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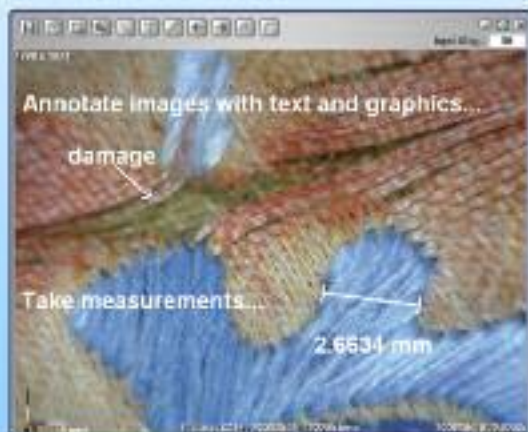
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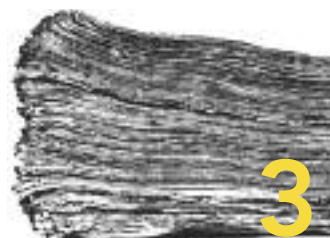
Issue 24

In this issue (see page 6) we hear from the Chief Executive, Jessica Wanamaker, about her progress in getting to know Icon. And now that Ros Buck, our Librarian and Information Manager, is getting into her stride, do remind yourself of the Chantry Library's resources and services on page 11.

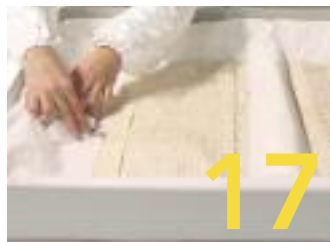
Further afield, we range from an Egyptian monastery to a collection of Dublin convicts via a devastating pile of rubble in Cologne. If this last piece does not make you look again at your disaster plans – especially the speed at which you can evacuate the building – nothing will. It is also a forceful reminder of the intimate relationship between conservation and identity.

The subject of conservation training continues to be topical and there is both good and bad news to report. In troubled times it doesn't hurt to remind ourselves of the excitement that the discovery of conservation generates and Mother Antonia's enthusiastic voice from Egypt certainly does that. You'll find her article in the Graduate Voice section on page 21. As we know, there are many different routes to conservation education and training and this section of the magazine ought to include the voice of all types of student. Suggestions gratefully received for a revised title for it.

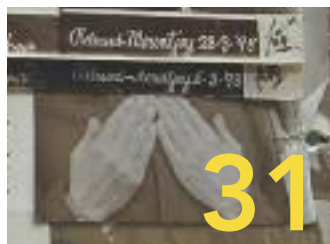
Lynette Gill, Editor



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Cover photo: Lincoln's Magna Carta goes on exhibition around the world. Here it is seen in the specially designed, air-conditioned display case

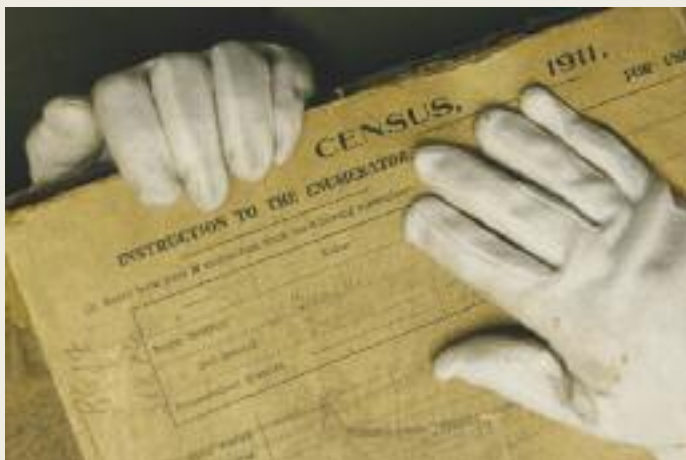
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Deadlines:

For November 2009 issue
Editorial: 1 October
Event listings: 1 October
Adverts: 15 October

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around & about



©The National Archives

The 1911 census records are available online at www.1911census.co.uk

1911 Census update

The 1911 census is now available online at 1911census.co.uk. This concludes a multi-million pound project at The National Archives to digitise over 35,000 volumes of original census returns. This project was first reported in Icon News issue 14 (January 2008).

The digitisation project, funded by Brightsolid, The National Archives' commercial partner, involved over 350 people, including 280 people transcribing the eight million records, and seventeen conservation staff. Scanning was completed by over twenty scanning staff operating five scanning machines in double shifts for nearly two years at a target rate of 40,000 images per day and the digitisation has generated over sixteen million images.

Approximately 2,300 volumes were prepared for scanning in The National Archives conservation studio, with the majority of the work completed in a nineteen month period before scanning started. In all, project conservators and National Archives conservation staff cleaned and separated well over 53,000 individual sheets.

The 1911 census is the first census where the original schedules, as filled in by the householders, have been preserved. These can now be searched for free online, by name of individual or by address, and a digital image or a transcript of a record can be downloaded for a small fee. This service is available free to visitors at The National Archives at Kew and will soon be available for free at seven other archives and libraries around England and Wales. For more information go to www.nationalarchives.gov.uk

NMS/NGS Cross working day

On 16 July the Conservation Departments of the National Museums of Scotland (NMS) and the National Galleries of Scotland (NGS) came together to explore possibilities for



Staff from the NMS and NGS at the Museum of Flight

future collaboration.

The day began with presentations from both departments. NGS gave an overview of their work focussing on loans and two major collections based projects. The NMS talks examined the wide range of objects treated from their collections, from feather headdresses to heavy machinery as well as the major refurbishment of the Royal Museum.

The rest of the morning was devoted to a brainstorming session to generate ideas for ways the two departments could work more closely together, an activity encouraged by sunny weather and nearby picnic tables.

The two departments have worked together in a relatively informal way in the past. The cross working day highlighted the shared enthusiasm for a more formal collaboration between the two departments to optimise resources, both physical and intellectual.

The day ended with a tour of the Museum of Flight and its conservation workshop. All agreed that simply meeting colleagues was tremendously positive and the day was a fun beginning to a stronger working relationship.

The beauty of destruction

It's been noted in the pages of Icon News before that the talents of Icon members know no bounds and here's another illustration of that fact in Bouke de Vries ACR, ceramics conservator, and now artist giving new life to damaged and unloved artefacts.

Issues of perfection and value confront the ceramics specialist daily in a world where an almost invisible hairline crack or a tiny rim chip renders a once-valuable object practically worthless, so that the owner may not even consider it worth the cost of restoration. As Bouke comments, there's something incongruous and wrong about the fact that such



Teapot

an object, although still imbued with all the skills it took to make it – be it first-period Worcester, Kang-xi or Sevres – can so easily be consigned to the dustbin of history. 'The Venus de Milo is venerated despite losing her arms, but when a Meissen muse loses a finger she is rendered virtually worthless.' Moreover, he says, even when an object is 'worth' restoring, some owners prefer to hide the damage as much as possible, to deny the evidence of what was probably the most dramatic episode in the life of the piece.

So, scouring the flea markets for his raw material, Bouke then uses his skills as a conservator-restorer to reclaim these broken pots after their accidental trauma to make 'exploded' artworks and calling it 'the beauty of destruction.' Instead of reconstructing them, he deconstructs them. Instead of hiding the evidence of this drama in the lives of these ceramics, he emphasises their new status, instilling new virtues, new values, and moving their stories forward. His more contemplative works echo the 17th- and 18th-century still-life paintings of his Dutch heritage, especially the flower paintings of the Golden Age, a tradition in which his hometown of Utrecht was steeped, with their implied decay. These *natures mortes* give everyday household objects, a plate, a milk jug, a teapot, a modern poignancy that refers back to the *vanitas* and *memento mori* paintings of that period.

We hope Bouke won't desert his day job just yet, not least because he is a valued member of the PACR Accreditation Committee, but he has already had one successful exhibition of his work this summer.

Dead nature 4



Corner of a page from the Codex Sinaiticus

The oldest Bible online

All eight hundred plus surviving pages from Codex Sinaiticus, the earliest surviving Christian Bible, have recently been made available online to scholars worldwide at www.codexsinaiticus.org. The Codex is a 4thC book written in Greek on parchment leaves by several scribes and its digital reunion is the result of an extraordinary, four year collaboration between institutions in the UK, Germany, Egypt and Russia, each of which hold different parts of the physical manuscript. Scholars can now research the text in depth and researchers into the history of the book as a physical object can examine in detail aspects of its fabric and manufacture, since pages can be viewed either with standard or with raking light. The process of deciphering and transcribing the fragile pages containing over 650,000 words was a huge challenge and it is the first time that some of the pages, only discovered in 1975, have been published. The digital images show the beauty of the original and readers are even able to see the difference in handwriting between the different scribes who copied the text. It must originally have been over 1460 pages long and is a landmark in the history of the book, in that it is arguably the oldest large bound book to have survived

Free pest poster

A new free poster guide to identifying insect pests in cultural heritage organisations has just been published by English Heritage and the Collections Trust. The original poster published in 1999 has been updated to take account of changes over the last ten years which have seen the decline of some insects and dramatic increases in other species which have now become established in the UK. The redesign includes clear colour digital images of these new insects; new images of some of the more familiar pests and illustrations of the larvae of some species, such as clothes moths and carpet beetles. For copies of the poster contact English Heritage on 0870 333 1181 or email customers@english-heritage.org.uk quoting product code 52010. Or email eleanor@collectionstrust.org.uk

Conservation in Focus

24 to 26 March 2010



NEWS

Visit the new Glamorgan Record Office

Icon is delighted to announce an addition to the programme for CF10. On Wednesday 24 March 2010 we will be offering an exclusive behind-the-scenes tour of the new Glamorgan Record Office. Work on the 4,500 sq metre facility began on International Archives Day 2008 and will be complete by March 2010 but the record office will not yet be open to the public. The tour will last from 3pm to 4.45, leaving delegates plenty of time to find their hotels and attend the welcome reception at National Museum Wales that evening.

Glamorgan Record Office is moving into this state of the art facility thanks to the collaborative efforts of its six funding authorities. The building is designed to use structural mass and a series of buffer cells to insulate the repositories from external conditions and reduce the need for air conditioning. The Collection, currently in three different locations, will be instantly available on the single site. Readers will be accommodated in well-equipped, comfortable surroundings with staff always on hand to provide assistance. There will be conference space for workshops, lectures and visiting groups. In preparation for the move the Collection is being packaged and bar-coded and an electronic catalogue completed.

Central to the design is the Conservation Studio, visible from the public entrance, where visitors will be able to see irreplaceable documents cared for and repaired. Plans are in place to share both expertise and studio space with colleagues in the heritage sector across the region.

The new site will raise archives' profile, as it is next to Cardiff City Football Club's new stadium. It benefits from the infrastructure and roads created for the stadium and adjacent retail park and will be served by excellent public transport. There will also be on-site parking.

Delegates wanting to go on this visit will be asked to indicate their preference on their booking form. Places will be limited and allocated on a first come first served basis.

An artist's impression of the new Glamorgan Record Office.



© Cardiff & Co. www.studyincardiff.com



The castle grounds

Objectives for CF10

The organising committee for CF10 would like to share the objectives being used to help plan the conference. These are:

- 1 To advance and share knowledge about conservation issues in and beyond Icon's members.
- 2 To have an enjoyable conference where people have time to talk and network
- 3 To leave Icon stronger as an organisation

We will try to ensure that all three objectives are met by aiming for the highest standards of papers, facilitating stimulating but constructive discussions, providing sufficient time for breaks and networking and seeking out financial support wherever possible. Many of the details of the content of the second day are now in place and abstracts are already flooding in for the first day. We will announce the programme before we open bookings in October.

Posters at CF10

As announced in our last issue, the poster session at CF10 will showcase the work of Icon's student members. The deadline for the electronic submission of posters will be **15 January 2010**. Posters will be placed around the conference and delegates will be asked to vote on their favourite. A judging panel will also study the posters and select their winner. The winners will be announced on the last day of the conference.

Nearing completion



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professional update

Dear Members

I am now coming up for my eighth week at Icon. With a steep learning curve to climb, I have seen it as a priority to try taking advantage of as many opportunities as possible to get out of the office to meet Icon members and see conservation studios. In the first instance and with the help of Board Members and others, I have had a round of visits to larger institutions; so far these have included the Wellcome Trust, Cardiff University and Museum, National Trust properties such as Ham House, Historic Royal Palaces such as Hampton Court, the Victoria & Albert Museum and the British Museum.

I am so grateful to all who have been so generous with their time and energy. I am also very keen to visit and meet Icon members in the private sector, in and outside of London. Should companies and groups of Icon members wish to invite me to talk about concerns or ideas, please do not hesitate to contact me to see when that could be possible.

To date I have met four Icon Groups and four Chairs and anticipate getting to all other remaining Group meetings by the end of October. I do look forward to meeting with all the Group Chairs together on 16 September at our Chantry Library in Oxford. We need to examine new ways of working together for the future which enhance our ability to develop Icon and the services we can offer to our members.

Through my meetings with Icon members, including students, those on short term contracts and those looking for work, I am increasingly aware that Icon needs to look at how and what the organisation is able to offer those facing unemployment and decreasing work commissions, from training for business to other types of advice, or simply putting them together with others. Over the next few months, I shall be exploring options and would welcome members' ideas and ideas.

Office Update

Following the birth of her son Jacob last January, Charlotte Cowin returns four days a week in the second week of September to resume her responsibility for membership matters. I want to thank Gillian Drybrough for doing a great job while Charlotte has been away. Gillian continues to support the Internship Programme.

Dubravka Vukcevic will continue to administer all expenses, invoices and payments in conjunction with our accountants. Dubravka is also taking over responsibility for the Conservation Register. With AnnMarie, she will be responsible for the redevelopment of the Register database and the redesign of the Register's website to make them more accessible for those on the Register and more attractive and user friendly for members of the public and other users. This work is part funded by English Heritage and is a two year project.

Icon Trustee, Velson Horie, is managing Icon's agreed tasks under the **CHINDEU project** supported by Sylvia Zhang, who

many of you will know from her past work on the Conservation Register. CHINDEU is an EU funded project dating from early 2008 which aims to build a better understanding of the range of European collections of works on paper held in Indian and Chinese institutional collections and Chinese and Indian collections held in Europe. Sylvia's contacts with Chinese institutions and conservators have shown what enormous potential there is for building strong Sino-Anglo conservator relationships in the future. We will provide more information on CHINDEU in a future issue of Icon News.

