matches both Icon's strategic aims and the funder's mission and wherever possible to aim for full cost recovery in the bid. Finally, we need to communicate clearly about what we are doing so that members and staff can take an active role in attracting new members, supporters and funders.

Simon Green, Icon's Business Manager, brings you the facts and figures

Icon's balance sheet* shows reserves of £391,653, which may seem very healthy for an organisation turning over some £1m a year. However, of that total, £124,583 are restricted funds (meaning they can only be spent on purposes laid down by the funder). The £135,840 Clare Hampson Endowment also has to be deducted as it cannot be used for general purposes. That leaves £131,230 of so-called unrestricted or

Income Forecast 2012/13



'free' reserves. These can be used for any purpose within our charitable objects. They are equivalent to only seven weeks' turnover. This is a very short period of time and does not offer much of a buffer if receipt of payments is delayed for any reason. Therefore, the Trustees consider that free reserves should increase to three to six months' turnover (i.e. £250-500,000). Whilst this is a long-term objective, we need to progress towards it by generating a surplus each year.

Despite its small size, Icon is a complicated organisation, reflecting many sources of income and a diversity of expenditure. This results from our various programmes and the great range of activities undertaken by our sixteen groups, involving hundreds of volunteers and our eight full-time equivalent staff. Our income and expenditure forecasts for 2012-2013 are shown below to give some idea of this diversity.

In the current year our largest income source will be membership subscriptions, closely followed by the Heritage Lottery Fund grant for our Interns Training Bursary Scheme. Alongside this is our other very successful interns programme which is funded by a variety of partners, including employer host organisations and foundations. The large sums reflect the stipend and other intern expenses that are distributed by Icon and therefore appear in our accounts. Groups raise considerable income for their own events, the extra expenditure on which comes from membership subscriptions.

Expenditure does not exactly correspond to income but the largest area this year will be grants, mostly to interns in both the HLF and partner-funded programmes. Most of our publication costs are for Icon News, particularly printing and postage. The Positive Futures in Uncertain Times Conference income and expenditure are complicated by its date just at

the start of the new financial year and this is likely to be adjusted in the annual accounts from one year to the next.

Nearly all of our income is restricted; funders are interested in what we deliver and not in building up our balance sheet! Sources of unrestricted income include membership subscriptions and Conservation Register fees, assessment fees, and advertising but these all incur related costs. In the current year, we plan to make a surplus of £16,297. At this rate, it would take over seven years to meet even our lower reserves target. In future years, we will need to set a higher surplus target. This is being done by ensuring that every programme and activity contributes to meeting our full costs, including advocacy, governance and administration.

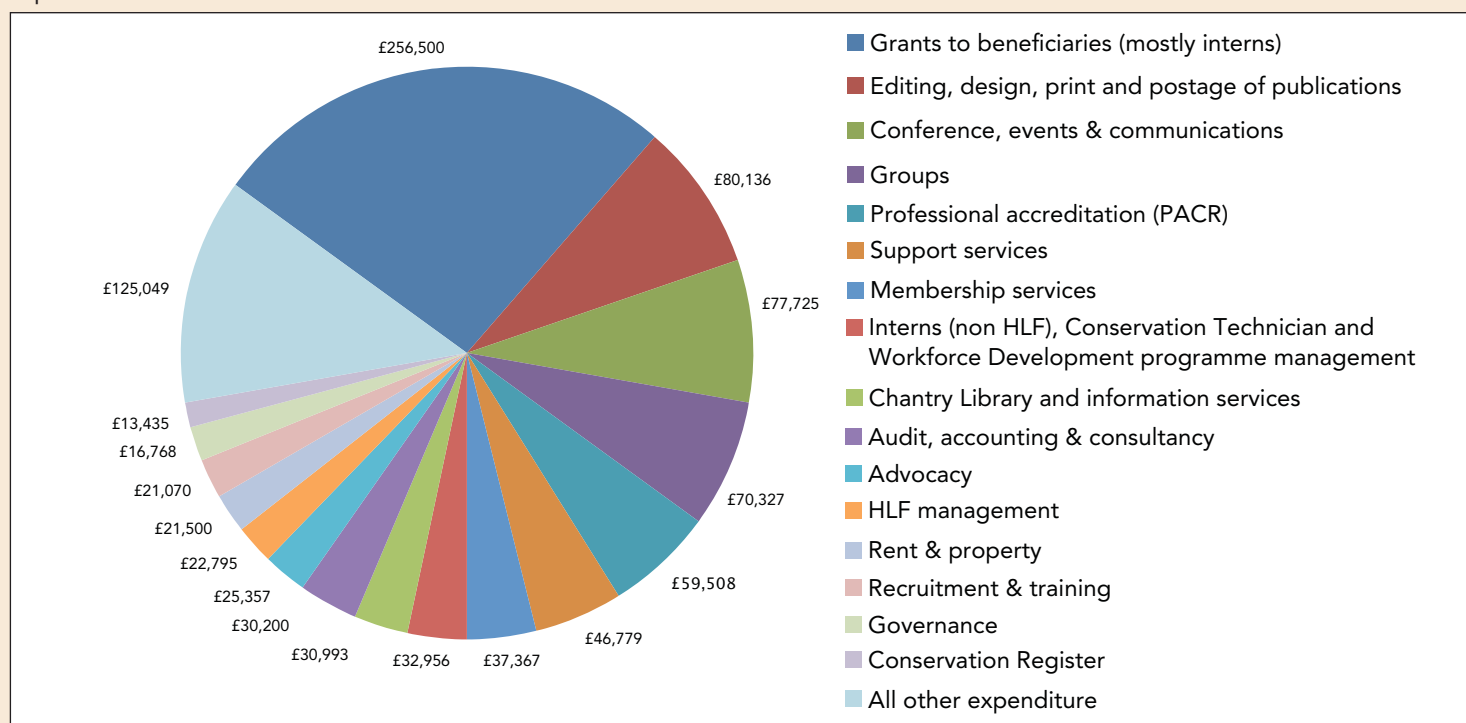
For some years, Icon's free reserves were falling which we could not allow to continue. In 2011-12, they increased by £11,857, so we are clearly going in the right direction. We also manage our cash flow effectively and control costs stringently. By doing so we are planning for Icon to be strong in the future so that we can continue to deliver our conservation objectives.

* As at 31 March 2012; provisional figures pending finalisation of the accounts. All figures in this article are provisional and approximate



Photo: Matt Wreford

Expenditure Forecast 2012/13



POSITIVE FUTURES CONFERENCE 2013

The Conference Organising Committee has met twice, and there is a huge amount of work going on in between meetings. Thanks to its energetic members we have a lot to report this month.

Papers

A call for papers for the plenary sessions went out on 20 June. So far there has been a terrific response from Icon's specialist groups and ten groups have sent out their own call for papers. In addition, there is a special Emerging Professionals session. Emerging Professionals will also share a half-day slot with Archaeology Group in a session on '10 things I wasn't told at University'. Plenary abstracts will be reviewed by the Submissions Panel, comprising Jim Tate, Dinah Eastop, Iris Kapelouzou, Janet Berry, and chaired by Frances Lennard.

Tours

A huge amount of work has been going on behind the scenes to offer great pre-conference tours. You won't be surprised to hear that there will be a Charles Rennie Mackintosh tour, along with tours to Glasgow Museums, Scottish National Portrait Gallery and National Museums Scotland (both in Edinburgh), and an opportunity to visit the new Centre for Textile Conservation and Technical Art History at the University of Glasgow. These will be available for booking when registration opens on 1 November on a first come, first served basis. A huge 'thank you' to all of those colleagues who are giving their time to host these tours.

Evening Events

Another big 'thank you' to the staff of the Hunterian Museum (www.gla.ac.uk/hunterian/), who are hosting our welcome reception on the evening of 10 April (that is the night before the conference begins). It is great news that the reception is sponsored by Tru Vue Inc. (www.tru-vue.com/)

Planning is well underway for our second evening event, the conference dinner and Ceilidh. This will be held in the remarkable Òran Mór. Formerly Kelvinside Parish Church, Òran Mór, Gaelic for 'great melody of life' or 'big song', is a thriving arts & entertainment venue in the heart of Glasgow's West End. Our event will be held in the stunning Auditorium with mural ceiling by Alasdair Gray. For those of you who are late-night party animals, Òran Mór stays open until 2am! <http://oran-mor.co.uk/>

For updates please stay tuned to Icon's Twitter and Facebook. If you want to get involved contact me at arichmond@icon.org.uk

Alison Richmond

HERITAGE LOTTERY FUND PLANS

Fast on the heels of the recent good news of £13.6 million in grant increases awarded to current Skills for the Future and Training Bursary Scheme grantees providing 788 additional training places (including 36 Icon Internships), the Heritage Lottery Fund has published its strategic framework for 2013–18: *A lasting difference for heritage and people*. Shaped by



University of Glasgow Main Building South Front

consultation with over two thousand organisations (including Icon) and individuals across the cultural heritage sector, the framework aims to provide some certainty in uncertain times, while retaining flexibility to respond to emerging needs.

At a time of drastic cuts in public funding, Lottery funding for heritage has grown as a result of strong ticket sales and an increase in the HLF's share of the Lottery income to 20%, more than doubling the budget for new awards from £180 million to £375 million. 75% of funding will be available through open programmes and the HLF will continue to be the most important source of funding for the largest and most ambitious projects. HLF will encourage good-quality applications from those areas that have received the least funding, by providing extra pre-application support. £30 million a year will go to grants of under £100,000 and it will be made easier for less experienced applicants to apply for grants of £3000 to £10,000 under the new Sharing Heritage programme. More good news is the reduced minimum partnership funding requirement which is now 5% for all grants over £100,000 and there is no minimum requirement at all for grants under £100,000.

It is good to know that HLF will continue to support the strategic development of skills in the sector. This was cited as a priority by the vast majority of respondents to the consultation (including Icon). There will be an open round of Skills for the Future Funding in 2013 and extra weight will be given to proposals for achieving skills outcomes in all Heritage Grants applications (grants over £100,000).

For more information please go to www.hlf.org.uk/aboutus/whatwedo/Pages/StrategicFramework2013to2018.aspx

NOW AVAILABLE!

The Icon CSCS Conservator Card

The Construction Skills Certification Scheme (CSCS) was set up by the Construction Skills sector skills council to 'help the construction industry to improve quality and reduce accidents'. Access to construction sites, including built heritage restoration project sites, requires the presentation of an appropriate up-to-date CSCS card.

After an extended development period, Icon and CSCS have agreed routes for conservators and conservation technicians/craftspeople to gain an Icon CSCS card for access to building sites where their conservation skills are used. In addition, there are cards for trainees and recent graduates

working towards one of the recognised qualifications. For a limited time only, non-accredited Icon members can apply for a card through the Managed Industry Accreditation route. All must undertake the H&S test and the test must be retaken every five years to maintain the card. Trainees will need to achieve their relevant qualification within three years.

Guidance for applicants is published on our website and can also be found on the CSCS website:
www.cscs.uk.com/occupation/conservator/

STAFF NEWS

When **Jayne Sheraton** joined Icon in May as our new temporary part-time Training Officer, we had no idea whether or not our application for funding from the Heritage Lottery Fund would be successful. Later that month we were awarded an additional £968,000 to continue to deliver our highly successful Training Bursary Scheme: *New Routes into Conservation*. The money will enable Icon to deliver thirty six additional one-year paid internships in the conservation of objects, collections and architectural features. Icon's scheme has been funded by HLF since 2006 and this latest grant brings the total award up to £2.45 million.

To get the new internships up and running as quickly as possible, alongside all of the other training work we are doing, we have recruited an additional temporary Training Officer, **Joanna Baden-Morgan**. Jayne and Joanna work together on the HLF Bursary Scheme, externally funded placements, and the Conservation Technician Qualification.

Jayne has had a long career working for the Her Majesty's Court Service in various roles, including nationwide responsibility for the training of magistrates, whilst Joanna was on the RCA/V&A Conservation Postgraduate Programme team until 2009, when the programme closed. If you are interested in hosting an internship, please contact Susan Bradshaw, Professional Development Manager, sbradshaw@icon.org.uk. For all other enquiries regarding work-based learning, please contact Jayne or Joanna:

jsheraton@icon.org.uk
jbadenmorgan@icon.org.uk

PROFESSIONAL GUIDELINES

Icon Trustee **Lizzie Neville** ACR on developing Icon's own codes:

Professional guidelines, which can be codified into binding Codes of Ethics or of Conduct, have several aims. First, they define what a practitioner of that profession does. Secondly, they explain why what he or she does is different from other professions and, thirdly, they provide guidance to the professional on correct conduct towards stakeholders and colleagues.

Professional guidelines are not just for the benefit of members of that profession. Clear principles of practice engender understanding and trust between a professional and stakeholders. By delineating the boundaries of a profession, guidelines are akin to a contract with the public.

They enable a person who wants to employ the services of a professional, but who knows little about the subject, to have a broad understanding of the skills and decision-making processes pertinent to that profession.



Lizzie Neville

Since the formation of Icon, the European Confederation of Conservator-Restorer Organisations (ECCO) Professional Guidelines (2002)* have been adopted as our own. This has extended a feeling of shared enterprise with our European colleagues. On the other hand, Icon is an organisation that maintains its own professional practice assessments (PACR and CTQ) and it is Icon rather than ECCO that has to investigate breaches of professional guidelines by an accredited member. Icon ceased to be a member of ECCO in September 2007 and, for clarity, we should be using professional guidelines that are more visibly linked to the UK Professional Standards which are used as a basis for PACR accreditation and the new CTQ qualification**

The project to establish those guidelines falls under the remit of Icon's Professional Standards and Development Committee. As PSD Committee member and a recently appointed Icon Trustee, I will be steering this project, with support from fellow trustees and a working party drawn from across the spectrum of the profession (more news on names in the next issue). On hand to help from Icon's staff will be Kenneth Aitchison, Icon's Skills Strategy Manager who has experience in this area from his former work with the Institute for Archaeologists, and Shulla Jaques, who will be editing final drafts.

This is something that has an impact on all professional members and we want to enable plenty of opportunity for reflection. There will be regular updates and discussion in the next few issues of Icon News. It is planned that a draft of the new professional guidelines will be launched just before December's AGM, at which there will be an opportunity for questions and discussion. The aim is to finalise the guidelines by the spring of 2013 and voting members' views will then be sought on whether to accept them.

* www.ecco-eu.org/about-e.c.c.o./professional-guidelines.html/

** www.icon.org.uk/images/stories/new_pacr_professional_standards_2.doc

NCESS – A PROGRESS REPORT

As reported in Icon News issue 40, Icon has launched and is now managing the delivery of a five-year National Conservation Education and Skills Strategy*. **Kenneth Aitchison**, the Skills Strategy Manager, reports on achievements to date:

Barometer of Progress

A visual indicator of progress against the NCESS has been created, and posted on the NCESS pages of the Icon website**. This shows nominal progress from 'not started' to 'completed' for each of the sixty eight actions presented within the NCESS. This will be updated on a monthly basis; at the end



Kenneth Aitchison

of July 2012 the chart suggested that Icon had delivered the equivalent of 26.5% of the Strategy. This is of course indicative rather than absolute – some of the actions will take more or less time and effort to accomplish than others.

Workforce Research

A project design has been prepared for a workforce research project, looking to identify the size and distribution of the conservation workforce across the UK and to then be able to share information on detailed analysis of skills needs. This will collate information on the conservation workforce as it currently stands and future workforce needs, to fit alongside and to contribute to other sectoral datasets such as Creative and Cultural Skills' Creative Footprint.

Applications for funding have been submitted to a number of funders. At the time of writing they have not yet communicated their decisions to Icon. If this work goes ahead, it will be a six month project beginning in October.

QAA Benchmarking

Icon is exploring the potential for the Quality Assurance Agency for Higher Education (QAA) to benchmark conservation degree courses. QAA has said that it would value receiving a proposal for this from Icon as the professional association for conservation, as we are a representative body that is outside higher education.

The fact that at the moment there is no specific academic qualification that acts as a professional qualification is actually a good thing for the QAA process. It is also good that there is very little overlap with existing academic benchmarks (the archaeology benchmark mentions conservation in passing, but there are no others that refer to the subject), and that there is no 'rival' professional association within the sector which might have alternative views about what the workforce needs degrees to contain.

