

THE MAGAZINE OF THE INSTITUTE OF CONSERVATION • JANUARY 2016 • ISSUE 62



Investigating a van Gogh

Also in this issue

Heritage – defining the concept

Making ends meet

From architectural plans to war memorials

JANUARY 2016 Issue 62



From the Editor

Icon's recent Annual General Meeting was our 11th and marked the start of our second decade. If there is one thing I have noticed since Icon News began ten years ago, it is the greater willingness and enthusiasm of the emerging conservator to write articles for us. I wonder if this is, in part at least, a by-product of our internship scheme, which encourages participants to publish their experiences and to be advocates for conservation. So it is lovely to start the New Year with news about how several of them have made good use of recent opportunities.

I see from my last two January issue editorials that this is the time of year when I have thanked those who contributed over the past year and urge others to do likewise. This year I am just as grateful for your efforts and just as keen to hear from you for 2016's content. Why not make it your New Year's resolution? You never know, it might actually prove to be an easier one to keep than that diet, learning a new language, getting organised.....

Whatever new leaf you decide to turn over, Happy New Year to you all!

Lynette Gill



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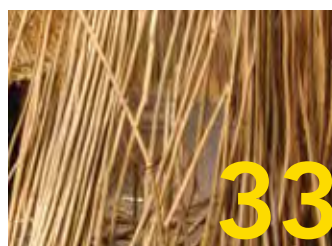
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Cover photo:
Detail from *The Large Plane Trees (Road Menders at Saint-Rémy)*, 1889. Vincent van Gogh (Dutch, 1853-1890). Oil on fabric; 73.4 x 91.8 cm. The Cleveland Museum of Art, Gift of the Hanna Fund 1947.209. The localised area shows the exposure of the printed fabric ground layer. The Cleveland Museum of Art

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professional update

From the Chief Executive



Photo: Matt Wrieford

THE H WORD

Alison Richmond ACR FIIC discusses the definition of heritage

At the Heritage Alliance's recent debate, *The H-word: Heritage revisited*, I was fascinated to hear a presentation by ComRes, a research consultancy, who conducted a poll of two thousand British adults to find out what heritage means to the British public. The results of the survey demonstrated that the British public care about

heritage but their definition of heritage is narrow. These findings were what you might expect but just how narrow the definition of heritage is was a surprise to me and I think this is a big challenge for our profession.

The survey found that:

- 74% agree that the government has a moral obligation to protect our heritage. 79% think that our heritage needs to be protected.
- Four in five say the UK's heritage is important in attracting tourists from over the world (81%).
- Similarly, only one in ten (10%) think the UK's heritage does not contribute anything to the country.
- A majority of Britons say heritage is important to them personally (59%).
- Three in five agree that the Heritage sector makes an important contribution to the creative industries (61%), and three quarters say the UK's heritage is important for the economy (73%). But people tend not to think about this unless prompted.
- While there were some expected differences in opinion depending on demographics, the poll demonstrated that there was also some surprising consistency of views across the UK.

When people were asked what came to mind when they thought of heritage the resulting word cloud was comprised mainly of positive and neutral words: history, old, important, good, interesting. But without being prompted, their associations were with monuments or buildings, Stonehenge being the most often cited. If other forms of heritage came to mind, these were usually personal, such as family photos and wedding rings. Occasionally documents of various kinds were mentioned as being examples of heritage. These answers indicated the importance of heritage for defining ourselves in two main ways: the cultural collective and the familial personal, the macro and the micro.

However, Icon needs to promote a much wider definition of heritage if we are to persuade the public of the importance of protecting all of the kinds of heritage that our members preserve and make accessible. This is not easy to do. In many ways it is easier to say what it is not. For example, for the Icon Conservation Awards we said:

Cultural heritage is defined for the purpose of these Awards as an individual object or a part or whole of a collection, which can be housed within a building, or attached to a building, or associated with a building, but is not the building itself. Examples include a photographic archive, a library, textiles in an historic property, a monument or memorial, furnishings in a place of worship, interiors, stained glass windows, fireplaces, garden statuary (but not the garden), etc.

Cultural heritage can be an object or objects made of any material, of any size, from any period, held in a public or private collection, and of historical, cultural or scientific interest, including for example, zoological, geological and botanical specimens.

Can a definition cover everything? Sharp readers will notice that at the very least this one leaves out industrial, maritime and transport heritage (which was covered by two specialist awards). What heritage includes and whether it is a word that helps us explain what we do or hinders us are questions that we need to reckon with.

At a recent meeting to evaluate the heritage skills programmes funded by the Heritage Lottery Fund, the point was made that we needed to make many more links between heritage and its economic and social benefits. One report that does just this is *Heritage Counts*. Historic England has just published its *Heritage Counts Report for 2015*, which focuses this year on caring for the local historic environment. This research is conducted annually and focuses on a different aspect each year. Although the key findings in this report are all about the built heritage, it is full of statistics that can be used to evidence the impact of conservation. You can read it at <http://hc.historicengland.org.uk>

There is an exceptional opportunity appearing on the horizon for defining heritage and making our case to the public. 2018 has been designated European Year of Cultural Heritage and the programme's theme will be Society in Transition with three aspects in focus to give the European Year political and economic relevance: cultural diversity, demographic change, and sustainability. The European Year will be organised by the European Union with the Council of Europe. Icon will be lobbying for an inclusive definition of heritage in this campaign.

Since the last issue of Icon News, the government has published its Autumn Statement of the Comprehensive Spending Review. A turn up for the books was the mention of the H word by George Osborne 'One of the best investments we can make is in our extraordinary arts, museums, heritage, media and sport', he said.

Many had been braced for deeper funding cuts and the Statement contained pleasant surprises for some: the Department of Culture, Media and Sport's (DCMS) overall budget is to be cut by 5% - far less than many had feared. But there are serious concerns about museums, galleries, archives, libraries and historic properties which rely on funding from local councils. Local authorities will be forced to make some very hard choices, including selling off assets, such as listed historic buildings. All of these are more than likely to have a devastating effect on local provision of and access to the arts, culture and heritage.

ICON'S AGM

It was a dark and stormy night..... but inside the St Bride Foundation, off London's Fleet Street, it was warm and welcoming for Icon's 11th AGM, marking the end of our first decade. Reports and reflections on the year were delivered by our Chief Executive, Alison Richmond and joint Chairs of the Board of Trustees Nigel Dacre and Caroline Peach. From their different perspectives they all commented on a very busy and productive year: the launch of the new, much more outward facing website along with increased interest in our social media presence, the 2015 Awards, the plethora of Group activities including the enormously successful *Adapt and Evolve* conference, the continuation of the internship scheme following the successful completion of the Heritage Lottery Fund bursaries, the three Task and Finish Groups set up by the Board, the first membership survey since 2008 – the list continued and, clearly, a lot of ground was covered in the year.

Of course, the formal business of the AGM was also conducted and the two new Trustees on the Board: Rebecca Hellen and Peter Martindale, were introduced to us. You can read more about them on page 11. The new Chair of the Board, Siobhan Stevenson, took the opportunity to express her pleasure at taking over the stewardship of Icon from Nigel and Caroline; she looked forward to facing the considerable challenges ahead, at a time of budget cuts and with many other worthy causes competing for funds. On the plus side, there is goodwill for our sector, she told us, and we can harness it.

After the AGM, two speakers gave us plenty to think about on the topic of funding. Jo Reilly, Head of Participation and Learning at the Heritage Lottery Fund, discussed the HLF's 2013 -18 strategic framework '*A lasting difference for heritage and people*', describing the diverse range of grant programmes available and the outcomes which HLF look for in their impact on heritage, people and communities. Our second speaker, Carole Milner, who was of course Icon's founding Chair, gave us a '*A general perspective on grant-giving in our sector*'. Along with her insight into current trends in our sector and what Trustees of grant-giving bodies are looking for, she also set out some helpful advice for would-be applicants - born from her many years of personal experience both applying for grants and awarding them - which was both informative and often surprising.

CONFERENCE UPDATE

Icon16 continues to take shape. Following an especially strong response to the Call for Papers, the programme subcommittee, led by **Sharon Robinson** of the Museum of London, has been avidly working through the options to prepare the agenda. Also sifting through the abstracts are Conference Chair **Deborah Cane** of Birmingham Museums Trust, **Susan Bradshaw**, Icon's Professional Development Manager, and **Louise Lawson** of Tate, with **Jane Thompson-Webb** and **Kayleigh Fuller** of Birmingham Museums Trust co-ordinating submissions from Icon's specialist Groups.

Looking at timetable drafts so far, the programme is shaping up quite nicely!

The Plenary, Emerging Professionals and Education and Training Group sessions are now largely mapped out, while the Group sessions are rapidly falling into place. As I write this, speakers are set to be contacted early in January to confirm their slots.

Full details will be out soon, but in the meantime our Digital Content Officer, Katie Allen, prepared a WordCloud based on the most frequently occurring words in the titles of the submissions.



The popular phrases as depicted in the WordCloud are linked to an invigorating diversity of papers covering a broad range of issues and areas – there really will be something for everyone.

Although the formal programme has yet to be announced, ticket sales have already begun to pick up. Icon's Administration Officer, Julia Jablonska, successfully negotiated special discounted hotel rates for conference delegates at three city-centre hotels in Birmingham – but the allocation is limited, so if you want to take advantage it's important to act fast!

The Clothworkers' Foundation generously provided a grant towards free registration for up to seventy Icon Members. Applicants had to be PACR-Accredited or Associate Members registered on the PACR Pathway to qualify. As you will have seen from the Iconnect updates, the deadline for applications was 8 January. Stay tuned for the announcement of the winners!

The excitement is mounting. Hope you're all looking forward to it as much as we are!

Michael Nelles, Membership Manager

JOURNAL UPDATE

Call for articles

Our new editor of the Journal of the Institute of Conservation writes:

Dear All,

I'm very excited to be taking over the editorship of the *Journal of the Institute of Conservation* from my illustrious predecessor, Janet Berry. It is a very energising time for all involved at Icon as the Journal becomes full-colour and, from 2017, is published three times a year.

If you would like to discuss your ideas for articles with the editor, please email me at journal@icon.org.uk or submit complete articles to the Journal via the portal at <https://mc.manuscriptcentral.com/rcon>. Submissions are now throughout the year, and we are looking for articles for the September 2016 and 2017 issues.

Email alert service

Did you know that you can find out about the latest articles, shorter notices and book reviews published online in the Journal by email and RSS feed? To subscribe and receive this information, for free, please go to <http://bit.ly/JICONalerts> or click on the Alert Me link below the Journal cover image at <http://www.tandfonline.com/toc/rcon20/current>

Dr. Jonathan Kemp

Editor, Journal of the Institute of Conservation

NEWS FROM THE GROUPS

Book and Paper Group

I am sad that this is the last post I shall write as Chair of the Icon Book and Paper Group. I have been on the Group Committee under various guises for several years and it will be hard to adjust to the extra time!

At the time of writing, no candidate has yet put their name forward to apply for the Chair position. There is a lot of work involved in any position on the committee, but the rewards are great. You get to work with great colleagues, shaping and building projects that make a difference to conservators. Please do consider applying if you wish to make a difference.

Much has happened between Icon HQ and the Book & Paper Group during my time on the committee. I know some of you remember a few years back that, as committee members, Heather Ravenberg and I joined other Icon Group representatives and trustees on the Journals Task Review. It was an onerous task, but as a team we forged what we believed was an inclusive solution to the thorny journals issue and one that looked ahead rather than behind us. We sought to create opportunities for any book & paper author as well as authors from all Groups within Icon. Hopefully, as publishing evolves, the neat solution we had all aimed for will continue to become a reality.

Working as part of the Chairs' Group, I am constantly aware of how little opportunity we get to meet members from other Icon Groups, who often experience similar problems to ourselves. With this in mind, I have attended some Paintings

and Ethnography Group lectures this year and found them absolutely fascinating and very rewarding. It was also interesting to see how the other Groups organise their functions and time. How refreshing it is to see what Icon can be: a source of strength for conservators and like-minded museum professionals with the potential to make great changes.

The CTR continues to bring knowledge and expertise to colleagues in the profession. The CTR committee is hoping to bring in more members, and regional members would be especially appreciated to help organise lectures outside the London hub. Please remember that we are always open to suggestions, so do contact any of the committee members for a chat.

Many of the committee are very busy organising our input into the 2016 Icon conference. We are also planning the Book & Paper Group AGM and hope to make an exciting announcement about it soon!

On this note, I will sign off, but not before announcing some happy news from the CTR committee. It is with great pleasure that the Book & Paper Group welcomes Sylvère George Russell into the world. We send all our good wishes of happiness to his father Colin and his mother Françoise Richard, Chair of the CTR.

I wish the Book & Paper Committee long life and success!

Isabelle Egan ACR (Chair, Book and Paper Group Committee)

News from the CTR

The opening of the New Year is traditionally time for New Year's resolutions. Five years after its launch in 2011, is there anything the CTR could do to self-improve this year? Icon's Book and Paper Group membership is generally very quiet regarding our activities and the feedback we received from members attending training events in 2015 was universally very positive. However the London-centricity of conservation is regularly lamented.

In the spirit of improving the geographic distribution of training and educational events organized by the CTR, we are advertising two regional volunteer positions to represent the North and the Southwest regions respectively. We hope to enrich the current CTR team of seven conservators (all based in London and the South-East) and are very much looking forward to welcoming new volunteers from regional hubs! So, what's your New Year's resolution? Please get in touch if you are interested in joining the CTR.

Upcoming events

Construction of bespoke housing will be a leading theme throughout the year. The first course of this series is a three-day practical workshop hosted by the British Library in London from 7 to 9 March 2016. Conservators Claudia Benvestito and Veronica Zoppi will show how to produce a multi-function box for scrolls.

Parchment conservation comes next, with a three-day workshop held at Corpus Christi College, Cambridge from 22 to 24 March 2016. Contributors to the workshop will bring

their expertise in conservation, codicology and heritage science to discuss the conservation and preservation of parchment.