Internships

We are delighted by the fact that The Heritage Lottery Fund (HLF) has invited Icon to apply for an extension to the HLF internship programme until March 2012, eighteen months longer than originally projected. The application was submitted on 18 August and we will know the result at the end of September. The eighteen month extension will hopefully give Icon the opportunity to develop greater external funding and sponsorship for an extremely successful programme that currently has eighty one employers looking to benefit from it.

The sheer amount of work at Icon that has to be done can seem overwhelming given that our financial and staff resources are quite limited at the moment. I hope that we can start correcting this over the coming months.

Despite such challenges, it is such a pleasure to work with and for people who care passionately about what they do.

Jessica Wanamaker

Chief Executive

BOARD ELECTIONS 2009 CALL FOR NOMINATIONS

Nominations for three unrestricted seats

In accordance with Icon's constitution by rotation three members of the Icon Board of Trustees are required to stand down creating three vacancies. Though all three retiring members have the right to stand again, nominations are open to all Ordinary and Accredited members of Icon. This is your opportunity to become part of the leadership of your organisation.

Nominations for one reserved seat for Northern Ireland

Nominations are also open for a seat on the Board reserved for members in Northern Ireland. Hence nominations for this seat can only be accepted from Ordinary and Accredited members with a primary address in Northern Ireland.

How to apply

Interested members can download the Job Description and the Nomination Form from the 'Membership' section of www.icon.org.uk. Each application should be supported by a proposer and another person should second the nomination. Both the proposer and the person who seconds the

nomination must also be current Ordinary or Accredited members of Icon.

Deadline for nominations

The deadline for submitting completed nomination forms is midnight on 30 September 2009. Nominations should be returned to Chief Executive, Institute of Conservation, Downstream Building, 1 London Bridge, London SE1 9BG. Any nominations received after 30 September 2009 will not be accepted.

The manifestos of the candidates for the roles of Trustee will be posted to eligible members with the November issue of Icon News and will also be available on the Icon website. Ballot papers will also be issued to eligible members with November's Icon News. The successful candidates will be announced at the AGM on 26 November.

PACR NEWS

Congratulations to our newly accredited members of Icon – a record number of twenty six were accredited in the January 2009 application round !

David Adamson – practising in the conservation of architectural stonework as a private conservator

Marianne Ball – an objects and ethnographic conservator working in both interventive and preventive fields and although her assessment was in Dundee, she is now working in Norway

Lenka Bashford – based at The Persian Carpet Studio, Suffolk working on Eastern and European carpet conservation.

Maickel van Bellegem – metal conservator (historical and archaeological metal objects) at the British Museum

Dharmachari Dayaka – Preservation Manager at the British Library, Boston Spa

Yvette Fletcher – conservator of historic leather at the Leather Conservation Centre

Samantha van de Geer – Social History/Preventive conservator at Museums Resource Centre, Oxford

Joanne Hackett – textile conservator at the V&A

Monika Harter – object conservator at the Horniman Museum

Andy Holbrook – Conservation Manager at the Imperial War Museum

Ruth Honeybone – paper conservator at Lothian Health Services Archive

Anne Kvitvang – textile conservator at the Textile Conservation Centre

Virginia Lladó-Buisán – Head of Paper Conservation at the National Maritime Museum

Karen Morrissey – conservator at Hirst Conservation specializing in architectural paint research and project management of interior conservation

James Mitchell – Conservation engineering consultant working in metalwork; engineered objects and structures, either in a museum context (e.g. a steam mill engine) or in everyday use. (e.g. a park structure, historic bridges, etc.)

Gill Nason – preventive conservator for the National Trust

Kristine Rose – book conservator at Chester Beatty Library, Dublin

Katharine St Paul – Curator of Collections, The Royal Institution, London

Stephen Umpleby – private objects conservator based in Surrey

Ros Whitford – Conservation Manager at the Imperial War Museum

A high number of conservators with paintings as their specialist area were successful this time

Rachel Carey-Thomas at R.M.S. Shepherd Associates

Rupert Featherstone at Hamilton Kerr Institute

Elsa Guerreiro at International Fine Art Conservation Studios Ltd (IFACS)

Marie Louise Sauerberg at Hamilton Kerr Institute

Rachel Scott – private conservator working for the Tate and the National Portrait Gallery

Nancy Wade employed at both the Guildhall Art Gallery and RMS Shepherd Associates

If this victors' list inspires you to take the plunge and go for your accreditation, remember that the next Register of Intention deadline is 6 November 2009

ADVOCACY TASK FORCE UPDATE

Thanks to the hard work of many Icon members, the Advocacy Task Force has fulfilled its remit of drafting the so-called 'Key Messages Document'. The draft document has been handed over to Diane Gwilt (Chair) and Jessica Wanamaker (Chief Executive) for refinement. Two documents are planned; a leaflet setting out the messages will be included in the delegates' pack at the Museum Association Conference in October where Icon is sponsoring a session called 'Making Conservation Public' on Monday 5 October at 12pm. The session will be led by Michael Day from Historic Royal Palaces and David Saunders from the British Museum. A booklet setting out the key messages with examples will also be produced. It will also be made available in PDF format via the website to members and others. I am very grateful to my colleagues on the Task Force for giving their time and energy to this initiative.

In the process of drafting the document, a large number of illustrated case studies, focussing on the social and economic value of conservation, were submitted by members. This is a valuable resource for everyone to draw on for inspiration to support their arguments for conservation. It will be made available to members and the public via our website. Members are encouraged to add case studies as they arise. I would like to thank everyone who worked so hard to meet our deadline for submitting this information.

Alison Richmond

Chair, Advocacy Task Force

SCIENCE STRATEGY NEWS

The work of the National Heritage Science Strategy is moving along nicely with the publication of its second report at the end of July and the third report due out in the middle of this month. The draft strategy itself is due to emerge at the end of October. All these documents, along with summaries of the responses to them, can be found – or will be in due course – on the NHSS website www.heritagesciencestrategy.org.uk.

As part of the strategy development, there will be a stakeholder meeting held in London on November 25 (venue to be confirmed). Potential participants should register their interest in attending this meeting by email or by filling out the relevant section on the report 2 response form. Once arrangements for the day have been finalised notification will be sent to anyone who has expressed an interest in the event and a wider, open invitation, will go out to the whole sector; spaces will be filled on a first come-first served basis. So keep an eye on the website for details.

JOURNAL NEWS

If you have an article for the *Journal of the Institute of Conservation* which would be of interest to paper and book conservators the deadline for copy to reach the Editor is 28 February 2010, for consideration for volume 34 issue 1 (March 2011). Articles should be at a stage that they could be sent for peer review.

It may not be too late to catch the September 2010 issue (volume 33 issue 2) for articles that are about conservation disciplines other than book and paper. Although the deadline was 31 August if you have an article ready it could still be considered for inclusion.

In general, abstracts and drafts are welcome throughout the year. Please contact the Editor on journal@icon.org.uk

HLF ANNOUNCE EXTRA MONEY FOR WORK-BASED TRAINING

As our Chief Executive announces above, Icon has been asked to apply again for new monies which have been made available specifically to extend the existing Training Bursaries scheme. At a launch at the Victoria & Albert Museum in late July, HLF announced £7.3m new investment into heritage skills training in the UK. HLF are making available £2.3m of this to existing grant holders, in order to build on the good practice and momentum that the programme has developed. Extra monies and guidelines for a new HLF programme in this field will be announced later in the year.

OFFICE MOVES

Icon Training Office in Edinburgh is moving! Whilst we are sad to be leaving our magnificent premises at the Royal Society of Edinburgh and the friendly support, we are glad to see they are expanding their staff and work. Carol and Gillian are

moving to a different part of town, and to a building known well to generations of ex-SSCR members – The Glasite Meeting House. Plenty of memories of committee meetings, the first Plenderleith lecture, that infamous Burns Supper, and many a party and lecture.

Please adjust your address book details:

Icon

The Glasite Meeting House

33 Barony Street

Edinburgh

EH3 6NX

New Tels: **0131 5573336 & 0131 5573696**

Emails remain the same

HLF INTERNSHIP SCHEME

Year 4 announced

We had an excellent round of intern interviews across the UK in July for the fourth and (maybe not?) final year's intake of the Heritage Lottery Fund-supported scheme. Again we were pleased to have a fantastic field to choose from and Icon is happy to welcome to the scheme six new interns who will start their placements by early October:

- **Sarah Owens** will be working in textile conservation with Lynn McClean at National Museums of Scotland for six months, followed by six months at the Scottish Conservation Studio alongside Tuula Pardoe
- **Elizabeth Hippisley-Cox** will be working in Stained Glass conservation, supervised by Rachel Thomas at York Glaziers Trust
- **Alex Wright** will work with Nick Berkeley as intern at Gloucester Archives
- **Saya Miles** is Icon's first ever intern in conservation of photographs, working with Anita Bools between the National Trust and English Heritage in Swindon.
- **Leanne Tonkin** will work with Vivian Lochhead on the conservation of flags and banners at the Peoples' History Museum, Manchester
- **Katrina Redman** is headed for Kent to work with Dana Goodburn Brown on metals

These six will join **Elaine Tolley** (Tapestry intern) who moves into the second year of her term. Also moving to HLF funding for their final years from externally-funded internships are **Gemma Aboe** at the Petrie Museum and **Patricia Falcão** at Tate. You can find out more about the interns on the Icon website in the Gallery section.

SUCCESSSES FOR HLF YEAR 3 INTERNS !

Building on our excellent success rate for employment and further training for Year 1 and 2 interns, at the time of writing we are pleased to note that three Year 3s have sorted their



Stefka Bargazova

future plans. [Anna Rolls](#), [Claire Pearson](#) and [Stefka Bargazova](#) have all secured work before their placement ends. By the time you are reading this, we hope that more will be sorted with work or further study, and we will keep you updated in Icon News.

NEW PARTNER-FUNDED INTERNS

Welcome both to [Libby Thompson](#) and [Lyndsay Cooper](#) who also start internships in September, both funded externally. Libby is the first Historic Royal Palaces – Icon Intern in textiles conservation, supported by the Clothworkers Foundation. Lyndsay will be working in Stone Conservation on the Rosslyn Chapel project, supported by Nicolas Boyes Stone Conservation in Edinburgh. Icon hopes to be offering more partner-funded internships later in the year. If you think you are able to offer the funds to run an internship then see details on Icon's website under 'setting up your own internship'.

BUSINESS COURSES REQUEST

Were you a participant on one of the IPC's Worcester Management Centre business courses for conservators in the mid 1990's?

Icon training office is seeking information about participants' experience and any records of course content, to help inform the development of training in this area in the near future. Please contact Carol Brown direct on 0131 240 5032 email: hlfbs@icon.org.uk if you can help.

CTQ

Assessments are currently being arranged this Summer and Autumn for those candidates who came into the new phase back in December last year and are now ready to be assessed. If you would like to be involved in the future as an external assessor for the scheme, then do contact Carol Brown in the Training Office. A reminder of Icon's and employers' main aims for the CTQ:

- To provide technicians and others who support conservation work with a portable and meaningful qualification which recognises their skills
- To improve the diversity of applicants entering the conservation profession by establishing a new entry route and a means of career mobility
- To recognise the contribution of volunteers and support staff to conservation

The new prospectus for this Phase is available on the website on the Technician Qualification page.

TEXTILE CONSERVATION CENTRE UPDATE

Following the celebration of the TCC's achievements at the Clothworkers' Hall in June in the presence of the Centre's patron, HRH The Princess Royal, the Centre's staff are now preparing for the closure of the TCC at the end of October, while continuing to support MA and PhD students in their studies.

Many of you will have seen the articles in various papers, including The Times and The Art Newspaper and heard the issue of the TCC's closure debated on Radio 4. The TCC Foundation's discussions with some institutions are still going on in the hope that some parts of the TCC's work may be revived elsewhere. Until these discussions reach a conclusion the TCC Foundation intends to put the majority of equipment and other resources into storage. However we are also carefully considering where assets such as the library and Reference Collection should be housed, should none of these discussions bear fruit. If this is the case it is likely that the TCC Foundation will donate these assets to institutions where they will be accessible to all. We have identified some equipment that we will not need to keep in any event and intend to hold a sealed bid auction in mid-September. Further details will be posted on Iconnect and the TCC's website.

All the TCC staff are extremely grateful for all the support we've received during recent months. We were delighted that our open days were so well attended this year. It is also very pleasing to report that many of this year's MA TCC graduates are to take up internships in the UK and Australia.

I, along with other colleagues at the TCC, would like to take this opportunity to thank everyone who has supported the MA Textile Conservation programme, and the Postgraduate Diploma course at Hampton Court before that, by providing work placements and internships for students, acting as visiting lecturers, answering questionnaires and generally welcoming students into the profession. We would particularly like to thank those who have acted as external examiners on the programmes.

A full list of the MA Textile Conservation students' dissertation abstracts will shortly be available on the Icon website. The dissertations and the earlier final-year projects will remain with the TCC library.

Staff are preparing a website to act as a tangible legacy of the TCC. It will contain details of former students, staff publications, the ARHC Research Centre for Textile Conservation and Textile Studies as well as other TCC research projects such as the Deliberately Concealed Garments Project. A review of the MA Museums & Galleries and the work of our PhD Students will be included. Contact details for current TCC staff will also be given. There will be more information about the TCC in the next issue of Icon News.

Frances Lennard
Programme Leader, MA Textile Conservation



Sia Marshall working in the metalwork studio at NMM



Lucy McLean cleaning Cleopatra's Needle

Above: Students from the RCA/V&A Course

RCA/V&A COURSE CLOSURE

Conservation education in the UK received another blow with confirmation that the postgraduate training programme run by the Victoria and Albert Museum and the Royal College of Art is to be closed. Articles about the closure have appeared in *The Art Newspaper* and *The Museums Journal* but the announcement has been kept very low-key, with a statement which reads as follows :

'The joint RCA/V&A MA Course in Conservation has been running since 1989 and has acquired an international reputation. However, the V&A's priorities and needs in conservation training have changed and the RCA and V&A have therefore taken the decision to close the course. In light of these changes new students for the course have not been recruited since 2008. The RCA and V&A remain fully committed to the current students to the conclusion of their studies.'

It is understood that the V&A is planning to develop a work-based conservation development programme for graduates. But this training will not offer a degree qualification and, as with the closure of the Textile Conservation Centre, the loss of academic status also means that important research capacity will be lost, to the long-term detriment of the world's cultural heritage. All this, of course, is in addition to the personal trauma of redundancies for staff involved in these course closures.

TWO DIARY DATES

Two interesting events coming up this autumn discuss broader conservation issues and theory in a way which may become less and less common, but will be increasingly important, as academic establishments withdraw from the

provision of conservation education and training.