The next step is for Icon to officially submit an Expression of Interest. QAA would then help Icon to complete a full, formal Proposal. Once that Proposal is received, QAA will publicise that fact, informing all higher education institutions and other potential stakeholders. If all is well, QAA will then assemble a Benchmarking Panel. Icon will be able to advise QAA on who should be on this Panel, and the members of the Panel would typically take nine to twelve months to develop a Benchmark Statement. This would be circulated widely for comment, and it could potentially then apply to degree courses from the autumn of 2014 onwards.

Creative and Cultural Skills

Icon is strengthening our relationship with Creative and Cultural Skills and I am our nominee to sit on the Advisory Board for the new National Skills Academy for Creative and Cultural.

Kenneth can be contacted on kaitchison@icon.org.uk

[*www.icon.org.uk/index.php?option=com_content&view=article&id=1841&Itemid=201](http://www.icon.org.uk/index.php?option=com_content&view=article&id=1841&Itemid=201)

[**www.icon.org.uk/index.php?option=com_content&view=article&id=1878&Itemid=212](http://www.icon.org.uk/index.php?option=com_content&view=article&id=1878&Itemid=212)

JOURNAL NEWS

After a year as her stand-in, it is time to hand the *Journal of the Institute of Conservation* back to Janet Berry, who has just returned from maternity leave as Editor. I had already had some experience of journal editing but I was still surprised by just how full-on the job was at times and I take my hat off to Janet and all the previous editors who have done it so capably.

My involvement with the *Journal* has made me proud to be part of a profession that contains so many talented and innovative people. It has been eye-opening to see the range of articles submitted, on subjects as diverse as long-term storage for archaeological iron, the conservation of botanical drawings on vellum, cutting-edge analytical techniques, and the effect of conservation treatments on DNA. All of these articles (and more!) will appear in a forthcoming issue of the *Journal* and I hope you will enjoy reading them as much as I have enjoyed editing them.

It may not be apparent to readers that the production of the *Journal* is very much a team effort. Although the Editor has sole responsibility for selecting, developing and editing articles, she is supported by an Editorial Panel who embody a fantastic range of conservation expertise. I would like to thank the Panel for their wise advice over the last year and especially Alison Richmond for her continued support and encouragement. Janet has patiently answered all of my questions, even while on maternity leave and Clare-Louise Douglas and Melanie Harris from Taylor & Francis have been very helpful while I settled in and learned the ropes. Most of all, I would like to thank everyone who has submitted an article to the *Journal* over the last year. Preparing an article for print can be a slow, painstaking and sometimes disheartening process, but it has been wonderful to see how many conservators are willing to do this in order to share their knowledge with others. Without you there would be no *Journal* at all – so thank you!

Christina Rozeik

After a year away, I am happy to be taking back a very healthy journal. First, I would like to offer a huge thank you to Christina for all her hard work during my maternity leave. Christina had the pleasure of editing a record twenty nine submissions for the Spring 2012 issue, over double our usual number of submissions. Inevitably, the production of this issue has slipped, but it should be a bumper issue when it arrives on your doorstep! The fantastic number and diversity of subject matter demonstrates how vibrant the conservation scene is at the moment. Christina is currently editing the



Christina Rozeik



Consolidating the paint layers: *Virgin and Child with St Lawrence, John the Baptist, Monica and Augustine* by Gerino da Pistoia (1510)

Parchment and Vellum special issue of the *Journal* with our Guest Editor, Lara Artemis, to celebrate twenty years since the *Journal of Paper Conservation's* special issue on the subject in 1992. The transition to an online submission portal has also been undertaken successfully, with Christina ably ironing out any creases in the new system and providing advice and support for online submitters.

Janet Berry



And so on to the future.... There are exciting times ahead. The *Journal* is involved with the PF13 conference, and will be publishing the best of the conference proceedings in Spring 2014. We will also be looking for new Panel members soon, so watch this space if you would like to become involved! As always, though, the *Journal* is only as good as its contributors. Therefore, I invite you all to think about sharing your work with the rest of the conservation community and continue to help the *Journal* grow

from strength to strength.

Janet Berry, Editor, journal@icon.org.uk

CLOTHWORKERS' CONSERVATION FELLOWSHIP

The Clothworker's Foundation Conservation Fellowship scheme has been running since 2009, with up to £80,000 a year available to a UK public institution to enable an experienced conservator to take time out from their day to day role to pursue a research project for up to two years. The grant covers the salary and on-costs of the junior conservator and the project costs of the work undertaken by the senior fellow.

As the first fellowship recipient in 2009, the Tate's senior conservator, Rica Jones, was able to undertake an important research project into painting techniques and materials used by British painters from 1530 to 1790. The £80,000 project involved the cleaning and restoration of four important historic British paintings including Hogarth's *Three Ladies in a Grand Interior*, 1736, and Sir Joshua Reynolds' *Age of Innocence*, c1785, from Tate's collection which would otherwise not have been treated.

Prior to the fellowship, research and investigation on this period had been limited to explorations of single artists or narrow time-frames. The secondment presented an invaluable opportunity for Rica to build on the extensive research and treatments undertaken during her twenty year career, and to develop new scholarly understanding in the field of historic paintings analysis.

As a result, at least in part, of the training and experience gained during the programme, junior fellow, Sarah Maisey, was offered a permanent conservation role at the National Maritime Museum. Whilst clearly an achievement for her and for the Fellowship, this meant that Sarah was unable to complete the final few months and a second Junior Fellow, Jenny Schulz, was recruited to backfill Rica's work as she completed her research.

A highlight of the research project was the resulting symposium, *Current Technical Research into Painting in Britain from 1550 to 1850*, held at Tate Britain in March 2012. This was organised by Rica to share her findings across the sector, and marked the completion of the project.

The Foundation was disappointed and somewhat surprised not to have received any applications for the 2010 fellowship; however, the number and quality of applications received for the 2011 fellowship meant that three were awarded that year.

The first was the £80,000 awarded to the Pitt Rivers Museum at the University of Oxford for the conservation of all two

hundred and fifteen objects in the Cook Voyage Collection which represent one of the great collections of 18th century Pacific art and material culture (details of the fellowship, which was awarded to Jeremy Uden, were provided in Icon News issues 36 and 40).

The second 2011 award of £65,500 was to the Courtauld Institute of Art for senior fellow, Pippa Balch, to undertake the conservation and study of Gerino da Pistoia's major painting, *Virgin and Child with Saints Lawrence, John the Baptist, Monica and Augustine*, 1510, which the gallery has been unable to display since acquiring it in 1966 due to its fragile structural condition. Pippa's role is being backfilled by Alison Stock who, as junior fellow, is teaching the Postgraduate Diploma in the Conservation of Easel Paintings, supervising the conservation of paintings and providing support with managing the Courtauld's conservation studios. This combination of practical conservation and postgraduate-level teaching will be invaluable for Alison's future career progression.

Finally, £37,600 was awarded to The British Museum to enable senior fellow, Barbara Wills, to undertake the research, conservation and storage of a group of exceptional naturally-mummified Nilotic human remains; the collection is currently in such a vulnerable condition that it cannot be handled safely. The part-time project, to be carried out over two years, is an opportunity to investigate a far wider range of human tissues than is usual; it will also enable the junior fellow, Emilia Kingham, to benefit from the full range of Conservation and Scientific Research Department activity within the Museum.

July's issue 41 of Icon News included details of the 2012 fellowship which saw £80,000 awarded to Glasgow Museums to enable senior fellow, Marie Stumpff, to work on medieval stained glass windows from the Burrell Collection.

The Foundation will advertise for applications for the 2013 fellowship later in the year.

Philip Howard, Grants Manager
Clothworkers' Foundation

TOWIE IN CARDIFF

'The Only Way is Ethics' conference which took place in April and was organised by Icon Metals Group in conjunction with Cardiff University can now be viewed on YouTube: www.youtube.com/playlist?list=PL0A4BB67637EE8068&feature=plcp

DATABASE FOR ASIAN PAPERS

The Centre de Recherche sur la Conservation des Collections (CRCC) is pleased to announce the launch of a new online database for Asian papers. It can be found at <http://khartasia-crcc.mnhn.fr>

The database Khartasia provides historical and technological information on Asian papermaking fibres, manufacturing processes, paper terminology and names, and assists with identification of papers.

Part of a broader research project on the identification of Asian papers conducted at CRCC since 2010, Khartasia has been developed in collaboration with institutes in China, Korea and Japan. The Khartasia database was conceived as an aide for conservators, curators, historians, art historians, archaeologists, and paleographers and provides tools which help users to identify the constituent materials of Asian art collections and also Western works of art made using Asian papers.

Claude Laroque, Head of Research, CRCC, Paris

GRANTS FOR MANUSCRIPT CONSERVATION

Deadline 1 October 2012

The National Manuscripts Conservation Trust offers grants for the conservation and preservation of manuscripts and archives. The NMCT has more grant funds available than ever before thanks to grants from the Pilgrim Trust, the J Paul Getty Jr Trust, the Dulverton Trust and the Garfield Weston Foundation – so now is a good time to apply. Although the next deadline for applications is very close, if you want to plan ahead, the deadline after that is 1 April 2013. Applications must be submitted on the form which you can download at www.nmct.co.uk. If you have any queries please do contact Mrs Nell Hoare who manages the Trust. You can do this either through the NMCT website or at nmct@thetrustpartnership.com.

BEING ON THE NATIONAL TRUST COUNCIL

David Leigh, Icon Trustee, writes about his work on the Council:

For five years I have had the enormous privilege of being a member of the Council of the National Trust. This advisory body of fifty two people debates the work of the Trust and helps to hold the Board of Trustees to account. Half the membership of the Council is made up of elected individuals, the other half of nominees of organisations, of which Icon is one. My role has not been to represent Icon formally but to keep a conservator's eye on how the Trust maintains its properties and in particular its collections. Council's agendas cover a huge range of topics. These include not only the care of its own estate, such as land use, wildlife conservation, commercial operations and energy conservation, as well as - of course - the conservation and presentation of buildings and collections; but also national policy matters such as forestry, the proposed new high speed rail route, HS2, and changes to the planning regime. Setting Icon's conservation presence within this wider context reflects the way we as a profession now strive to position ourselves as contributing to the values and perspectives in the wider world beyond our own discipline.

Members of Council are also encouraged to attend meetings of their regional and national Advisory Boards. I attend meetings of the Wales Advisory Board. One of the recent highlights has been the opening of 17th century Tredegar House, one of the few built properties managed by the Trust in the south east of the Principality.



David Leigh

While Council debates, real action is in the hands of the Trustees and staff. On the staff side, conservation is overseen by Sarah Staniforth as Museums and Collections Director, Katy Lithgow as Head Conservator and specialist conservation Advisers. These include three

Preventive Conservation Advisors – still quite a rare breed in the wider conservation community – Helen Lloyd (housekeeping), Nigel Blades (environment) and Christine Murray (skills and projects), along with paintings specialist Tina Sitwell, Ksynia Marko for textiles, Anita Bools (photographic materials) and Andrew Bush (paper). They are supported regionally by an equally stellar cast of conservators, seventeen full and part time people in all. As the only in-house treatment facility is the Textile Conservation Studio, the services of over one hundred leading private-sector conservators are approved to advise and work on NT collections. In their capable hands conservation in the Trust is serving the properties and collections extremely well, although they face a huge task with over 800,000 items in the collections at the latest count of its newly introduced electronic Collections Management System.

Perhaps the greatest achievement in recent decades has been the introduction of a culture of preventive conservation among house staff, so that collection care is now a widely-shared responsibility, not just the preserve of conservators. One of the strengths of the Trust's conservation team is its research, manifested in projects which both serve its own needs and which often contribute to ground breaking developments in conservation worldwide.

Occasionally I have thought it sensible to alert Icon's Board to developments in need of their attention. A while ago this concerned a proposed major structural reorganisation, called 'Going Local', which aimed to delegate responsibility away from the centre to regions and properties, and at first appeared to downgrade the role of conservation staff. Icon's Chief Executive wrote to the Director-General and in due course the proposals were revised to what is now an innovative structure which leaves conservation well resourced, even if with fewer staff than would be ideal. Within the new structure the internal 'Consultancy' ensures the provision of services and advice nationally, even though conservators and advisers may be based in regional hubs. It includes Heads of Profession, such as the Head Conservator and Head Curator, and National Specialists (e.g. preventive conservation, paper conservation, photographic materials, paintings). Property staff preparing conservation projects are seen as clients of the consultancy.

The Trust endeavours to use its limited financial resources to achieve greatest impact, so major collections conservation projects within the Trust are prioritised by means of a Conservation Prioritisation Plan, overseen by the Head Conservator, which informs allocation of any central budgets to these projects.



©The National Trust

The National Trust's Tredegar House, Newport, South Wales

Another Trust initiative with conservation implications has been to 'bring places to life'. This often means increasing access to collections, sometimes by removing rope barriers, and having things working and usable, such as billiard tables, pianos and sofas. It also means opening properties for much longer periods of the year. Such moves have presented challenges to the conservators and house staff, who have come up with many ingenious solutions. One outcome has been greater presentation of conservation in action, increasing visitors' appreciation of the Trust's conservation work.

This November the Trust's membership will again be asked to vote for nominating organisations. Icon is in a strong position, being recommended by the Council, so if you belong to the Trust do vote.

LETTER TO THE EDITOR

From Alan Buchanan:

'I attended Icon's Book and Paper Group Annual General Meeting held at the British Library on 4 April 2012. Rather than telling us of the future of Icon, the outgoing Chair described her hopes and aspirations for the collection care at the John Ryland Library in Manchester. We were introduced to the new Chair and Committee members. We learned that the new Chair had agreed to fill the post for one year only and actually was only doing it because no-one else would. We received reports from the Committee members on the activities of their spheres of responsibility for the year under

review. We learnt that the Book and Paper Group currently had 600 members (in the year 2000 we had 899 members in private practice and 305 studio and institution members) but that this may improve when the new membership fees were paid and the members revealed their first and second preferences for the Icon groups. We learnt that the Trustees had made a grant of £6000 for the Book and Paper Group to deploy as they saw fit during the year under review but they had to return the £6000 plus any profit made to the Centre and had to await the arrival of another grant of an amount that the Centre could afford.

The image of the Book and Paper Group revealed at this meeting is an insubstantial shadow of the Institute of Paper Conservation at the time of convergence. The indication is that the Trustees of Icon have lost their way. They have forgotten that they are there to support the individual Groups and to take up matters of common interest to those Groups. They have lost sight of the fact that it is the members of those Groups that support Icon by payment of the fees. The Committee of the Book and Paper Group has had all pride, status, kudos removed. It is looking in the wrong place for its new Chair. It is unable to divine and to supply the needs of its members. It would be no surprise if a new Institute of Paper Conservation came into being.'

Icon's Chief Executive responds:

I would like to address the points where I think all members would benefit from having a better understanding. For the matters specifically concerning the Book and Paper Group, I would advise taking these up with the B&PG Committee.

1) Book and Paper Group currently has 600 members.

Membership numbers ebb and flow during the year, according to the date for renewals and lapsing members. At this writing, the membership year is half way through, and we have just lapsed members who have not renewed. By December each year, we know how many members have chosen each group as their primary and secondary group. This provides the numbers on which the allocation for the next financial year is based.

2) In the year 2000, we had 899 members in private practice and 305 studio and institution members.

The Institute of Paper Conservation was an international organisation with members all over the world. Icon, while open to everyone wherever they live, is focussed on the UK: setting, promoting and monitoring professional standards for conservation professionals working in all disciplines. It was expected that on convergence we would lose some International Individuals and Organisations from the converging bodies.

In 2004, prior to convergence, IPC's membership was:

UK Individuals	459
International Individuals	393
Organisations	343
Total IPC	1,195

Of the Organisations, some of these were Institutional Subscribers, and in 2008, on signing our contract with Taylor & Francis to publish the Journal, we assigned 226 of Icon's Institutional Subscribers to Taylor & Francis. Some of these also account for the reduced numbers in B&PG. These were mainly libraries whose sole reason for membership was to subscribe to the Journal.