The AGM and Clare Hampson Memorial lecture are scheduled for early April. The Clare Hampson memorial lecture will feature Salvador Muñoz Viñas, great contributor to the contemporary philosophy of conservation. His most popular publication *Contemporary Theory of Conservation* proposes an evolving dialogue between ethics and practice that is enlightening for professionals across disciplines.

Hopefully the variety of events organized this year will contribute to advancing knowledge in conservation for Icon's membership and beyond!

Françoise Richard ACR (Chair, CTR Committee)
fr.conservation@gmail.com

Paintings Group

The Paintings Group's next evening talk will be held on Wednesday 20 January 2016, where Sally Storey of John Cullen Lighting will give a talk entitled 'Illuminating Artwork: How to make the most of your art at night'. Sally will reveal the best ways to light art, looking at important considerations such as colour rendition and the positioning of fittings. She will draw on many inspiring case studies including paintings, sculpture and entire collections of art in homes around the world.

The talk will be at our usual venue, the Robing Room at Freemason's Hall, 60 Great Queen Street, London WC2B 5AZ (close to both Covent Garden and Holborn Tube stations). Doors open at 6:00pm, with the talk held 6:30-8:00pm.

The cost of tickets is as follows: Icon members £10, non-members £15, students £5 (student card required to be shown on the door); wine and cheese will be available for those attending. Please book your tickets through the Eventbrite website; note that refunds for those unable to attend can only be issued if you notify us at least two days before the event.

Photographic Materials Group

The Chair's Report from our AGM 2015 was not made available in time for the last issue of Icon News as originally promised, however, we are happy to say that it can now be found on the Photographic Materials Group pages on the Icon website: <http://icon.org.uk/members>

We also mentioned our Victorian Sensation event in Edinburgh in the last issue. A review of the event is now available on the Icon Scotland blog, Conservation Conversations.

<https://iconsotland.wordpress.com/2015/11/26/photography-a-victorian-sensation-in-focus-curating-conserving-and-de-signing-a-major-exhibition/>

Historic Processes Workshops

Our popular historic processes workshops, run in conjunction with the Book and Paper Group continue. December brought

our first such event in Scotland, a cyanotype and salt printing workshop held at Stills Gallery in Edinburgh, and following our oversubscribed salt printing workshop held at London's Lux Darkroom in October, we hope to run another in the new year. Preparations are also underway for a wet collodion workshop later in 2016. Keep an eye out for further details soon.

Icon 16 Conference: Turn and Face the Change

We are excited about the quality and variety of the abstract submissions for the Photographic Materials Group session at Icon 16. At time of press, we are still awaiting final confirmation of our selection from the conference committee, but we hope to release further information very soon.

Icon website: our pages

We have been looking at how best to develop the Photographic Materials Group pages on the new Icon website. We have some ideas, and you should start to see some developments shortly, but we'd love to get some input from our members. What would you like to see? Send your ideas to iconphmg@gmail.com

Textile Group

We welcome a new student representative, Bevan O'Daly, to the Textile Group Committee. She is currently in her first year of the textile conservation course at the Textile Conservation Centre, University of Glasgow.

The committee is busy planning our Textile Group 25th anniversary event to be held in the Spring 2016 so do look out for further details on this.

The Triennial Icon Conference 2016: *Turn and Face the Change: Conservation in the 21st Century*, takes place from 15-17 June in Conference Aston, Birmingham. Don't forget to book before the end of January to get the early bird rate. There will be a textile session included with some interesting talks. Further details will be on the website.

There is to be a repeat of the popular *Back-to-Basics Upholstery Conservation Workshop*. Join Upholstery Conservator Heather Porter at The Bowes Museum, County Durham, for this two day workshop held on 18 & 19 February 2016. Attendees will gain a better understanding of historic and modern upholstery techniques, and an introduction to conservation methods. There will also be an opportunity to explore the Museum, its current exhibitions, and conservation studios. For Icon members the cost is £165 and for non-Icon members £195. For more information, and to book onto this workshop, visit the Icon website.

The committee is currently organising next year's programme of events which will be advertised on the website, through iconconnects and facebook.



Conservation by Design Limited are no stranger to the readers of the ICON magazine, providing a comprehensive range of high quality conservation products to museums, galleries, libraries and archives worldwide.

Armour Systems and Museum Workshop, brands of Conservation By Design Limited, would like to introduce ourselves to those responsible for the conservation and preservation of cultural collections.

Specialising in architectural showcase products and display solutions for museum and cultural heritage exhibitions, Armour Systems have joined together with Museum Workshop, who provide comprehensive object mounting, to offer you a complete display solution for the first time.

An established business for 25 years, we put your object at the heart of the design process, to ensure the long term preservation of your collections. Our ability to deliver worldclass museum showcases and object mounts is better than ever so please let us know if we can help.

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The Ashmolean Museum In 2013 Armour Systems built twenty four showcases with passive climate control each to display a Stradivarius instrument. The cases were constructed to parameters specified by designers and conservators at The Ashmolean Museum and were tested before the objects were displayed.

Photograph © Ashmolean Museum, University of Oxford





MANAGING VISITOR SAFETY IN THE HISTORIC BUILT ENVIRONMENT

principles & practice



REMEMBERING THE FIRST WORLD WAR

Conserving local war memorials

Here's a surprising fact: at the moment, there are more listed red telephone boxes than there are listed war memorials – astonishing when you consider how many there are, and how much they mean to us.

War memorials are the most tangible and poignant reminders we have of the enormous impact that wars have had on every local community in the country. The widespread erection of war memorials (especially after the First World War) is the largest known wave of publicly commissioned art and sculpture this land has ever seen. Estimates put the number of existing war memorials across the UK as high as 100,000.

To mark the centenary of the First World War, the government - with the help of Historic England and partners - is making extra resources and money available to help communities and professionals care for their war memorials. National organisations are working together with the public in numerous ways to make sure these memorials are being cared for now and for future generations.

As part of the centenary commemorations, the Government has made up to £2 million of LIBOR funds available in grants for the conservation of war memorials. Details on what works are eligible can be found on the War Memorials Trust's website: www.warmemorials.org. This website also has a wealth of information about looking after war memorials, including FAQs and detailed helpsheets.



VISITOR SAFETY AT HISTORIC SITES

A new publication came out in early December which is intended to help any individual or group which allows members of the public access to the historic built environment. This includes: castles, cathedrals, estates, churches, stately homes, landscape gardens, follies, parks, earthworks, industrial heritage sites, bridges, and visitor centres in historic areas.

'*Managing Visitor Safety in the Historic Built Environment: principles and practice*' provides practical guidance for managers of historic properties on how best to balance visitor experience, visitor safety, and the heritage asset value of their sites. It offers a range of principles which can be used to assess visitor safety, and outlines a suite of decision making tools which can be used to mitigate risks, in an appropriate manner that minimises the impact on the cultural significance of the historic built environment.

The publication is produced by the Visitor Safety in the Countryside Group (VSCG). Historic Environment Scotland, which looks after more than three hundred historic properties across Scotland, contributed to the book, including several case studies; working together with other leading heritage organisations from Scotland, England, Ireland, Wales and Northern Ireland, who are all members of VSCG. The book costs £15 (plus postage and packing) and can be purchased at the Visitor Safety in the Countryside website: www.vscg.org/publications

Civic Voice are holding workshops providing free training on how to do a condition survey. Further details can be found at: www.civicvoice.org.uk/getinvolved/events.

Although often architecturally simple structures, most war memorials are now considered 'listable' by virtue of their historic interest. Listing safeguards the long-term future of structures by ensuring that changes made to them are done with sensitivity and respect for their significance. Just because something is listed doesn't mean it has to be indefinitely 'preserved in aspic'. Over the next few years, Historic England wants to give members of the public the opportunity to put forward the war memorials they care about for listing. This is a timely act of Remembrance for the centenary of the First World War, helping to ensure that those war memorials are still cherished local landmarks for the next hundred years.

Historic England is also organising conservation training for professionals, which will build on its current online publications: *The Conservation, Repair and Management of War Memorials* and *The Conservation and Management of War Memorial Landscapes*. This will include online publications and films, tackling some of the more technical aspects of work which is currently poorly understood. Some of these will be available in 2016. If you're working on a war memorial and you think it would make a good case study, please contact Clara Willett at clara.willett@historicengland.org.uk

Icon is also encouraging accredited conservators to put themselves forward on the War Memorials Conservation Register, so that those wishing to commission some work can be directed to the most appropriate practitioner: <http://www.conservationregister.com/Plcon-MemorialList.asp>

There are several other useful websites:

- In England, you can find out if a war memorial is on the National Heritage List by checking <https://historicengland.org.uk/listing/the-list/>
- www.iwm.org.uk/memorials is the Imperial War Museum's archive of war memorials. This list is growing all the time.
- You can upload up-to-date photos and information on the condition of a war memorial to www.warmemorialsonline.org.

Clara Willett, Historic England

THE RADCLIFFE TRUST

Celebrating exceptional achievement

In 2014-2015 the Radcliffe Trust commemorated the 300th anniversary of its establishment by Dr John Radcliffe of Oxford. As part of its Tercentenary, the Trust has celebrated the achievements of the many extraordinary organisations and individuals it has supported over the years with the Balfour of Burleigh Tercentenary Prizes for Exceptional Achievement in Crafts. These prizes are named in honour of Lord Balfour of Burleigh who retired as a Trustee in 2014 after forty years' distinguished service to the Trust and, in particular, to the Trust's Heritage & Crafts programme.

Radcliffe Trust grantee organisations were invited to nominate individuals they felt had demonstrated exceptional

achievement in crafts and excellence in a particular field. For our purposes, by the term 'crafts' we intended the whole sector currently covered by the Radcliffe Trust Heritage & Crafts grants programme: designer-making, heritage crafts, rural crafts, building crafts, conservation crafts and artefact conservation.

We received a wonderful response to this call. All the letters spoke of excellence and expressed the exceptional dedication, skills and achievements of the individuals concerned in all fields of crafts and conservation. They also spoke with moving warmth and respect of their colleagues. This was a tribute both to the individuals and to the organisations who have supported and nominated them.

Given the very high standard of the nominations, the Trustees recognise that to have received a nomination constitutes, of itself, an outstanding distinction and all nominees have received certificates of excellence to mark their achievements. In addition to this, a number of special prizes were presented in person by Lord and Lady Balfour at a celebratory dinner held in London on 24 November last year. Sir Christopher Frayling was our special guest and toasted the health of the Radcliffe Trust as it moves into its fourth century of operations.

The Radcliffe trustees offer their thanks to the nominating bodies and their sincere congratulations to all nominees and prize winners.

The Radcliffe Trust

THE RADCLIFFE TRUST: EXTRA

Further to the Radcliffe Trust article above, it is great to see that a number of Icon members were included in the Trust's recognition of exceptional achievement. The recipients of certificates of excellence include Ksynia Marko ACR of the National Trust, Christopher Harvey of the College of Arms, Lizzie Neville ACR of PZ Conservation and Kirsten Walsh of the City & Guilds of London Art School. Special prizes were presented to Karen Finch OBE (founder of the Textile Conservation Centre), Nick Teed ACR of York Glaziers Trust, Judith Wetherall ACR of Guildhall Art Gallery and Sabina



Sabina Pugh ACR receiving her Balfour of Burleigh Tercentenary Prize from Lord and Lady Balfour. Also pictured (left) is Virginia Llado-Buisan, Head of Conservation at the Bodleian Libraries

Photo: Graham Tonks

Icon staff had the pleasure of meeting Sabina Pugh in Oxford during this year's annual office outing, described in July's issue of Icon News. She is a specialist in the conservation of medieval parchment manuscripts and early printed books, and has conserved and rebound some of the Bodleian's most treasured manuscripts.

'We are delighted that The Radcliffe Trust has recognized Sabina's superb work as a conservator,' said Virginia Lladó-Buisán, Head of Conservation and Collection Care at the Bodleian Libraries. 'During more than two decades at the Bodleian Library, she has beautifully executed hundreds of conservation projects with remarkable quality and rigor. Throughout her career she has helped develop the next generation of book conservators by guiding and mentoring many staff, interns and students in our conservation workshops.'

Congratulations to all 'our' winners! The full list of nominees and special prize winners as well as pictures of the celebratory dinner are available on the Radcliffe Trust website at: www.theradcliffetrust.org/events/an

MORE AWARD NEWS

The success of Icon members spans the globe! Congratulations to Tess Evans ACR who has won the Conservator of the Year Award 2015 from the Australian Institute for the Conservation of Cultural Material.



Tess Evans ACR

The award was for Tess's contribution to an exhibition mounted by the Museum of Brisbane, *Costumes from the Golden Age of Hollywood*, which showcased costumes now owned by a Brisbane collector and once worn by the likes of Fred Astaire, Bette Davis, Judy Garland, Grace Kelly and others. Seventy garments, plus props and accessories, were

conserved by Tess over the course of seven hundred hours of work in a limited time frame. The resultant exhibition attracted over 200,000 visitors and Tess's input was considered to be integral to its success and its winning of a national award.



'Behind the scenes': dressed mannequins waiting to be installed in the exhibition at the Museum of Brisbane *The Golden Age of Hollywood*



Gloria Swanson gown from *Sunset Boulevard*

Tess originally trained and then worked at the Textile Conservation Centre before moving to Australia where she primarily worked in private practice both there and internationally. In 2011, she began a two-year sabbatical in the UK, researching bio-deterioration of cultural materials, and gained an MSc in Museum Studies from Leicester University in 2014. During this time, she also completed her Icon Accreditation, lectured for the BA Conservation course at the Camberwell College of Art, University of London and volunteered in the V&A Conservation Department, assisting the Exhibitions Mounting team.



'Period dramas' from the Brisbane exhibition

Tess is sticking with the glamour theme for now as she is currently working on a Marilyn Monroe exhibition.

THE PLOWDEN MEDAL

Nominations are being invited for this year's Plowden Medal, which is awarded annually by the Royal Warrant Holders' Association (RWHA) to an individual who has made a significant contribution to the advancement of the conservation profession. The closing date for the receipt of nominations is 19 February.