The first is a two day symposium in London on 24/25 September on **Conservation: Principles, Dilemmas and Uncomfortable Truths**, organised by Alison Richmond (RCA/V&A) and Dr Alison Bracker (Royal Academy of Arts) who are also the authors of a book of the same title published by Elsevier.

'Engaging people with conservation' have been the buzzwords ever since the publication last year of the Demos pamphlet *It's a Material World – Caring for the public realm*. But who are 'people' and what can we do to 'engage' them with the conservation of cultural heritage that is carried out on their behalf? To address these questions, the symposium is being marketed to the general public as well as to conservators and others in the cultural heritage sector. It will open up to scrutiny in a public forum some of the principles most cherished by conservators and offer a window into the complex decision-making processes that go on in the conservation of the material world. Scholars and practitioners from a range of different fields will critically reflect upon the ethics, principles, practices, theories and values that inform the conservation of art and design, archaeological artefacts, buildings, monuments, heritage sites and human remains. Presentations and panel discussions will encourage audience participation and debate.

For more information and booking details please go to the Royal Academy website (www.royalacademy.org.uk) or see Listings.

The second event is a new course at West Dean College from 16–19 November entitled **Conservation Methodology**. No matter what they work on, conservators share a common methodology and ethic and the course will explore how the profession has developed during the last century and how 'western' conservation values are deployed in the management of global cultural heritage. It will examine the study of 'the object' in the context of wide-ranging cultural values and, with reference to a wide range of case-studies, will look at how conservation decisions are made and what the role of the professional conservator is in the process. Contentious concepts such as 'irreversibility', 'minimal intervention', value judgements and how conservators impact on the decision-making process will be examined in an engaging manner and in plain English, provoking debate and tempting students not to be scared of 'theory' in the first step to making a professional conservator.

Thanks to the generosity of the Traditional Paint Forum and other, anonymous, donors, **a free place** on the course is to be awarded by ballot – details of how to apply will be made available shortly on the West Dean website.

For more information about the course and the free bursary contact: Liz Campbell, West Dean College. T: 01243 818219. E: liz.campbell@westdean.org.uk. Website: www.westdean.org.uk/College

The Chantry Library – as seen by its new librarian

Since joining Icon as Librarian at the Chantry Library in mid-June, I have been gradually building up my knowledge of the resources held within the collection. And what a fascinating collection it is! The more I delve into the world of conservation, and the books and journal articles supporting this area of expertise, the more I discover how interesting and varied conservation work, both research and practice, most certainly is. In turn, this has helped me realise just how unique the Chantry Library collection is – alongside the extensive book and paper conservation holdings, we have sections on technical information on preservation, analytical techniques, materials research, disaster planning, collection care, pest management, environmental conditions, as well as works on specific materials and techniques, such as textiles, furniture, picture frames, pigments and dyes and many other subjects. One of my key roles here will be to not only manage the existing holdings but also expand and develop this very special collection further.

Back to business! I am pleased to say we are now ready to resume all library services, including the supply of photocopies of journal articles, conference papers and chapters from books (all of which are free of charge to Icon members – remember to quote your Icon membership number when sending me your requests). All members are very welcome to visit the Chantry Library here in Oxford, for research, or to have an introductory tour of the resources available. Just contact me to arrange a suitable time. As you can see from the photo, the library is located in a very

attractive environment – with easy access to the collection, plenty of space and light – excellent for study purposes!

To help me as I plan ahead for the forthcoming year, I would like to include feedback from Icon members and conservators, and hear about the services you would most like to see the Chantry Library providing. Email me with your thoughts.

Do not hesitate to contact me with any information/library queries you might have, whether sourcing materials, searching OLIS (Oxford Libraries Information System) for items held in the Chantry Library, bibliographies, or general signposting to useful websites, relevant online documents and other library collections.

Contact details:

Email: **chantrylibrary @icon.org.uk**
Tel: **+44 (0) 1865 251 303**
address: **The Chantry Library,
Grove Cottage,
St.Cross Road
Oxford, OX1 3TX
United Kingdom**

To find out more about the Chantry Library, take a look at our web pages which can be accessed via the Icon website: <http://www.icon.org.uk> (just click on the link for Chantry Library)

Ros Buck

New librarian Ros Buck at work in her new domain



people

THE DENISE LYALL MEMORIAL PRIZE

Congratulations to Sarah Jane Short who has been awarded the Denise Lyall Prize 2009 by the Ceramics and Glass Group. The Prize of £150 is awarded annually to the student who has produced the most outstanding results on the Postgraduate Diploma in the Conservation and Restoration of Ceramics and Related Materials at West Dean College. It was presented to Sarah Jane by CGG Secretary Amy Drago at the West Dean College Awards Day on 11 July. Following recent changes to the course structure it has been necessary to alter the Prize criteria to enable all students on the programme to be eligible. Previously the Prize has been awarded to the student who has produced the best postgraduate research project.



Denise Lyall graduated from West Dean College in 1987 and started her own commercial ceramic restoration business. She later became the part time assistant tutor on the ceramic restoration course at West Dean College. Denise died on December 23rd 1990 in a tragic sky diving accident in Florida, USA. (Obituary in Conservation News 45 July 1991, page 15). At the time of her death Denise was a CGCG committee member; and the committee inaugurated The Denise Lyall Memorial Prize in her memory.

THE NEW HEAD AT NPO



Caroline Peach (better known to many of you as Caroline Saye) has joined the British Library as Head of the British Library Preservation Advisory Centre. Created as a result of integrating the National Preservation Office (NPO) with the British Library Collection Care department, the Preservation Advisory Centre will build on NPO's excellent reputation as a provider of training,

preservation management tools and information services. Caroline's role involves developing new services based on the nationally recognised Preservation Assessment Survey as well as expanding both the range of topics covered by the existing training and guidance, and finding new ways to offer the services more widely. Most recently Icon's interim Chief Executive, Caroline brings experience of working at London Metropolitan Archives, Oxford University Library Services and the London Museums Hub. Caroline said 'I am delighted to be joining the British Library Preservation Advisory Centre. I am looking forward to working with partners across the sector to inspire and support organisations of all sizes to take part in preservation activities. I am particularly pleased that we will soon be able to offer a new programme of preservation training thanks to the collaboration and funding of the British Library and Research Libraries UK'.

TWO GRANDES DAMES AT 80!

Sheila Landi will be celebrating her 80th on 28 September. Congratulations to her from all in textile conservation. Sheila has been a driving force in the profession for many years, as former Head of Textile Conservation at the Victoria and Albert Museum and as the author of 'The Textile Conservator's Manual'. This book, published in 1985, with several reprints and a second edition, sets out very clearly the scientific, practical and ethical aspects of our profession and it continues to be used, more than twenty five years later, by both students and conservators.



Sheila retired from the Victoria and Albert Museum in 1988 and since then has been heading up a private workshop based at Burghley House. She has continued to share her passion and enthusiasm for textile conservation by training others and in particular giving opportunities to students from the Lincoln/De Montfort course. Her energy is extraordinary – something to which we all aspire and her legacy to the profession is equally inspiring. The Textile Group hope to mark Sheila's birthday in some way; look out for details in the coming weeks.

And congratulations, too, to **Sheila Stainton** who celebrated her 80th birthday on 11 August. From 1976 to 1990, Sheila was The Housekeeper to the National Trust. After training in occupational therapy and textile conservation, in 1976 she established a workroom at Erddig in North Wales where volunteers helped her to stabilise the textiles. There she and Hermione Sandwith identified the need to update traditional 18th & 19thC housekeeping manuals with modern conservation advice, and invited conservators to write instructions for house staff on the care of books, ceramics, furniture etc. These typescript notes were published in 1984 as the Trust's first Manual of Housekeeping, selling 30,000 copies over twenty years. Meanwhile, Sheila trained six conservators to promote best practice at 200 properties, initiated the annual Housekeeping Study Days where new staff learn about preventive conservation, and commissioned the Keeping House training video. Her final challenge was to coordinate the conservation response to the tragic fire at Uppark.

In her 'retirement', Sheila advised the Marquess of Cholmondeley on conservation at Houghton Hall. For fifteen years, she and John Cornforth worked with freelance conservators to revive the splendour of Sir Robert Walpole's state apartments, commissioning treatments and protecting the collections during building works.

Sheila remains an inspiration to countless curators, conservators and house staff. Always interested in people, she leads by example and encouragement - as her successor, I marvel daily at her capacity to create meticulous order and leave smiling faces in her wake.

Helen Lloyd The National Trust



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FORMAL NOTICE OF AGM

Notice is hereby given that the fifth AGM of the Institute of Conservation will be held on Thursday 26th November 2009 at 13:00 at The Burrell Collection, Pollok Country Park, 2060 Pollokshaws Road, Glasgow G43 1AT

The AGM is an opportunity for members to hear about Icon's progress over the last year, and more importantly, to take an active part in Icon's future. Input from members is a vital part of developing Icon in a way that meets your needs and expectations.

Please register if you wish to attend

Icon AGM 2009

26th November 2009, The Burrell Collection, Glasgow

Contact: Charlotte Cowin at ccowin@icon.org.uk

The AGM will include a review of the year as well as Icon's forward plans. The results of the 2009 Elections to the Board of Trustees will be announced and the business of approving the audited accounts for 2008-09 and appointing auditors for 2010-2011 will be conducted.

The AGM will take place between 13:00 and 14:30.

More information to follow though Iconnect

CLARE HAMPSON SCHOLARSHIP FUND

PUBLICATION GRANT

Clare Hampson was a founding member and Secretary of the Institute of Paper Conservation for over twenty years before her untimely death in 2002. She was deeply committed to promoting professional development opportunities as demonstrated by her generous legacy 'to provide for an annual scholarship for the study of paper conservation'.



To support this aim, an innovative programme has been launched to encourage individuals engaged in the field of book or paper conservation, or in related activities, to enable them to complete an article or a chapter of a book to peer reviewed publication standard.

Applications are invited by authors with advanced drafts based on completed research. Funding can be sought to support time away from work, travel, subsistence, translation and/or illustration costs. The award panel is keen to support individuals who have not yet published and, to facilitate this, editorial support and mentoring may be provided to successful candidates. Grants can be sought of up to £3,000.

Further information and application forms can be downloaded from www.icon.org.uk and returned electronically to sophie@zedat.fu-berlin.de by **31 December 2009**.

Successful applicant(s) will be informed by **1 March 2010**.

If you have any questions please contact Sonja Schwoil sophie@zedat.fu-berlin.de.



Sort next year's holiday with Icon's raffle

The prize is a week's stay at this beautiful house in France.

It sleeps up to seven people and is situated in the lovely French countryside between the river Lot and the river Tarn.

Tickets will go on sale at the AGM in November.

They will cost £30 and the number on sale will be limited to 500.

Lots of pictures and more information about the house, its facilities, the local area, activities and trips can be found on www.newbiggin.demon.co.uk

Encourage your family and friends to take part





Looking after Lincoln's Magna Carta

On 30 July, the four surviving copies of the 1215 Magna Carta were awarded 'Memory of the World' status by the UN Educational, Scientific and Cultural Organization (UNESCO), in recognition of their outstanding universal value. With their Inscription on the Memory of the World Register, the documents, held by the British Library, Salisbury Cathedral and Lincoln Cathedral, join the ranks of some of the world's most significant documentary heritage.

The Magna Carta in the new display at the Castle

The UNESCO Memory of the World International Register is a catalogue of documentary heritage of global significance and outstanding universal value – akin to a World Heritage Site list for documents and archives. The recent inscription covers the four surviving copies of the first version of Magna Carta, an agreement forced on King John by the Barons of England at Runnymede in June 1215. Magna Carta was the first detailed legal statement placing constraints on royal authority and has influenced most major constitutions and international statements on civil liberties since, including the US Bill of Rights and the UN Declaration on Universal Human Rights. Three of the four remaining copies survive largely intact but for their seals, while one of the two at the British Library was damaged in a fire in the 18th century but does have the remains of its seal.

Lincoln Cathedral's copy is alone of the four to have had recent conservation documentation and microscopic analysis, and if funding is secured it will soon be the focus of a research project involving the Cathedral, Camberwell College and the London College of Communications (LCC). Chris Woods ACR, Director of Conservation Ltd, and specialist in the conservation of parchment manuscripts, is the consultant responsible for the care of Lincoln's Magna Carta while on loan and has led the work to review procedures to protect, record and make it available to a wide audience. Lincoln's is the only 1215 Magna Carta to be loaned for exhibitions and the high level of care, documentation and monitoring is a direct result of the need to protect this treasure while allowing people all over the world to see it. It is very popular in the United States, where many thousands of visitors flock to see it every week when it is exhibited. It was recently in California and will soon travel to New York.

For loans, the Lincoln Magna Carta has its own air-conditioned display case (see front cover), with a state-of-the-art environmental sensor (courtesy of sponsors Rotronic Ltd) that relays readings to a

nearby computer. With this link and via the web, Chris can monitor the environment online in real time from wherever it is in the world. 'Lincoln Cathedral takes the care of this great treasure very seriously indeed. In addition to leading the way by commissioning historical and scientific research into this document and the effects of exhibition lighting on manuscripts, the Dean and Chapter ensure that we continuously review and improve environmental care and security. In the past it used to travel to venues in a RAF bomber, but while that is no longer practical, it continues to have armed guards protecting it at all times when it is on loan and receives very special support in transit and through customs.'

The first published record of Lincoln's copy of the charter was made by the Records Commissioners early in the 19th century in the course of their survey of major documents in private hands. It had been stored in the Cathedral since being delivered to Hugh de Wells, Bishop of Lincoln, who was present at Runnymede in 1215 when King John was forced to commit to the rights and liberties set out in the Charter. The 'Lincoln Exemplar' has Lincolnia written twice on the reverse in a contemporary hand. It is understood to have been framed at some point during the 19th century and was on display in the Cathedral for many years.

It first went on loan in 1938 to the Worlds' Fair in New York, inside a sealed, bullet proof metal and glass case. At the outbreak of war in Europe in 1939 it was decided to keep it in the US for safety and is understood to have been stored at Fort Knox along with the most valued US documents such as the first iterations of the constitution and the Declaration of Independence. It returned to Britain in 1946 in the Queen Mary, apparently strapped underneath the Captain's bed.

The history of the document and how it has been used in the past will form an important part of the proposed research project, in an attempt to develop a consistent heritage record or 'biography' as far back as can be reached, and informing modern interpretations of its condition. Lincoln's Magna Carta, its 1217 Charter of the Forest (one of only two in existence) and its Henry III Great Charter of the Forest of 1225 will all be analysed to establish the nature of and condition of the inks and parchment, using Raman spectrometry and multispectral imaging.