Icon currently has a healthy membership of 2500 and clear strategic aims to increase this number. We are poised to undertake research to find out more about the conservation workforce in the UK and how Icon can attract new members.

3) The Trustees had made a grant of £6000 for the Book and Paper Group to deploy as they see fit during the year under review but they had to return the £6000 plus any profit made to the Centre and had to await the arrival of another grant of an amount that the Centre could afford.

In 2010, in discussion with the Groups, it was agreed that rather than Groups build up individual designated pots of money that these pots would be amalgamated. Each year, each Group was to be allocated a budget to deliver their CPD activities based on the numbers of primary and secondary members in the Group. For most Groups this is simply a budgetary allocation but for some of the larger Groups who are trialling individual bank accounts this has actually involved a cash transfer. At the end of each year, if this budgetary allocation is unspent or a Group makes a surplus then this allocation is not required, as with any budget underspend. The system is flexible, so if a Group wishes to host a particularly expensive event, then it can include this in the annual budget setting process and, as part of the overall Icon budget setting, additional funds can be allocated to the Group out of the overall Icon budget.

A pilot was set up to test this arrangement and we are coming to the end of the pilot period at the end of this year. An evaluation is shortly to be undertaken by Group Chairs and Treasurers.

4) The Indication is that the Trustees of Icon have lost their way. They have forgotten that they are there to support the individual Groups and to take up matters of common interest to those Groups. They have lost sight of the fact that it is the members of those Groups that support Icon by payment of the fees.

Icon is a charity; Trustees in the first instance are there to ensure that the organisation fulfils its charitable aims and remains in a stable financial position. The Board ensures good governance on all matters. The Board is also concerned with matters relating to the whole profession, such as professional accreditation, standards and ethics, CPD, work-based learning and qualifications, pay structures and the National Education and Skills Strategy, and leaves matters relating to the specialisms to specialist Groups.

The Board recognises the importance of Icon's members and its Groups and, since March 2010, we have been working hard to improve communications with the Icon Groups. We have set up the Group Chairs Advisory Panel (GCAP) which represents the Groups' Chairs to the Board of Trustees and

vice versa. We aim to consult on major matters and include the Chair of Group Chairs on panels and working groups. Group Chairs have representatives on every Board Committee.

It is an indicator of engagement across Icon that we are currently organising a major international conference with Group Chair representatives and other Icon members on the Organising Committee, many additional members volunteering to lead on many aspects, and Group Committees actively and enthusiastically supporting with calls for papers for twelve Group sessions! This is a wonderful example of Icon pulling together to do great things.

Alison Richmond

LIBRARY NEWS

Changes to Opening Hours

The Board of Trustees of Icon has been considering the future of The Chantry Library in order to address the diminishing reserves of the restricted Chantry Bequest fund. The Trustees have agreed to commission a feasibility study for an e-learning and research centre to attract a sustainable source of external funding. In order to conserve funds, from Monday September 17, Ros Buck, the Librarian at the Chantry Library, will be working part-time for two days a week. The Library will be open for business as usual on Mondays and Tuesdays of each week, and all enquiries and requests for articles will be dealt with as promptly as possible. Please see the Chantry Library website for further updates:
www.chantrylibrary@icon.org.uk

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



Ros Buck

Recently received books

Iron and Steel in Art: Corrosion, Colorants, Conservation by David A. Scott and Gerhard Eggert, Archetype Publications, London, 2009, 196pp. ISBN: 978-1-904982-05-0

More details here:
www.archetype.co.uk/publication-details.php?id=54

Millennium of the Book: Production, Design & Illustration in Manuscript & Print 900–1900, edited by Robin Myers & Michael Harris, Oak Knoll Press, Delaware, 1994, 196pp ISBN: 1-873040-25-3

NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the 8th Annual General Meeting of the Institute of Conservation will be held on Monday 3rd December 2012 at 17.00 at the Sackler Centre, Victoria & Albert Museum, Cromwell Road, London SW7 2RL, to consider the following business:

Ordinary Resolution 1: To approve the Annual Report and Accounts submitted by the Trustees for the year ending 31st March 2012.

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

Ordinary Resolution 3: To authorise the Trustees to decide the remuneration to be paid to the auditors.

Following the closure of business, there will be a chaired discussion on the development of a new disciplinary procedure and code of ethics for Icon. Members are invited to stay on afterwards for a glass of wine.

So that we can estimate numbers for catering please let us know if you are planning to attend by sending an email to membership@icon.org.uk Entrance to the Sackler Centre will be by the revolving doors on Exhibition Road as the Groups/Visitors doors will be closed for building works.

Alison Richmond, Chief Executive
19 August 2012

Innovative Approaches to the Complex Care of Contemporary Art edited by Iwona Szmelter, Archetype Publications, London, 2012. ISBN: 9781904982814 216pp Details of this publication and contents can be found at:
www.archetype.co.uk/publication-details.php?id=164

The following two books have been very kindly donated to the Chantry Library. We would like to thank Erika Mordek and Dirk Obbink for these useful and interesting new titles for our collection.

Wolfgang Sievers by Helen Ennis, National Library of Australia, Canberra ACT 2600, 2011 ISBN: 978-0-642-27699-5 Donated by Erika Mordek.

City of the Sharp-Nosed Fish: Greek Lives in Roman Egypt by Peter Parsons, Weidenfeld and Nicolson, London, 2007. ISBN: 978-0-297-54588-7 Donated by Dr. Dirk Obbink.

Recently received journals

Print Quarterly, Vol.29, No.3, September 2012

The Restaurator, Vol.33, No.2, 2012

Studies in Conservation (IIC), Vol.57, No.3, July 2012

Find out more

For further details of new resources and a full listing of all journal articles received over the past two months, check out the library blog 'Library News' at:
<http://chantrylibrary.wordpress.com/>

You can also subscribe to our RSS feed and track new books and journals at the Library in real time. More details on how to do this at <http://chantrylibrary.wordpress.com/feed/>

More details about new library resources can also be found in the quarterly Chantry Library Resources Updates, on the website here:

www.icon.org.uk/index.php?option=com_content&view=article&id=1827&Itemid=175

BOARD'S NOMINEE FOR CHAIR

In accordance with Icon's Byelaws, the Board of Trustees has selected its candidate for Chair. The candidate is Juergen Vervoorst, Head of Conservation at The National Archives. Also in accordance with the Byelaws, eligible members are invited to stand for Chair. All Accredited and Ordinary Members in good standing for whom The Institute holds a preferred address with a UK postcode shall be eligible to seek nomination for election as Chair of the Institute Board. If, after midnight on 22 October, no other candidate has been nominated, the candidate nominated by the Board shall be declared elected without a ballot. If, after 22 October, one or more other candidates from among eligible members have been nominated, a full ballot of voting members shall be held to determine which candidate shall be elected to the Chair. Nominations need to be received by the Icon Office by midnight on the 22 October 2012.

Alison Richmond, Chief Executive

19 August 2012

NOTICE OF BOARD ELECTIONS

Call for Nominations

Do you have strategic vision or experience of strategic decision making? Do you have an understanding of charity finance or are you willing to develop this skill? Are you able to communicate effectively? Are you willing to take responsibility for corporate decision-making? If the answer to these questions is 'yes', then Icon needs you!

What is involved in being a Trustee?

Job descriptions for elected Board members are available from the Icon website. The term of office of an elected Trustee is three years. There will be approximately five meetings of the Board in 2013:

30 January
20 March
26 June
25 September
2 December (with AGM)

Travel expenses are paid up to a maximum of £150 per Board meeting. Trustees are also asked to serve on at least one Board committee or panel. You can see biographies of current Trustees on Icon's website www.icon.org.uk/index.php?option=com_content&task=view&id=14&Itemid=

How does the election work?

This year there are three seats open for election, including the reserved seat for Scotland. Two seats are open to nominations from all Full and Accredited members. Nominations for the reserved seat for Scotland will only be accepted from Full and Accredited members who have a preferred address in Scotland. Candidates seeking election to reserved seats may also seek election to unrestricted seats.

To put yourself forward as a nominee, please complete and return the nomination form available on the Icon website to arrive at the Icon Office by midnight on 22 October 2012.

Ballot papers will be sent out to members eligible to vote on 12 November. Ballot papers must be received by the Icon Office by midnight 26 November. The results will be announced to members at Icon's AGM on 3 December 2012.

Icon Needs You!

Please consider standing for the Board and contact Alison Richmond, if you would like to discuss running for election. arichmond@icon.org.uk

Alison Richmond, Chief Executive

19 August 2012

City&Guilds of London Art School

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decorative surfaces.**

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techniques.**

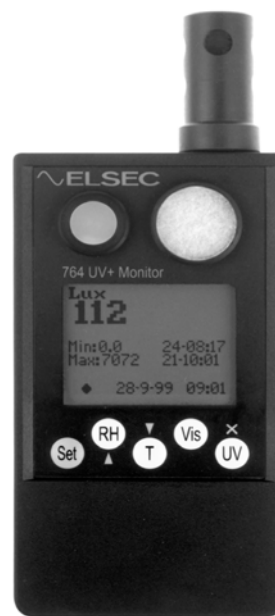
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For course information see
www.cityandguildsartschool.ac.uk/departments/conservation



www.cityandguildsartschool.ac.uk

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The 15th Annual Dr Harold Plenderleith Memorial Lecture 2012

Conservation, Mortality and the Meaning of Life

Dr. Mark O'Neill *Director of Policy & Research, Glasgow Life*

This talk will explore what the great skill and effort invested in conserving precious objects tell us about the values of Western culture and in particular about how we think about the passage of time and mortality. Our concern for preservation is not universal - other cultures address similar concerns about the brevity of life by celebrating the poignancy of transience. Some practical implications of these reflections for museum conservation will be addressed, using examples from Glasgow Museums, of which Mark O'Neill was Director for ten years, during the refurbishment of Kelvingrove Art Gallery and Museum and the development of the Zaha Hadid-designed Riverside Museum.

Thursday 29th November 2012

Please arrive at 7pm in time for a 7.15 start

Followed by a drinks & sandwiches reception until 10pm

The Buchanan Suite

Glasgow Royal Concert Hall

2, Sauchiehall Street

Glasgow G2 3NY

(5 minutes walk from both the Buchanan Street Bus Station and Queen Street Train Station)



Tickets in advance

£10 ICON members

£12 non-members

£5 unwaged

Tickets, on a first come,
first served basis from
ICON on 020 3142 6799
email wmorgan@icon.org.uk



Preceding this is the **ICON Scotland Group (ISG) AGM**, open to all ICON members.
Please arrive at the Buchanan Suite in the Royal Concert Hall at 5.45pm for a 6pm start.

Kindly sponsored by



Academic honours

David Watkinson has been appointed Professor of Conservation at Cardiff University. Dave has been instrumental in the teaching, development and expansion of conservation at Cardiff, which now comprises three Masters Degrees, an undergraduate degree and a ferrous metals research group that is currently involved in quantifying iron corrosion and investigating paint performance on wrought iron. His research contributed to conserving the ss Great Britain and in 2010 he was

awarded the Plowden Medal for innovative research and services to conservation. Author of over sixty publications, he has served on various committees for Icon (and previously UKIC) and is a former Council Member of IIC. Besides being delighted by this recognition, Dave thanks the many people he has collaborated with in the past who have indirectly contributed to this promotion.

Roy Thomson ACR was recently awarded a PhD from

the University of Northampton for his thesis 'The Role of Leather Science and Technology in Heritage Conservation'. Roy was Chief Executive of The Leather Conservation Centre from 1993 until his retirement in 2004.

Christopher Clarkson was awarded an Honorary Doctorate in July by the University of the Arts London, in recognition of his extraordinary contribution to the conservation of parchment and paper manuscripts, early printed

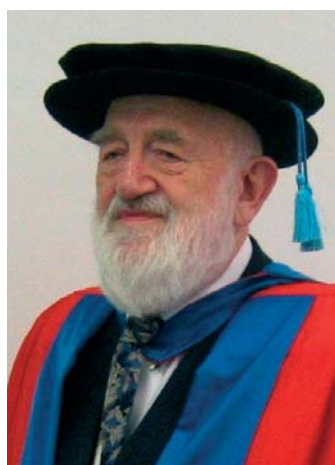
books and book-bindings. This was the first time that the university had offered such a distinction to a book conservator, and it is a fitting tribute to a remarkable man and a remarkable – and continuing – lifetime of work. After his involvement in the rescue of flooded libraries in Florence in 1966, Clarkson practised his skills in the Library of Congress, the Walters Art Gallery and the Bodleian Library and has taught young conservators in the UK and around the world, instilling the highest standards of craftsmanship and encouraging historical awareness. In 2004 he received another honour, the Plowden Gold Medal of the Royal Warrant Holders Association, in recognition of his significant contribution to the advancement of the conservation profession.

Readers can see Dr Clarkson receiving his doctorate at: www.ligatus.org.uk/node/609

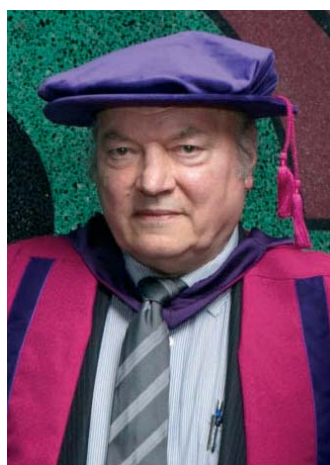
Professor Nicholas Pickwoad
Director, Ligatus Research Centre,
University of London



David Watkinson



Roy Thomson



Christopher Clarkson

Nicholas Hadcraft Memorial Scholarship

This year Conservation By Design made two awards for its coveted scholarship. The Memorial Scholarship itself went to **Shaun Thompson**, a bookbinder at Cambridge University Library, who received £1500 towards the cost of attending the four week Montefiascone Book Conservation Summer School. Launched eight years ago, the Scholarship attracts entries from all over the

world and the entries this year were so impressive that for the first time a runner-up prize was awarded to Manchester bookbinder **Mark Furness**.

For further information about the Scholarship, contact Conservation By Design on 01234 846 360 or visit www.conservation-by-design.co.uk.



Shaun Thompson



Mark Furness

Moves

Hannah Thompson has started her first job as preventive conservator at Hampton Court Palace having recently finished her degree in conservation at London Metropolitan University. She tells us that going behind closed doors, learning how the palace has changed and been used over the centuries and getting to see pioneering conservation projects up close are the most interesting parts of the job so far. And what has she been finding the most challenging aspect of working at the palace? *Learning which key goes in which door!*

Phil Baxter, formerly Care Project Manager in the Care and Conservation Section of Collections Management at the Imperial War Museum, is the new Integrated Pest Management (IPM) Manager at The British Museum. This newly created role aims to fully integrate IPM across the organisation and uniquely places a collections care professional within the Facilities department to best achieve an estate-wide IPM strategy.

New ACRs

The Accreditation Committee approved the accreditation of thirteen new conservator-restorers at its meeting in July 2012

Congratulations everyone!

- **Maria-Gabriella Barbieri**, Treatment Conservation Supervisor (Furnishings), Historic Royal Palaces.
- **Neil Bollen**, Freelance Fine & Decorative Metalwork conservator and Social History/Archaeology Conservator, Royal Albert Memorial Museum, Exeter.
- **Verena Kotonski**, Artefact Conservator, National Museums Scotland.
- **Lee Siew Wah**, Senior Paper Conservator, National Heritage Board, Heritage Conservation Centre, Singapore.
- **Lee Swee Mun**, Senior Conservator (Objects) and Assistant Director/Conservation Services, National Heritage Board, Heritage Conservation Centre, Singapore.
- **Flavio Marzo**, Book Conservator, British Library, London.
- **Nyssa Danae Mildwaters**, Object Conservator (arms and armour), Royal Armouries, Leeds.
- **Sylwia Mosko**, Sculpture Conservator, Graciela Ainsworth Sculpture Conservation, Edinburgh.
- **Esther Ng Eet Ming**, Paper Conservator, National Heritage Board, Heritage Conservation Centre, Singapore.
- **Dana Elizabeth Norris**, Ceramics and Related Objects Conservator, Watt and Norris Conservation.
- **Kok Siang Tee**, Objects Conservator, National Heritage Board, Heritage Conservation Centre, Singapore.
- **Alice Tetlow**, Paintings Conservator, Kiffy Stainer-Hutchins & Co, Kings Lynn.
- **Sophia Katharine Wills**, Senior Metals Conservator, Victoria and Albert Museum, London.