The award covers all aspects of conservation, practical, theoretical or managerial and is open to those working in private practice or institutions. A Selection Board drawn from the conservation community, the Royal Collection and the RWHA will consider the nominations in March. Nomination papers can be downloaded from the Association's website (www.royalwarrant.org)



Sarah Staniforth (l) and Nancy Bell, winners of a Plowden Gold Medal in 2015

As reported in recent issues of Icon News, in 2015 the Medal was, unusually, awarded to two winners illustrated here: Sarah Staniforth ACR CBE and Nancy Bell ACR (r). Winners in the previous sixteen years reads like a list of the great and the good in UK conservation! In year order from 1999 they are: Garry Thomson, Dr Jonathan Ashley-Smith ACR, Donald Insall CBE, Dr David Leigh ACR, Clare Meredith ACR, Christopher Clarkson ACR, Carole Milner, James Black, Dr Vincent Daniels, David Pinniger, Professor Nicholas Pickwood, David Watkinson ACR, Kate Collier ACR, Professor May Cassar, Jonathan Betts MBE, and Dr Jim Tate in 2014.

The Medal was established in 1999 to commemorate the life and work of Anna Plowden (1938 – 1997) and it is endowed by the Royal Warrant Holders' Association (RWHA), of which she was Vice-President. She was herself a conservator of renown. As well as starting her own company in 1966, which eventually became today's Plowden & Smith Ltd, she also held many appointments during her career including trusteeships with the Victoria and Albert Museum and the Edward James Foundation (responsible for West Dean College). She was appointed a CBE in 1997 for her services to conservation. She was also a founding trustee of the Queen Elizabeth Scholarship Trust, which was set up by the RWHA in 1990 and from which many conservators have benefitted.

THE CLOTHWORKERS' FOUNDATION

CONSERVATION RESEARCH FELLOWSHIP

A grant of up to £80,000 is available to a UK public institution to enable a Senior Conservator (employed by the institution) to pursue a research project sabbatical for a maximum of 2 years with their post to be back-filled by an externally recruited Junior Conservator.

The grant is for the salary and on-costs of the Junior Conservator, and the project costs of the work undertaken by the Senior Conservator. Unless otherwise advised, previously unsuccessful applicants may reapply.

Closing date: 4 March 2016

See foundation.clothworkers.co.uk/fellowship for further details and application form.

Previous Clothworker Conservation Fellowships

Courtauld Institute of Art, £35,000, 6 month project - conservation and study of a painting by Manet

English Heritage, £37,500, 1 year project - improving the care and conservation of archaeological copper and stone

Tate, £80,000, 2 year project - study of early 20th century paintings by Picabia, Picasso, and Ernst

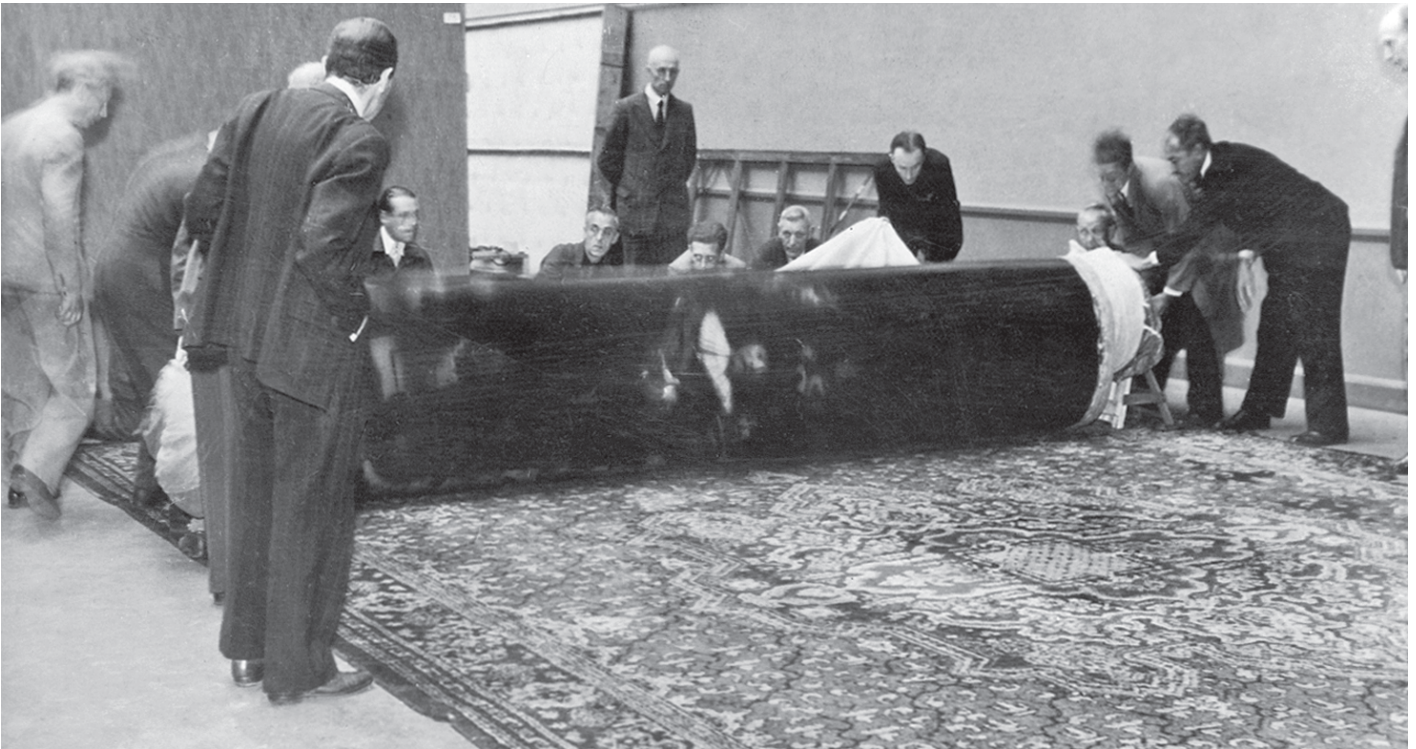
Glasgow Museums, £80,000, 2 year project - research into, and conservation of, 15th century stained glass windows from the Carmelite Church at Boppard-on-Rhine

British Museum, £37,600, 2 year part-time project - research into, and conservation and storage of naturally-mummified Nilotic human remains

Pitt Rivers Museum, £80,000, 2 year project - conservation of objects in the Cook-voyage collection

Courtauld Institute of Art, £65,500, 2 year part-time project - conservation and study of a major painting by Gerino da Pistoia

Tate, £80,000, 2 year project - conservation of and research on British paintings from 1530-1790



Unrolling the *Night Watch* in the courtyard of the Rijksmuseum, Amsterdam, in June 1945 after it had been kept in hiding during the War. This image will appear in an article on the conservation of Rembrandt's painting by Esther van Duijn and Jan Piet Filedt Kok in the February 2016 issue of *The Burlington Magazine*

2016 NIGEL WILLIAMS PRIZE

If you are thinking of applying for the 2016 Nigel Williams prize, you should get your skates on as the deadline is not so very far off: 31 March 2016. If you have not thought of applying then consider the following:

- Have you recently (or within the last three years) completed a piece of conservation/restoration work in ceramics, glass, or some related material that might also be of interest to others in the profession?
- Did it present some interesting challenges, technically and/or ethically, requiring perhaps some lateral thinking?
- Would the project fit the Applications Criteria on the Icon web site?

If your answers to the above are generally YES, then why not apply?

The bi-annual Prize, now divided into three categories, is the result of the collaboration between Nigel Williams' family and Icon's Ceramics & Glass Group. It was created both to serve as a memorial to Nigel's work and to encourage continuing high standards at all levels within the profession. The categories are:

- The Main Prize: the Winner receives £1000, together with a "virtual" presentation of a gilded ceramic copy of the Portland Vase (kindly donated by Wedgwood and kept at the Museum).
- The Secondary Prize: entirely at the judges' discretion, a Secondary Prize of £400 may be awarded to any applicant considered to be a close runner-up.
- The Student Prize: applications in this section must have been completed while the applicant was still in full-time or further education. The winner receives £250.

Further information about the application criteria can be found on the icon website (www.icon.org.uk) under: Groups/ Ceramics and Glass/Nigel Williams Prize.

THE BURLINGTON MAGAZINE OFFER

If you have been paying attention to your Iconnects recently, you will know that *The Burlington Magazine* is running a series over three years about the history of conservation and technical studies in painting, with the help of a generous grant from the Kress Foundation. Altogether there will be about eighteen articles on the subject, either biographical or thematic, and ranging in date from c.1720 to c.2000, the period for which a significant body of evidence survives and during which techniques of conservation become increasingly sophisticated.

The series started in October last with a piece about the remarkable Sir Theodore Turquet de Mayerne, Huguenot physician to the Stuart kings James I and Charles I. He not only recorded conversations about his own profession of medicine, but he also talked to painters, including Rubens and Van Dyck, making detailed notes of their materials and methods. The second article appeared in the December 2015 issue, looking at Sir Charles Eastlake and conservation at London's National Gallery in the nineteenth century. The series continues on a bimonthly basis thereafter.

As well as the evolution of restoration-conservation practice, the series will also tackle the themes of conservation ethics and aesthetics, the rise of scientific examination and the development of professional standards. There will also be a few articles devoted to famous, individual works of art, such as the Rembrandt's *Night Watch*.

The themes of the articles have been selected by a committee of practising conservators and historians of conservation, including David Bomford, Ann Massing, Joyce Hill Stoner, Jan Piet Filedt Kok, Zahira Véliz Bomford and Ian McClure, and some of them will also be contributing to the series.

The *Burlington Magazine* has offered Icon members an exclusive 50% discount on the entire series. You can purchase each article for only £7.50 (RRP: £15.00). To order your discounted articles please email the *Burlington*, quoting the offer code 'ICON15'.

The New Board Trustees



Rebecca Hellen currently works as a Paintings Conservator, looking after displays and exhibitions for Tate Britain as well as study and care of the collection. After completing a pre-BA Foundation in Art (Epsom Art College) and BA Art History with History (University of Bristol), she trained as an easel paintings conservator at the Courtauld Institute of Art. Work in private practice was followed by two years at The Conservation Centre, Liverpool, followed by the move to Tate. Recent research has focused on new methods for cleaning paintings and the techniques of British artists including JMW Turner and John Singer Sargent. Rebecca has worked at Tate since 2002 and taken a strong, wider interest in the organisation including chairing an elected consultative body (Tate Staff Council) comprised of staff from all areas in a forum designed to discuss issues central to the working lives of employees, with senior management.



Peter Martindale ACR, a stone and wall paintings conservator and an accreditation mentor writes: I am honoured to have been elected to the Icon Board of Trustees, and look forward to meeting and working with my fellow Board Members. To be honest I have never served as a Trustee on a Board before and welcome this opportunity of seeing Icon from another perspective and working in ways which I have not done before. My belief is that the success of Icon is important for the promotion of the profession of conservation within the UK, and for the development of conservators working in it.

The interest and enthusiasm I have for my work have been and continue to be enhanced by being a member of the Institute and attending conferences and other events organised by the Groups. Principally these have been Stone & Wall Painting events, but also include Paintings and a couple of Textile Group events too. For me the heart of Icon is its Groups; and that I wish to see continue.

New Icon staff



Dr Jonathan Kemp has joined The Institute of Conservation as the editor of the *Journal of Conservation*. Dr Kemp replaces Janet Berry, editor for six years, who begun a new role as Head of Conservation at ChurchCare in September 2015. He said: 'Over the last few years Janet Berry's wise editorship has made it possible for me to assume the reins of a well-established and burgeoning journal. Through both her professional, sustained and generous work and the efforts of the editorial panel and publishers, Taylor & Francis, the *Journal* has become one of the most widely read and relevant journals in heritage conservation available, and I am deeply committed to maintaining and enhancing its leading position.'

Dr Kemp is a stone conservator with more than twenty five years' experience, including as a lecturer at the City & Guilds of London Art School, and a senior conservator at the Victoria and Albert Museum. He is also a practising new media artist.

Departures



Katie Allen, our Digital Content Officer, is leaving Icon after stewarding our digital presence through a key period in its evolution.

Katie joined us in January 2015, when the website redevelopment project had already commenced with gusto. Initially working two days a week from the Icon office, her role dramatically expanded as the website redevelopment project reached its critical stages. Katie was responsible for balancing the needs of multiple stakeholders working to tight deadlines, stewarding content migration and upgrades from the old website to the new.

At the same time, Katie was also responsible for generating all of Icon's social media content – making time to seek out the full diversity of Icon's volunteers, staff, Trustees and broader contacts in order to provide rich, visual and engaging content that drove steady increases to our Facebook and @Conservators_uk Twitter presences. During her time, Icon's social media following increased by more than one thousand.

Katie will now be taking up a full-time role in social media at the Heritage Lottery Fund. We'll be sure to stay in touch!

Other News



It is good to see **Alastair McCapra** coming back into the conservation field. In December he took up the chairmanship of the Board of Trustees of the National Heritage Science Forum. Icon is a trustee of the Forum. Alastair was Icon's first Chief Executive and he convened the first meeting to establish the National Heritage Science Strategy. He is now the CEO of the Chartered Institute of Public Relations. With his conservation experience and advocacy skills his is a welcome return to the heritage world.

Stop Press...

We are saddened to learn of the death of Tim Hayes ACR, Head of Furniture Conservation at the Victoria and Albert Museum. We will run a tribute to him in the next issue.

Welcome to these new members

We'd like to extend a very warm welcome to all those who joined us in October and November 2015. We hope to see you at an Icon event soon.