The major scientific focus of the project, led by Dr Phil Green, Reader in Colour Imaging at LCC, will be to determine how best to measure colour change of ink manuscripts on parchment and to establish a scientifically empirical methodology for conservators and custodians to use in monitoring documents on regular display. By doing so it should help them to predict the effects of future display demands and manage these accordingly, balancing risk against benefits in an informed way and ensuring that changes can be documented accurately. Test samples of new and artificially aged iron gall ink will be exposed to the full lighting spectrum from UV through to IR, probably in 10 nanometer bands, to determine more precisely the effects of the different types of exhibition lighting commonly in use. At the same time the charters will have multi-spectral digital

images made of them that are expected to enhance understanding of the manuscripts.

It has been noted that the commonly quoted reference to BS 5454:2000, and its Guide PD 0024, of a recommended maximum exposure of 18,000 lux hours – about seven weeks at 50 lux – has no cited scientific evidence base. To limit access to documents of major international significance in this way is not possible given the scale of public demand (for example, Salisbury Cathedral's copy of Magna Carta is on permanent display in the Cathedral and one or other of the two British Library's copies is on show every day in its gallery at St Pancras). This recommended limit also conflicts with advice from others, for example the National Trust Manual of Housekeeping which suggests 150,000 lux hours per year for light sensitive objects, based on blue wool tests. Research published in 2002 makes an extrapolated prediction of a fading occurrence for iron gall ink after ten years if exposed at 50 lux for 7.7 weeks per annum to unfiltered daylight, but there appears to be no scientific research that definitively shows how iron gall inks age under exhibition lighting conditions with no UV. Curiously, iron gall ink ageing tests using only RH and temperature parameters, undertaken in Spain and published in 1999, showed that samples consistently darkened over time, but this work didn't measure the effects of light.

The high level of conservation attention and regular documentation of Lincoln's Magna Carta are a direct result of its display and loans schedule. The conservation recording undertaken to date has shown that the major influences on its condition have come not from display and access but rather from repair procedures in the 1930s, early 50s and the 70s. On Chris Woods' advice, and following a detailed risk assessment, the charter was removed from the glass enclosure and parchment mount into which it had been placed in the 1970s (and similarly in which the British Library's one legible copy remains, as does the Salisbury copy in a variation on the same process, designed for them by David Baynes-Cope of the British Museum). The old mount was not protecting the membrane from fluctuations in moisture content and behind glass it could not be effectively monitored and examined microscopically. A summary of work to date will be given at the Care and Conservation of Manuscripts conference at the Royal Library and University of Copenhagen in October.

Readers can see Magna Carta at the Castle in Lincoln, where it is the subject of a brand new display, launched in August, alongside the related Charter of the Forest of 1217. It is housed in a specially constructed new display case with passive environmental control and lit at 10 lux to minimise light exposure. It will travel to New York in September, returning in December, during which time a digitally produced parchment facsimile will be on display. The Cathedral and County Council are working on plans for a multi-million pound conversion of the Court House in Lincoln to hold a new visitor centre with displays based around Magna Carta and its sister charters, in time for the 800th anniversary of the Runnymede confrontation in 2015.

Cologne disaster report

When the Cologne city archive collapsed earlier this year it was feared that the entire collection of historic documents was irrevocably lost. Now, several months on, the recovery effort is still on-going. The majority of the collection has now been rescued from the site of the disaster but it will take decades of work to recover what is left of the archive. Dr Anna Bülow and Jess Ahmon of The National Archives report from Cologne.

Layers of repository floors



© Dipl. Rest. Stefanie Behrendt



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Aerial view shortly after the disaster

On Tuesday 3 March 2009 at about 2 pm, a builder in an underground building in front of the Cologne city archive heard an ominous growling. He raised the alarm and two members of staff evacuated the archive building within five minutes. Moments later the building had completely collapsed into a hole in the ground. A mixture of rubble and documents filled the underground construction site in front of the building, and left an additional mountain of rubble/documents mixture about eight meters high. Two residents of adjacent buildings died in the disaster.

Cologne City Archive was purpose built in 1971 to store twenty six linear kilometres of records. It was one of the largest city archives in Germany and contained a thousand years of history of the city of Cologne as well as the Rhine region. It has been suspected that the collapse was related to the construction of a new underground metro line in the immediate vicinity of the archive, however, this has not been confirmed yet.



Lara Speroni, Helen Mayor and Jess Ahmm (l to r) at the recovery site

News of the disaster spread quickly with stories in national and international press. There was an international call for volunteers via Blue Shield. Groups of archivists and conservators volunteered to assist with the recovery operation. Evacuation of documents from the site was exclusively carried out by members of the fire brigade. Fire men worked largely without mechanical equipment and filled boxes with documents, which in turn were stacked up in containers and brought to a recovery centre. By the end of June, an estimated twenty four linear kilometres had been recovered, with an additional two kilometres recovered, but in such bad condition that content will remain lost. A further two kilometres are still below ground water level.

In June 2009, The National Archives provided funding for three conservators from the Collection Care department to join the volunteer force working on the recovery operation. Jess Ahmon, Helen Mayor and Lara Speroni spent three days in Cologne working at the recovery centre, which was housed in a warehouse on the outskirts of the city.

In the early days the call for volunteers advised helpers to bring protective clothing and tools, but by June supplies of tools, materials and protective gear were plentiful and the whole operation was well established. Volunteers were provided with accommodation, hot meals and transportation, so that only the cost of transport to Cologne needed to be covered. The recovery site was overseen by a senior archivist at all times, assisted by a conservator. The processes were simple, involving basic dry brushing, and sorting so that similar documents were placed together. The volunteer force is largely being drawn from other German archives, and seemed to consist primarily of archivists rather than conservators. Being conservators, the group from The National Archives were set to work cleaning and rehousing a parchment collection, but they gained a valuable insight into the rest of the recovery operation and the kind of work that was going on.

The recovery falls into two phases. The first phase is to salvage as much as possible from the disaster site. Many of these documents are affected by ground water and there is a process of triage with wet items being wrapped up and sent for freeze drying. Items which are not wet are packed into boxes and transported to the recovery centre where the



Microformats drying

majority of volunteers are working. The documents are dry cleaned, sorted as far as possible, and repacked in large crates to go into storage.

At the recovery centre there were many examples of severely damaged documents, including boxes of mixed material that seemed to be beyond repair. However, there have been some remarkable survivals – a historic collection of parchments has survived almost intact and in its original housing. The recovery operation is expected to generate 15,000 crates which are numbered and then stored at numerous libraries and archives in the region which have donated storage areas. It remains to be seen which parts of the collection have survived in what state, as many record series are now stored at different locations.

The crates will stay in storage as the recovery moves into phase two: the slow process of reconstructing the catalogue. The surviving documents must be reconciled with the old catalogue so that they can be identified and placed back in order. This process is expected to take several years and reflects the true nature of this disaster – even though approximately 85% of the collection has been pulled from the rubble, and some items are in surprisingly good condition, the identity and context of items has been lost. Since the disaster involved the collapse of the whole building it is not possible to say which floor documents came from, let alone which wing or bay. It is only when items have been identified that the process of conserving them can begin.

Conservation work is therefore still in the early stages. The priorities have been to replace damaged and soiled housings, with priority given to the valuable parchment collection. Some other pockets of materials have survived, such as collections of rolled materials and printed sheet material such as posters and plans, although it is not clear how complete these collections are. It has been estimated that the total work to conserve the collection would take the equivalent of 6,000 conservator years.

At the time of writing, it is anticipated that the salvage work will be completed in August, when the last of the surviving 'dry' documents will have been rescued from the disaster site. At this point the current recovery centre will be closed and the operation will transfer to a more permanent centre. Further salvaging work below groundwater level is expected to begin



Helen Mayor separating seals from rubble

in early autumn, when the necessary preparations of the site will be finished.

On 24 June 2009 the state archives of North Rhine-Westphalia hosted an expert hearing, inviting relevant experts and ministers from Germany and abroad; it was attended by some 160 people. Dr Anna Bülow, Head of Preservation at The National Archives, was invited to speak about collection management and risk mitigation at The National Archives. The aim of the meeting was to discuss consequences and lessons learned. At the end, the experts arrived at seven key points intended to guide future archive management and policy:

- 1 each archive should have an individual risk profile, which requires regular re-evaluation.
- 2 any construction work needs to be audited by an impartial body.
- 3 the possibility of loss of context or catalogue data needs to be accounted for within a disaster plan.
- 4 cultural institutions should establish plans to collaborate in case of a disaster.
- 5 despite the disaster in Cologne, it must be kept in mind that other agents of deterioration, such as incorrect environmental conditions or pest tend to cause much greater damage to archives.
- 6 preservation copies are currently held on microfilm, however, a shift to digital media is anticipated.
- 7 digitisation may help to provide fast access to the damaged material.

The event was met with great media interest. It was widely agreed that the key to the recovery of the city archive of Cologne will be to keep public interest high in order to raise the profile of the work and support funding streams.

If you are able to volunteer, please contact the organisers of the recovery effort at historischesarchiv@stadt-koeln.de for more information.



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news from the groups

CERAMICS AND GLASS GROUP

Spring Forum 09

To all those who attended our Spring Forum 'Perfect Perfectionism?' we hope you enjoyed the day. Your support and positive feedback was gratefully received. Many thanks again to all those who took the time to prepare and present papers and to those who assisted in making the day a success. The AGM, held on the same day, saw a few changes to the CGG committee. Please see the forum review for details of changes. A special thanks go to outgoing committee member Julia Barton who co-ordinated the organising of this event.

The CGG committee:

| | |
|------------------------------------|------------------|
| Chair: | Rachel Swift |
| Treasurer: | Paula Chalinder |
| Secretary: | Amy Drago |
| Events co-ordinator: | Kathleen Magill |
| Assistant events co-ordinator: | Kelly Abbott |
| Icon News/Website co-ordinator: | Beky Davies |
| Nigel Williams Prize co-ordinator: | Ronald Pile |
| Student/Graduate Representative: | Sarah Jane Short |

Call for Papers:

'All Things Bright and Crumbly, All Projects Great and Small'

CGG are delighted to announce that the next conference will be held in Lincoln in conjunction with the University of Lincoln on 20 to 23 May 2010. We now invite the submission of abstracts for presentations and posters for this event.

The conference aims to be a celebration of the diversity within our profession. We hope to divide presentations into three main topical areas: Architectural Ceramics e.g. fireplaces, tile work, in-situ ornamentation, Related Materials e.g. portable stone objects, enamels, wax, cold-painted surfaces and Current Research and Practice, including student projects. However big or small your project or bright or crumbly your object, if you think it fits one of the categories above it would be great to hear from you. If you have any ideas for an oral or poster presentation you wish to discuss please contact Kathleen Magill or Rachel Swift.

Practical demonstrations are being arranged for Saturday 22 May. All ideas will be considered and appreciated. If you are interested in giving a demonstration or finding out what will be involved do get in touch.

Abstract submissions should include the following:

The title of the presentation, the names of all contributors, mailing address, telephone number and e-mail of the contact person. Abstracts for oral presentations should be approximately 300 words, poster abstracts 150 words. Deadline for abstracts: 30 November 2009

Contact: kmagill@thebritishmuseum.ac.uk or rswiftcgg@hotmail.co.uk.

PAINTINGS GROUP

The Paintings Group would like to thank everyone who attended the AGM and conference this year. For those of you who didn't make it, the review of Seeing Further is in this issue of Icon (p. 26) and will soon be posted on the website. We are hoping to post the power point presentations of the speakers on the website in the near future.

The committee welcomes three new members who were elected at the AGM: Morwenna Blewett (Editor), Alexandra Gent (News Gathering Officer) and Chantal Thuer (ordinary member). We are also pleased to announce that Francis Downing is our new Chair following on from Dr Clare Finn, who has recently been appointed as an Icon Trustee. We would like to thank Clare for her hard work and enthusiasm during her time as Chair, but we aren't letting Clare go completely as she will be staying on the committee to continue to organise our evening talks.

There are two more evening talks organised for later this year at the Icon Office at London Bridge. Please see the listings in this issue for more details or the Icon website. We are always looking for members to help out with the talks on the night so contact us if you are available. In addition, an extra event in York on 23 October has also been organised to follow up on the conference. (See further details at the end of the review on page 27.)

We have been endeavouring to keep our section of the Icon website up to date with news, reviews and event listings. Please send us any information that you would like to share with the Paintings Group members through the website, including any useful links to websites or articles.

icon.paintingsgroup@googlemail.com

SCOTLAND GROUP

The Icon Scotland Group is very pleased to announce that the speaker for our 2009 Plenderleith Lecture in November will be Mr Neil MacGregor, Director of The British Museum. Further information to follow.

We also have a trip to Click Netherfield planned for 29 October. Contact Helen Creasy on info@scottishconservationstudio.co.uk to book your place on this tour of the Livingston-based display case designers and manufacturers. Please put these dates in your diary, and watch this space and the Icon website for details.

The committee congratulates all those successful in the latest round of PACR assessment. Please see the Icon Scotland Group webpage for details of our grant to support conservators in the PACR process.

Our final committee meeting for 2009 is 8 December, 6–8pm, venue tbc.

The Icon Scotland Group Committee

| | |
|-------------|-------------------|
| Chair: | Linda Ramsay |
| Vice Chair: | Kirsten Elliott |
| Secretary: | Amanda Clydesdale |

Treasurer: **Audrey Wilson**
Vice Treasurer: **Gill Keay**
Events team: **Helen Creasy, Erica Kotze, Kirsten Elliott and Elizabeth Main**
Publications/ publicity team: **Stephen Umpleby and Ruth Honeybone**
Ordinary Committee Members: **Sophie Younger, Julian Watson, Mo Bingham**
Icon Scotland Member of the Board of Trustees: **Louise Lawson**
Observers: **Carol Brown, Craig Kennedy and Clare Meredith**

TEXTILE GROUP

June 18 and 19 saw the last chance to see the brilliant work of the Textile Conservation Centre's staff and students during their Open Days. An evening reception on the 18th was held for past staff and students to help celebrate the TCC's huge achievements in the thirty four years since the TCC was founded by Karen Finch OBE.

There is now confirmation that the V&A/RCA course will definitely be closing which will leave very few opportunities to train formally in textile conservation in this country. The Chair of the group has asked for further clarification of the situation and what, if anything, may take its place.