In appreciation

Dr. **Renate Woudhuysen-Keller**, Emeritus Assistant to the Director at the Hamilton Kerr Institute and an esteemed easel-painting conservator, died peacefully aged 68 in June after a long illness. Her funeral took place in a packed church in Cambridgeshire on 12 July, attended by a great number of friends and colleagues.

Renate was held in huge respect and affection by generations of students of the Hamilton Kerr Institute, where she fulfilled a pivotal role as teacher and painting conservator for thirty four years. She was trained in the central European tradition in Cologne, Zurich and Stuttgart, and was one of the pioneers of the discipline of technical reconstruction of historical painting techniques and materials, linking her practical experiments to the results of research into the sources, and examination of the paintings themselves. She was a skilled and dedicated conservator of easel paintings and polychromy, and an inspiring and approachable teacher.



© Collective Trade Mark of PACR
Accredited Conservator-Restorer

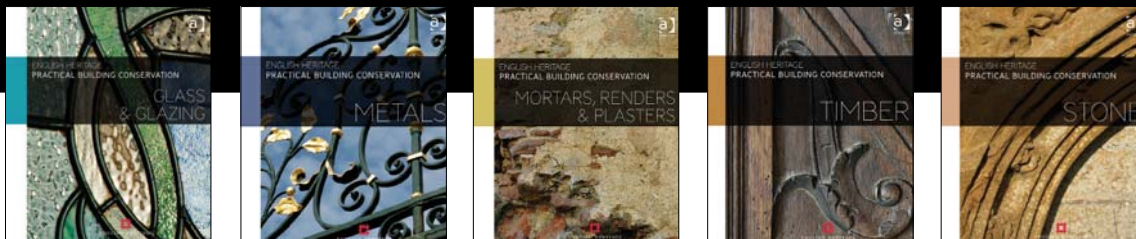
'ACR' means the conservator can demonstrate a proficient level of competence, sound judgement and an in-depth knowledge of the principles which underpin conservation practice

Welcome to two Conservation Champions!

Helen Smith and **Dervilla O'Dwyer** have volunteered to help with compiling the People news for the magazine, so let them know if you have changed jobs, been promoted, won a scholarship or an award or have some other professional news to share with your Icon colleagues.

You can contact Helen, Preventive Conservator for Tate, on conservation@moonshadow.org.uk or Dervilla, Preventive Conservation Co-ordinator at London's Historic Royal Palaces, on Dervilla.ODwyer@hrp.org.uk. Or you can use the email address news@icon.org.uk

PRACTICAL BUILDING CONSERVATION SERIES



English Heritage has revised and updated its highly regarded series of conservation handbooks, for publication in 2012. The original handbooks by John and Nicola Ashurst were published in 1988 and have become the standard reference texts for those caring for historic buildings large and small, considered essential reading for architects, surveyors and building managers, as well as conservators and homeowners. The new series has been updated to cover the latest techniques and materials; it is greatly expanded and copiously illustrated.

- 10 volumes - Glass & Glazing; Metals; Timber; Stone; Mortars, Renders & Plasters; Building Environment; Roofing; Conservation Basics; Earth, Brick and Terracotta; Concrete.
- Published by Ashgate - For more information or to place and order visit us online www.ashgate.com/pbc
- Essential reference texts for those caring for historic buildings.
- Each volume written by internationally renowned experts.
- Priced at £65 per book or £500 for the set of 10 books.

'They offer considerable information and advice on many aspects of conservation... solutions are found, methods described and practical tips freely given.'

Jane Jones-Warner RIBA SCA AABC IHBC, Member RIBA Conservation Group



ENGLISH HERITAGE

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What can I do?

Powerless in the face of an overwhelming natural disaster, Saya Miles finds a response which benefits her professional colleagues

On 11 March 2011, I saw unbelievable news from my home country on TV – a massive earthquake hit the North East coast of Japan and the tsunami which was caused by the earthquake washed away many people, cars, houses and towns. The magnitude 9.0 earthquake, later named as 'The Great East Japan Earthquake', killed over 15,800 people and still more than 3,000 people are missing.

It was heart-breaking to watch news footage on TV at my home in Wiltshire and I had never felt so powerless ever before: 'What can I do? What can I do?' I could not sleep for weeks after the disaster, sitting in front of the computer, watching live footage streamed from the affected area and crying until early morning.

I wanted to fly back to Japan immediately and wanted to do something. At that time, I was self-employed but no projects were going on and I did not have anything planned until taking a short course in London in April. However, it was too unrealistic to go back to Japan at that time, as I don't have any specialist skills in rescuing people and clearing out debris. Rather than taking a twelve and a half hour flight to get there, wandering about uselessly and causing more chaos in traffic, I chose to stay in the UK, wearing my Kimono, singing Japanese songs in the street and raising some money for charity with other Japanese people living nearby. Although I still wanted to go back to Japan to join one of the voluntary groups when they started washing photographs salvaged from the affected area, my work became busy and I didn't have time to make it happen.

Over a year has passed and I went back to Japan for a holiday

this March/April. By that time I had become a committee member of Icon's Photographic Materials Group (PhMG) and I was still seeking an answer to that question 'What can I do?'. I hadn't done anything useful but I wanted to know what conservators in Japan had done after the terrible disaster.

First, I contacted Mr Toru Kibe, who founded a volunteer group called 'The Tokyo Document Recovery Assistance Force' to ask if I can see what his group did in the disaster area. He kindly invited me to his company *Shiryō Hozon Kizai Co., Ltd (Archival Conservation and Enclosures Co., Ltd.)* while I was in Tokyo, showed me round his company and demonstrated some simple and economical conservation techniques they introduced during their voluntary work.

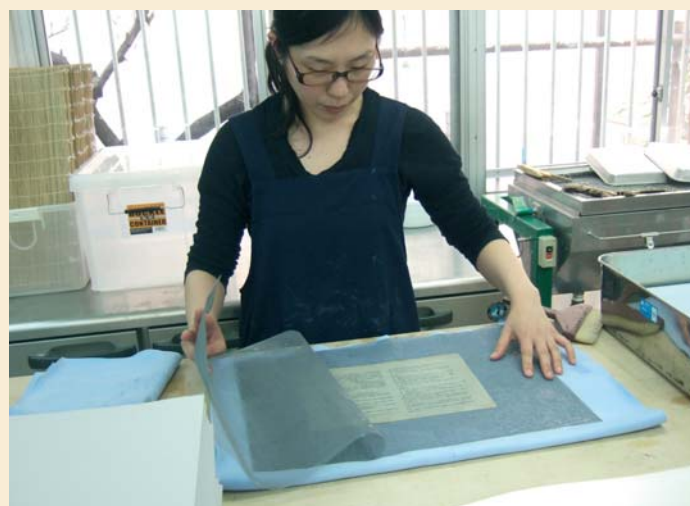
The Tokyo Document Recovery Assistance Force's voluntary activities include supplying the recovery equipment free of charge, as well as providing training to local people and volunteers. Their methods have been highly appreciated and introduced to more than ten institutions, organisations and groups, as they are easily adoptable by non-conservators. I hope that they can come to the UK and give us a talk about their activities someday.

Mr Kibe introduced me to another paper and photographic conservator Ms Yoko Shiraiwa, who has been extensively working on the recovery of photographs after the tsunami. I met Yoko at a café in Tokyo and she showed me her presentation which she talked through at conferences in Japan. Her presentation illustrated a real example of what a conservator can achieve in an extreme situation, including numerous treatment examples of photographs which she

Portable dry-cleaning chamber - can be attached to a household vacuum cleaner. This was used for safe initial cleaning of documents which could have been covered with numerous contaminants, such as drain water, mud and asbestos



Conservator Iyo Hachiya demonstrates the floating board washing method - using high-absorbent synthetic fabric (quick dry swimming towel) to allow quick and repeatable initial drying.





Mr Kibe prepares for the air-stream drying method – using corrugated cardboard to let air through.



The air-stream drying chamber using a regular metal shelf unit and an electric fan – enables documents to dry in 1-3 hours without changing blotters.

salvaged from their devastating condition. I was very moved by her courage and volunteer spirit.

At that moment, I realised that introducing her amazing work to the audiences in the UK was something I could do for British and Japanese societies. I thought this is something only I can do, as a Japanese photographic conservator based in the UK. As Yoko told me that she was coming to the UK for a holiday this summer, I asked her if she could give us a talk about her work after the tsunami. Despite her visit being planned for a private purpose, she kindly agreed to share her experience with us.

We managed to organise two talks in two locations; one at the Photographers' Gallery in London, coinciding with the newly opened gallery tour on 19 July and the other at the National Portrait Gallery in Edinburgh, in collaboration with the Icon Scotland Group on 12 July. The talks were received with great interest. A review can be found on page 32 and the Photographic Materials Group is considering how the learning from the Japanese experience can be promulgated more widely.

I would like to thank Mr Kibe and Ms Shiraiwa for inspiring me to raise this idea as a possible group event. I would also like to thank the PhMG committee members for the hard work they put in to realise the events, on an issue which is very personally important to me and hopefully interesting to the

Conservators of the company

audiences, too. I am very grateful to be part of this efficient, supportive and friendly committee group.

'What can I do?' – I'll keep this question in my mind all the time and would like to be a little help to the Group, to make our events and activities enjoyable, interesting and valuable to the members.



The enclosure-making department of the company

Yoko talks with passion about her initial visit to Ofunato and Rikuzentakata cities on 22 April 2011.



A country house throws its doors open to the public

From the National Trust Paper Conservation Adviser Andrew Bush, regional Conservators Sandra Howe and Caroline Rendell and the House Steward of Nunnington Hall Sarah Taylor, a report on a collaborative effort to repair a minor Yorkshire masterpiece

The Georgian baby house at Nunnington Hall must be one of the smallest historic properties that the National Trust cares for but this does not mean that it is immune from the common issues of deterioration, inappropriate repairs and broken glazing.

Recent conservation treatment to the front walls of the house has allowed safe access to the six showrooms behind. These are presented in the style of the 18thC, and were probably made around 1800–1810. The major part of the 'building works' involved removal of the wallpaper, in order to remove damaging and disfiguring repairs, and unsafe glazing. Following treatment, the two front walls of the house can now be safely propped open, and the original interiors fully appreciated.

Unusually, for an historic house, it was decided to remove the whole of the front wall of the property and transport it to the main contractor, paper conservator James Caverhill.

Covering the interior side of the walls is an early 19thC hand blocked wallpaper pasted directly onto the wooden structure.

The general condition of the wallpaper was good, however, the sharp edges of the original crown glass windows had caused severe physical damage to the paper, resulting in tearing and loss of support. To compound the problem, pressure sensitive adhesive tape had been used as a repair to secure the windows in place. Inevitably the tape had failed, causing extreme staining and disfigurement of the wallpaper.

Two treatment options were considered. One involved patching the losses from the front and painting over the tape stains to improve the appearance. The other, a more interventive treatment, would involve removing all the wallpaper, treating with solvents to reduce the staining, and infilling the losses from behind before re-hanging the paper. It was agreed that if the wallpaper could be removed and repositioned without major physical damage to the paint surface, and if the solvents could remove some of the staining, then the second of the two options would yield more satisfactory results.

Following the successful removal and treatment of a trial area,

The baby house before treatment with disfiguring adhesive tape around the windows





Paper conservator, James Caverhill, examining the wallpaper before treatment

the more extensive approach was taken. The wallpaper was cleaned using smoke sponges and then its surface was dampened and then painted with a 2% gelatin solution used as a consolidant. The surface was kept damp, though not waterlogged, with blotting paper soaked in water. Gradually the adhesive between the wallpaper and the wood softened and swelled as it absorbed moisture from the blotting paper. After about an hour, parts of the paper could be lifted by sliding a palette knife underneath. Gradually the entire wallpaper panel was lifted clear of the wooden door.

Test area of wallpaper showing succesful removal of staining



The wallpaper was turned over and residual adhesive removed. There was a risk of water staining from mobile pollutants derived from the wood, so the wallpaper was placed on wet blotting paper and misted with water to achieve even wetting. After about twenty minutes the wallpaper was removed and allowed to dry. It appeared to have suffered minimal physical damage as a result of its removal from the door panel, however the tape stain was unaffected by the process. The wallpaper was immersed in a shallow tray with a 50:50 mix of acetone and toluene, and the tape stains swabbed with cotton wool. On drying the stains had almost entirely disappeared and the pigments remained unaffected.

Given the used state of the baby house, it was important that the wallpaper did not take on the appearance of having just been treated. For this reason infilling and supporting repairs were confined to areas of loss around the windows. Repairs were made from the reverse, with a very soft, poorly sized hemp paper that could be easily shaped to fit the losses.

Two of the original crown glass windows were broken in half and had missing areas. Having cleaned the surviving fragments, glass conservator Pat Jackson, was able to piece them together, and infill the losses with new glass, using Fynebond epoxy resin.

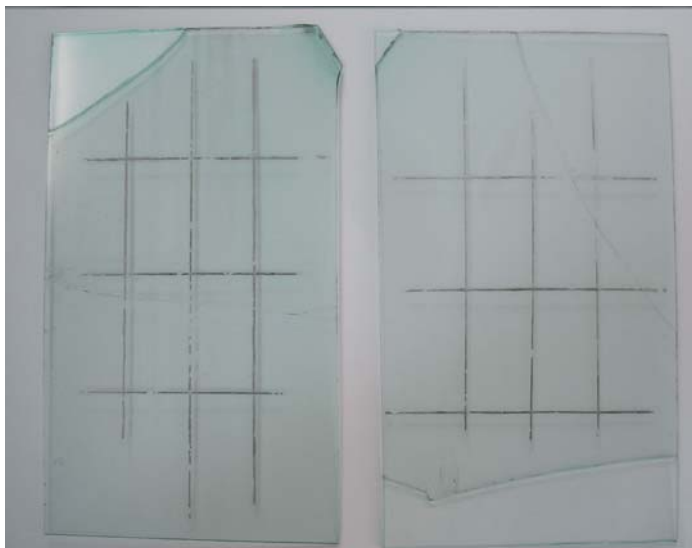
Once back on the wall, the windows were kept in place with animal glue and had their edges sealed down around all four sides with gummed paper tape. The patched paper was pasted up with starch paste and re-hung on the wooden panels, the paper overlapping the gum strip to hold the windows firmly in place.



The window surrounds before and after conservation

The floral pattern from the wallpaper was traced onto Melinex and the design transferred onto the blank areas of infill. Once a ground colour had been applied, the flowers were painted onto the infills using a distemper made from animal glue, whiting and pigments. The retouching was carried out to be visible at close range, but not under normal viewing conditions.

Original damaged glazing after treatment, showing glass infill to areas of loss



New hinges were forged, as required, as part of the process to allow the doors to be left open for improved visitor enjoyment. A Perspex cover and new supporting legs now allow the doors to be left open without risk of damage.

As with any conservation that the National Trust undertakes, a key part of the process relates to engaging with our visitors and supporters. Some of the paper conservation treatment was carried out in situ in front of visitors. Illustrated panels helped to explain what was being carried out and why, and more in depth 'guided tours' of the baby house were regularly given by the House Steward. Whilst those keen to be kept in the picture were able to follow any new developments on Nunnington Hall's Twitter blog!