Arys Michelle Yunque-Alvarado
Associate

Yuliya Balbek
Student

Jeanne Callanan
City and Guilds Art College
Student

Kerry Ann Christelow
Building Crafts College
Student

Jonathan Clark
Norfolk Museums Service
Associate

Sophie Coles
Student

Gill Comerford
The Natural History Museum
Associate

Laurent Cruveillier
Student

Owen Davison
The Conservation Studio
Associate

Kate Devlin
Student

Kelly Domoney
Associate

Jane Duffield
The National Trust for Scotland
Associate

Catherine Fairless
Student
Cardiff University

David Garcia
Student

Melaney Gibson-Davies
Student

Kristen Gillette
Student

Jennifer Gonzalez Corujo
Student

Daisy Graham
Supporter

Vanessa Griffiths
Greenbird Creative
Associate

Melinda Hey
Student

Arielle Juler
Student

Tina Kenward
Supporter

Michelle Kirk
Student

Marcin Krzewicki
Student
Cardiff University

Alan Lamb
Swan Farm Studios Ltd
Associate

David Lilly
Student

Jessica MacLean
Student

Elli Mesimeri
Student

Marie-Helene Nadeau
Student
Queens University

Sophie Noon
Student
Leicester City Council/ University
of Leicester

Olivia O'Dwyer
Student

Eleonora Pollano
Associate

Rachael Poluck
Student

Adrian Powell
Associate

Elisabeth Randell
Student

Anne Richmond-Patrick
Associate

Georgina Sainsbury
Student

Joshua Schaffer
Student

Irene Segrera
Student

Joanna Shuker
Student

Steve Sinnott
Heritage Tiling & Restoration Co.
Associate

Rebecca Snow
Student

Christi Steinbruch
Student
Camberwell College of Arts

Ella Swindells
Icon Staff

Andrew Taylor
APT Stained Glass
Associate

Olga Ventura
Student

Josephine Walton
Student

Umi Grace Yabushita
Student
Northumbria University

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Striving towards originality and authenticity?

Leanne Tonkin, Polaire Weissman Fund Research Fellow in Conservation, The Costume Institute, The Metropolitan Museum of Art, New York and Marcia Steele, Senior Conservator of Paintings, Cleveland Museum of Art, Ohio discuss the van Gogh textile *The Large Plane Trees (Road Menders at Saint-Rémy)*, 1889

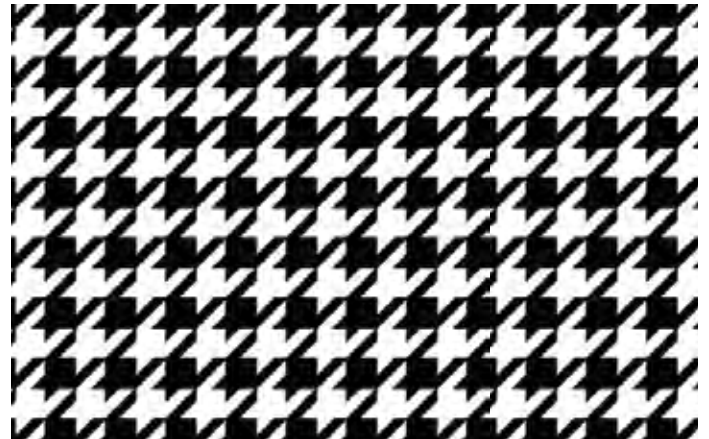
INTRODUCTION

Early in 2014, a major show entitled *van Gogh Repetitions*, hosted by the Cleveland Museum of Art, Cleveland, Ohio and in association with The Phillips Collection, Washington, D.C., provided an opportunity for the public to view Vincent van Gogh's work through the study of his repetitions. Van Gogh produced a series of repetitions which form a genre of his work, whereby he repeated the same composition twice or more. Contemporary critics reported that this process allowed artists to experiment and refine their ideas.

During the de-installation of the exhibition an opportunity arose for us jointly to examine a rare example of a van Gogh painted textile *The Large Plane Trees (Road Menders at Saint-Rémy)*, 1889 (Fig.1). The painting is one part of a dual repetition. The piece was executed during the last months of van Gogh's life whilst he was staying at the asylum of Saint Paul de Mausole in Saint-Rémy, in the Provence region of southern France. The painting was executed on unprimed commercially printed 'puppy' tooth cotton fabric, which is a miniature version of houndstooth- an example of a tessellation.

The fabric had been printed on one side only, the side that

van Gogh elected to paint. *The Large Plane Trees (Road Menders at Saint-Rémy)*, is one of two known paintings executed at the same time using the same printed fabric support.¹ This article re-introduces the piece as an unusual example of van Gogh's work and collaboratively discusses previous findings and current thoughts on van Gogh's decisions to use such an unconventional support to process his work.



Houndstooth black and white patterning, a popular tessellation

ABOUT THE WORK AND ITS SISTER PAINTING

The painting was completed during a time of intense frenzy for Vincent van Gogh but, like his other works produced during these periods, the piece seems to be processed in a controlled and intentional way. His determination to seek out his own style remained paramount; striving to achieve greater originality and authenticity and veering away from the constraints of 'modern reality having such hold over us'.² Van Gogh completed the piece during the winter of 1889-1890 in the last year of his life.

The Cleveland Museum of Art acquired the painting in 1947. It measures 73.4 cm. by 91.8 cm. The scene depicts the main street or boulevard of Saint-Rémy, capturing men repairing a road beneath enormous trees. The application of the oil-based paint media follows van Gogh's distinctive and vigorous brushstroke style and has been applied to an unprimed commercially printed fabric, which he coated with a thin glue size before starting to paint.

Van Gogh repeated the same scene using a standard pre-primed artist's canvas with a medium weave and white

ground which, it is assumed, was executed shortly after the version on the printed fabric. The dimensions of both are very close. This other painting was acquired by The Phillips Collection, Washington, DC in 1949 (Fig.2).



Fig.2. van Gogh, Vincent, *The Road Menders*, 1889, Oil on canvas 29 x 36 1/2 in.; 73.66 x 92.71 cm. Acquired 1949. The Phillips Collection, Washington, D.C.



Fig.1. The Large Plane Trees (Road Menders at Saint-Rémy), 1889. Vincent van Gogh (Dutch, 1853-1890). Oil on fabric; 73.4 x 91.8 cm. The Cleveland Museum of Art, Gift of the Hanna Fund 1947.209

In literature the printed fabric version of this scene is referred to as *The Large Plane Trees* and the traditional canvas version is referred to as *The Road Menders*. Both versions display van Gogh's choice of using thick pigment, although the printed fabric version has more changes and wet over dry paint in comparison to the primed canvas version. In Vincent's letters to his brother Theo van Gogh in January 1890 after he had finished both paintings, he describes the fabric version as a 'study from nature' and the standard canvas as a 'repetition which is perhaps more finished'. The repetition he apparently felt embodied the refinement of his first execution on printed fabric.

Correspondence between the van Gogh brothers includes Vincent's request for more canvas to be sent around the time of the execution of the first version from nature, and therefore one explanation for the use of an unusual support is that van Gogh ran out of traditional canvas when he was inspired to record the seasonal changes. This version may also be considered as an example of Vincent's exploration of unconventional painting materials and techniques, whereby he began to investigate different types of canvases and how they could affect absorbency. Speeding up drying time with more absorbent canvases allowed a faster work pace and process of execution for the artist.

PREVIOUS TREATMENT

The Cleveland painting had been lined with an aqueous adhesive to a thin plain weave fabric prior to the acquisition in

1947. A discoloured natural resin varnish was removed and a synthetic resin applied in 1984. The cotton of the printed fabric probably absorbed some of the adhesive, as well as the older natural resin varnish. Combined with commercial finishing processes and natural cellulosic degradation over time, this would have resulted in a yellowing of the threads.

The Phillips painting is also lined but retains its light ground colour, although the ground is rubbed and crowns of threads are exposed in areas where there is little or no paint. The plain weave of the Phillips painting has been analyzed to match a number of other paintings by Van Gogh including *L'Arlesienne* (F488) and *The Ravine* (F661).³

The painting of the *Wheat Fields in a Mountainous Landscape* at the Kröller Muller Museum has the same support as the Cleveland painting. The weaves of both match exactly.³ The Kröller Muller painting has a wax/resin lining. Through the lining process, the original canvas material was infused with the adhesive which further penetrated into ground and paint layers. In the case of *Wheat Fields in a Mountainous Landscape* passages of the painting were not covered with paint and the red-patterned fabric was left bare. In these areas the wax/resin adhesive saturated and darkened the fabric material. These passages, which originally were a contrast of red and white, are now a subdued red and yellow-brown, further diminishing the once vibrant tones of the painting. Traditionally, the white would have been bright to allow the tonal effects of the tessellation of the puppytooth patterning. The painting was treated in 2005 at the Getty, but the original tone of the cotton fabric could not be recovered.



Fig.4. Localised areas showing the exposure of the printed fabric ground layer, *The Large Plane Trees (Road Menders at Saint-Rémy)*, 1889. The Cleveland Museum of Art

ORIGINAL INTENTION OR JUST A STUDY?

Recent discussions at Cleveland lead to questions about how van Gogh acquired the printed fabric whilst he was residing at the asylum and why he elected to leave areas unpainted exposing the printed puppytooth patterning (Fig.4 & front cover). The glue size on the printed fabric most likely helped the prevention of leaching from the oil-based paint media into the surrounding unpainted fabric. The print has not migrated nor transferred onto the paint film. Like the Kröller Mueller support, a narrow border around all four edges was left exposed, likely using the patterning as a framing device (Fig.5); the fabric was carefully tacked to ensure that the tessellation was horizontally even.

Previous comparisons have revealed that the printed fabric version was more spontaneously painted than the canvas version and many experts would assume that the fabric version should be considered a study piece. But the red printed patterning undoubtedly had an impact on his interpretation

and process during execution. Many areas were left exposed where the patterning is clearly visible throughout the painting and have been incorporated into his composition, serving as a mid-tone among the vibrant oil colours. In contrast, the white canvas of the Phillips version plays a key role in reflecting light and brightening surrounding colours, a technique commonly found in his other pre-primed canvases. Again, this would be associated with the different method of execution from the first version to the repetition rather than one being more significant than the other. Experimentation was key to van Gogh at this time and in this instance provided more of a unique opportunity for van Gogh to translate his visions. The painting is in good condition although more signs of cracking are evident on the printed fabric version than the traditional canvas version. Perhaps this was due to the piece being rolled shortly after it was finished and to methods of storing and transportation at later dates during transitions of ownership. Also, the more flexible characteristic of the printed fabric would have contributed to the physical impact on the paint film over time.



Fig.5. Narrow border of the printed fabric ground layer, *The Large Plane Trees (Road Menders at Saint-Rémy)*, 1889. The Cleveland Museum of Art

CHARACTERISTICS OF THE FABRIC

The fabric van Gogh used for the Cleveland painting was a commercially produced single-sided printed puppytooth cotton; a miniature version of houndstooth which is a duotone textile pattern characterized by broken checks or abstract four-pointed shapes, frequently woven in black and white. It is often referred to by the French term 'pied de poule'. The fabric is tightly woven and is a balanced plain weave with thirty seven warps and wefts per cm and the yarns are slightly 'Z' twisted. The patterning is red with five motifs per centimetre in both the warp and weft directions. Each motif measures 1.4mm by 1.2mm.

Previous observations of the origins of the fabric have been deciphered as inexpensive commercially printed dress material. Manufactured fabrics such as this one would have been widely available for domestic consumption and priced at

a low cost to accommodate a growing, popular market of home sewing and working-class consumers during the late 19th century in Europe. The miniature size of the print may indicate that it was used for lining garments or upholstery; cheaply produced printed fabric like this would have been used for all kinds of clothing and furnishings. The houndstooth weave was in high fashion at this time and was used to produce high-quality men's motoring coats. So the cheap process of imitating this expensive patterning by economical printing processes to accommodate the working class market seems logical. The mechanization of producing printed textiles occurred during this period; tiny motifs printed in a single colour were cheap to print and gave less wastage than larger designs. Fabric such as the one van Gogh used for this painting of *The Large Plane Trees (Road Menders at Saint-Rémy)*, would have been widely available.

CONCLUDING IDEAS

Further investigation into the painted textile *The Large Plane Trees (Road Menders at Saint-Rémy)*, c.1889, by van Gogh has enabled a better understanding of the artist's use of printed puppytooth fabric as a support. It is clear that he valued the piece as a fine example of his striving towards modern culture and freedom. His personal anguish and determination to push his own personal style and vigour into a more modern and unexplored arena seemed paramount at this stage of his late working life. Van Gogh appreciated the decorative effect of the printed and flexible textile in his determination to unify the foreground and the background into the same visual register by intentionally exposing the red printed puppytooth pattern within his composition. The popular domestic consumption of cheap printed textiles in Europe would have made it easy for van Gogh to obtain the fabric, whether from staff within the asylum or from local shops who would have been prepared to sell the fabric at low cost or even give it away.

Notes

- 1..The other known fabric version is entitled *A Meadow in the Mountains* December 1889, and is owned by the Kröller-Müller Museum, The Netherlands. The red print is also exposed on this version although to a lesser extent
2. Letter from van Gogh to Emile Bernard, November 26. 1889. See reference below
3. C.Richard Hohanson, Don H. Johnson and Robert G. Erdmann. *Weave Match Report*, January 2012 and August 2009, unpublished manuscripts, Cleveland Museum of Art conservation file

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Making good use of opportunities

In this two-part article new professionals tell us how they have made good use of grants and an internship to help them on their way in the conservation profession

THE JUNE BAKER TRUST

This article features three new professionals who were last year's beneficiaries of the June Baker Trust Grants for Emerging Conservators.

If you would like to find out more information about the June Baker Trust, and details of how to apply for this year's round of grants (closing date **8 February 2016**), visit the icon website <http://icon.org.uk/news/apply-now-june-baker-trust-grants>.

The June Baker Trust was set up in 1990 to promote and encourage the development and study of the conservation of either historical or artistic artefacts in Scotland. Since that time the scheme has to date awarded more than £25,000 in grants to Scottish conservators for continuous professional development.

The success of these awards led the trustees to develop a new strand of funding for emerging conservators, which has been made possible this year thanks to the generosity of the Gordon Fraser Charitable Trust.