We would very much like to thank Rosie Baker and the Textile Conservation Centre with assistance from Katharina Mackert for organising the Back to Basics Workshops on Dyeing. Due to popular demand the course was held on two days in July and proved to be an invaluable up-date on current practice, particularly for those of us who trained some years ago!

Graduate Voice

WATERMARKS, KLUCEL-G, AND METHYL-CELLULOSE

by **Mother Antonia**

My introduction to the exciting world of book conservation came about when Mother Martyria and I were invited to attend the Levantine Foundation and Museum & Art Advisory *Museology and Conservation Symposium* at the Coptic Museum in Cairo last March. His Eminence Metropolitan Bishoy – Secretary General of the Synod of the Coptic Orthodox Church and the abbot of our monastery – has always had a keen interest in manuscripts and their preservation, and our participation at the symposium was primarily due to his eminence's initiative. At that time, however, we never imagined that this very small beginning would amount to greater undertakings. It was at this symposium that we met Elizabeth Sobczynski who afterwards visited our monastery and library. Elizabeth encouraged us to use our newly acquired knowledge to care for our monastery's

Preparations are in hand for the joint working group session to be held on the second day of the Icon Conference 'Conservation in Focus' to be held in Cardiff on the 25–26 March 2010. We have joined forces with the Ethnographic Group and are looking at 'From top to tail: accessories from around the world'. We had an extremely good response to our call for papers and posters and would like to thank all those who contributed; it should make for a very interesting day.

On a more practical note conservators may be interested to hear that Sefar, the Swiss based manufacturer of Stabiltex / Tetex will no longer be producing it. It was distributed by various companies such as Plastok in the UK and Test Fabrics in the US. Plastok have confirmed that they currently have a limited stock in a range of colours and are confident about working with a new manufacturer to produce it to the same specifications; they feel they are close to achieving this so we hope to hear more in the near future.

We are very keen to include more informal articles or short pieces of a more practical nature in Icon News. These might include feedback on treatments, possibly learnt from attending a course, useful materials, procedures or equipment that may be helpful to other practising conservators. All contributions would be very welcome.

Events to look out for include the visit to Trimmings by Design factory in Derby on 14 September, a visit to see the new textile and costume store at the Museum of London on 1 October and a repeat of the Back to Basics Workshop on Enzymes at the Burrell, Glasgow on 6 November. Further details of these events can be found in Listings and on the Icon group web pages. We look forward to seeing as many of you as possible at these events.

collection of manuscripts. Being so eager to learn more, we were thrilled when Elizabeth invited us to observe professional conservators at work in the May 2009 Conservation Campaign at Deir al-Surian.

For those readers who may be somewhat curious, Mother Martyria and I are Coptic Orthodox nuns of the Monastery of Saint Demiana in Egypt. This third century saint, is venerated as one of the greatest saints in the Coptic Church. She was the spiritual mother and abbess of forty virgins who dwelt communally in chastity, prayer, fasting, and silent contemplation. She is considered the first person in history to establish monastic life, as there is no historical record of this way of living before the time of Saint Anthony in the fourth century. Saint Demiana was tortured brutally for several years for her refusal to apostatize and was beheaded with the Forty Virgins during the reign of the savage emperor Diocletian (A.D. 284–305). Adjacent to the site of their martyrdom, now stands a church originally built by Helen, the mother of Constantine the Great, and inside in a modest tomb, are the



Mother Martyria, Mother Antonia, Laura Ridoni, Deir al Surian Library, May 2009

relics of these pure brides of Christ. The present-day and thriving monastery is also situated here. The complex includes churches, monastic cells, and buildings dating from the fourth, sixth, eighth, and tenth centuries; as well as modern churches, bishopric, retreat and guest houses, nuns' building with monastic cells, and deaconesses' convent. It is from here, in the humid Barrary Wilderness of the Upper Delta region that we departed temporarily for Deir al-Surian in the desert of Scetis.

Upon our arrival at Deir al-Surian, Elizabeth introduced us to four conservators: Michal Sufer, Anna Thommée Stachon, Laura Ridoni, and Marzena Szczerkowska, and later, Father Bigoul and Father Azer. Throughout our three-day visit, they all made us feel tremendously welcome and generously shared their expertise. Each day, Elizabeth sacrificed the time reserved for her own work to provide us with hands-on training in rudimentary techniques of manuscript conservation. On our first day, she gave us a detailed tour of the conservation studio and library which included rare access to important ancient manuscripts in the collection plus the opportunity to see examples of ongoing preservation work. For the benefit of our own collection, she demonstrated how manuscripts should be placed individually in acid-free tissue and archival boxes to protect them from further damage. That afternoon, I thoroughly enjoyed observing Anna and Marzena working on the Coptic Bohairic manuscript of the Four Gospels dated to A.D. 1220. As they worked they explained what materials and tools were being utilized and why. I learned that methyl-cellulose should be applied to remove unsuitable repairs (such as strips of old manuscripts and deposits of vegetable glue) from folios. Though I know little about conservation, I was impressed by their meticulousness and delicate handling of pieces.

At the outset, the terminology of book conservation seemed daunting. But as the days progressed, Mother Martyria and I both started to become familiar with terms such as recto, verso, pasteboards, iron-gall ink, sewing stations, substrate,



HG Bishop Mattaos, Abbot of the Deir al Surian and Mother Antonia, Deir al Surian Library, May 2009

and the like, thanks to the definitions and explanations constantly made available to us by Elizabeth and the conservators.

Over the remaining two days, Elizabeth continued to work with us one-to-one. She taught Mother Martyria how to paginate two manuscripts from our own monastery which we had taken with us to Deir al-Surian; and in addition, the technique for removing candle wax from selected folios. For one of our manuscripts which had been seriously damaged by mould, Elizabeth explained how to remove dust from quires with a soft Japanese brush, and how to neutralize the mould with ethanol. I was then taught to lift off mould, wax, and deposits from the leather binding with selected tools, and shown the method of applying Renoskor emulsion for cleaning and conserving the leather. Laura also demonstrated how to use methyl-cellulose to remove old labels which had been previously adhered to the cover and the process of applying a two percent concentrate of Klucel-G in ethanol to conserve the binding's edges. Most importantly, we were trained to accurately conduct a physical condition survey and assessment of manuscripts. This included identifying watermarks, corrosion, inks used, and the types of damage incurred. Elizabeth also provided us with information and advice vital for the cataloguing of our collection. Without a doubt, we both learned more than we had expected and have started to implement these new skills in the preservation of the library at Saint Demiana's Monastery.

Over meals, breaks, and each day at dusk as we walked from Deir al-Surian to the Papal Residence at Deir al-Anba Bishoy, we exchanged stories about conservation, our personal backgrounds, and cultures. With Elizabeth and Michal from England, Laura from Italy, Anna and Marzena from Poland, Mother Martyria from Egypt, and myself from Australia, this resulted in quite interesting (and sometimes confusing!) conversation.

For me, visiting the Deir al-Surian Library and conservation workshop was certainly a very special privilege. We are eternally indebted and grateful to His Grace Bishop Mattaos, Father Bigoul, Father Azer, Elizabeth, and the team of conservators for openly, willingly, and wholeheartedly dedicating their precious time and expertise to teach two humble beginners. We were sad to bid them farewell, particularly Elizabeth, who has become a close friend and valued mentor. To the Levantine Foundation and Deir al-Surian we extend our deepest thanks, and look forward to continuing our association with them.



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reviews

BOOKS

CONSERVING TEXTILES: STUDIES IN HONOUR OF ÁGNES TÍMÁR-BALÁZSY

Many members of Icon will know the work of Ágnes Tímár-Balázszy (1948–2001), perhaps through the short courses she ran on scientific principles of textile conservation or the resulting book, 'Chemical Principles of Textile Conservation', co-authored with Dinah Eastop (1998). A memorial volume was published in her honour in 2004 by the Pulszky Hungarian National Museums Association; it was edited by her mentor Istvan Eri and was published in Hungarian. With the support of ICCROM, an English language edition has been prepared: Eri, I. (ed.) 2009. 'Conserving Textiles: Studies in honour of Ágnes Tímár-Balázszy'. ICCROM Conservation Studies 7. Rome: ICCROM, 187pp. The volume opens with a short tribute to Ágnes and continues with twenty two beautifully and extensively illustrated papers by friends and colleagues, and ends with a list of her publications. Fourteen of the papers are about conservation projects in Hungary; the remaining eight are from other parts of Europe. Reading the Hungarian material in English provides an exceptional opportunity. Archaeological finds include the Anjou silks, c. 1301–1387, excavated from Buda Castle, and the finds from the crypt of the Dominican Church of Vác (1713–1808). The remaining papers include a report on the 'Turin Shroud' by Mechthild Flury-Lemberg, and a study by Marie Schoefer-Masson of the treatment of Coptic Textiles in Lyon. £32.50, available from ICCROM and Archetype www.archetype.co.uk

TALKS

COLOUR LITHOGRAPHIC INKS IN EARLY POSTERS: their history, composition and deterioration processes

Icon Book & Paper Group
12 May 2009

From the day **Virginia Lladó Buisán** took on the rescue of an early colour lithograph poster found in a skip, she has been intrigued by the challenges that such apparently resilient prints present to the conservator. For a medium that uses much water in its printing process, and which was often specifically intended to withstand the elements, it is puzzling that it can react so unpredictably in the conservation studio.

Virginia (Head of Paper Conservation at the National Maritime Museum in Greenwich) began her talk by giving a history of the lithograph, from its invention as a black and white medium drawn on a single limestone



Virginia preparing the poster 'La Revue Blanche' (Henri Toulouse-Lautrec, 1895) for lining at The Metropolitan Museum of Art, New York.

by Senefelder in 1798 through to the multi-stoned (or zinc) colour process of the 20thC, often using up to twenty stones. The introduction of colour in the early 1800s as a 'tinted lithograph' using two or three stones, was followed in the 1830s by the invention of chromolithography and by the mid 19thC the process of multi-stone printing was well advanced, leading to the sophisticated and technically brilliant commercial print productions of the 1890s as well as the original artworks of Toulouse Lautrec, Bonnard and Vuillard.

During the conservation of such lithographs Virginia has found that some of the

Colour lithographic poster before treatment: 'The Washingtons in Virginia', 1881, private collection.



apparently water resistant oil based inks have an alarming tendency to bleed, offset and/or soften and that this reaction cannot always be predicted by the usual solubility testing methods. This sensitivity could be caused by one or a combination of many different variables, including the chemical composition of the ink, the printing process itself, the ageing process, or the interaction of the ink with the paper. In an attempt to find an answer, Virginia embarked on an extensive research project into the complex lithographic printing process and its inks.

She first reminded everyone of the techniques and types of ink used in the production of a colour lithograph, and the often poor quality cheap papers employed, especially in early posters. The mechanical wood pulp and alum rosin size used in these papers from the 2nd half of the 19thC often lead to extreme paper degradation and thus the necessity for aqueous and alkaline conservation treatments. As an example of the unpredictable hazards of these treatments Virginia talked about the sensitivity of the red oil-based ink in a Toulouse-Lautrec poster and a highly water-sensitive red ink from the poster 'The Washingtons in Virginia', both of which she has worked on.

Virginia continued with an invaluable and detailed description of the complex composition of the inks, often using many additives to achieve the qualities needed to endure outdoor exposure and provide brilliant and varied colour. Apart from a small number of useful exceptions, the traditional coarse- particled inorganic pigments never completely met the criteria for a good poster ink. After the invention of the first synthetic dye in 1856, lithographers were able to experiment with such dyes, originally intended for the textile industry, for their own purposes. They combined them with pigments to produce visually improved colours made up of smaller particles and thus with improved working properties in both manufacture and application. The introduction of more light- and water-fast acid dyes in the 1870s provided the lithographer with many new but more expensive possibilities, and so the cheaper basic dyes continued to be used well into the 20thC.

Both the basic early dyes and the later acid dyes present the conservator with problems on ageing. Virginia's work suggests that the risks of starting treatment on such lithographs could be assessed more accurately if the conservator could identify the composition of the inks used and therefore better predict how they will perform in the presence of water, alkalis or solvents. Therefore, after researching lithography manuals from the 1870s, Virginia purchased a large number of synthetic dyes and pigments recommended in these



Detail of highly water-sensitive red lithographic ink from the poster 'The Washingtons in Virginia', private collection

manuals in order to build up a Raman spectral reference library. Working closely with the Department of Scientific Research at The Metropolitan Museum of Art, New York, she proceeded to analyse samples from posters produced between 1890 and 1920 using Raman spectroscopy. Many synthetic organic pigments and dyes were identified including a number of water, acid and alkali sensitive azo dyes, and indeed the red ink used in the Toulouse-Lautrec poster was found to contain just such an ink made up of vermilion and a synthetic azo pigment. Generally speaking, where inorganic pigments are solely present and properly bound, then aqueous treatments could be assessed safe.

Having thoroughly researched the ink, Virginia has now turned her attention to the problems caused in its application, in combination with the pigments used in the ink. She discussed the physical and chemical changes that ink can undergo during the printing process, its emulsification with water under pressure being one possible cause of its later instability. She admits that there is still much to research in this complex area but what she has achieved so far is very impressive and we look forward to the full publication of her research in the near future.
Claire Gaskell ACR

CONFERENCES

PERFECT PERFECTIONISM? Icon Ceramics & Glass Group British Museum 28 May 2009

The Group's Spring Forum and AGM was well attended. Delegates were welcomed by Rachel Swift, Chair of the Group and she and her colleagues on the committee ensured that the day ran smoothly.

Dana Norris (Ceramics and Glass Conservator at the Ashmolean Museum) described the conservation of a German goblet (c1640–1683) and a 9thC Iranian jug that had been heavily restored with repairs

pre- and post-burial and a large area of loss. She explained the isolation of objects in custom made, relative humidity controlled, sealed Perspex containers to hopefully prevent degradation, particularly after conservation. The conserved Iranian jug will be displayed in the Conservation Gallery in the Ashmolean.

We then turned to the Sir Percival David Collection (1862–1964), which had been transferred from 53 Gordon Square to a purpose-designed room (Gallery 95) in the British Museum. The Curator of Chinese Ceramics and Vietnamese Art at the British Museum, **Jessica Harrison-Hall**, described these wonderful and rare ceramic pieces, many of which are of great beauty, including the famous 'David Vases' AD1351, the earliest Blue and White porcelain in the world. The collection has been re-examined, conserved and there have been some new attributions. Members were privileged to view the collection under Jessica's guidance. **Loretta Hogan** (Senior Conservator, British Museum) described the conservation of objects in the collection in the six months between October 2008 and April 2009 when Gallery 95 was opened. All 1700 pieces were surface cleaned, some 165 required conservation, a team of eight conservators worked with the collection.