For further information on Nunnington Hall go to www.nationaltrust.org.uk/nunnington-hall/

With thanks to:

James Caverhill, paper conservator
Pat Jackson, Objects Conservator specialising in ceramics and glass
The Ryedale Centre National Trust Association, for financial assistance

Illustrations courtesy of: Andrew Bush, James Caverhill, Sandra Howe and Pat Jackson

The Dunham Massey Project

Tales of a Collection Care Assistant by Lianne Reddie at the University of Manchester's Centre for Heritage, Imaging and Collection Care

Foreword

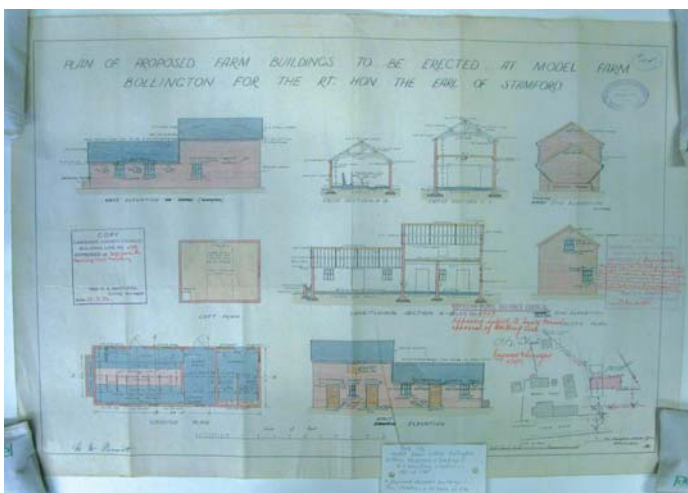
Collection care assistants at the John Rylands University Library do not generally have a formal qualification in conservation. They do, however, have the opportunity to work with collections, have trained in basic preservation activities and develop an understanding of both collection care activities and their role in a large research library. Working as a collection care assistant can be a good stepping stone for those, such as Lianne, who have studied related areas and/or those who want to pursue a career in collection management. These kinds of hybrid roles are valuable to the development of a collection care department of the 21st century.

Caroline Checkley-Scott, Collection Care Manager at the John Rylands Library

The Dunham Massey estate in Cheshire, the ancestral home of the Earls of Stamford, comprises over three thousand acres and contains thirty farms and forty five listed buildings. The estate dates back to Norman times and was mentioned in the Domesday Book of 1086. In 1976, the 10th and last Earl of Stamford bequeathed the entire estate and its contents to the National Trust.

Thousands of documents relating to building works and farm tenancies had accumulated between the late 19th century and the end of World War II, and a few dating from the late 17th and early 18th centuries were recently discovered. The National Trust decided to embark on a project to gather the data contained within these documents, to determine their historical importance.

A rolled plan depicting a model farm in Little Bollington



The John Rylands University Library at the University of Manchester is the home of the Centre for Heritage, Imaging and Collection Care (CHICC) - a specialist service offering bespoke solutions for the digitisation and collection care of heritage and cultural collections. Our services include digitisation, consultation and conservation services. The John Rylands currently holds the main archive from the Dunham Estate as both staffing and space resource issues meant that a project of this scale and complexity would be difficult to carry out within the Trust. Therefore in the summer of 2011, members of the CHICC travelled to Dunham Massey to meet one of the National Trust's archaeologists, Jamie Lund, who showed the team sufficient material upon which to draft a preliminary report. Based on this report, CHICC agreed to take on the work on behalf of the National Trust.

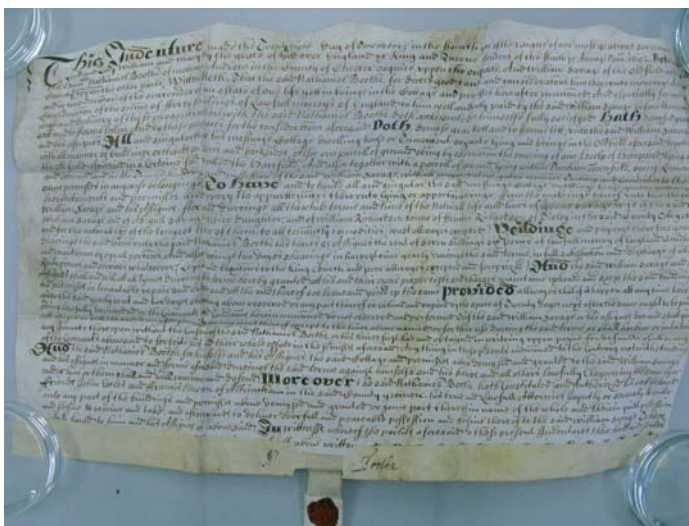
I was selected to lead the project as a collection care assistant. Approximately 1,300 rolled plans, flat plans and hundreds of document bundles and box files were then transported to the incoming collections room located in the Sackville Street Building of the John Rylands Library in Manchester.

My first task in the project was to populate a spreadsheet with information about each item, including the item's title/description, media, substrate, dimensions, condition, damage, date of document (if applicable), date examined, examiner(s), notes and a unique CHICC identification number. Digital photographs (or multiple photographs in the cases of very large rolled plans) were then taken of every rolled plan, as these were of particular importance to the National Trust.

For the next stage of examining and cleaning the extremely dirty documents, workstations were needed. Large desktop

Down-draft cleaning station





Parchment farm tenancy indenture, or 'lease for 3 lives'

drawer-shaped enclosures were constructed from archival quality board and lined with archival tissue paper, which could easily be changed as required. Using these enclosures meant that the documents were never in contact with any potentially damaging surfaces.

Because this was a large project with a main remit of cataloguing the collection and noting its content, it was crucial to clean the surface dirt from the object without damaging the media. Soft brushes, museum-vacs and smoke sponges were used in conjunction with a down-draft cleaning station that removed potentially harmful dust into an enclosed tray and away from the examiner.

After the plans were dry-cleaned, ferrous fixings such as pins and staples were removed, photographed if applicable, stored in archival tissue paper, and tied and labelled with archival materials. The labels were written in pencil, so as to avoid potential bleed-through and damage to the documents. The rolls were then placed in bespoke archival boxes for storage. Similar procedures were used to clean and store the flat plans, bundles and box-files.

This project is still ongoing and there is much left to do. If additional funding is made available, the CHICC team will take the project to the next stage, which would be stabilisation, repair and high-quality digitisation. In the future the John Rylands may be able to supplement its existing Dunham archive with items from this collection, making them accessible to students, researchers and local historians. Further information can be found on the CHICC blog, the John Rylands Special Collections website and the National Trust website:

<http://chiccmanchester.wordpress.com/>

www.library.manchester.ac.uk/specialcollections/

www.nationaltrust.org.uk/dunhammassey/

Equipment and Suppliers

Preservation Equipment Ltd:

Unbuffered acid-free tissue, glass weights, calico covered weight bags, unbleached cotton tying tape, archival polyester pockets, horsehair brushes, conservators cleaning machine (downdraft table), and natural and synthetic smoke sponges.

Conservation by Design Ltd:

Evacon conservation adhesive, Heritage Photokraft Board in

Lianne's route to collection care

An eclectic past led me to the Collection Care Assistant role and I have received excellent training, both theoretical and practical, from the members of staff here. My background is in science and medicine, so parts of this role were new to me. I graduated with a PhD in medicine in 2011, which involved a large amount of X-ray digitisation work using DSLR cameras and camera-mounts. I have many years of experience handling and interpreting human and animal skeletal material and X-ray films, as well as museum cataloguing and public engagement experience. I am currently pursuing a Masters in Information and Library Studies, concentrating on rare books and manuscripts to complement my public and academic library roles. I hope to be involved in many more CHICC projects and research in the future, such as examining the collection of Batak bones held by the John Rylands Library.

Ivory and Premiere Archival Solid-Centre Folding Boxboard.

The fully equipped purpose-built conservation studio opened in 2007 and is based in the John Rylands Library special collections site on Deansgate, Manchester. A more in-depth description of CHICC's imaging services in action can be found in Icon News, March 2011 p 4 in the article *Digitisation at Tatton Hall*.

Bespoke archival boxes



news from the groups

ARCHAEOLOGY GROUP

The Archaeology Group held its AGM on 25 June at the University of Glasgow during the *From Context Sheets to Display Cases* meeting, a review of which can be found in the Review section. In the last year, a number of changes have occurred within the committee. Ordinary members Christina Rozeik and Stephanie White and co-optees Liz Barham and Kirsten Suenson have all stood down from the committee. We would like to thank them for their invaluable contributions to its work. We are pleased to welcome Deborah Magnoler from Birmingham Museum and Art Gallery who has joined the events team.

Chair:	Karla Graham
Vice-Chair:	Claire Woodhead
Secretary (& The Archaeology Forum):	Mags Felter
Treasurer:	Sharon Penton
Communications:	Rob Lewis
Events team:	Beth Werrett, Evelyne Godfrey, Deborah Magnoler
Professional Development:	Karla Graham
Student Liaison:	Nyssa Mildwaters
Publications:	Angela Middleton
Co-opted Members	
First Aid for Finds and Archaeological	
Archives Forum:	Jim Spriggs
Maritime Archaeology Group:	Ian Panter
Portable Antiquities Group:	Kathy Tubb
Rescue:	John Price

The AGM was an opportunity to launch the groups' Action Plan and for Claire Woodhead to present some of the AG Membership Survey results. The AG would like to extend their thanks to all those who took part in this survey. We had a fantastic response and what we have learned will provide a really informative background to committee discussions and decisions over the coming years. The full report can now be downloaded from the AG webpages.

The committee is currently working on delivering two sessions at the Icon PF13 conference: 'Archaeological Conservation Guidelines: Fit for the 21st Century?' and a joint session with the Emerging Professionals group '10 things I wasn't told at university'. The call for papers deadline was 10 September and papers will be selected by 10 October. Please do get in touch if you are interested in participating or helping out with these sessions.

Karla Graham, Archaeology Group Chair

BOOK AND PAPER GROUP

The committee is working with enthusiasm on compiling a fantastic programme for our session at the 2013 Glasgow conference. The working title is *Current Solutions for Mutual Problems* and our aim is to show how knowledge within the wide scope of our group can be shared and adapted to improve professional practice through innovative approaches

to common problems. Students' perspective on treatments would fit into this programme very well, so we would like to have at least three students present their research or recent projects. We also would like strong student posters and dramatic before-and-after photos for a display of *What Conservation Can Do for You*, which we hope will form the basis of an education outreach programme. So please, get in touch and send us your proposals.

The CTR is now firmly established as an effective way to deliver high-quality training and we continue our focus on member input. A notable example is the recent adhesives course, which was not only proposed via our online forms but also won last year's CTR training poll. I hope you will be interested to read the delegate reviews in this edition of Icon News.

Future courses, all of which have been shaped by both members' requests and the poll results in terms of both content and location, include:

- October 2012, Oxford – Tim Padfield's *Environments for Objects*, held in association with the Science Group (and which was fully booked within an hour!)
- February 2013, Staffordshire – *Stationery Bindings Training Day*, a joint venture with our conservation colleagues at the Archives and Records Association
- April 2013, Department of Typography and Graphic Communication of Reading University – *Print Identification*

Other courses are in the planning stages, and another poll will be launched this autumn. Your feedback is the key to ensuring that the CTR provides clear and lasting benefits for all of our members, so we look forward to hearing from you.

Our newest committee members have also been hard at work. Louise (louisevaile@blueyonder.co.uk), Private Practice Liaison Officer, is organising a *Business Start-Up* course and would like to hear from private conservators about how she can best represent them. Amelia (ameliampton@aol.com), Cross-Disciplinary Officer, has been in touch with conservators from other specialisms and is keen to hear from you about issues that could benefit from cross-disciplinary discussion.

Stefania Signorello

CERAMICS AND GLASS GROUP

'Soft, Strong and How Long?' 14 –16 June

Since the last issue of Icon News went to press the Ceramics and Glass Group held a very successful two day conference and AGM at Liverpool's Merseyside Maritime Museum. A total of sixty two delegates turned up for the event which included insightful tours of the new Museum of Liverpool organised by Janet Wilson, a conference dinner at the stupendous Philharmonic Dining Rooms and to cap it all off a tour of St George's Hall. In keeping with the upcoming PF13 we combined new communication methods including a talk presented by Rachel Swift in her kitchen via Skype – but for a more unbiased view please read the review by Jasmina Vuckovic in this issue!

Committee Members

A number of our committee sadly stepped down at this AGM.

Therefore, we are now looking for extra bodies to fill the ranks, in particular two ordinary members to join us for this year in order to be trained up as event organisers for 2014. There are many benefits to joining the CGG committee, including a voice in what workshops are put on, how conferences are run, networking as well as getting out of the workshop! Please don't hesitate, even initial questions and queries are welcome – kswales82@gmail.com

Denise Lyall Prize

This year the Denise Lyall Prize was awarded to Amelie Drewdun for some excellent work on an unusual object from Bristol Museum as well as leading a team of students to a good outcome. She will shortly be producing a piece for Icon News in regard to her MA project.

Future Events

This year CGG will be putting on a number of smaller events including workshops, visits as well as our half day specialist session at PF13 – 'Conservation past, present and yet to come...' which will focus on:

- Past practice, evaluating old products and methods of working
- Current conservation in action projects
- Interaction between conservators, the public and stakeholders
- Future ideas for ceramics and glass conservation and practice

We hope to see you there.

To finish we would like to encourage all Icon members to have a browse and if you like what you see join our new forum: <http://iconcgg.proboards.com> – a space to post questions, advertise jobs and equipment for sale and for general discussions.

Kathleen Swales, CGG Chair

PAINTINGS GROUP

The publication following the 2011 conference 'The Sticking Point: Adhesives and Consolidants in Paintings Conservation' has been edited and will be available to order soon. The committee were very pleased that so many of the speakers agreed to write up their papers. Many thanks to everyone who generously gave their time to peer review the papers.

There are two more talks in our regular series before the end of the year. Britta New, Assistant Restorer at the National Gallery will be giving a talk on Wednesday 27 September: *The Vasari project; experiences of structural panel work in Florence*. Britta will discuss her time spent in Italy in 2011, learning from experienced panel restorers as part of the Getty Panel Paintings Initiative. Nick Eastaugh will be speaking on detecting forgeries on Thursday 8 November. Please see the events page on the Icon website for further information and details of how to book.

The speakers for the Paintings Group session, *Art and Audiences*, at the Icon Conference 2013 will be announced shortly.

The Osiris Infrared Camera training day will be taking place on Wednesday 10 October at the Icon London offices. For those of you who expressed interest in this event initially, thank you for your patience while we organised the training.

The committee are very keen to hear of any other training which our members would be interested in. Please email the Icon Paintings Group with any ideas or suggestions.

The Icon Paintings Group

Icon.paintingsgroup@googlemail.com

SCOTLAND GROUP

Awards for Conservators in Scotland

The June Baker Trust is pleased to announce the awards that it has been able to give out this year:

- Emma Buchholz ACR £250 towards attendance at the 'Climate for Collections' conference in Munich
- Pieta Greaves ACR £240 towards attendance at the IIC conference in Vienna
- Anna Trist £300 towards attendance at the Conservation of Tracing Paper course in London
- Jennifer Beasley £170 towards the cost of travel for a summer internship with textile conservator Sophie Younger in Scotland

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.

Awards are available towards travel, attendance at conferences and on short courses, purchase of equipment, or other suitable projects. Awards are made once a year, in June.

TEXTILE GROUP

The Textile Group is planning to hold a session at the 2013 Icon conference 'Positive Futures in an Uncertain World' in Glasgow. Entitled 'A Matter of Ethics? Influences of Culture on Conservation Practice', the topic is in response to members' suggestions following the 2012 Forum. The session hopes to explore how we look at objects from an ethical and/or practical approach; evaluating decision-making processes; when/if ethics can become less important due to economic demands and time constraints; applying cultural issues to the way we have to work. Further details and a Call for Papers will be announced on the Textile Group web pages, so do look out for them. We would like to encourage members to submit abstracts for selection in order to make this a successful venture.

Arrangements have been made for an evening event at the V&A on 2 November 2012. From 6–7pm Curators Claire Wilcox and Oriole Cullen will present the Curator's view on the newly refurbished 'Fashion Gallery' and 'Ballgowns; British Glamour since the 1950s' respectively. The talks will be followed by the opportunity to visit both the Fashion Gallery and the temporary exhibition. Places are limited to fifteen so don't delay in signing up. Details are on the Textile Group webpages or to book a place please contact Susana Hunter s.hunter@vam.ac.uk

CONFERENCES

FROM CONTEXT SHEETS TO DISPLAY CASES

Icon Archaeology and Scotland Groups' Spring Conference
Glasgow 25/26 June 2012

Day One of this joint Archaeology and Scotland Group conference gave us an insight into the inspiring approach to archaeological conservation in Scotland, as well as a number of useful approaches to public involvement in England.