In May 2015, three newly qualified conservators, based in Scotland, received awards of up to £1000 each from the Trust to carry out a continuous professional development project of their own design. In this article, we find out about what they did and how they benefitted from getting this funding.

Marta Garcia Celma

The project I developed thanks to the economic support of the June Baker Trust consisted of two different short placements in Scotland. The first, within an institution environment, focused on a survey of Photographic Collections. The second focused on practical conservation treatments of photographs and works of art on paper, while learning and seeing the duties of a private conservator. When I wrote my proposal for a grant, I concentrated on areas of conservation in which I felt I lacked knowledge and



Marta working on a photograph



Marta Garcia Celma surveying a collection

experience but I believed were relevant for my career in this profession: what I have always wanted to feel confident with, but never got the opportunity to get immersed or trained in. For me, these were surveying skills and working in private practice. The month and a half of professional experience I enjoyed helped me to increase my knowledge and practice of surveying and my awareness of self-employment in conservation.

Another major accomplishment gained, thanks to the support of the Trust, is the opportunity to develop and improve my social interactions with many people from the heritage sector. I connected in a professional and personal way with my mentors and colleagues during the placements. In addition, I met other professionals from the sector not just from the library or the studio but from museums, galleries and private practice.

This experience has increased my confidence in my own abilities and dexterity, and it has also been a great opportunity to create and reinforce connections with people from the sector.

I am thankful to the June Baker Trust Grants for their support in my early stages of this beautiful profession, conservation. I truly enjoyed every minute of the placements and I will always keep with me, not just the new knowledge and skills acquired, but also the people I met along the way.



Erika Freyr removing debris from a painting under magnification at the Scottish Conservation Studio

Erika Freyr

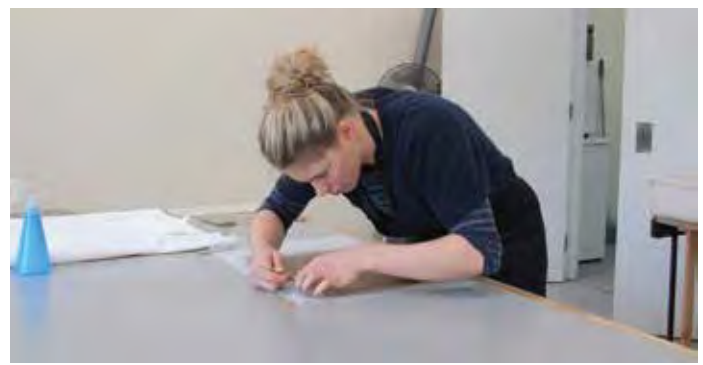
In an economic situation such as this, the benefit of paid opportunities for new graduates cannot be overstated. The June Baker Trust aims to give conservation graduates a chance to gain a foothold in Scotland, specifically to encourage the retention of skilled workers in the North. For many large institutions, grants like these offer a chance to meet and assess newly qualified graduates. Recipients of the June Baker Trust Grant for Emerging Conservators in Scotland can help to work through projects which will have a real impact on the quality of collections. In return, it offers those recipients the chance to create professional networks and increase their experience in the workplace. Between May and September this year, with the help of the Trust, I volunteered at the Scottish Conservation Studio and the National Museum of Scotland, working on diverse projects ranging from the conservation of a collection of watercolour

Emily Hick

My project focused on developing my skills in carrying out surveys for conservation work. I chose to focus on this area after analysing my CV and finding that this was an area of weakness. It is difficult to gain these types of skills as an emerging conservator, since often a project has been scoped out before a position starts. If mistakes are made while surveying a collection, and incorrect time and material estimates are given, it can result in going over budget and over time. So these are vital skills to develop. The project lasted four weeks in total, and I began by spending a day at Royal Commission on the Ancient and Historic Monuments of Scotland (RCAHMS), followed by two days at the National Library of Scotland (NLS), to learn about their surveying methods. After this, I spent two days carrying out my own research on survey methods, spending time at Edinburgh University Library and at the National Library Scotland. I also took a day to create two surveys on Microsoft Access Database for use in carrying out two collections



Emily Hick surveying the collection at RCAHMS



Erika carrying out aqueous treatment of watercolours at the Scottish Conservation Studio

paintings to the repair of antique Japanese print albums. It can be difficult as a newly qualified conservator to gain experience in complex conservation techniques, particularly on significant or valuable collections. Using the Grant to volunteer my time meant that I was included in projects which a new graduate would not expect to have access to. I was also involved in discussions relating to treatment options and decision making, which increased the range of my skills. The chance to meet senior conservators informally gave me insights into recruitment procedures and an understanding of what they, as potential employers, look for in an applicant. The June Baker Trust Grant for Emerging Conservators is a resource for all of us who feel a connection to Scottish heritage and want to try and forge our careers here. Scotland's rich history and extensive collections deserve an energetic and highly skilled workforce of people committed to their conservation, and the Trust is integral to maintaining that.



Oriental Manuscripts at Edinburgh University's CRC

reviews at the Centre for Research Collections (CRC), Edinburgh University.

At the CRC, I carried out three surveys in total; an item by item survey of the Oriental Manuscripts collection (five days), and a random sample survey of the Laing collection (five days). Following this, I spent two days writing up reports which included information on the condition of the collections, recommendations for future work, materials needed and time estimates. I also spent two days carrying out a brief survey on the use of space in the store rooms, suggesting how items could be repackaged to save space.

This project has been hugely beneficial to me and helped me gain surveying skills which are frequently asked for in more senior conservation job descriptions. My one piece of advice for other conservators who are considering applying is: be creative! This is an excellent opportunity to fund a learning experience that may not be available through other channels. An innovative project will not only gain you unique experience, but will also make your CV stand out.



Jenny Snowden with her supervisor surveying in the Bradford Collection strong room

AN INTERNSHIP EXPERIENCE

Jenny Snowden describes working with the Bradford Collection during her Parchment, Paper and Book Conservation Internship at The Staffordshire Archive Service

My recently completed Parchment, Paper and Book internship at The Staffordshire Archive Service was funded by the Clothworkers' Foundation and administrated by Icon. I believe this year has provided me with vital experience for my progression in conservation.

The Bradford Collection, which is held at The Staffordshire Archive Service in Stafford, has been deposited at the archive since the 1970s. The collection, comprising the papers of the Earls of Bradford from the Weston Park estate, holds various legal documents, volumes, marriage settlements, rent account books and much more. There are also personal items relating to the family, such as letters, journals and family photographs. Due to the poor conditions in the estate office where the material was kept over the centuries, documents have suffered in various ways. There are many examples of documents being torn, stuck together, weakened by mould and dirty or distorted; most of the documents are in very poor condition.

Due to the condition of the collection, the internship was set up to start the conservation, preservation and accessibility of the Bradford archive. During my year I completed a full conservation survey of the core collection in order to understand the scale of damage. In conjunction with the survey I also conserved items that allowed me to progress particular skills. Once conserved, the documents were accessible from the reading room.

The last year has given me a chance to develop practical skills



Flattening parchment using a suction table – Norwich Record Office

and expand my knowledge of archive conservation and treatments. I now feel confident in contributing to decision making for appropriate treatments and in making my own independent decisions with suitable proposals for individual projects and for whole collections.

My internship was separated into terms that focussed on different conservation treatments of materials. For the first term I looked closely at the process of repairing damaged parchment materials. In addition to this I also attended a detailed parchment-training week at the Norwich Archive Service in December 2014 with Antoinette Curtis, where we explored new treatment methods.

For the next term I concentrated on paper items; working with different varieties of documents and scrolls made from many leaves, lining large paper maps and repairing architectural drawings. The final months focused on the conservation of books and exploring different methods of binding, such as limp vellum bindings and guarded account books.

Since the internship year finished, I have had the opportunity to start a new contracted position at the British Library, where I am working in a small team of conservators on a large digitisation project. The skills I've learnt and the experience gained from the internship has allowed me to achieve this position.

My internship has been a vital stepping-stone in my professional career and I would highly advise other newly qualified conservators to do the same. I would like to thank The Staffordshire Archive Service, The Clothworkers' Foundation and Icon for the chance to be involved in such a great and influencing scheme.



Lining and pasting edges of a large paper map belonging to the Bradford collection



Detail of the Bradford Map



A detail of the Sheldon Tapestry Map of Worcestershire

© Bodleian Libraries, University of Oxford

around and about

An Elizabethan Tapestry Map

The Sheldon Tapestry Map of Worcestershire has finally found the enormous space needed to display it. Celebrating the opening of the Weston Library, Oxford University's Bodleian Library for Special Collections (see Icon News 59 p.20), the map was installed in the spectacular Blackwell Hall, the 13.5 metre high new entrance to the Library. A special case for the tapestry had to be devised, taking account of its display in a public space, and installation of such a huge piece had its challenges. Pictures of the process can be seen on the website.



Adjusting the tapestry

© Bodleian Libraries, University of Oxford



Installing the tapestry: Virginia Lladó-Buisán, Head of Conservation at the Bodleian, (l) and Philippa Sanders ACR from the National Trust

© Bodleian Libraries, University of Oxford

The map was made in the 1590s for a landowner called Ralph Sheldon, who commissioned a set of tapestry maps showing the four Midland counties, the others being Warwickshire, Oxfordshire and Gloucestershire. The Bodleian also owns Oxfordshire and fragments of the Gloucestershire map; they are of major significance for cartographic history, unique representations of the landscape, and the finest examples of Elizabethan tapestry making.

Woven in wool and silk and somewhat moth damaged, the Worcestershire map was conserved at the National Trust's Textile Conservation Studio at Blickling Hall in preparation for its display. Details of the conservation work undertaken can be found on the Bodleian's website*. The result is a glowing depiction of the landscape with all its towns and villages, streams, castles, churches and orchards in charming detail.

Additionally, the Conservation & Collection Care Department at Bodleian has established collaboration with the Department of Scientific Research at The Metropolitan Museum of Art, and with the National Museums of Scotland, with the goal of identifying the dyes and mordants present in the tapestries. The results of the analysis might bring us a step closer to understanding both the making and the provenance of the tapestry maps.

The Weston Library's conservators are, of course, keeping a close eye on how the tapestry dyes are doing upon light exposure.

*www.bodleian.ox.ac.uk/our-work/conservation/research-and-collaborations/sheldon-tapestry-maps/conservation-treatment

The Elsecar Atmospheric Engine

Just over a year ago saw the opening of the newly conserved Newcomen Engine at Elsecar, a scheduled ancient monument. Dating from 1795 and pumping continuously until the 1920s, the engine has remained static and neglected since the 1950s but funding from English Heritage, the Heritage Lottery Fund and Barnsley Metropolitan Borough Council has enabled the site and engine house to be enhanced to allow better interpretation for the visitor.

However, at the heart of the project was the conservation of the engine itself and the outdoor timber structure which supports the engine beams. The engine and house are integral to each other and most of the timber had to be replaced from beneath the great beam, or bob, without disturbing it.

The engine has an open-topped cylinder, in which the piston was driven down by atmospheric pressure when a vacuum was created beneath it by condensing low pressure steam. The engine then lifted a pump rod at its outdoor end, reaching down thirty fathoms below into the Barnsley Seam – the most famous seam in the South Yorkshire coalfield. An impressive fifty tonne column of water was lifted, stage by stage, to keep the pit dry.

Arguably the best way to interpret any moving object is to have it move. Careful design work allowed the addition of a small hydraulic power-pack and a single cylinder below the floor. This moves the engine gently through an almost 2m stroke, timed to mimic the original motion using a programmable logic controller.

This is the oldest engine in the world still in its original location, so the balance between conservation and interpretation had to be finely struck. The use of hidden low friction slippers made from PTFE greatly reduced the risk of wear to the historic fabric and a detailed maintenance regime will ensure that the engine is cared for in years to come.



Not a moment too soon: the outer end as found



The beam completed and ready to assemble

Serious misalignment and corrosion were the core problems for us. All cleaning on site was by hand to retain as much of the adhering paints as possible. And by using sophisticated coating systems the iron work will be protected for a much longer period than with conventional systems. As is often the case with cast iron, the failed coatings had been doing little more than retaining water and exacerbating damage.



An intern sponsored by Historic Scotland works on the new timber

Traditional engineering skills dovetail with conservation skills but there is a growing shortage of people coming in to this branch of conservation – or more correctly, the traditional skills are being lost at an alarming rate.

The (simulated) working engine is open to the public for guided tours, so take a look at this 'Big Stuff' conservation if you can.

Jim Mitchell ACR



A cleaned and waxed detail from the arbor frame



Back in action

Kelmarsh Hall paintwork project

Three years ago in the January 2013 issue (44, p.27) Helen Hughes ACR reported on a great debate which took place at Kelmarsh Hall in November 2012. Its topic, discussed by a panel of experts in front of an invited audience, was how to present the Great Hall at the Grade 1 listed Kelmarsh Hall in Northamptonshire.

The paintwork was flaking badly and in need of treatment but there were several decorative schemes on its three hundred year old walls – which was the most significant? Amongst the options were whether to recreate the original 18thC design of James Gibbs or one of the later schemes, conserve the existing scheme or commission a new scheme.

Now the Trustees of the Hall have made their decision. They are conserving the current scheme, which was applied in the 1950s under the direction of John Fowler, based on an earlier scheme devised by former owner and society decorator Nancy Lancaster in the 1930s.

The work got under way last November with paint

conservators Campbell Smith and Co. They will spend four months, cleaning, consolidating the paint where it is flaking and undertaking some filling and colour matching in areas of colour loss. As the company spokesman noted: 'The whole point is to conserve and rescue what's here and to make it look less tired – it's not about making it look new. It's a significant scheme because it's the first example of its kind that used what is now modern emulsion paint'.

Two 'scaffold days' have been built into the schedule so that members of the public could see the conservation work close up and also learn about the history of the decorative schemes and the decision making process.