The afternoon commenced with the Annual General Meeting where Rachel Swift gave her Chair's Report, followed by Amy Drago reading the Treasurer's Report on behalf of Treasurer, Paula Chalinder. Rachel Swift then discussed the two conferences planned for 2010: CF10, the Icon interdisciplinary conference to be held in March and the CGG conference in May. For CF10, the CGG will be jointly running a session with the Archaeology Group. The May event will be held at Lincoln and will be a programme of workshops/ demos, presentations and visits. Members were encouraged to suggest topics and speakers for both conferences. Rachel Swift thanked the two members who were stepping down from the committee for their hard work. Felicity Bolton stepped down from the role of Icon News Co-ordinator, when she moved to work in a museum in Australia. Julia Barton stepped down from her role of Events Organizer. Four existing or co-opted members were voted into committee roles: Beky Davies took over the role of Publications/Website Editor (formerly titled Icon News and Website Co-ordinator). Kathleen Magill is now the Events Organizer and Kelly Abbott, the Assistant Events Organizer. Ronald Pile, the new Nigel Williams Prize Co-ordinator, gave a presentation for the re-launch of the prize; it included a history of the prize, revision of assessment criteria and an award increase to £750. More information will be posted on the group's website and in Icon News at the next call for applications.

There were two presentations relating to Lord Leverhulme's Collection of Chinese Ceramics at the Lady Lever Art Gallery. **Dr. Yupin Chung** (Research Associate, Department of History of Art at University of Glasgow) talked about Lord Lever's collecting in the context of Western collectors of Chinese art. Then **Nicky Dowsett** and **Lina Pak** (Ceramic Project Conservators, National Museums Liverpool) described the conservation of Blue and White porcelain in the Lady Lever Art Gallery where seventy six objects were in need of intervention, with problems such as deterioration of previous repairs and discolouration. This provided an opportunity to consider the problem of metamorphism (where two colours – especially blues – appear the same under one set of lighting, but different under other illuminations) with Professor Norman Tennant whose research and invention of computerised technique for colour matching in ceramic conservation (with Dr. James Nobbs) won the 2007 Anna Plowden Award.

Cindy Curtis (West Dean Graduate) described her project examining the use of cryogenics (a system using frozen carbon dioxide – dry ice) to remove surface dirt and residues, for which she was awarded the 2008 Denise Lyall Prize. She was aware of some of the uses of cryogenics and set up experiments to examine its possible application for cleaning ceramics. She explained her research and her conclusion that the method could be suitable for some ceramic objects; it is also being used at West Dean in the departments of metals and clocks. Apart from its efficiency, the method proved to be considerably quicker than some traditional ones.

Julia Barton and **Rachel Swift** (Ceramics Conservators, British Museum) explained that paint strippers containing dichloromethane, traditionally used by conservators to break down adhesives, will not be available from the Autumn of 2011 – except that it may be possible to use it under licence – as it is considered a Class III Carcinogen by the EU. Research is taking place to find an alternative 'safe' product.

The last talk was by **Helen Lloyd** (Deputy Head Conservator and Preventive Conservation Adviser with The National Trust) on the principles that guide the restoration of some 75,000 National Trust ceramic objects, how they are prioritised for conservation, and the different approaches to remedial treatment. It was accompanied by detailed and clear photographs (as were all the presentations) and ended a very worthwhile day on an interesting and relaxed note.

Gina Kelland & Sarah Sheldrick
(Private Conservators)

SEEING FURTHER: AN OVERVIEW OF ADVANCES IN DIGITAL IMAGING AND INVESTIGATIONS.

Icon Paintings Group

The Wallace Collection, London

24 April 2009

Common to a number of the talks was the assertion that technological advances in the conservation field feed directly from the development and progress in other scientific disciplines. While most conservators are cognizant of this and benefit on a daily basis from it, this one-day conference served to really illustrate the nature and manner of how the latest of some of these transitions concerning imaging have been made.

Many papers touched upon how their featured techniques moved from use in pure imaging science to use in research in the application of the technology to art works. In many cases it was interesting to note how long it takes for the appropriation of the new technologies to be in demand as established modes in the arsenal of conservation imaging and analysis tools. In contrast, the conference also succeeded in showing how older familiar methods which hold seasoned positions in the 'established arsenal of tools' category still hold huge advantages for the diverse work contexts often encountered by conservators.

In the first paper **Haida Lang** of Nottingham Trent University provided a survey of the current developments in conservation imaging with a particular emphasis on non-invasive techniques in the visible and the infrared region such as multispectral/hyperspectral imaging and optical coherence tomography. Liang explained that multispectral and hyperspectral imaging techniques collect and process information from across the electromagnetic spectrum, the distinction between the two being defined as the amount of data collected by a number of spectral bands. Multispectral data contains tens to hundreds of bands while hyperspectral data contains hundreds to thousands of bands. Liang noted that although it has been applied in the field of art conservation for at least fifteen years it has only recently become more widely used by conservators seeking to make it a regularly used tool. Multispectral/hyperspectral imaging can be used to identify pigments in conjunction with using reference spectra. This technique can be applied to cleaned and non-cleaned surfaces and even when used through a yellowed varnish usable spectra can still be captured. Other advantages included the use of a telescope to collect data allowing paintings on display to be analysed without taking them off the wall.

Liang also outlined the benefits of Optical Coherence Tomography. This is a non-invasive and non-contacting optical signal



The courtyard at the Wallace Collection

acquisition and processing method allowing extremely high-quality, micrometer-resolution, three-dimensional images to be obtained. The technique, for obtaining sub-surface images of translucent or opaque materials, is effectively creating an 'optical ultrasound', imaging reflections to provide cross-sectional images. It has only been applied to paintings conservation since 2004 but is enjoying a considerable research activity.

Nicholas Eastaugh chose not to examine any new or developing methods of image acquisition in depth but instead asked us to examine how we make the decisions leading up to, during and after that all important capture of whatever data we are chasing, what becomes of it immediately afterwards and in the more distant future. Data management, as key as data collection, is sometimes given less consideration than perhaps it should and once again I was reminded that as modern conservators the images we produce have to satisfy many different applications and range of qualities, as represented by an ever broadening range of activities such as analysis, publication, presentation and documentation. As

Delegates inside the lecture theatre at the Wallace Collection



Eastaugh has suggested, as well as assessing the practicalities and costs of using some of the newer imaging techniques, we need to regularly ask ourselves questions about not only our methods of data acquisition, but also our processing and storage of it. How will these decisions fare in the future and how will we continue to extract the significant information? Will our storage or archiving decisions allow us to perhaps even derive new information from our images in the light of on-going comparisons with newer data, or the interrelation between different types of imaging?

Next was a paper by **Adams, Planken, Meloni and Dik**, a collaborative project combining expertise at the Delft University and the Mauritshuis. Given by **Joris Dik** of Delft University of Technology, it charted the advantages and limitations of Terra Hertz Time Domain Spectroscopy (THz-TDS). TeraHertz waves exist in the gap between microwaves and infrared on the electromagnetic spectrum. Applications based on this region of the spectrum had traditionally been hampered by a lack of affordable and useable sources and detectors but are now developing fast. A conspicuous advantage of THz waves is that they penetrate a wide range of materials that are opaque to the visible or near infrared region and only generate low-contrast images in the X-ray wave region. Moreover the techniques utilising THz waves operate non-destructively. Previous uses of the technologies have featured as tools in law enforcement and have been successful in fingerprinting and non-invasively detecting drugs hidden in envelopes and other wrappings.

In testing the capabilities of THz-TDS Dik and his team made a test canvas of strokes of umber covered completely with lead

white. Using the technique allowed the substructure of the test canvas to be imaged. The reflections of the interfaces within the paint stratigraphy were clearly charted. Not only was the distribution of the umber layers clearly charted, but by using measurements on a pixel-by-pixel basis the variations in thickness were also recorded. Dik pointed out the advantage this held for non-destructive investigations into the material nature and techniques of underdrawing as well as identifying the elemental composition of pigments.

Jean Penicaut and **Pascal Cotte** of Lumiere Technology gave another paper exploring multiple spectral tools. Penicaut and Cotte's background in information technology design with an emphasis on scanning technology have yielded the development of a multispectral camera, which allows for the digitisation of works of art, namely paintings, in ultra high definition. At 240 million pixels, the camera captures the colour ranges in visible and invisible spectra ranging from ultraviolet right through to infrared. The technology allows for each pixel on a comparable HD colour image to be measured, in turn revealing the character of pigments, binders, coatings and other materials used by artists and restorers. The technique was illustrated by a recent case study, which involved digitising the Mona Lisa. The collected data allowed for the identification of pigments but also revealed the character of both the underdrawing and restoration layers.

Clare Richardson and **Kate Stonor** of TSR Imaging briefly outlined the familiar technology of the infrared vidicon camera and the method of tessellating the sometimes hundreds of captured images to produce a reflectogram mosaic. What was probably less known to the delegates was the sometimes challenging nature of the in-situ service as the partners worked to provide live interpretations for clients as well as recording and documenting the findings in different working environments. The sheer challenge of moving numerous sections of the fragile and cumbersome components packed in boxes and cases while travelling in taxis and then setting up the equipment in buildings without lifts seemed arduous enough. Historic buildings with uneven flooring and walls also presented obstacles. In this case it was the capturing of images that could have been compromised without maintaining the correct position of the equipment so that scanning could be carried out in parallel alignment. They illustrated their talk with images of underdrawing found on paintings in the Collection of the Society of Antiquaries among other collections.

Tim Green and **Sarah Styler** of Tate spoke about the multifunctional encoding system for the assessment of movable cultural heritage. The National Gallery of Athens as

well as Tate had the opportunity to evaluate the prototype produced by MultiEncode consortium member Optrion. The instrument comprises three detection systems, all using a single laser source and operating with a single software package. The instrumentation allows conservators to identify defects and other unique characteristics such as small areas of loss, cracks and voids in works. By using the technique Tate hopes to monitor changes in works of art over time as a result of handling and transport. The effects of changes in relative humidity and temperature can also be monitored in this manner. The National Gallery of Athens had an initial interest in the verification of Icons to stop originals being replaced by replicas as this imaging provides information about defects under the surface. All in all the conference not only introduced a wealth of new and unfamiliar imaging technology both in its prototype stage and more developed application to works of art but also asked us important questions about our imaging habits and aspirations, some of which we need to refine and redirect to more effectively use this ever expanding arsenal of tools.

On Friday 23 October 2009 the Paintings Group have organised a 'See for Yourself Day' in the beautiful city of York as a continuation of some of the themes of this Conference. It is intended to be a helpful follow-up to the Conference but with the added benefit of practical guidance in imaging techniques through a talk and workshop for conservators in the use of infra-red and other technical photography in the studio. Further details will follow soon

Morwenna Blewett, Ebury Street Studio, Hamilton Kerr Institute, University of Cambridge

HERITAGE CARE THROUGH ACTIVE CITIZENSHIP

Mechelen, Belgium. March 23–24, 2009

Introduction

This two day conference covered current issues of partnership between citizens, heritage professionals and decision makers in the care of tangible and intangible cultural heritage.

The mornings gathered the audience around plenary sessions of particular interest. On Monday morning, four presentations analysed key concepts such as: 'active citizenship', 'cultural heritage' and 'sustainability'. An historical perspective of the development of international heritage conventions was also provided as well as a description of cultural networks of heritage care professionals in Europe. Of particular interest was the presentation of **Annick Schramme** (Senior Lecturer, University of Antwerp, MA Cultural Management), whose

talk clearly summarised the issues at stake in a process of heritage care from the different perspectives of civil society, cultural heritage and Europe.

Tuesday's plenary session provided the opportunity to discuss the rationale for, and value of, active citizenship in heritage care and to debate the 'added value of heritage'. The presentation given by **Hervé Glevarec** (Sociologist National Centre for Research, Paris, France) explained the expanding phenomenon of 'amateur' heritage care in Europe since the 1980s. His study analyses the concepts of 'nostalgia' and 'roots' as potential motivations to practise conservation. His conclusion, articulated around the disappearance of the 'anthropologic place', explains why heritage care serves as a landmark in a context of growing mobility of individuals (and objects). The debate on 'the added value of heritage' approached two issues: 'the paradox of putting heritage and citizens in networks' and 'the sustainability of heritage care'. It was underlined that active citizenship in heritage care is still a relatively new concept which conveys an important value of democracy. It was also noted that when the economy is going down, decision makers may seek for assets that are not only 'economically' valuable but significantly 'sustainable'. For the speakers, heritage care and skills were understood as a social responsibility that connects to the concept of sustainable development (in relation to local assets, private sector and quality of life). Finally, the speakers raised the issue of education in conservation in a context where heritage care focuses increasingly on people rather than on the heritage. It was observed that opportunities for formal heritage care education have diminished significantly over the last decade in Europe and agreed that education about culture, and in heritage care, requires substantial adaptations. The speakers' recommendation was to develop formal education into educational projects of exchange between European countries (based on existing case studies and/or conservation projects).

The afternoons were organised around parallel workshops presenting forty papers from a variety of international backgrounds and offering inspiration for models of citizen engagement. They also explained the views of the European Commission, Council of Europe and heritage professionals on the strengths and weaknesses of partnership in heritage care and heritage education.

Attendance at this conference has shown me just how far the thinking about heritage care has recently developed and how it has integrated the field of social and economic development. Inherent to this integration is the emergence of words associated with heritage care such as:

- **ACTIVISM / ACTIVISTS** (relate to 'loving and caring for' with a positive or negative meaning according to the socio cultural and political context where it is used);
- **COMPLEMENTARY** (in opposition to 'paradox' between civil society and heritage organisations and between tangible and intangible);
- **COMPROMISE** (in relation to human rights and values, to democratic process);
- **EMPOWERMENT** (as a substitute /furtherance of 'access' to heritage care for citizens and minorities);
- **FUTURE** (what heritage care is about);
- **SUSTAINABILITY** (self awareness of the social and economic values of heritage care practice);
- **WINGS and ROOTS** (necessary to work on 'global' and 'local' issues).

Key Issues

This was the first European conference exclusively dedicated to partnerships between local and institutional communities in all aspects of heritage, tangible, intangible and natural. It confirmed that cultural heritage is a flourishing sector of the European Commission and that its understanding is increasingly and instinctively understood by all as being 'material' and 'intangible'.