Pieta Greaves (AOC Archaeology) and **Jen Novotny** (Glasgow University) both highlighted the essential advisory role of conservators on site in their respective talks. They acknowledged the need for communication and collaboration between all parts involved – conservators, archaeologists or film crews – and the usefulness of incorporating conservators within the excavation programme right from the start.

Christa Gerdwilker (Historic Scotland) and **Dr Shannon Fraser** (National Trust of Scotland) talked about the Appiehouse Pictish Stone and a Pictish Cross Slab in Moray respectively. The first talk illustrated the conservation intervention chosen to repair, display and record the badly damaged Appiehouse stone. The second the solution on how to protect and enhance the look of the outdoors Moray Slab by erecting a sympathetic, albeit temporary, willow fence behind it. Recording techniques included high resolution surface scanning which, when monitored in time, might identify the rate and extent of the stone's erosion.

Looking at the Arms and Armour Gallery in the Kelvingrove Art Gallery and Museum with our guide Marie Stumpff



Dr Richard Jones (Glasgow University) gave us a refreshingly approachable talk on the usefulness of in situ XRF and FTIR as non-destructive analytical techniques, using the analysis of pigments on 15th century Italian manuscripts as an example. Dr Jones also pointed out how using a variety of different techniques on the same sample may yield the most reliable results and warned us of discrepancies in readings when comparing results from different instruments and sites.

Deborah Cane (Birmingham Museum & Art Gallery) and **Rebecca Lang** (Museum of London) illustrated the hot topic of public involvement through initiatives at BMAG and the Museum of London; the media and public interest generated by the high profile Staffordshire Hoard and the willingness to involve youth from all walks of life in London mean a conservator's call of duty often stretches far beyond the workbench. **Jane Clark** and **Charles Stable** (National Museum of Scotland) shared how the practical challenges encountered during the conservation of the waterlogged Carpow Longboat were overcome.

Kenneth Aitchison (Icon Skills Strategy Manager) then explained how the closure of the Textile Conservation Centre had sparked the initiative for the development of the National Conservation Education and Skills Strategy (2012–2016). The groundwork for this has been put in by Icon but it was emphasised that everybody involved in heritage now needs to take it further. Kenneth explained how research is planned into gaining solid data on the conservation workforce as it stands and how work is needed to place levels of conservation training on to the National Qualification Credit Framework (QCF). In this way we can

ensure that the occupational standards of the conservation profession are understood and recognised on the national credit scale.

Our trip to Kelvingrove Art Gallery and Museum on Day 2 of the conference began with a guided tour from **Marie Stumpff** around the arms and armour gallery, complete with fantastic sculptural mannequins, and the archaeology 'early people' displays. **Rob Lewis** then showed us the work he had carried out on what had previously been assumed to be – and displayed as – a leather jerkin, which turned out to be a rare medieval satchel. We also saw a precarious looking ladder carved from oak, and a logboat which had been allowed to air dry on excavation (many decades ago). The latter provided a good example of the benefits of PEG.

The afternoon saw a trip to Riverside Museum, where **Andi Howe** gave a very detailed account of the first year of the new museum, from the interactives which can be updated live by the conservators to the conservation and display decisions of individual objects and the logistics of getting cars on shelves nine metres up the immense 'car wall'. Every inch of the museum was packed with objects, with three thousand out on display compared to the one thousand previously out in the old museum. An ingenious way of displaying the model ships collection was a conveyor belt linked to AV screens, which provided information on each ship as they passed around. We were also given a behind the scenes look at the enormous inside/outside plant room housing the workings of the Building Management System – a rarity in that so far it has been keeping the environment exactly as intended. The success of the museum appears to be down in a large part to the inclusion of the whole team, museum staff, architects and designers, right from the start, and the outcome seems, quite rightly, a source of pride for staff.

Many thanks to all those involved with the organisation of this conference, and to those who provided such interesting talks and tours.

Deborah Magnoler and **Claire Woodhead**

BEDTIME STORIES

Temple Newsam House Leeds
21–22 June 2012

This well attended conference discussed aspects relating to the bed, the bedchamber and its social, material and religious culture over the last six hundred years. It linked to the current exhibition at Temple Newsam *Bedtime Stories Chapter Two: Beds and Bedding in Britain 1650–1850* and the recent restoration of the Queen Anne State Bed.

The first day, chaired by **Annabel Westman**, explored topics from the spiritual and ritual associations of the bed and sleep (a paper by **Dr Sasha Handley**, The University of Northumbria), through to the care and

conservation of state beds and matching furniture. **Charlotte Rostek** (Dumfries House) gave a paper on the conservation of a 1760s' Chippendale bookcase, originally designed to display china in the bedroom. This was followed by **Matthew Grenby** (Reader in Children's Literature, School of English, Newcastle University) who took the brief literally and gave an exuberant talk on the history of reading in bed and the bedtime story for children.

Sebastian Edwards (Historic Royal Palaces) considered the historic importance of the royal bedchamber and the rituals and ceremony surrounding the bed and its royal occupant. **Dr Olivia Fryman** (Historic Royal Palaces) continued to detail the methods used to care for, clean and repair Royal State Beds. It was the Necessary Women who dealt with the intimate day to day upkeep, using cleaning products such as bread and bran to clean the textiles and upholstery, which was a most enlightening detail.

Nicola Gentle (Textile Conservator) gave an informative overview of her research into the Cotehele and Lord Rochester's beds and reconstruction of the Rochester bed (in miniature). Their hangings were the focal point, as an inventory of the Rochester bed describes fine, woven woollen hangings with a block print design. Previously it has been thought that only silk damasks or velvets were used for state beds and the interesting discovery of woollen hangings opens up a new forum for research and debate.

The final presentations centred on the recent conservation of the Queen Anne State Bed, now currently in the Crimson Bedroom at Temple Newsam House, but originally made for John, 1st Earl Poulett, for Hinton House in around 1711 for the planned visit of the Queen. **Polly Putnam** (Curator, Temple Newsam House, Leeds Museums and Galleries) who organised the current exhibition and conference, explained the history of the Bed and the reasons for its purchase. Then **Ian Fraser** (Temple Newsam House) detailed the processes and decisions for conserving and restoring the bed to its original construction as an angel tester.

Annabel Westman (Freelance Textile Historian) played a key role in this project: her research uncovered nine types of crimson damask and three types of metal lace. She discussed the choices made to reproduce one of the damasks and lace for the restoration and the ethical decisions when replicating missing components.

Day two, chaired by **Dr Mark Westgarth** (Leeds University), considered the bed in its many forms and how it related to a household's social standing and emotional wellbeing. **Dr Angela McShane** (The Victoria and Albert Museum) and **Jenny Murray Band** (narrated by Annabel Westman) both explored the importance of the bed over a person's lifetime, and the celebrations surrounding it, from birth through marriage

to death. Representing one third of a household's value, with the textiles counting for most of the cost, the 'best bed' was a sign of prosperity and social standing.

James Lomax (Curator Emeritus, Temple Newsam House) demonstrated the wealth and status shown in the bedchamber with silver ware its 'Toilette set'. **Dr Sarah Pennell** (University of Roehampton) presented a paper on other beds that could be found in a household, and the use of second hand bed frames, curtains and bedding. The 'second-hand market' in beds was vast, due to the expense of buying from new. The last presentation from **Sue Prichard** (Victoria and Albert Museum) detailed the quilts exhibition in 2010 which tied in with **Bridget Long's** (University of Hertfordshire) paper on Rugs, Hillings, Coverlets, Quilts and Counterpanes. Both documented the construction and use of the many types of bed coverings.

The aim of the conference was to hear about current study, interpretation and conservation and open a forum for discussion and future research. The two days concluded with a Q&A session, allowing the panel of speakers to respond to queries from the audience and expand on details from this fascinating exploration of the bed and bedchamber.

Eleanor Bristow (Intern) and **Aimee Grice-Venour** (Levy Intern) at the National Trust Textile Conservation Studio.

SOFT, STRONG AND HOW LONG? **Icon Ceramics and Glass Group conference and AGM** **Liverpool 15–16 June 2012.**

The main focus of this conference was on the application, removal, strength and durability of the materials we use in conservation of ceramics, glass and related materials and on advances in approaches to reconstruction and documentation. Over two days we were presented with fourteen talks and had guided tours of St George's Hall and the recently opened Museum of Liverpool. The event was well attended with delegates from public and private sectors as well as students who had a chance to present their own projects in the form of posters.

For me personally, the highlight was a general attitude not only towards reversibility in terms of the materials but reversibility of certain stages of the treatment. I like the idea of conservation treatment not being rounded but rather an open and flexible process and being able to accommodate new needs without completely taking down the treatment. This is something many of the speakers had in mind when they approached their projects.

Our first day started with **Luisa Duarte's** presentation on using nylon gossamer as backing support material for archaeological

glass. This material, impregnated with resin, was found suitable for severely fragmented glass with areas of loss and could be matched to the colour and the gloss/mat surface finish of the glass. Two reconstruction projects of low fired archaeological ceramics were presented by **Sarah Morton**. In her talk 'I am what I am' she invited us to step away from a priori set ideas of how the object is supposed to look and let the shards speak. Flexible foam mount systems provide support which allow for reshaping as the shape of the object develops and prove ideal for reconstruction of unknown or irregular shapes.

The next talk, to which many people were looking forward, was **Lynne Edge's** project which won the Nigel Williams Prize in 2010. We had an insight into the removal, mapping, conservation and remounting of three thousand small glass panels from the Opus Sectile War Memorial in Liverpool. I was impressed not only by her incredible patience but also her organisational skills and accuracy of planning in order to fit the panel into its original sandstone frame.

Another interesting talk was given by **Rachel Stammers** and **Rhiannon Sinha** who were faced with the challenge of conserving mixed media glass lamps. Given the intended function of these objects they ran tests to assess the impact of light/heat on restoration materials and provided some useful information about epoxy bond and fill failure at certain temperatures. The problem of Tg (glass transition temperature) related to the context in which the object is displayed was the focus of **Hanneke Ramaker's** search for a suitable adhesive for a Tang dynasty horse. She proposed Paraloid B44 as an alternative for B72 where higher Tg is needed and introduced carbon fibre sheeting as a possible structural support.

A similar question of suitable adhesive, this time for bonding plaster casts of heavy sculptural objects, was investigated by **Roosmarijn van Beemen**, who gave us an insight into the importance these casts have in retaining information where the original objects are lost. The more updated version of keeping information was delivered in the 3D laser scanning presentation given by **Dr Annemarie La Pensée**. This technique is used by National Museum Liverpool's Conservation Department for various applications such as monitoring change, archiving and documentation, non-contact replication or even 3D reconstruction of a range of objects. Over the lunch break there was a chance to appreciate small replica examples and to discuss the technique with her.

The second day opened with more than just an advance in conservation practice. For the first time at a CGG conference we had a Skype presentation given by **Rachel Swift** who joined **Julia Barton** on the big screen. In their search for a safe alternative to



The Ceramics and Glass Group tour Liverpool Museum

Nitromors they carried out tests on epoxy bonds with other commercial products with interesting results: while some of these leave a residue, others tend to burn the nitrile gloves. However, as the ban for now applies to the commercial availability of this solvent it was suggested that Icon might consider delivering training for their safe use in the near future.

Alternatives to Nitromors, using dichloromethane with other gelling agents were explored by **Dana Norris** as part of her study of removing old restorations from painted enamel objects. In the project presented by **Julia Barton**, extensive analysis was carried out on a Roman Unguentarium, in order to assess the extent of previous restoration and identify the original material. This led to a change in approach to the object.

The focus of **Beth Werret** and **Kelly Abbott's** paper was on the importance of partnership between conservators and archaeologists, through all the stages of archaeological conservation projects from excavation to bench work. **Misa Tamura** carried out SEM analysis in her determined quest for residue. She proposed cotton swabs impregnated with silicon as an alternative for controlled dry cleaning of complex Blaschka glass objects. While further research was proposed before any conclusion, it was noted that the residue silicon left on the object was significantly reduced when the swabs were pre-treated in the oven. SEM was also used in **Irit Narkiss** and **Esme Hammerle's** project to determine the nature of the glaze on a Romano-Egyptian faience pot and meet the challenge of mimicking its finish.

The last talk opened an interesting discussion on how to treat lacquered porcelain. **Kate Fulcher** introduced these complex objects and outlined the differences in ethics, expectations and knowledge between western and Japanese approaches to conservation. Our two day event concluded with a tour of St George's Hall with its famous Minton tile floor. In the criminal court our guide anecdotally pointed

that there were no toilets around in order to speed up 'decision making', a process so familiar to us conservators. I wish it was that easy!

Jasmina Vuckovic
Sarah Peek Conservation

KNOW YOUR PLACE: Conservators in projects

St Fagans, Cardiff 14 June 2012

In June St Fagans: National History Museum Wales was home to the biannual Conservation Matters in Wales conference. The day was geared towards stressing the extensive role conservators are expected to fulfil whilst working on large scale projects. A range of professionals from within the sector gathered to share their experiences and discuss how a flexible working approach is the key to project success.

The day kicked off with an attention-grabbing talk from **Marie Jordan** titled

Definitely Bigger than a Breadbox. Marie discussed her place as sole conservator for the Newport Ship Project which celebrates its 10th Anniversary this year. She noted that most of the funding for the project relies on outside sources and public generosity and for these reasons she continually finds herself having to devise quick, good and cheap treatments.

A recurring theme throughout the day was that conservators are increasingly having to act as an object advocate against deadlines and the all too common budget cut: a bittersweet situation exemplified by speaker **Bronwen Roberts** who found her interesting project at the Maryhill Inventory in Glasgow cut short by a year due to withdrawal of funding.

Further fascinating projects discussed on the day were: *The Kyffin Bequest* presented by a team from the National Library of Wales who remarked how easy it is for projects to end up bigger than first anticipated – something for everyone to be mindful of. This was followed by *Projects and teams in the University of Turin* where **Maria Luisa Russo** talked about the problems of introducing conservation to a working research collection in an academic institution. Maria was passionate that educating people in conservation principles in academic institutions is fundamental for the survival of some of our most important written documents.

The highlight of the day was **Nathan Otterson** from the Solomon R. Guggenheim Museum. His talk, *Maurizio Cattelan: All, Teamwork Exemplified*, discussed the uniting of a large, cross-continent project team to put on a truly spectacular exhibition. Nathan talked about how his expertise as a

Speaker Bronwen Roberts (centre) plus guests Jenny Gosling and Rachel Robbins enjoying refreshments at the Know Your Place conference



conservator was continually put to the test by the Artist's adventurous request to suspend his entire collection from the oculus of the Guggenheim's rotunda. Collaborations with private owners, designers and structural engineers were required atop of a year of meticulous planning which culminated in an exhibition which lasted for just over two months. Only by utilising modern technology can such an inspiring project be successful, Skype brought the New York and Italian project teams together, 3D mapping software was used to ensure that no piece of art would collide with another and further, computer programmes performing exacting load calculations were utilised to ensure absolute public safety.

What was evident following the event was that long gone are the days when a conservator can hide away in a laboratory only emerging to berate some hapless curator. Today's conservator is expected to be more than a specialist and consultant, increasingly finding themselves with the responsibility of project leaders, budget holders and press/public liaison officers – a point drawn out by **Diane Gwilt** (Amgueddfa Cymru – National Museum Wales) in her interactive session on the benefits to conservators from project working.

Thanks must be given to Amgeddu Cymru – National Museum Wales, The Federation of Museums and Art Galleries of Wales and Cardiff University for organising the event. The next Conservation Matters in Wales Conference will be held on 12 December 2012 at the Cynon Valley Museum and Art Gallery which will be discussing *Best in Show: conservation in exhibitions*. If you feel that you can make a valid contribution to the day then please contact Heather Perry at Heather.Perry@rhondda-cynontaff.gov.uk for more information.

Sara Brown

Conservation student, Cardiff University.