Helen Hughes, as well as attending the debate about the future direction, herself contributed to the decision-making process with analysis of the 'archaeology' of the paint schemes. About the outcome she comments that the Trustees have made a good decision. In keeping the existing scheme, they are in effect keeping all the options open for the future.



The Great Hall at Kelmarsh Hall

WORKSHOPS

KINTSUGI WORKSHOP

Pitt Rivers Museum, Oxford
7, 11 & 14 November 2015

Kintsugi (in Japanese literally meaning gold joinery) is the art of not only mending your treasured ceramic wares, but also enhancing and endorsing their value by filling with gold-gilded lacquer.

As part of their ten-day residency programme, **Muneaki Shimode**, a gilded lacquer (*Maki-e*) artist, and **Takahiko Sato**, president of a Kyoto-based Urushi lacquer producer, demonstrated and shared their *Kintsugi* skills in a workshop organised by the Pitt Rivers Museum, University of Oxford.

Historically, *Kintsugi* fills are made with a mixture of starch (such as of rice or wheat), Urushi lacquer, and bulking agents such as sawdust or clay, with gold dust applied over the lacquer mixture. While this historical method continues to be used today, sometimes a quick-setting modern adhesive, such as epoxy resin or putty, can also be used. This modern adaptation also made it possible to experience the whole process of *Kintsugi* within the course of a three-hour workshop. Participants were supplied with a broken plate, a box of *Kintsugi*-making materials, and with the artists' tuition and some helpful assistance from a facilitator and a conservator from the museum, set to work making our first gold joins.

As a conservator trained in the UK, the idea of a very pronounced, bold fill at first seemed almost counter-intuitive. However, at the same time, it felt rather liberating to treat a ceramic object in a context where even an accidental lump of excess fill can be deemed an interesting and even aesthetically-pleasing addition. In fact, the artists actively encouraged me to leave my excess fills intact whilst I was frantically smoothing it out, still operating on conservation auto-pilot. By adopting a different cultural context and ethical principles it provided a useful exercise to shake up the automatic impulse to make my fills 'blend in'.

The workshop was impeccably organised and prepared by the museum's conservation department and activities & outreach team, ensuring that everything ran smoothly. It is often difficult to hold a practical workshop with a mixed group of participants, ranging from absolute beginners to experienced conservators. But no one was left behind thanks to their help, as well as to the artists' careful tuition. Everyone proudly went home with their own *Kintsugi* handiwork. Had I attended a workshop aimed exclusively at conservators I would not have had the opportunity to witness a mixed audience enjoying ceramic-repairing together!



Practising the *kintsugi* technique

The workshop, as well as a number of talks and demonstrations held during the artists' residency, was held in conjunction with the museum's temporary exhibition *Preserving What is Valued* (closed on 3 January), which was curated by the Pitt Rivers Museum's conservation department. The display offered a detailed, perceptive and insightful study of the different kinds of indigenous repairs from the museum's collection from every corner of the world. The exhibition resonated with the conservators' joy of discovering indigenous repairs - the evidence of layers of stories of the cultural materials that were used, maintained and cared for by their originating communities - and shared their evident passion with the casual museum visitor.

Misa Tamura

Organic Artefacts Conservation Section
British Museum

SALT PRINTING WORKSHOP

Icon Book & Paper and Photographic Materials Groups

London October 2015

On October 12 a group of conservators, artists and book arts graduates attended a salt printing workshop at the Lux Darkroom, run by **Peter Moseley** and **Constanza Isaza Martínez**.

The day began with an overview of salt printing's history accompanied by recommendations for further reading. Salt printing had been partially developed as a process in the late eighteenth-century, but it was not until William Henry Fox Talbot developed a stabilising method in the late 1830s which removed active chemical ingredients that it was possible to fix the image without it blackening. The process was the first to produce positive prints, and was used widely until the 1860s when it was superseded in popularity by the clearer image offered by the albumen print. We followed this with a brief session on identifying characteristic features of a salt print, which as a conservator I found particularly useful.

The course then moved on to a practical, hands-on demonstration of the salt printing process. We were able to use negatives which Peter had printed from digital images we had sent him, and this added a fantastic



Peter Moseley checks the progress of the print exposed in sunlight

personal element to the exercise.

Experimenting with a variety of different papers, we coated the paper with a 2% sodium chloride solution. Once this was dry, it was made sensitive to light with a 12% coating of silver nitrate - we tried out different ways of applying this, with a brush and with a glass tube.

We then exposed the prepared papers to ultraviolet light through our negatives. In the nineteenth-century this would have been achieved by leaving the paper out in daylight until the image was dark enough. Peter gave us a demonstration of this, but the time limitations of the workshop, combined with a rather grey North London day, resulted in us exposing our papers for a much shorter period under UV lamps.



Coating the paper with sodium chloride solution

Once the images had darkened suitably, we rinsed the prints in distilled water before soaking them in a bath of 10% sodium thiosulphate (Fox Talbot's revolutionary fixer) before a final bath under running water. It was fascinating to see the variation among the prints we had created as a group - the type of paper used, the method of silver nitrate application and even the length of time between treating the paper and creating the print, all had a considerable effect upon the tone and definition of the finished image. We finished the day with a slideshow of the works of prominent early print photographers such as David Octavius Hill, Henry Peach Robinson and Julia Margaret Cameron.

The workshop as a whole struck an excellent balance between the theoretical and the practical. I felt that I came away from it with both a much clearer understanding of the practicalities of Victorian photographic production and also with the confidence to create such prints at home. I will definitely be keeping an eye out for further similar courses, and would advise any other conservators with an interest in gaining a unique insight into early photography to do the same.

Amy Baldwin, Book Conservator
London Metropolitan Archives

Photo: Courtesy of the Pitt Rivers Museum Conservation Department

Photo: Amy Baldwin

Photo: Amy Baldwin



Photo: Anne Cecilia Orr

Jasmina Vuckovic (standing) helping to develop the group's skills

CERAMIC COLOUR FILLS WORKSHOP
Icon Ceramic and Glass Group
 Wiltshire & Swindon History Centre
 14 November 2015

This was a great eye opener into the method of colour filling to restore and conserve ceramic objects. I would call myself a fairly commercial art restorer and so my work on ceramic objects is often carried out with speed in mind, depending on my customer. To step away from this and allow myself to develop the skills of colour filling was refreshing. It is a method which all restorers and conservators should be using and developing.

The method obtains a pretty much perfect invisible finish if used correctly and with experience. There is no disturbance to the original object and no over-spraying the existing surface, which is what many restorers do. It is a method of building up layers of different colours and opacities to create a depth of glaze and ceramic body which, when light hits it, should react quite similarly to that of a true glazed ceramic object. A hard finish to master, but with practice very achievable with marvellous results.

Beky Davies ACR and **Jasmina Vuckovic** ACR ran the course with a very refreshing, informal approach. Their concise knowledge and depth of experience gave myself and, I think, all who were on the course, a good start into learning this method from scratch or developing their existing skills further. One can always improve one's current practice. A nice cup of tea over an informative slideshow started the day. Many methods of conserving a ceramic object were shown with examples of different materials for different ceramic bodies and glazed surfaces. Objects were brought in to discuss problems with previous restoration projects and ways that each object should be dealt with using colour filling and modelling. A good analysis of an object to start with is very important in any conservation. I always enjoy this part; looking

at an object, identifying the work which needs to be carried out and deciding on the method and materials to be used.



Photo: Anne Cecilia Orr

Beky Davies (standing) demonstrating her technique

Once we all had a good idea of the areas and materials that would be covered, the rest of the day we spent practising our colour filling in a fantastic laboratory at the Wiltshire and Swindon History Centre, which for me was a luxury. Some of us were learning the basic techniques and others updating their own methods of working. To work alongside others from similar fields was great, sharing thoughts on the objects being worked on and having an insight into how others deal with and approach an object.

Both Beky and Jasmina were extremely helpful and gave as much information as they could give, they passed on their knowledge and experience very clearly. It was a very well put together workshop, very hands on and I felt I gained a lot from that one day. A course over a few more days would have been very useful and am told this may be available in the near future.

A big thank you to Beky Davies ACR and Jasmina Vuckovic ACR from Sarah Peek Conservation. Thank you, too, to Gabrielle Flexer, conservator from the History Centre, for your help in organising the day.
Rebekah Dunsmuir Art Restorer/Conservator
www.rebekahsrestoration.com

IRON GALL INK WORKSHOP
Icon Book and Paper Group Co-operative Training Register
 The British Library Centre for Conservation
 London 11-12 November 2015

I was delighted to have the opportunity to attend this two-day workshop presented by the Book and Paper Group's Co-operative Training Register and generously hosted by the British Library. The workshop was led by British Library book conservators, **Gayle Whitby** and **Zoe Miller**, supported by conservation scientist, **Dr Paul Garside**. Over the two days participants had plenty of opportunity for discussion and we came away with a greater awareness and understanding of the properties of iron gall ink, techniques for assessment and analysis, and an improved understanding of how to navigate assessment into appropriate treatment options.

The workshop opened with an in-depth explanation of the chemistry of iron gall ink by Paul Garside. He taught us about historical and 'modern' recipes, which can be described as balanced (1:1) or unbalanced (from 1:4 to 4:1) depending on the ratio of acid to iron. We were reminded of the many factors which can affect the aging and degradation of iron gall inks, for example: the nature of the paper substrate, impurities within the ink, and different additives, which vary depending on recipe. These can include, among others, binders (most commonly gum Arabic), dyestuffs, Prussian blue (quite common), pomegranate juice, wine, and even urine.

Following this, Gayle Whitby spoke about the history of iron gall ink and its main constituents, and gave an overview of the mechanisms involved in its deterioration. Iron gall ink has been utilized as a writing medium since the 2nd century B.C.E. on both parchment and paper. It is the product of iron sulphate mixed with gallotanic acid from oak galls. The oak galls (and the gallotanic acid inside the galls) are formed by the tree as a defensive mechanism against parasitic wasps that lay eggs within the bark. Upon first application this ink is often quite pale with a blue hue. As it oxidizes it turns much darker and over time becomes the dark-brown colour we recognise today. The two main degradation processes involved are hydrolysis, causing the migration of sulphuric acid far into the surrounding paper, and oxidation, causing the migration of iron (II) ions, which typically stay close to the ink source.

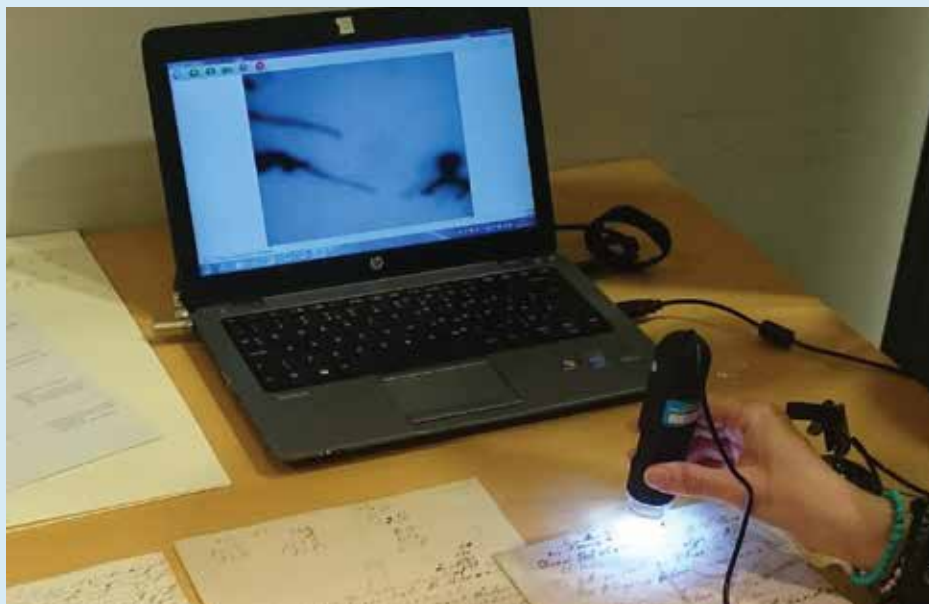
Zoe Miller then presented examples of historic treatments such as lamination, paper splitting, simmering, deacidification, and

leafcasting. This was followed by a discussion of best practice, describing both aqueous and low moisture treatments currently employed at the British Library. The aqueous calcium-phytate process is used to chemically stabilise iron gall inks. If done properly this treatment can prove to be very beneficial at inhibiting further damage but it is not universally applicable and there are pitfalls. For example, if an object is not washed thoroughly enough during treatment, the process of degradation can be accelerated. These risks and the nature of the object should be taken into consideration prior to undertaking this treatment. A more universally applicable approach is the use of low-moisture repair techniques. Remoistenable repair tissues coated with gelatine together with sieved cold gelatine are favoured.

The afternoon session allowed us to consolidate what was learned in the morning lectures. Participants discussed a case study and completed a risk assessment. This was followed by a short tour of the conservation studio. Finally there was the opportunity to try out different examination techniques (visual, microscopic, UV and transmitted light) using collection material. The tutors stressed the importance of carrying out such examination when developing treatment strategies for iron gall ink. Viewing a document under magnification, for example, allows the identification of crystals, drying sands, or other additives, intentional or incidental, which you would not wish to disturb during treatment.

The second day was spent in the conservation studio. In the morning Gayle demonstrated the calcium-phytate process including testing with Fe (II) indicator strips and the preparation of the calcium-phytate solution, while sharing her extensive knowledge and a plethora of tips and tricks gathered over many years of carrying out this treatment. During immersion treatment, for example, Gayle demonstrated how she creates a sleeve of Melinex (top layer) and Bondina (bottom layer) using an ultrasonic spot welder to bond the two layers together. This ensures the physical security of the object while still allowing water to flow freely, and also provides a clear view of the ink while immersed. Participants had the opportunity to create one of these sleeves themselves.