- By putting the people at the centre of the Faro Convention, the European Council aimed to dissociate heritage from the concept of 'time' and to associate it with the concept of 'resource' (implying that heritage has users). This has denoted a critical shift of political attention and interests of Governmental organisations between 'the material world' to the 'meaning', between the tangible and intangible.
- In the European context the rationale for this shift arguably resides in two main factors. First, the rise of the United Nation Convention for the Safeguarding of Intangible Heritage (2003) and the Faro Convention (2005) which recognises the right for people to access and care for heritage (**Daniel Thérond**, Council of Europe). Both conventions have acted as gateways for European governments to revisit their heritage care policies and subsequently to redirect budget lines to NGOs involved in heritage care projects associated with issues of social and economic development. Second, there is an increasing need for European Governmental organisations to integrate new strategies between cultural, social and economic policies, providing a link between heritage care, quality of life, development of economic resources and sustainability. It was noted by many participants that although the approach is

genuine from a social-cultural perspective, it needs to be evaluated (and 'cultural' processes of evaluation have demonstrated their limitations).

- From the analysis of the presented case studies it can already be noted that:
 - Governmental organisations believe that the institutionalisation of heritage care events makes them more sustainable
 - Non-governmental organisations believe that a preventive approach to heritage care has a positive effect on heritage and the people and has demonstrated its validity to decision makers. In contrast, an interventive approach in heritage care has yet to demonstrate its potential in a partnership process as it does not convey an image of democratic practice.

The workshops report prepared by **Nico Wouters** highlighted eight key issues. The summary of this comprehensive report is available on the conference website. From my perspective (as a conservator) three essential ideas associated to the current development of the Western world of heritage care must be addressed: the adaptation of professional practice and education to the care of an inclusive heritage (tangible and intangible); the advance of a democratic process of conservation (as already developed in preventive conservation); and greater awareness of the public needs in relation to economic and social issues.

A question of scale-local/micro

The UN 'Convention on Intangible Heritage' was arguably a response to the context of globalisation and particularly to international projects of cultural development. However, it responds to both 'North and South' perspectives because European local communities are increasingly concerned by the conservation of 'their' heritage. The perception of 'local identity' is complementary to the one of 'globalisation'. Intangible heritage is therefore an important gateway for citizens to be active in the field of heritage care. The question of 'scale' arose subsequently from the identification and appreciation of the potential assets of local/micro projects in heritage care. From the presentation of case studies, it can be observed that:

- a. Structured dialogues in heritage care policies are still in their infancy and the heritage sector has yet to develop to reach the level of organisation completed in the sector of arts (**Annick Schramme**);
- b. Awareness about the 'local' best practices is essential but to focus solely on local cultural heritage leads to a lack of global thinking;
- c. There is a risk that local approach to heritage care foster political 'manipulation'.

Active citizens and professionals

The concept of partnership between citizens and heritage professionals exists and sometimes functions (mainly in micro projects). The ideas of complementary synergy and active citizenship are still buzz concepts ('a symptom of a right' as **Marc Jacobs** explained). Unless public participation in the criteria that govern local choices (selecting which heritage to care for and how to care for it) is inscribed in heritage care policies, no genuine partnership will occur. This lack of democratic process in decision making is observed in most heritage care projects (explicit or disguised) and fosters an 'authoritarian' image of conservation.

Motivating volunteers

There is a lack of knowledge and understanding of the motivation/rationale that make people work as volunteers in the field of heritage care. The identification of these motivations (human, political, social, cultural) would provide policy makers with a greater awareness of what people value. It could also help decision makers to adapt cultural strategies to 'help people reconcile the way they live their life' as explained by **Simon Murray**. He then underlined: 'the time is right for cultural movements to focus on people, develop their skills and answer their needs'. A good (but unique) example of this approach was observed in the fact that one heritage care project was presented by a young volunteer (the open air museum project in Poland: **Philipp Breidenbach**).

This is only a snapshot of what the conference offered. For more detailed information, the papers and workshops report are to be made available on the website: www.heritageorganisations.eu.

Also see as resource material:

- 'Two ways to Town-twinning' – Education and Culture DG 'Europe for Citizens' Programme (case studies of actions in the fields of education, culture and youth anchored in local communities case studies).
- 'Traces of the Past' – Center for Citizenship education, Education and Culture DG 'Europe for Citizens' Programme (For students in middle and secondary schools, multicultural education, examples of projects and workshops, information on partners).
- 'Remember the Past, Build the Future' – Education and Culture DG 'Europe for Citizens' Programme (Intangible heritage, archives and memories of victims of totalitarian regimes).

For more information see: <http://ec.europa.eu/citizenship>

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in practice

CONSERVING A LARGE COLLECTION OF CONVICT PHOTOGRAPHS AT THE NATIONAL ARCHIVES, IRELAND

by Louisa Coles, Conservation Intern at the National Archives in Dublin

A background to the Collection

The General Prison Board (GPB) was established in 1877 to run the prison system in Ireland. Part of its remit was the administration of serious offenders while in custody, including those sentenced to penal servitude for designated crimes, and the monitoring of repeat offenders. When it was abolished in 1928, its functions and associated records passed to the Department of Justice, which deposited the records in the former State Paper Office of Ireland. This body was abolished in 1986 when its archival holdings were transferred to the National Archives. GPB penal files from between the years 1881 to 1925 form the basis of the collection undergoing treatment.

The prisoner records include basic identification information about each prisoner, brief details about their crime, and a record of their health and behaviour during incarceration. The practice of photographing prisoners was first introduced in 1860, and by 1870 all prisons used photography to provide a visual record of prisoners entering and moving through the system (Slattery, 1992). While initially commercial photographers were used, after 1870 prison staff members were increasingly trained to fulfill the role. The duplicate photographs held in the central files at the GPB, i.e. this collection, were used as an aid to the surveillance of released prisoners.

There are 154 boxes in the collection, each containing an average of thirty files. The number of photographs contained in each file varies between one and eleven, depending on the activity of the prisoner. The total number of photographs undergoing treatment is conservatively estimated to exceed 10,000.

Challenges of the Collection

Photographs are generally pasted into the front pages of the files but in later years additional photographs have been placed in envelopes which are often pinned or pasted into the file. These photographs provide a visual record of the prisoner on first reception, when discharged on licence, on revocation of licence, and on final discharge.

The condition of the photographs varies considerably from file to file. While some have remained in relatively good condition, others exhibit fading, silvering or can be brittle. Some have suffered from staining from ink or other substances, indentations and abrasions from other materials within the file, and tears and creasing through careless and/or repeated handling (Fig 1). Some photographs held in envelopes have become attached to each other; the surface of one attached to the verso of another. In some cases these have been detached previously resulting in significant



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1. Tears/gelatin damage (Ref: GBP/PEN/1914/26)

skinning of the top photograph, and surface adhesions on the lower photograph. If the prisoner is a repeat offender, photographs are often found pasted directly on to earlier photographs (Fig 2). A variety of adhesives has been used to paste the photographs into the files. While they are primarily proteinaceous animal adhesives, some starch based pastes have also been used. In many cases, they have oxidized and are discoloured and brittle.

Although the file paper to which the photographs are attached is of a good quality, other acidic and lignin containing papers are present within the files and have been shown to have a detrimental effect on image quality (Burge et al, 2002). As all files are freely available to readers who request them, all photographs are vulnerable to further deterioration caused by handling. So, after careful consideration, the benefits of removal and rehousing of the photographs was considered to outweigh the risks identified with aqueous treatment required to facilitate it. A reflective approach to practice and a willingness to adjust techniques in response to different formats and challenges helped to minimize risks.

2. Photographs pasted over existing prints (Ref: GBP/PEN/1898/37)



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3. Washing

Treatment Approach

Removal and Documentation

The two outer pages of the files are made from a heavy weight paper composed of a fine open weave textile sandwiched between two wove sheets of paper. Apart from mechanical damage to the outside edges and along the spine, these sheets have generally remained strong. A number of methods for removing the photographs from these outer sheets were considered, for example local humidification and use of a steam pencil as used in a previous National Archives project (McGuinne, 2004), and the use of poultices (eg Hill, 1991). However, these methods were not compatible with the fugitive inks present on file pages and the scale of the project demanded a less time intensive method.

A mechanical method of removal which presented minimal risk of damage to the photographs through the sacrifice of a thin layer of the file paper support was proposed. While the support is altered through this method, it remains strong, and if any significant markings or text are found under the print, the layer of paper removed can be pasted back into place. The technique was discussed closely with the archivist responsible for the collection and the approach was approved.

Before photographs are removed, they are documented photographically with their reference number. This aids filing on completion of treatment.

Washing and Flattening

Once the photographs are removed from the files, they are washed to remove still adhered paper fragments, adhesive residue and soluble degradation products. The use of water introduces a number of risks. It has, for instance, been found to widen cracks in the craquelure found in albumen photographs, albeit on a microscopic scale (Messier and Vitale, 1994) and the behaviour of degraded gelatin binders can be unpredictable (Reilly, 1986). Extended immersion can cause problems in connection with the swelling or lifting of gelatin emulsion, and the fugitive red and loosely adhered white inks found on some prints are also incompatible with lengthy aqueous treatment. However, introducing measures to minimize immersion time, particularly for those prints flagged as vulnerable, has had a positive effect.

Method

- A batch of photographs is placed in the first bath of deionised water (Fig 3)
- As adhesive begins to soften between 5 and 10 minutes, photograph is removed from bath, and placed recto down



4. Second layer of silk screen is placed over the photographs to provide a protective layer when blotting

onto a small Mylar® sheet placed over glass

- Remnants of the paper support can then be lifted from the back of the print
- Using the Mylar® support, the photograph is transferred into a second bath and once all photographs in the batch have been completed, into the third and fourth baths
- Photographs are transferred face upwards from the final bath onto a sheet of silk screen material placed over a blotter
- A second sheet of silk screen material is placed over the top of the photographs (Fig 4) which are then blotted through the protective layer
- The top layer of silk screen material is removed, and the photographs transferred with the lower silk screen material onto fresh blotters
- A layer of easy peel release paper is placed glossy side down over the photographs
- A second layer of blotter is placed over the top and the sandwich is lightly pressed between boards in the Ellison press

Precautions and Modifications

- Total time photographs are undergoing wet treatment should not exceed 45 minutes
- Photographs identified as vulnerable to wet treatment are processed in smaller batches, and baths reduced to just two to minimize immersion time
- Paper adhesions to the surface of the photographs were most easily removed earlier in the wash treatments, when the paper had been thoroughly wetted, but the gelatin of the photographs retained some firmness. This was an extremely delicate process, and therefore, if adhesions were not obscuring the faces or any text, they were left in place
- Placing photographs directly on to silkscreen on removal from the final bath slows drying time and reduces handling
- Blotting excess water from the prints through a protective layer of silk screen material reduces risk of damage to the vulnerable wet gelatin emulsion
- Covering the photographs with easy peel release paper and pressing while wet also slows the drying process, reducing the risks associated with the different drying rates of the compositional layers of the photograph
- Where wet treatment can be avoided, it is. For example photographs contained within envelopes had no adhesive, and unless photographs were found to be damaged, treatment was limited to rehousing only.

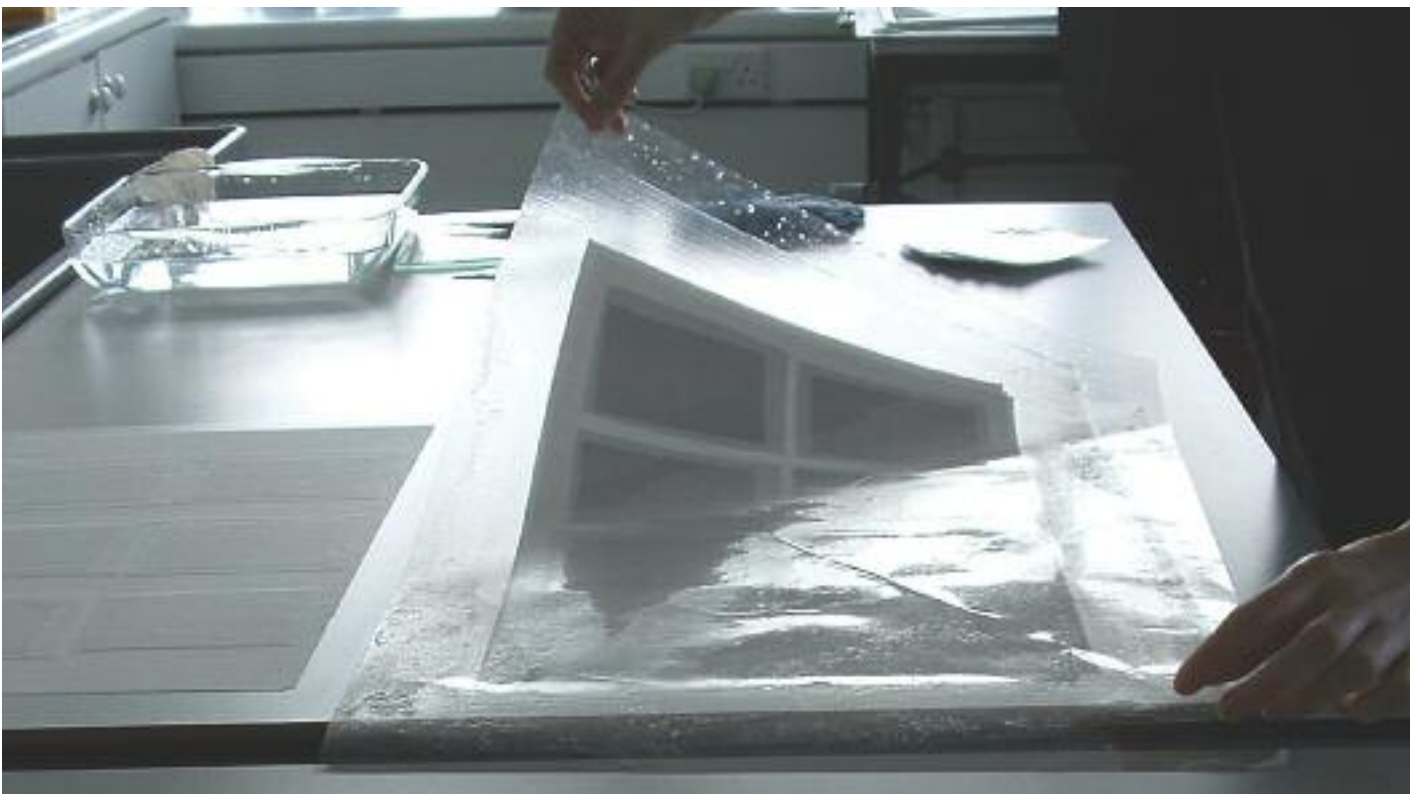


5. Photographs placed on pasted lining paper & covered with square of easy-peel paper

Lining

In the earliest files, the majority of photographs were albumen prints. The paper support of albumen prints is a light weight wove paper and, once removed from the files, the prints tend to roll in on themselves. All albumen prints were therefore lined as a matter of course. As the project progressed into 20thC material, albumen prints became less common, and gelatin type prints dominated. Being on a heavier weight paper support, these were stronger and were lined only if they had suffered from structural damage, i.e. tears, skinning, heavy creasing or lifting gelatin emulsion (the latter are given a coating of 3% gelatin once lined if further consolidation is required).