COURSES

ADHESIVES: Properties, Preparation and Characteristics

Icon Book and Paper Group CTR course
Liverpool 11/12 June 2012

The course, presented by **Dr Andrea Pataki-Hundt** brought together a good mix of private and institution-based conservators who arrived from all over the UK and two international conservators. The central location of the National Conservation Centre which hosted the course made it very easy to get to.

As the title suggests, the course concentrated on adhesives and specifically on adhesives used in book and paper conservation: gelatine, sturgeon glue, fish glue, wheat starch paste, modified starch,



Dry and soaking Funori at the Liverpool adhesives course

cellulose ethers, Funori and JunFunori. Although we were familiar with most of the adhesives, there were some unusual examples such as Kollotex, which is a modified starch-based adhesive used in the textile industry to size threads and has potential applications in textile conservation.

After a short introduction, we moved to the Paper Conservation Workshop where we could examine the adhesives, discuss their origins, manufacture and use and compare their physical properties, such as colour, in dry form. For example it was very interesting to see a row of bottles with powdered gelatine of different Bloom grades. The colour varied significantly and a discussion began about a possible relation between the colour and Bloom grade, but as the colour varies between manufacturers or depends on the form of the gelatine (leaf or powder), no correlation was established. Bloom grade determines the strength and gelling properties of gelatine.

We then proceeded to prepare the adhesives. Most were made in a 4% concentration to provide a good comparative material for the purpose of the course and we followed instructions given to us by our tutor. Many of the adhesives such as gelatine or sturgeon glue require soaking prior to warming up to achieve a good swelling, dissolution and homogenous working consistency and usually the protein adhesives should not be heated to more than 60–65°C to retain their adhesive properties. Similar preparation procedure is followed with Funori, (*Gloiopeltis furcata*), a type of sea algae which is bleached in the sun and sold in dried form. The resulting solution is warmed up and filtered to remove remaining parts of the algae before use. Funori is a relatively viscous and rather weak adhesive and is usually used in treatments of Eastern art on paper. A small sample of JunFunori, which is a purified version of Funori, was also made, although in much lower concentration because of its high viscosity.

The making of wheat starch paste opened a lively debate. Wheat starch is prepared by cooking in water in various ratios, 1:5 and

1:4, depending on the preferred final consistency. For the course, it was made to 1:3, but it soon became clear that we all make paste differently and there was a divide amongst the participants as some conservators make paste in a microwave, some only by cooking either by hand or in a saucier, and some had never cooked paste before! Dr Pataki-Hundt explained the advantages and disadvantages of both microwave and slow cooking and stressed the importance of stirring and agitation of the mixture, to aid the break up of starch granules, and length of cooking to achieve a good and strong adhesive. Rice starch was also made and we discussed its apparent differences from more common wheat starch and its application.

Another group of adhesives discussed were cellulose ethers and we examined two types, Methylcellulose and Hydroxypropylcellulose (Klucel G). Both are prepared by adding the required amount of powder to water, and also alcohol in the case of Klucel, stirring well and allowing to swell and dissolve, then stirring occasionally until the solution is clear and lump free. Dr Pataki-Hundt mentioned that manufacturers of methylcellulose recommend using a hot and cold method which is adding the powder to hot water first and then topping up with cold. This should improve solubility; however, this method did not work with Klucel G. We discussed in detail the abbreviations attributed to cellulose ethers by manufacturers and talked about viscosity, degree of substitution and ageing properties. Cellulose ethers are weaker adhesives than starch paste, but are very versatile and have many uses in conservation. Klucel G in alcohol is a useful consolidant of leather, but it yellows over time and is not really suitable in paper re-sizing where methylcellulose in solution of high percentage of alcohol is more appropriate.

Looking closely at the use of prepared adhesives we discussed the colour of adhesive solutions and the relevance of concentration and thickness for application. We made adhesive films on both a smooth and a textured surface, produced a number

of coated re-moistenable tissues which we could take home, and finally, explored gluten and starch separation from flour. Shelf-life was discussed and Dr Pataki-Hundt stressed that the dates on packaging relate to the adhesives in dry form and are often intended for food or the pharmaceutical industry; as long as there is no visible change to the substance, some extension is acceptable. The longevity of prepared adhesives differs but, for example, protein adhesives can be made up and frozen in ice cube containers for a few months or dried on a sheet of Melinex® to be re-used at a later stage.

In terms of ageing characteristics after application, cellulose ethers are the most stable. They are the least prone to microbial attack and un-attractive to insects; however, some change colour over time (such as Klucel) and some tend to crosslink and are not recommended for conservation treatments. These adhesives are carboxymethylcellulose (SCMC) and also some brands of methylcellulose (Culminal surprisingly shows signs of cross-linking when artificially aged) although even these have their uses in conservation, for example as poultices. Starch pastes and protein adhesives follow closely behind, although they can be a source of nutrients for mould and pests. Reversibility of the adhesives and consolidants is never complete, but with starch and protein adhesives enzymes may be used to aid their removal. Dr Pataki-Hundt advised against mixing different adhesives together as the resulting substance may have unknown ageing properties and reversibility.

The course was very enjoyable, well divided into practical and theoretical parts, whilst the pleasant surroundings and a chatty group combined to make for a very pleasant experience. Many thanks to CTR, Dr Pataki-Hundt for leading the course, the Liverpool Conservation Centre for letting us use their fantastic workshops and also to Keith Oliver who kindly looked after us and made sure we had a good supply of tea and coffee.

Katerina Powell ACR
Oxford Conservation Consortium

ADHESIVES: Aerosol Applications **Icon Book and Paper Group CTR course** **Ashmolean Museum, Oxford 14 June 2012**

This one day course, given by **Dr Andrea Pataki-Hundt**, on the use of aerosol application of adhesives was attended by paper and book conservators from museums, institutions and private practice.

Aerosol application of adhesives is used in paper conservation as a consolidation technique for powdery and flaking media, for fixing dyes, for the stabilization of paper and parchment, and for the chemical treatment of iron gall ink. The use of an aerosol allows for a contactless introduction



At the adhesives course in Oxford

of an adhesive to be made in controllable quantities. The droplet size of the adhesive dispensed by the aerosol is tiny (0.1nm - 10µm) and similar to that of the pigment particles. This allows for improved penetration and reduced saturation, and therefore reduced visual change, over other consolidant application methods such as brush, spray or syringe. Dilute, non-viscous solutions can be used with aerosol and multiple applications can be made as necessary.

Dr Pataki-Hundt gave a detailed description of the three types of aerosol: ultrasound, pneumatic or air-pressure, and atomisation under pressure. Various devices were demonstrated and the pros and cons of each discussed. The delegates were given the opportunity to try out the aerosol devices with water, methyl cellulose and gelatine. Tests were made initially on black paper in order to see clearly the distribution and flow of the mist produced by each aerosol. Samples of coloured pastel on black and cream papers, powdery gouache on cream paper, a piece of flaking wallpaper, a peeling postcard and soot on a glass slide were used by delegates as testing materials for each aerosol device. Brushes were also sampled for the application of consolidants; a 1cm long haired brush was recommended by Dr Pataki-Hundt.

After lunch the different adhesives for consolidation and the recommended concentrations for aerosol application were examined. Dr Pataki-Hundt explained that the particulate size of the adhesive produced by the different types of device varies. The smallest particles are produced by the nebulizer (~1µm) which also requires the strongest airflow. The ultrasonic device produces slightly larger particles (~5µm) but since it requires a reduced airflow it is a gentler and potentially less disruptive application method.

On application the consolidant needs to

penetrate between the pigment particles to form adhesive bridges bonding them together. For this reason the adhesive particles need to be smaller than those of the pigment, and the quantity applied must be enough to allow the bonds to form. If too much is applied or the particulate size of the consolidant is too large the surface quality of the pigment will be altered, changing the reflectance from its surface and so the appearance of the pigment.

Case studies of works of art consolidated with aerosol application of adhesive by Dr Pataki-Hundt and later video clips of aerosol consolidation in action gave an effective insight into the value of this technique. A variety of objects with different degrees of damage and vulnerability were shown from a flaking gouache painting and a friable black chalk drawing on white paper, to a mouldy iron gall ink document on parchment and a mouldy gelatine photograph. The adhesives or combinations of adhesives were chosen according to the need for strength of bond required and the least possible change in appearance of the media being consolidated. For a particularly large drawing in white chalk on black acrylic the need for least number of applications was also a factor. Following this a number of delegates' case studies were discussed and advice given by Dr Pataki-Hundt.

Overall the day was informative and inspiring. The combination of clear explanations of the different methods of ultrasonic aerosol consolidation and illustration of these through various case studies, together with the opportunity to try the different pieces of equipment, gave a really comprehensive overview and will prove extremely useful in the future.

Lara Daniels and **Tanya Millard**

GLASS PLATE PRESERVATION

Edinburgh 17 February 2012

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This was the second one day workshop on the preservation of glass plate negatives run by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS), following the popularity of the first session. The event attracted heritage professionals from a range of institutions as far afield as Birmingham and Cardiff. **Lesley Ferguson**, Head of Collections at RCAHMS, began by introducing us to the collection and this was followed by a series of short presentations on different aspects of working with glass plate negatives.

Tahra Duncan Clark, a photographer for RCAHMS, spoke about their digitisation work, illustrated by an interesting selection of digitised images from the RCAHMS collection. This presentation covered basic scanning and data input as well as the ethical considerations of 'retouching' images on Photoshop. Tahra discussed the staff time it takes to digitise such a large collection. In this case it took four years for two part-time members of staff to scan 10,000 glass plate negatives.

Emily Nimmo, the digital curator for RCAHMS, discussed the processes of digital preservation and the importance of a stable and robust system for forward-planning which prevents technology and programmes from becoming obsolete. It was sobering to hear the problems modern technology brings, such as losing data when files are updated to new formats. It was reassuring to hear the importance given to keeping original glass plate negatives repeated by different departments through the workshop. Digitisation was not seen as the end of the line but a continuous process and the preservation of the original glass plates was considered to be just as important.

Emma St John (RCAHMS Conservator) gave an account of the background and history of the glass plate negative charting the changes in technology and the evolution of the process. This included recognising different types of glass plates based on their chemical production processes and how they can degrade. It was surprising to learn that glass plate negatives were still being used as late as 1957. Emma then gave us current advice about correct environmental conditions and advice on storage. She also provided a list of recommended packaging materials to use for long-term storage of photographic materials. This was followed by **Tizzy Hepher** (RCAHMS Conservator) who discussed types of damage that can happen to glass plate negatives such as breaks, cracks and gelatine flaking or cracking. She then explained different techniques to clean and stabilise damaged glass plates, three of which we tried out in the afternoon session. We visited the RCAHMS archive to look at examples of glass plates and different

storage methods. We also examined types of damage to glass plates by inappropriate environmental conditions and poor storage. Many people were impressed by the clarity and quality of the glass plate originals even when blown up to a large scale. This was a useful opportunity to talk about the problems people faced with their collections and to ask advice about the best way to move and store glass plates.

The afternoon was spent trying basic stabilisation techniques; it was great to carry out some hands-on work with the glass plates and try out the practices we had been shown in the morning session. We tried two simple techniques for cracked or broken plates, starting with a card repair where a cracked or broken plate is sandwiched between two pieces of buffered mount board and secured with SilverSafe® tape, as a temporary 'first aid' storage solution. A long-term stabilisation technique which we tried was a sink mount with pressure binding. The glass plate is sink mounted in buffered mount board which holds in place any damaged or broken parts of the glass plate. This was then sandwiched between two pieces of float glass and sealed with neutral pH white gummed paper. The advantage we saw was that this made it possible to handle the glass plate without the plate moving and allowing the image to be viewed. Finally we all also tried a gelatine consolidation. Gelatine is often the emulsion used for glass plates and when stored in unstable conditions it will flake or crack and in some cases balloon and lift from the glass. The gelatine layer is very heat sensitive and flattened easily when a heat spatula was held above. This allowed the gelatine layer to be re-adhered to the glass using a 3% solution in purified water applied with a fine brush.

This workshop covered all aspects of caring for glass plate negatives and provided lots of relevant information about photographic material. It was useful to be able to try out the techniques shown with the help of experienced conservators and see the time and effort that is required to stabilise each glass plate. Many people expressed the same problem: that they had glass plates in their collections but had little information about their treatment and care. This event was therefore an excellent introduction to caring for glass plate negatives.

Anna Starkey

Icon/Bute Preventive Conservation Intern
National Trust for Scotland

PREVENTING PESTS THROUGH IPM

Icon Scotland Group

University of Aberdeen 26 June 2012

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This one day workshop was hosted by the conservation team at the Glucksman Conservation Centre, which is based in the Special Collections Centre of the University of Aberdeen. There were sixteen participants

from a cross section of heritage and cultural professions both private and public throughout the country.

The day started with Siobhan Convery, Head of Special Collections, welcoming the day's speaker, the renowned Entomologist **David Pinniger**. After a brief overview of the day's objectives David invited us to share what we would hope to gain from the day. The varying requests ranged from the effects of UK climate change to pest infestation, how to prioritise zones in buildings and identify risk areas, through to reviewing treatment options currently available.

In the morning session David led us through an introduction to insects and the damage they cause. He explained that 'the same IPM principles apply the world over' with the mission statement being 'safe and effective care of collections' at the heart of all policies. He invited us to 'think like insects' as in where would I like to live? (dark, damp, undisturbed areas), what do I like to eat? (whether protein or cellulosic material).

We were later given an opportunity to put theory into practice in various scenarios and to work in pairs to identify specific characteristics and species of several common pests found in cultural heritage institutions and stores. Examples of a range of materials, items and objects were offered. This led to discussions on how to record pests and what they need to survive, making assessments of environments and current pest problems, and the prevention of pests becoming established and finally how to solve pest problems with the emphasis being that there is no substitute for regular cleaning.

The afternoon sessions covered the detection and monitoring of pests and various options of control. Valuable advice was shared on the best practice of trapping, for example placing traps on floors against walls and corners, not shelves, and under fireplaces especially. Infestations can also be an indication of other building concerns, such as recording a rise in silverfish in one area may signpost a leak not picked up by other monitoring means.

Next, we went into small groups to discuss two real-life case studies and to look in detail at possible short and longer term action plans. This led to a lot of great dialogue and reinforced the learning of the day.

Finally in discussing control options David gave an insightful overview of insecticides, freezing (with a run-through of object suitability for such treatment), anoxia methods and mention of the thermolignum process.

As David reveals, what makes this such an interesting topic is that there is always something new to learn. His delivery brought pests 'to life' and instilled in all of us a greater confidence in our own approaches



At the IPM course in the new Glucksman Conservation Centre

and cascading strategies to our colleagues to implementing IPM 'in the real world'. The main theme of the day was not to panic and to work towards getting a network of support organised, especially if not working with pests on a daily basis.

Many thanks to David Pinniger and the Glucksman Conservation Centre team for making such an excellent and informative day within the incredible new surroundings of the Library of the University of Aberdeen.

Lou Robertson ACR Paper Conservator
Glasgow University Library

VISIT

WATTS & CO.

Icon Textile Group
London 13 March 2012

Nineteen textile conservators were ushered into the premises of Watts & Co in Westminster and given a very warm welcome by the Director, **David Gazeley**. Many of us had some experience with the conservation of ecclesiastical textiles and were to some extent familiar with the textiles that Watts produces. However David Gazeley gave us an extremely informative talk about the Company and its development since its inception in 1870. Its history is inextricably bound up with the development of the Gothic revival and Aesthetic movements. It was founded by the architects George Frederick Bodley, Thomas Garner and George Gilbert Scott Junior, who were keen to provide interior fittings to complete their architectural vision and provide a complete service to their clients. The story goes that the name for the company was dreamt up over a good dinner, when, reluctant to put their names to trade, the throwaway remark, 'what's in a name', provided a neat solution and Watts & Co was born.

From the start the company was associated with quality of design, execution and materials, with designs inspired by the paintings of the Northern European Gothic and Renaissance. Luscious fabrics were designed and woven in England and

supplied to the Church and aristocracy. We were privileged to be shown beautiful examples from Watts' archives: a beautiful worsted and silk damask from the early 1870s supplied to the chapel at Broughton Castle, an 1880s' chasuble with the damask pattern 'Gothic', thought to be the most beautiful Watts ever produced and 'Rose and Crown, the design used for ecclesiastical vestments for Edward VII's coronation in 1902.