In the afternoon, Zoe demonstrated and assisted participants in preparing remoistenable tissue using gelatine (type B) on two thicknesses of Japanese tissue, which we then used to carry out tear repairs, infills and reinforcements of weakened areas. The adhesive was reactivated using the sponge-blotter method as well as sieved



Using magnification to examine crystalline structures detected on the surface of some iron gall inks

cold gelatine. Zoe also discussed and demonstrated how to create a film of gelatine on Melinex, in the same manner as you would for a remoistenable tissue, but without tissue. This requires only the slightest amount of moisture to reactivate and, unlike wheatstarch paste, does not readily absorb moisture from the air.

The course tutors initiated and encouraged a refreshingly candid discourse throughout the two days. It was an absolute delight to learn from colleagues so well versed in the assessment and treatment options of such an important and ubiquitous medium as iron gall ink. Their willingness to share not only their vast experience and knowledge, but also their successes and difficulties in treating iron gall inks, made this course a truly invaluable experience and I cannot thank them enough.

Elisabeth Randell

MA Conservation (Art on Paper) Student
Camberwell College of Arts



Example of ICN (Netherlands Institute for Cultural Heritage) condition rating 4: transmitted light reveals extensive damage, losses and hairline fractures of the iron gall ink



Discussing issues with the bound volume, possible treatment options, and ethical implications of treatment, as only a small portion of the book suffers from such extreme degradation

TALKS

CONSERVATION OF A MACLISE CARTOON: *'The Meeting of Wellington and Blücher after the Battle of Waterloo'*

Independent Paper Conservators' Group Lecture
Freemasons' Hall, London
24 November 2015

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At the latest IPCG lecture, **Catherine Rickman** and **Clare Reynolds** presented to us an overview of the conservation work undertaken on the monumental Maclise cartoon which is over three metres high and nearly fourteen metres long. Belonging to the Royal Academy, the artwork required conservation treatment - funded by the Arts Council - to allow travel and display, in time to mark the 2015 bicentennial of the battle of Waterloo. Following two brief viewings in 2012/13 to assess condition; treatment was carried out over a ten day period in August 2014 by a team of six conservators and two art handlers, led by Catherine. The lecture was delivered using an enjoyable question and answer format and benefitted greatly from using the new PA system, bought after much discussion and research by the IPC Group. To begin, the speakers

gave us some background to the artwork itself and its creation. The ambitious drawing was undertaken by Royal Academician Daniel Maclise in 1858-9. It was produced speculatively in response to the fine art commission which had been set up under Prince Albert to create paintings for the interior of Westminster Palace, newly rebuilt after the fire of 1834. The subject had been chosen to show the historic alliance between the British Duke of Wellington and the Prussian, Field Marshal Blücher, who combined forces to defeat the French at Waterloo, effectively bringing to an end the Napoleonic wars and over a decade of fighting. As a single piece, the work was too big to fit in Maclise's house, so the support was ordered in sections, ready-made. It consisted of ten panels of machine-made paper, lined with canvas and mounted on wooden

stretchers. The artist was successful in gaining the commission and eventually executed the wall painting using the water glass technique, a method newly developed in Germany. The cartoon was purchased by the Royal Academy in a studio sale after the artist's death in 1870. It was greatly admired and exhibited for nearly thirty years and then, as the fashion for history painting waned, was loaned to Sandhurst military academy where it was hung in front of heating pipes in the gymnasium. By the 1930s it was noted that the condition of the drawing had badly deteriorated, and in 1937 emergency repair was undertaken with the paper and canvas substrates being adhered to Sundeala board, a commercially-produced wood-pulp hard-board. Fast-forward to 2014, and after seventy years in long-term storage, the cartoon presented a most daunting task.



Photo: Georgina Whiteley

A view of the studio. L-R: Tanya Millard, Mari Watanabe, Catherine Rickman, Emma Cox, Alice Powell

The available space in which to undertake treatment was the Royal Academy's own art school premises in central London, and as such, needed to take place during a very small window of only two weeks during the students' summer holidays.

Due to the tremendous difficulty of accessing and viewing the panels, only preliminary examinations were able to be undertaken whilst extensive material testing and research were simply not possible. As such, Catherine explained; 'the conservation techniques we were to use are nothing unusual but often called for quick decisions, something conservators prefer to avoid'. The processes used will be covered in detail in a later Icon News article by Emma Cox, but in brief, treatment focused on surface cleaning, consolidation of layers, reduction of distortions and aesthetic reintegration. Catherine was wonderfully honest in showing us the break-down of time and costing and also highlighted the importance of including time spent on management activities in any estimate (for example; meetings, equipment preparation/transport, insurance, planning and final reports) - all of which can add up

quite considerably.

She also pointed out, that given the high level of interest in this rarely seen artwork and the conservation project itself, during the ten days, much time was given over to media profiling and visiting professionals, including members of the press, historians and two television crews. While such interest is welcome, and the conservation team enjoyed a tremendous opportunity to talk about the work, she did nevertheless caution that - with any high profile project - it is vital to factor in such 'intrusions' in order to reduce the impact on an otherwise tight schedule. The evening was a fascinating insight into a wonderful project expertly undertaken within a unique set of parameters and 'real world' restrictions. Catherine summed it up this way: 'This lecture... was about a simple, practical approach to cleaning and stabilising a very large and very fragile drawing. Through a successful outcome, I hope to give encouragement to others faced with the management of similar projects'.

Georgina Whiteley

Independent Paper Conservator

THE CONSERVATION OF GLOBES

Icon Book and Paper Group Co-operative Training Register

London 23 October 2015

Distinguished conservator **Sylvia Sumira**, one of the few specialists in the conservation of globes, drew on her many years of experience to deliver a fascinating lecture on the subject at Bridewell Hall, St Bride Foundation. Sylvia began by offering a brief history of globes and describing their structure, she then discussed the types of degradation typically seen, and finally described some treatment examples.

Globes are known to have existed since antiquity, though the earliest extant example dates from the late fifteenth century. Their manufacture really took off in the sixteenth century, driven by the increased public interest in learning that resulted from the invention of the printing press. The spherical representation of the world would have been an object of wonder and inspiration, a fitting creation in the age of exploration.

Their construction consists of wooden struts, ballast, papier-mâché hemispheres covered in sanded plaster of Paris, and a printed map (called a 'gore') pasted onto the surface—the globe maker needed great skill to get the map aligned correctly. Finally, the finished globe was then varnished.

The Northern hemisphere of a globe will usually suffer the greatest deterioration. It gathers dust, is more exposed to sunlight, and more accessible to touch, becoming worn and soiled by hands. Globes are also vulnerable to being dropped, wearing from the external support or stand, damage at the poles, or loosening of internal structural elements.

Treatments often involve investigating and repairing the inside of a globe. This is ideally carried out through an existing hole but occasionally it is necessary to cut through one of the poles to gain access. Treatment usually begins with manual varnish removal, followed by stain removal using lens tissue and a range of poultices (e.g. sodium carboxymethyl cellulose) to lift out soluble degradation products. This results in a surprisingly fresh, almost white, appearance, very close to the original. Any gaps in the plaster or paper can then be repaired, according to the aesthetic judgement of the client and the conservator. Finishing with a thin layer of gelatine followed by a thin layer of varnish usually concludes the treatment.

Many thanks to Sylvia Sumira for this informative glimpse into the unusual and fascinating world of globe conservation.

Solange Masher MA Conservation Student
Camberwell College of Arts

Photo: Catherine Rickman



Two art handlers move a panel

THE PLENDERLEITH LECTURE

The Scheuer Skeletal Collection: a unique resource for archaeology, osteology and forensic anthropology

Dundee 26 November 2015

Having seen **Professor Sue Black** on TV, I was looking forward to hearing her at the 18th Annual Harold Plenderleith Lecture in Dundee and I wasn't disappointed. Unfortunately, her colleague Dr Craig Cunningham couldn't attend, so instead Professor Black enthralled us effortlessly for the whole forty minutes with very familiar collection care themes applied to a very unusual collection.

The Scheuer collection consists of skeletons or partial skeletons belonging to over one hundred individuals gathered by Sue Black and her colleague Professor Louise Scheuer. They were searching anatomy collections across the country looking for pre-natal to adolescent skeletons, in order to write a book - a guide to assigning an accurate age at death.

As the authors were given more bones, they found more to write and what started out as a handy lab reference work, evolved over ten years into the definitive tome on the subject, *Developmental Juvenile Osteology* (2000). At the end of the research many of the institutions who had lent the skeletons were happy for them to remain in Dundee where they became the Scheuer collection.

Sue Black is fiercely protective of the bones themselves, because as a collection they are so rare; believed to be the only active repository for juvenile skeletal remains in the world. No destructive testing methods are allowed and less than a handful of researchers are allowed access each year.

To counteract this very limited access, the whole collection was CT (computed tomography) scanned in 2008, has since been 3D scanned and recently micro CT scanned. 3D printed surrogates can be produced as teaching aids which Sue demonstrated by tossing a replica skull into the audience! Importantly, this very thorough data collection and interpretation allows maximum access whilst only exposing the bones for essential research. It also ensures that as much information as possible has been gleaned from the collection, should legislation restricting access to human remains be tightened in the future.

Unusually, all lecturers in the Forensic Anthropology Department at Dundee have to do case work and this is where all of the knowledge learned from the Scheuer collection comes into its own. The first gruesome case described, required assigning

an age to a baby buried in a plant pot; could it have been still-born as claimed by the mother? Another was a cracked skull of a toddler; was the fatal injury caused by a vigorous hug or a stamp with a boot? It's grim yet vital work, valued worldwide. To assist students and professionals globally, the digital 3D scans will be made available for free when the new edition of *The Juvenile Skeleton* by Dr Craig Cunningham is published next year.

As well as running the courses you would expect from a university department, the Centre for Anatomy and Human Identification (CAHID) at the University of Dundee provides a Virtual Anthropology Consultancy Service (VACS), freely to all UK police forces, who can send photographs of bones via email

and have them identified as human or not.

Questions at the end from Icon members, and some from students who had swelled our numbers, revealed that the specimens are roughly 40% archaeological, 50% anatomical and 10% forensic; the collection contains no First Nation material and that Sue Black, whilst admiring (Bodyworks) Gunther von Hagens's skills as an anatomist was uncomfortable with his showmanship, in what is a very sensitive field.

I don't think I was alone in finding Sue Black's commitment to her profession, her students and the individuals whose remains are in her care, very inspiring.

Liz Yamada Freelance Paper Conservator



Enthralled by bones at the Plenderleith lecture

MENDING SMALL BUTT JOINTS

Isabell Wagner of National Museums Scotland and Verena Kotonski of The British Museum solve the problems of these joints using adhesive coated Japanese tissue paper.

The mending of butt joints of small diameter poses a particular challenge to the conservator if the surface areas that are to be adhered together are too small to provide sufficient adhesive strength for a stable joint.

The following two case studies illustrate the successful use of paper reinforcements to such butt joints. Japanese tissue paper coated with adhesive and reactivated on application is commonly used for backing or lining of artworks on paper or for textiles in need of reinforcement.¹ In the context of object conservation, the use of adhesive coated paper to support a weak area can prove equally convenient. This is the case in particular where quick setting of the adhesive is paramount, and where no or only minimal pressure can be applied during the setting of the adhesive in order not to disturb the joint.

Each case study highlights the use of a different type of adhesive film, BEVA@371 and Lascaux 498 HV, as well as two different methods of reactivating these adhesives, using heat and solvent.

CASE STUDY 1

Mending snapped gut strings of historic musical instruments.

The technique of using Japanese tissue paper to reinforce joints was employed for mending the gut strings of a group of historic musical instruments from a public collection.



Gut string before conservation

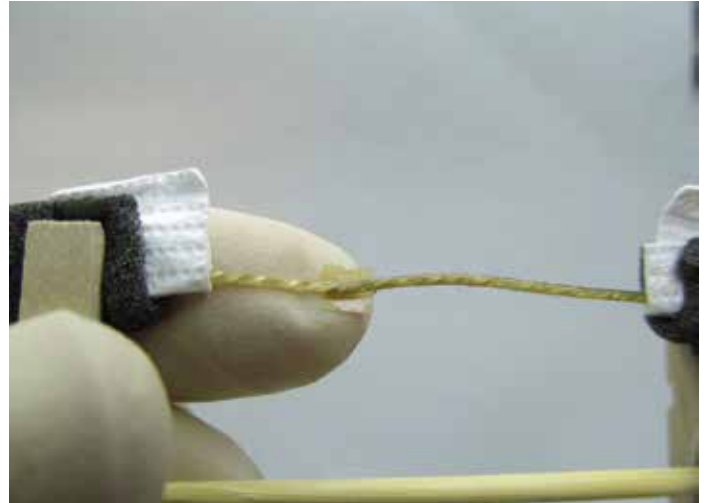
The project

An event involving water ingress into the exhibition space where the instruments were displayed had caused considerable damage to the musical instruments and their strings. Those fitted with gut strings saw them snapped due to the extreme and rapid changes in humidity. A method was sought therefore that would allow the near invisible mending

of the gut strings while still creating strong enough bonds to make re-stringing of the instruments with the original strings possible.

Method

For this, Japanese tissue paper of the Kozo (RK-17, 19 gsm) variety was coloured with watercolours aiming for a slightly lighter hue than the original string. As an adhesive, BEVA@371 was chosen for its effective adhesion, even to smooth surfaces, and very easy handling as a film. BEVA@371 film can be ordered in two thicknesses, for this purpose the thinner film with 25 µm was considered more suitable.



Gut string during conservation

The film comes sandwiched in between a layer of protective silicone paper and silicone coated polyester. The protective silicone paper is removed and the film then sealed onto the coloured Japanese tissue paper with the silicone coated polyester upwards, facing the heating spatula. From these prepared sheets, small strips were cut. The size required depended on the diameter of the strings, but the strips needed to extend over the break edge by about 2 mm each side and overlap approximately 1 mm.



The apparatus in its entirety

A simple apparatus was built to help keep the break ends in position during treatment: two small clothes pegs joined by a toothpick and padded with Plastazote and Tyvek® strips. The string was positioned in the tool and a small strip of the BEVA lined Japanese tissue paper was placed on the break edge

with the adhesive side facing the string. The silicone coated polyester was then removed from the strip, which was slowly wrapped around the joined string while sealing it in place with a heating spatula. Contact of the heated spatula with the strip had to be kept as brief as possible to avoid transferring too much heat to the gut string and also to avoid the joint becoming overly glossy.