6. Mylar® support used to transfer photographs on lining paper to drying board.



Method

- After washing, photographs are removed onto silk screen material, covered with a second layer and blotted as before. A second layer of silk screen serves to slow down the drying process. During this time, the lining material is prepared
- Lining material is composed of three sheets of pHoton™ paper, laminated with a wheat starch paste and methyl cellulose mix
- The photographs are placed directly onto the uppermost pasted sheet, recto facing upwards (Fig 5), and where required, tears and losses eased into place
- Pieces of easy-peel release paper are placed over the individual gelatin prints, and once in place, any air pockets eased out with the fingers
- Once all photographs are in place (approximately eight per sheet) the pHoton™ is lifted using the Mylar® support and placed photograph side down onto a smooth drying board and brushed out through the Mylar® (Fig 6)
- The Mylar® is removed, and the lining brushed out directly before being left to dry under tension.

Precautions and Modifications

- Wheat starch/CMC paste mix was used as it provides an increased open time which allows for the delicate adjustment of tears and losses to the photographs when in place



7. Photos in Mylar® ready for filing

- Mylar® was originally selected to cover albumen prints as they dried under tension and worked well. Unfortunately, when used with the gelatin prints some unwelcome effects were observed. Any small imperfections in the Mylar® were echoed in the print surface, and where any pockets of air or excess water had remained, a duller finish was observed. As the finish from the easy-peel paper used for the flattening of unlined prints was found to be more even, although resulting in a slightly less glossy finish, the decision was made to replace the Mylar® with this material.

Rehousing

Once conservation treatment is completed, photographs are placed directly into 75 micron Mylar® pockets. Lined photographs are placed directly into the pockets; however, unlined photographs are placed on top of 250g pHoton paper to provide additional support. The pockets, being only slightly larger than the photographs themselves, limit movement thereby reducing risk of further mechanical damage (Fig 7). The Mylar® pockets are then inserted into their original position in the file and attached using plastic-ended treasury tags.

The photographs are being treated as part of a larger conservation project involving remedial conservation and rehousing of the penal records as a whole.

Conclusions

At the outset, a treatment approach was developed based on personal experience and knowledge supported by consultation of the literature. However, as the project continued, the evolving nature of the collection has demanded reconsideration of some of the techniques used to reflect the new challenges. The fundamental approach remains constant but small changes to elements of the methodology serve to minimize risk and assure the best results possible for the longevity and usability of the collection.

Conservation work in the archival setting is often characterized by the large scale of projects undertaken and the corresponding need to identify techniques that reflect this scale. Constant re-evaluation is also required, given the potential that each collection has to surprise with subtle changes in its condition or materials. This project has highlighted the advantages of implementing an organic approach that addresses the evolving challenges and the importance of reflective practice in minimising risk.

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Suppliers information is available on request. Contact the author at: louisacoles@gmail.com

In addition to modifications described here, experimentation aiming to improve the methods of production of the paste mix used for laminating the lining paper was carried out. While further tests are currently being undertaken, preliminary results show that a smooth methyl cellulose/wheat starch mix can be achieved without the need for extensive sieving or mashing. The technique that has so far proved most successful is as follows:

The paste elements (100ml methyl cellulose; 25ml wheat starch paste; 125ml of water) are combined, left to stand overnight and the combination cooked using a microwave, removing to stir at intervals. The mixture, once cooked, expands and looks similar in appearance to beaten egg whites. As it cools, the air pockets in the mixture collapse and it forms a smooth, tacky paste. It is possible that the methyl cellulose holds the wheat starch in suspension, and in being evenly dispersed, lumps are less likely to form. This investigation is very much at an exploratory stage and more methodical testing is necessary before implementation. Nevertheless, preliminary results indicate good adhesion, smoothness and general usability qualities.

listings

Full details of all the events listed here can be found on the Icon website www.icon.org.uk

Icon Offices: Please note that many events are now being held at the Icon Offices at 3rd Floor, Downstream Building, 1 London Bridge, London SE1 9BG. Security clearance for entry into the building must be arranged in advance so please follow any instructions included in the listings entry. The Icon website provides comprehensive directions on how to find the offices - from the home page, go to 'About Icon' and then to the 'Find us' page.

11 September

Icon Archaeology Group
Archaeological Iron: Reflection and Outlook

Venue: Institute of Archaeology, London
A one day seminar to bring you up to date with current thinking on the conservation of archaeological iron, covering topics such as storage and display, past treatments, analysis and new research.
Cost: £30 (£15 students)
Contact: Angela Karsten on e-mail: Angela.Karsten@english-heritage.org.uk
Further details via the Icon website

14 September, pm

Icon Textiles Group
Visit to the 'Trimmings by Design' factory

Venue: Derby
See passementerie being made, view their archive (and they can also supply dyed wool yarns). Places limited – see Icon website.
Cost: £5.00
Contact: Rachel Langley on email rachel.langley@nationaltrust.org.uk or tel: 01263 735878

16 September

Icon Metals Group
Metals Conference: Jewellery and Small Decorative Metalwork; cleaning and coatings.

Venue: Victoria & Albert Museum, London
What is the current thinking on cleaning decorative metalwork? What protective coatings are being used or not? Are new display methods and cases rendering coatings unnecessary? Do you coat

jewellery? How to clean a stone set piece of jewellery? What do you need to know about gem stones?

Cost: £45 (£55 non members, £30 Students)

To book a place contact:
Deborah_Cane@birmingham.gov.uk or srobinson@museumoflondon.org.uk .

16–18 September

The National Gallery
Technical Bulletin 30th Anniversary Conference

Studying Old Master Paintings – Technology and Practice
Venue: The National Gallery, London
Further details and link via the Icon website

23 September

British Horological Institute
Turret Clock Forum

Venue: Upton Hall, Newark
A platform for turret clock conservators, diocesan advisers and historians.
Cost: £20 (includes coffee and sandwich lunch)
Contact: Zanna Perry tel: 01636-813795/6 or email zanna@bhi.co.uk

24–25 September

Royal Academy of Arts
Conservation: principles, dilemmas and uncomfortable truths

Two-day symposium following the summer publication of the book 'Conservation: Principles, Dilemmas and Uncomfortable Truths'.

Contact: Alison Richmond, a.richmond@vam.ac.uk or Dr. Alison Bracker, alison.bracker@royalacademy.org.uk

25–26 September

IADA Seminar
Water and Paper: Conservation Principles

Venue: Vienna, Austria
Contact: Hildegard Homburger, Tel: +49 30 3912503 or email: hombu@freenet.de

28 September

NW Conservators Group Autumn Meeting

Venue: Whitworth, Manchester
Open to all conservators both public & private and conservation students.
Contact: Pierrette Squires on email pierrette.squires@bolton.gov.uk

1 October

Icon Textiles Group
Visit to Costume and Textile Store

Venue: Museum of London

A visit to the new store will include an introduction from Rob Payton, Head of Conservation Dept., a talk on rationale and background from Johan Hermans, Conservation Manager (Paper and Textiles), and a presentation on the store refit project from Sharon Robinson, Collections Care Manager. Christina Supianek will be available to discuss the specifications of the boxes used.

Cost: £10

Contact: Karen Ayers on email Karen.ayers@hrp.org.uk

6 October

Icon Ethnography Group
Scraping Gut and Plucking Feathers: the deterioration and conservation of feather and gut materials plus AGM

Venue: Huntingdon Room, York University
Covering colour aberrations, mutations and morphology of feathers, cleaning and repair techniques and display issues for both feather and gut materials. Plus a practical demonstration and discussion led by Allyson Rae on the subject of conserving feathers.

Cost: £70 members, £80 non-members, £60 students.

Further details via the Icon website

12 October

Joint TPF/SPAB Technical Day
Traditional Lead Paint: Issues and Alternatives

Venue: St.Sepulchre-without-Newgate, 10 Giltspur, Holburn Viaduct, London.
This Technical Day will look at the history of lead paints and why they continued to be the paint of choice for historic and listed buildings even when other 'safer' alternatives were available. With a panel of distinguished experts, we will discuss the various alternatives presently available and assess their suitability both practically and aesthetically.

Further details via the Icon website.

14 October, pm

Icon Science Group
Visit to Collection Care at The National Archives plus AGM

Venue: National Archives, Kew
Tour of the Collection Care Department followed by an update on the National Heritage Science Strategy and discussion of the latest reports on Heritage Science in the UK.

To reserve a place by 5 October: email Carlo.Roberto@nationalarchives.gov.uk

15–16 October

Conservation in Canterbury Cathedral
New Techniques for Old Problems

A series of talks by five conservation specialists will present recent conservation projects including stained glass windows, books and manuscripts, textiles, and painted surfaces.

Further details via the Icon website

15–16 October

IADA Seminar

Conservation of Transparent Paper

Venue: Berlin, Germany

Contact: Hildegard Homburger, Tel: +49 30 3912503 or email: hombu@freenet.de

20 October, pm

PACR Clinic, Oxford

Further details via the Icon website

20 October, 6pm

Icon Book and Paper Group

Chinese Paintings on Pith: A Closer Look

Venue: Icon Offices, London.

Speakers: Private Conservator Ruth Prosser ACR and Historian Ifan Williams.

The conservation of 'rice paper' can be challenging for paper conservators as it is in fact not true paper but sheets of plant pith. Ruth Prosser will discuss the results of her research into the nature and properties of pith and her practical experience of treating a collection of pith paintings.

Cost: £10 (£15 non-members, £6 students)

Contact: Register by 16 October with

Maria Vilaincour on email:

mariavilaincour@hotmail.com .

21 October, pm

PACR Clinic, Manchester

Includes a tour of John Rylands Library

Further details via the Icon website

3 November

Icon Book and Paper Group

Conservation of Seals

Venue: The British Library Conservation Centre, London

A one day seminar focusing on the issues surrounding the preservation of seals.

Historical significance, composition,

present storage and display projects, past treatments and replica production will be covered in a series of talks and practical sessions by a variety of speakers.

Cost: £50 (£70 for non-members).

Contact: Please reserve a place with

Sophie Sarkodie, Conservation, The British Library, 96 Euston Rd, London NW1 2DB

Tel: 020 74127025 email:

sophie.sarkodie@bl.uk

3 November, pm

PACR Clinic, London

Further details via the Icon website

6 November

Icon Textiles Group

'Back to Basics' Workshop on Enzymes

Venue: The Burrell Collection, Glasgow

Practical workshop to focus on the use of enzymes in textile conservation

treatments. Alison Lister will lead the day and details of the Albertina Komprese system will be given.

Cost: £95

Contact: Nicole Rode on email

nrode@thebritishmuseum.ac.uk

Further details via the Icon website

7 November

Icon Photographic Materials Group

Photographic History Without Photographs

Venue: Conference Centre Auditorium, The British Library

Speaker: Michael Pritchard, photograph historian

Part of the 'Let's Talk About Photography' series. This lecture looks at some of the first photographic histories: manufacturers' and photographers' trade catalogues, patents, company documents, legal documents, auction catalogues, handbills and printed ephemera and discusses what else they can tell us about photography.

Cost: free, registration by 30 October essential

Contact: register with Angels Arribas, Conservator of Photographs on email angels.post@3xl.cat

11 November, 10am

Icon Book and Paper Group

Visit to the Marianne North Gallery and Conservation Studio.

Venue: Royal Botanic Gardens, Kew
The Marianne North Gallery is due to reopen in mid October after extensive renovation to the building and its 832 paintings – mostly oil on paper. Painted in situ from all corners of the world in the 1870s and 1880s by Marianne North, the paintings feature 900 plant species in a huge variety of habitats, as well as indigenous people and animals.

Both Jonathan Farley, Kew's Senior Conservator and Eleanor Hasler, MNG's Conservation survey will discuss the conservation project.

Contact: For information and to book

please email Joanna Payne on

jw@joannapayne.com

13 November

Traditional Paint Forum Conference

'Gilding the Lily' to 'Any Old Iron': Protecting and Decorating Metal with Traditional Paints.

Venue: The Geffrye Museum, Kingsland Road, London E2 8EA

Paints have always been used to protect and also decorate metal, but the many different types of metals such as steel, cast iron, lead, bronze, aluminium, galvanised iron and more all require that the specifier has knowledge of all the paint types available to him. Speakers will cover a range of materials and their use on objects as diverse as delicate statuary and clocks to massive iconic structures like the Forth Bridge.

Further details via the Icon website.

17 November

The Church of England Church

Buildings Council

Conservation Forum 2009

Venue: St Botolph's Church Hall,

Bishopsgate, London EC2

The threat of climate change to the

historic environment has imposed an urgent need to re-think approaches when caring for our church buildings and brought sustainability to the core of decision-making. The forum will bring together leading professionals to provide a unique insight on key national projects and emerging sustainable practices.

Cost: £50

Contact: Dr Pedro Gaspar, tel: 020 7898 1889

Further details via the Icon website

24 March 2010, pm

PACR Clinic, Cardiff

Further details via the Icon website

25–26 March 2010

Icon Conference 2010

Conservation in Focus

Venue: Cardiff

Two day conference to include plenary sessions for all members and half-day Group events.

Further details via the Icon website.

27–28 May 2010

IADA Symposium 2010

Out of Sight – Out of Mind?

Venue: Prague

Dedicated to collections management of paper-related cultural heritage.

Further details via the Icon website

20–24 September 2010

IIC Istanbul Congress

Conservation and the Eastern

Mediterranean

Further details via the Icon website

11–15 October 2010

ICOM-CC Metal WG

International Conference on Historic

Metals Conservation

Venue: Charleston, South Carolina, USA

Winter 2010

Conservation Matters in Wales

Scary Objects

Venue: Cynon Valley Museum, Aberdare
CALL FOR PAPERS

Case studies of work on scary or dangerous objects or on work that presents safety challenges because of the location of the work.

Contact: Lyn.Weaver@museumwales.ac.uk

- Visit www.icon.org.uk for more events and full details of all the entries listed here. There is also lots of information about short training and CPD courses available from a variety of providers. On the website Home page choose Events and Careers & Training and follow the links.
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