The fabrics were embellished with embroidery and couched Jap gold, which was only available after the opening up of Japan in the 1850s, and became almost a trademark of Watts' ecclesiastical textiles. Made of 24 carat gold leaf, beaten out into a fine film, adhered to paper, cut into strips and wrapped around a pink silk core, the Jap gold was couched around outlines in the woven damask and used in larger couched areas to create lettering. This was coupled with further embroidery in floss silk threads, to create lavish designs with both texture and shine, to catch the light.

By the 1880s Watts' reputation for quality had become assured and their name was synonymous with the official 'style' of the Church of England. Also typical was their provision of blue linen linings to frontals in particular, echoing traditions from the early Church and perhaps based on instructions from the Book of Deuteronomy for setting up the tent of meeting with items all wrapped in blue textile.

Testing times throughout the two world wars saw Watts surviving with innovative designs of less grandeur, using materials that were available through rationing. Immediately post WW II Jap gold was substituted with gold of inferior quality and initiative was shown in sourcing materials for simpler designs, such as army surplus cream silk from India that had been used to wrap guns.

In 1946 Watts moved from its initial premises and Keith Murray the new designer/architect oversaw the resurgence of the company with the production of copes and furnishings for the coronation in 1953. After a flirtation with modern materials such as lurex and rayon in the 1960s and 70s, Watts has returned to the production of high quality fabrics, reviving

many of the old damask designs such as 'Holbein', associated with 19thC restorations at Ham house, and 'Dysart', associated with the wholesale restoration of Powys Castle by Bodley in 1908. Nowadays Watts still produces vestments, all hand stitched and embroidered with silk and Jap gold. They are designed by David Gazeley, and made up on the premises by a team of seamstresses whose expertise was immediately apparent in the speed and accuracy of their stitching and the superb finish they achieve.

We all came away from the visit not only ravished by the beauty of the textiles that Watts still supply but with a much clearer understanding of the link between architectural practices and the production of interior furnishings for the Gothic revival and Aesthetic movements of the mid 19th Century and we will undoubtedly be able to recognise Watts fabric used within historic, ecclesiastical and lay interiors with much more assurance.

Our thanks go to David Gazeley and his staff for their time and help in arranging this very informative and enjoyable visit.

Poppy Singer, Textile Conservator.

TALK

RESCUING TSUNAMI DAMAGED PHOTOGRAPHS IN JAPAN

Icon Scotland and Photographic Materials Groups
Edinburgh 12 July 2012

Subtitled *Saving Images and Memories of Families Photographs*, this event was presented by **Yoko Shiraiwa**, a paper conservator in private practice specialising in photographic materials and a Camberwell Alumni. It was generously hosted by the National Portrait Gallery in Edinburgh and organised by Erica Kotze ACR, the senior conservator at University of Aberdeen Special Collections. Twenty four conservators and curators attended from institutions across the Scottish conservation community, including the National Archives, National Library, Royal Commission on the Ancient and Historical Monuments of Scotland and the National Trust for Scotland, as well as conservators from Edinburgh, Dundee, Aberdeen and Glasgow.

Yoko began by setting the scene for us with a clear outline of events from when the devastating earthquake and following tsunami struck on the 11 March 2011 to the consequent rescue missions, her involvement and the subsequent treatment and return of the objects.

Yoko explained how the Government had issued an official announcement for rescue teams to collect albums, photographs and memorial objects while carrying out their rescue missions. The recovered objects were



Collected photographs assembled in Kesennuma, Miyagi Prefecture, awaiting treatment

placed outside what was left of the houses and later taken to community centres and any other halls that were still standing. This resulted in thousands of objects needing to be treated and meant that the conservation work was carried out for private owners who had completely lost their homes, with only their photographs saved and consequently there was no funding available to institutions for conservation.

Yoko went on to describe the various issues that this presented: while they managed to round up many volunteers to help with the rescue of the photographs, there was no accommodation available, limited communication lines, no food or petrol or electricity and limited access to the sites. All of these factors certainly presented abnormal problems that are not usually faced by conservators when working in disaster situations. The priority obviously had to be for missing people and although there were many volunteers to help treat the objects there was nowhere to accommodate them. This makes the consequent rescue of these photographs even more amazing.

Yoko outlined the assortment of materials that were collected during the rescue mission; these included thousands of loose photographs and those in albums. However digital media did not feature prominently, as these objects were not as easily recognizable as photographs. Yoko explained how most of the damage was caused by water but that in certain regions oil damage was also an issue. The water and unfavourable conditions had led to mould developing and caused photographs and album pages to adhere together; this was particularly the case in magnetic albums.

Yoko described how the treatment of the objects involved instructing the teams of volunteers in the simple washing, drying and re-housing of the objects. Because of their number of objects and the lack of equipment, the treatments were adapted for whatever was available. Yoko outlined the simple operations involved as well as more advanced techniques that conservators would recognize such as the floating board washing system and the air stream drying

technique. She also presented specific case studies of the work she carried out as well as highlighting other organizations that were involved in treating the objects such as the Fujifilm Corporation which provided special kits and training for the groups of volunteers who were carrying out conservation work in the disaster areas. Larger centres were set up in Tokyo where communities could send the work for volunteers to carry out.

After the work was completed, the next problem was how to return the photographs to their rightful owners. Many of them had no accompanying information, only the images themselves to identify them. Small 'slip in' albums were employed to house the treated photographs and a particularly iconic image would be inserted on the front cover for identification purposes. Yoko described how some of the recovered photos were driven around in vans to the areas from where they were rescued, if this was known, in an attempt to trace the owners. Others were placed in local newspapers and in some cases face recognition technology was employed to identify the owners.

Yoko spoke about the emotional issues that surrounded this project, on the one hand the conservation projects provided the communities with something to occupy them in a time of extreme grief, but for some it was too upsetting to search for their rescued photographs. Whole towns had been wiped out and the photographs represent the only remaining images of places that no longer exist.

This enlightening presentation was definitely the most emotive conservation presentation I have ever heard. While it was shocking to hear and see how devastating the earthquake and tsunami were, it was inspiring to learn of the real community spirit and innovative methods that enabled the rescue and treatment of precious photographic memories. It certainly gave us a lot to talk about and discuss with Yoko at the dinner following the event.

Emma Fraser ACR

The Book & Paper Studio, Dundee.



Six weeks after the earthquake – in Rikuzentakata city



Tsunami damaged photographs



Separating prints which were stuck together



The cleaned photos replaced in new pocket albums

On show for the public to find their family photos



DEVELOPING SUBSTITUTES FOR ANISH KAPOOR PIGMENT WORKS

A collaboration with the artist and Tate Conservation

by Tamar Maor ACR, Sculpture Conservator, Tate, London

In the 1980s Anish Kapoor made a series of works using loose powder pigment blends to construct various shapes, sometimes grouped together, in a variety of colours. Tate's collection consists of several works from this period including 'As If to Celebrate, I Discovered a Mountain Blooming with Red Flowers' (T03675 1981) which was requested for display and loan in 2009. (See front cover for the displayed image.)

This work requires the use of red and yellow dry pigment to be applied to an underlying form. The method of applying the pigment is precisely defined by the artist and it is often applied by the artist's assistant when the work is installed. Kapoor manipulates the pigment to create a specific visual appearance and each application and installation is labour intensive, requiring both skill and practice. Various techniques are used during the installation utilising the dry pigment dispersed in water as paint, applied with a brush, sifted loosely and pressed or left loose. Fresh supplies of pigments are required for each new installation of the work, during which the underlying structure and compacted pigment is refreshed and the halo around the form is created.

The pigment mixtures used in these sculptures were always purchased from Brodie and Middleton Ltd., a theatre supply company on London's Drury Lane which distributed standard loose powder pigment blends in large quantities for the prop making industry. The pigments were blended and produced by W. Hawley & Son Limited and the red and yellow used in 'As if to Celebrate...' were sold by Brodie and Middleton as 'New Red' and 'Gorse Yellow'.

Over the years the manufacturers have changed their formulae for the various products available but kept the same retail colour names, causing discrepancy within the Kapoor works. W. Hawley & Son has now ceased supplying pigments altogether and Brodie and Middleton no longer carry a range of pigments.

This has caused a challenge for the custodians of Kapoor's work as a fresh pigment supply is required for each installation. As of summer 2010, Sculpture Conservation at Tate had only a small supply of the original 'New Red' and 'Gorse Yellow' pigments, the two colours needed for 'As if to Celebrate...' and so a solution was required if these works were to continue being installed in the future. A research project was therefore initiated with the Kapoor studio to collaborate and create pigment substitutes which were both safe, met the working criteria and also satisfied the artist as an acceptable replacement. The 'New Red' pigment substitute was deemed more critical as a larger supply is needed for each display and so the project focused on replacing the red colour first.

Initial background research into the pigment blends and original recipes was carried out. Brodie and Middleton had little information as to what went into the pigment blends but redirected the inquiry to Lanxess, the company who took over W. Hawley & Son. Their technical manager, Dr. Warren, kindly supplied the original formulae for the 'Gorse Yellow' and 'New Red' colours. They informed Tate that the original supplier of the specific pigments was now under administration.

The original pigment blends, samples of which were kept in the archives at Tate, were analyzed using FTIR and EDX by Tate conservation scientists and were found to be consistent with the formulae provided by Lanxess*. Analysis also indicated chalk used as an extender, which according to the Lanxess recipe was limestone powder.

Initially pigment substitutes were explored with the hope of finding a single loose pigment that could provide a good colour match as well as the workability of the original. Working with Windsor & Newton and Cornelissen & Son several acceptable colour matches were found, but Kapoor felt that the pigment on its own was too saturated and was also physically very heavy when compared to the original. If the pigment is too heavy it will not apply to the substructure in the same way and will alter the texture and visual appearance of the sculpture. It became evident that, although it would be a more complex manufacturing procedure, a blend would be necessary to create the lightness that Kapoor had originally envisioned for his works.

The original Hawley & Son formulae referenced the use of ink toners in the formulae to make the original colours. It was decided to order a range of ink toner samples and attempt to use a similar methodology to obtain the right colour. Using these toner colours with the addition of limestone powder for texture, a range of five different colour options for 'New Red' were blended. Sample surfaces were created by the artist's studio to determine whether the 'look and feel' would be consistent with the original. All ingredients used in the new

Pigments being tested in Kapoor's Studio





Above and below 'As If to Celebrate...' being installed using various techniques

blends complied with Tate health and safety risk assessments for installation by external contractors, for public display, and also do not present disposal problems. Personal protective equipment is necessary to prevent inhalation during installation as the application methodology results in airborne pigment.

When the five new sample blends were ready, along with precise formulae for how to blend them, they were taken to the studio for the artist to see which one he felt most accurately reflected the original, if any.

The pigment blends were each tested by being smeared and worked in a way which would replicate the various application techniques which were used for the installation of 'As if to Celebrate...'. A large fibreglass disc was prepared by the studio to give an accurate surface texture and ample surface area to differentiate the blends, as well as see them in loose and pressed form.

A satisfactory pigment blend was found consisting of several toners blended with a chalk extender which accurately mirrored the colour and texture of the original blend supplied by Brodie and Middleton in the 1980s. This formula for blending 'New Red' is now being used by both Tate and the Kapoor studio to continue displaying Kapoor's works as they were originally intended.

It is hoped that in the coming year Tate will be able to collaborate further with the Kapoor studio to develop substitutes for the full range of Brodie and Middleton colours

which Kapoor used, starting with 'Gorse Yellow', thus solving the difficulty for future displays of this series of works.

With many thanks to: Anish Kapoor, Jeff Dyson, Tate conservation scientists Dr Bronwyn Ormsby and Dr Joyce Townsend, Lanxess, Windsor & Newton, Brodie and Middleton, and Cornellsen & Son.

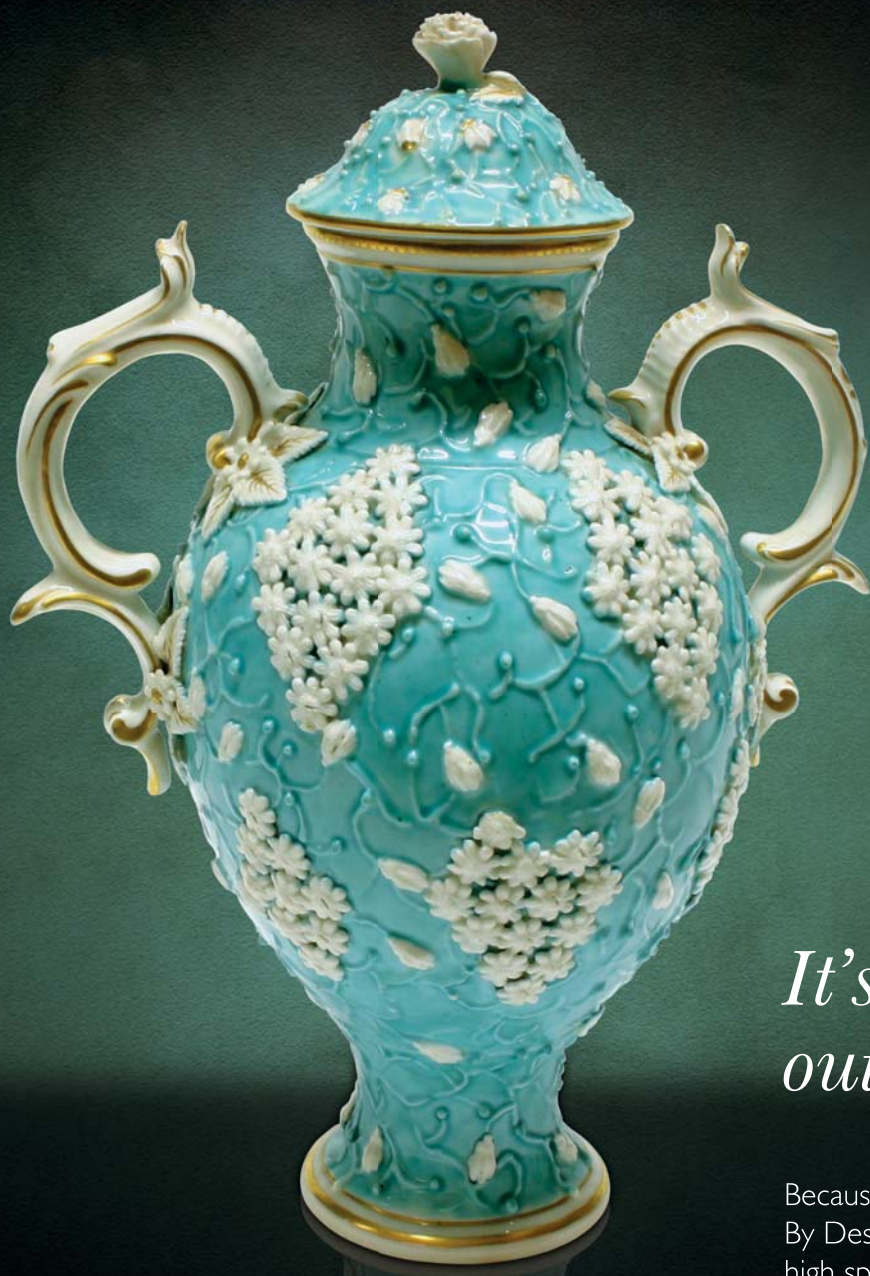
* J. Townsend, E. Kampasakali and B. Ormsby, Kapoor T03675 Analysis Report, October 2009

'applied with a brush'





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Porcelain vase, Chelsea-Derby factory, c.1775
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PROFILE

Location

Southampton City Art Gallery,
Southampton City Council, UK

Artist

Joseph Mallord William Turner

Title

*Fishermen upon a Lee-shore
in Squally Weather, c. 1802*

Medium

Oil on Canvas

Glazing

Tru Vue® Optium Museum Acrylic®



Accession number: 1396

anti-reflective | anti-static | abrasion resistant | UV protection | crystal clear

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