©The Trustees of the National Museums Scotland



Gut string after conservation

About the materials

Japanese tissue paper made of Kozo was chosen for its long and strong fibres. At 19 gsm the paper is heavy enough to conform to the shape of the string and take the light tension applied. BEVA® 371 was developed by Gustav Berger in 1970. It consists of ethylene vinyl acetate copolymers, cyclohexanone resins, phtalate ester of hydroabietyl alcohol and paraffin. It is available in various preparations, including two thicknesses of film. In contrast to BEVA@371 solution, the film does not contain any solvents.

The sealing temperature of the film is 65°C. Given the generally low shrinkage temperature of gut and untanned skin, and taking into account the strings may have seen some degradation, this sealing temperature raises some risks. However, the sealing temperature of the BEVA@371 film can be lowered to 40°C if naphtha or dichloromethane is applied to the film before sealing.

BEVA @371 has only been used for little over forty years, so a definite statement about its ageing properties cannot yet be given. BEVA @371 is easily removed by swelling with solvents without creating tidemarks or stains. ²

Conclusion

The bond created using this method is strong enough to take the light tension applied to the strings when preparing a musical instrument for display; however, too large a tension on the string tends to make the ends slide out of the sleeve. This is preferable to creating new points of breakage. All gut strings were successfully mended using the technique described, and it was possible to repair many of them while still attached to the instrument.

CASE STUDY 2

Mending the fence of an African model house

The mending of the rather delicate fence of a 19th century model house from Africa in the collection of the British Museum is a further example where this technique has been applied successfully.

The project

The fence of this house is made up of numerous delicate twigs of a small diameter (ca. 1-1.5 mm²), which were accidentally bent or broken at some point in the past. In order to be able to re-assemble the fence and to ensure its long-term stability, it was necessary to strengthen the bent areas and breaks in the twigs. Joining the sticks with only a dot of adhesive applied to the break edges would not have been sufficient, as many break edges were ragged and joined unevenly.

Method

Japanese tissue paper (*Tengujo-shi*), was tinted with acrylic paint in a slightly lighter shade than the colour of the object. A thin layer of Lascaux 498 HV was then brushed onto silicone coated Melinex. Using silicone coated polyester sheeting (50 µm thick) would facilitate the separation of the paper-adhesive laminate from the sheet later on. Once the film of Lascaux 498 HV had dried, the *Tengujo* paper was placed on top of the adhesive film and covered by a further piece of silicone coated Melinex. Through this piece of Melinex, heat was applied for one to two minutes with a tacking iron, set at 70°C, to reactivate the adhesive and to laminate the paper and adhesive together. Preliminary tests showed that painting the acrylic adhesive directly onto the paper would result in the adhesive seeping through the thin paper, causing a slight sheen on the visible side. Until use, the laminate was kept between the two silicone coated Melinex sheets. ¹



Selection of sticks after conservation

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In order to ensure that the parts of the stick were well aligned and no gap would form while wrapping with adhesive lined paper, the broken sticks were joined with a small dot of Lascaux 498 HV and left to set over night. The laminate was cut into small pieces (circa 5 x 7 mm), which included a small overlap (circa 1mm). At first, the adhesive was only reactivated along one edge of the paper, using IMS (Industrially Methylated Spirit) applied with a fine tipped brush. The stick was then gently pressed on this tacky area and after the adhesive had set for a moment, the remaining adhesive surface was reactivated. This would allow the paper to be wrapped around the stick as tightly as possible. The use of IMS was preferred over acetone, as acetone disturbed the adhesive film too much. The repair was allowed to set at least for twelve hours before the mended sticks were handled again.

About the materials

Solvent reactivated Lascaux 498 HV film was chosen for its adhesive strength, instant tack and short drying time, which greatly reduced the risk of tidemarks or staining on the original material. Lascaux 498 HV is a dispersion of a thermoplastic acrylic polymer based on methyl methacrylate and butyl acrylate, thickened with acrylic butylester. The dry film can be dissolved with acetone or toluene and softened with alcohols¹.

© The Trustees of the British Museum



Fence of model house before conservation

Regarding its ageing properties, the performance of Lascaux 498 HV is less well documented than Lascaux 360 HV. Recently published research indicates that Lascaux 360 HV, which is of similar chemical composition, does become slightly acidic and yellows when exposed to light over a prolonged period of time³. It is hoped that this is not an issue in this particular case, as the object will not be subjected to excessive light exposure, given that it is made from light sensitive plant material. Lascaux 498 HV was preferred over Lascaux 360 HV for its lower peel strength value, which makes it much easier to reverse should the need arise in future.

Tengujo-shi (11gsm) was chosen for its strength whilst being lightweight and almost transparent. Its strength is derived from the use of 100% long-fibered Kozo (paper mulberry) in its manufacture. *Tengujo-shi* is pliable enough to follow the irregular shape of the twigs, is visually fairly unobtrusive and provides sufficient support.

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Fence of model house after conservation

Conclusion

Altogether twenty two sticks were mended using this technique, achieving very neat and strong repairs in comparably little time.

SUMMARY

Repairs using adhesive coated paper can be applied to a range of other areas in object conservation, e.g. the conservation of delicate basketry, leather or natural history specimens. The technique is also useful in situations where access to the area to be reinforced is difficult and therefore the application of adhesive in liquid form would bring the risk of depositing the glue in places other than the actual repair area. Introducing the adhesive as a dry film that is reactivated in situ provides a neat and stable repair.

Acknowledgements

We would like to express thanks to Dr Ticca Ogilvie (National Museums Scotland), Nicky Newman and Monika Harter (both of The British Museum) for all their kind support and for reviewing this paper. Thanks are also due to Megumi Mitsumara (The British Museum) for her advice on Japanese tissue paper. We especially like to acknowledge Monika Harter for her encouragement to write and publish this paper.

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CONSERVING LARGE ARCHITECTURAL PLANS ON TRACING PAPER

by Corinne Henderson, a Heritage Lottery funded trainee working in the book and archive conservation studio of Lizzie Neville ACR, based in Penzance

The four plans discussed here were part of a larger collection of objects that came into the PZ Conservation studio for treatment from the Looe Harbour Commissioners. The plans all date from, or around, 1846, and relate to a proposed new bridge and fish market to be built in the town.

Tracing papers (or transparent papers) were commonly used for architectural plans as they allowed for easy reproduction. The papers were made translucent through a variety of methods, including impregnating with oils or other agents, heavily beating the pulp in the manufacturing process, or by treating the paper with chemicals. These papers do not tend to have very good ageing qualities; over time they often become acidic and brittle, which is exacerbated by use and the fact that they are often stored rolled or folded due to their size and quantity in collections.



The rolled plan as it arrived in the studio

THE CHALLENGES

The plans, and the information they held, were unable to be accessed, and so this was the main consideration of the project. The tracing paper plans were all very brittle and damaged, with many losses. Three of the plans were folded up tightly, and over time these creases and folds had split and caused serious structural damage, and the fourth arrived tightly rolled, which caused similar problems. They were very awkward sizes, and a name was given to each for their features: 'long', 'large', 'rolled' and 'small' (relatively!).



One of the plans before treatment

Architectural plans are often very large as they are working objects and need to convey a great deal of information to scale; these were no exception, with the longest plan measuring 145 cm in length. This meant that the plans were difficult to work on and required a large amount of surface space in the studio.



Close up of area of loss and heavy creasing

Besides brittleness and size, the plans also had soluble inks and some serious iron gall ink degradation, all of which made this a challenging and interesting project to work on. The treatments carried out, under the guidance of Lizzie Neville ACR, were cleaning, flattening, lining and infilling and repairs.

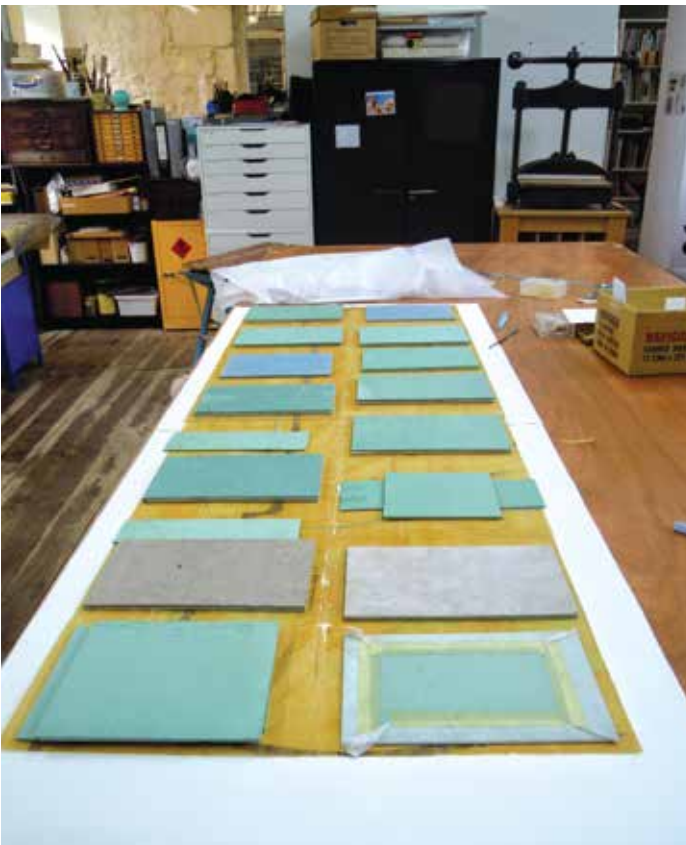


Iron gall ink deterioration

THE TREATMENT

The plans were photographed and left underneath light weights for a number of weeks to gently become accustomed to being open. They were then cleaned using a Japanese brush and, where the paper was robust enough, a chemical sponge. As the inks were mostly soluble and iron gall ink was present, overall humidification was not an option. So, just with hands and the occasional use of a carefully placed water pen, the creases were flattened and the plans tensioned and left weighted out with light boards. This process was repeated several times until the plans were flat.

As the plans had so little mechanical strength, lining was the next process. They could not be treated with water or water based adhesives, so a mixture of 2% Klucel G in ethanol was



Flattening a plan with light boards

used. This could be brushed through the very fine 6 gsm Kizuki Kozo Japanese tissue, which was applied in sections at a time for manageability and to avoid any distortions. The plans were then left to dry underneath weight.

The lining was very successful and added a great deal of strength and flexibility to the plans, and allowing them to be handled far more easily. Some of the smaller creases in the plans were not possible to remove though, and so these were captured in the lining process. This is a shame, but importantly the creases do not obscure or alter any of the information available on the plans.



Lining a plan with 6gsm Kizuki Kozo Japanese paper



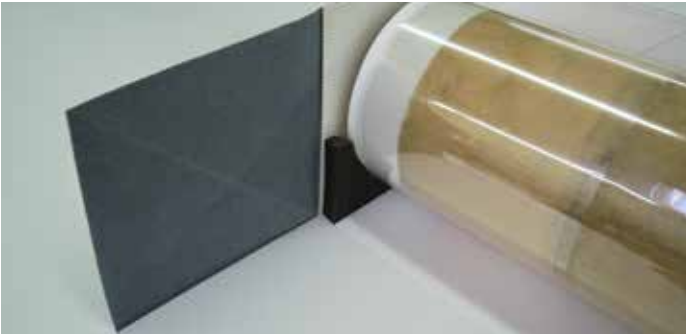
Above and below, plans after treatment

The losses were then filled with various toned Japanese papers, which were adhered with 5% Klucel G. The infills were also coated with 5% Klucel G to add the shininess characteristic of transparent papers.

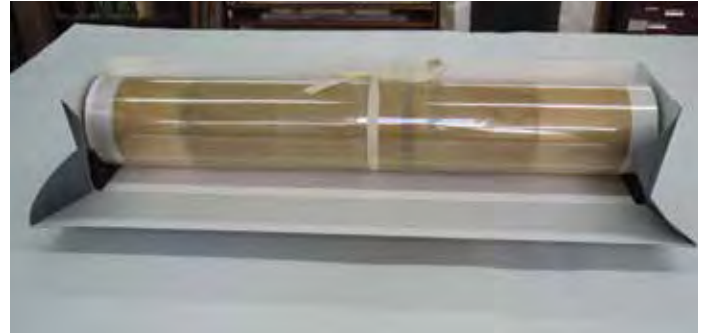


STORAGE ISSUES

The Looe Harbour Commissioners do not have a lot of storage space, and so this was important to think about when designing housing for the objects. The plans had all grown substantially from the folded / rolled objects that had first come into the studio. Two of the rolls were of a reasonably small size, and so a four flap folder was made for these, but for the two largest plans something else had to be thought of. Folding a paper object will always cause problems (as we had seen), and as so much time had been spent flattening the rolls, this was not something that was considered. As they were too large to remain flat, rolling was decided upon.



Housing made to provide protection for the largest of the plans



A tube of around five inches diameter was made by rolling archival paper pasted with EVA around an existing tube wrapped in melinex. This method was chosen as the cost of purchasing a ready made archival tube was beyond the budget appointed. It formed a strong and stable tube around which the two largest plans were rolled with a sheet of 36 micron melinex, and tied with archival tape. The melinex provided a clean and supportive surface onto which the plans could be unrolled.

A box was then made with plastazote supports so that the tube was held above the bottom of the box and the tracing paper would have no weight or pressure upon it. The front side of the box also folds down so that the tube can be easily taken hold of. The opening side flap has a cloth attachment for added strength and so that the box is fully sealed when closed.

The project has also provided a great opportunity for speaking to people about the work undertaken in the studio, and it is of particular interest at the moment as so many collections hold large quantities of (often very large) architectural plans on tracing paper, which are popular, difficult to house, and often in poor condition.



Rolling the two largest plans with melinex



Speaking to NADFAS volunteers about the project



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